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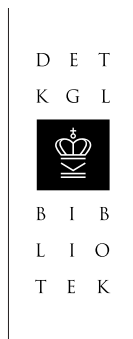
Serie III. Vokalmusik. Bind 1

Published by The Carl Nielsen Edition
The Royal Library

Series III. Vocal Music. Volume 1



Edition Wilhelm Hansen
Copenhagen 2002



CARL NIELSEN

KANTATER 1

CANTATAS 1

Udgivet af

Edited by

Lisbeth Ahlgren Jensen and Niels Krabbe



Edition Wilhelm Hansen
Copenhagen 2002

Orchestral parts and piano score are available

Graphic design Kontrapunkt A/S, Copenhagen
Music set in SCORE by Wiener Notensatz, Vienna
Text set in Swift
Printed by Quickly Tryk A/S, Copenhagen

CN 00023

ISMN M-66134-102-4

Sponsored by Augustinus Fonden

Distribution Edition Wilhelm Hansen A/S, Bornholmsgade 1, DK-1266 Copenhagen K

Translation James Manley (Preface and Critical Commentary)
and David Fanning (text of Springtime on Funen)

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GENERELT FORORD

GENERAL PREFACE

The Carl Nielsen Edition is an independent project under the auspices of the Music 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 Carl 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 Carl 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.

Works included in volumes with several independent works are also published in separate booklets. Part material is published for all the orchestral and chamber music works, and parts as well as piano score are published for the operas and the major choral works.

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.

Carl Nielsen Udgaven er et selvstændigt projekt under Det Kongelige Biblioteks Musikafdeling, 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 nodeteksten.

Værker, der indgår i bind med flere selvstændige værker, udgives også i separate hæfter. Til alle orkester- og kammermusikværker udgives stemmemateriale, og til operaerne og de større korværker udgives såvel stemmer som klaverpartitur.

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

Series I, Stage Music

Operas
Music for other stage works
Incidental music and arrangements

Series II, Instrumental Music

Symphonies
Other orchestral works
Concertos
Chamber music
Works for organ
Works for piano

Series III, Vocal Music

Cantatas
A cappella choral pieces
Songs and recitations with piano, songs without accompaniment
Songs arranged for vocal soloists and orchestra

Carl Nielsen's literary works are available in connection with the Edition.¹

Editorial principles

The music is reproduced with no typographical indications of editorial additions or emendations. These will be 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 Carl 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.

Carl Nielsen often notated horns and trumpets with key signatures. This practice has been normalized to a notation exclusively using accidentals.

¹ John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999. Nielsen's childhood memoirs (*Min fynske Barndom*) are not included.

Serie I, Scenemusik

Operaer
Musik til andre sceneværker
Enkelte satser i sceneværker samt arrangementer

Serie II, Instrumentalmusik

Symfonier
Andre orkesterværker
Koncerter
Kammermusik
Værker for orgel
Værker for klaver

Serie III, Vokalmusik

Kantater
Korsatser a cappella
Enstemmige sange og recitation med klaver,
enstemmige sange uden akkompagnement
Enstemmige sange i arrangement for orkester

Carl Niensens litterære arbejder foreligger udgivet i tilknytning til Udgaven.¹

Redaktionelle principper

Nodeteksten gengives uden typografisk markering af redaktionelle tilføjelser eller ændringer. Disse vil være dokumenteret i den kritiske beretning. Typografi, partiturostilling, 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.

¹ John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999. Heri er ikke medtaget Carl Niensens barndoms-erindringer, *Min fynske Barndom*.

“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 Carl 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.

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised in 2002

“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.

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2002

S L E E P

Hardly had Carl Nielsen finished composing the *Helios Overture* during a stay in Greece in the spring of 1903 before he began planning the writing of a new work. In a postcard to Julius Lehmann¹ he described his idea with the intended work and later he asked Lehmann to say whether he would write a text for it:

“I would just like to ask you whether you have finished the text; or, if you have neither the time nor the desire to think about it, whether you would send me a few words immediately, as we shall not be staying here very long and the post is slow.

For during the next few days I will be finished with a largish orchestral composition and since I am still brimming over with music I must immediately plunge into something else; especially since the idea of Sleep is quite the opposite of what I have just written [...]²

As Julius Lehmann apparently did not feel tempted by the task, Carl Nielsen tried to write his own text. He managed no more than a short draft, but this does reflect the composer's idea with *Sleep* as it was realized in the finished work. For example, the first paragraph begins by describing the calm phase of sleep, when rest comes and the dreams begin to stir. The second paragraph, which consists of only two sentences, plunges into nightmare:

“The sons of Sleep, the Dreams, and their sisters, the Dream Sisters, rise up sleepily one by one. They are chained under the crown of the balm tree where first lazily, then attentively, they lift their heads and look in front of them ...

...
... The whole world shakes and everything seems about to explode. Some voices shout for murder and blood”.³

The work on the choral piece did not come easily to Carl Nielsen, for although in the spring of 1903 he had been “brimming over with music” and looking forward to starting, six months later he had not got much further. In a letter to his friend Henrik Knudsen⁴ of 26th November 1903 he writes:

- 1 Danish theatrical director (1861-1941). The postcard is undated but postmarked in Copenhagen 22.2.1903, DK-Kk, Nyere Brevsamling Dansk, 2. Række.
- 2 Letter from Carl Nielsen to Julius Lehmann, dated Athens 21.4.1903, DK-Kk, 1981/168.
- 3 Quoted from John Fellow, *Carl Nielsen til sin samtid*, Copenhagen 1999, p. 722. The draft, which is undated, is in DK-Kk, CNA, I.D.3a.
- 4 Danish pianist (1873-1946).

S Ø V N E N

Næppe var Carl Nielsen under et ophold i Grækenland i foråret 1903 blevet færdig med at komponere *Helios Ouverturen*, før han havde planer om at skrive et nyt værk. På et postkort til Julius Lehmann¹ beskrev han sin idé med det påtænkte værk og bad senere Lehmann svare på, om han ville skrive en tekst til det:

“Jeg vilde blot spørge Dem om De har den omtalte Text færdig; eller ifald De ikke har Lyst og Tid at tænke derpaa om De saa vil sende mig et Par Ord omgaaende da vi ikke bliver her saa længe og Posten er langsom.

En af de nærmeste Dage bliver jeg nemlig færdig med en større Orkesterkomposition og da jeg nu alligevel er overfuld af Musik maa jeg strax have fat paa noget andet; især da Ideen med Søvnens er helt modsat det jeg lige har skrevet, [...]²

Da Julius Lehmann tilsyneladende ikke følte sig fristet af opgaven, forsøgte Carl Nielsen selv at skrive en tekst. Mere end et kort udkast blev det ikke til, men udkastet afspejler dog komponistens idé med *Søvnens*, som den blev realiseret i det færdige værk. Således begynder det første afsnit med at skildre søvnens rolige fase, hvor hvilen indfinder sig og drømmene begynder at vågne op til dåd. Det andet afsnit, der kun omfatter to sætninger, rammer lige ned i mareridtet:

“Søvnens Søønner Drømmene og deres Søstre, Drømmesøstre rejse sig tungt søvndrukne En for En. Lænkede er de under Kronen af Balsamtræet hvor dovent først og siden lyttende Hovedet hæve og fremad de skue. ...

...
... Hele Verden ryster og alt synes at skulle sprænges. Nogle raabe paa Mord og Blod”.³

Arbejdet på korværket faldt ikke Carl Nielsen let, for skønt han i foråret 1903 havde været “overfuld af Musik” og glædet sig til at komme i gang, så var han et halvt år efter ikke nået meget videre. I et brev til vennen Henrik Knudsen⁴ hedder det 26. november 1903:

- 1 Dansk skuespilinstruktør (1861-1941). Postkortet er uden dato, men stemplet i København 22.2.1903, DK-Kk, Nyere Brevsamling Dansk, 2. Række.
- 2 Brev fra Carl Nielsen til Julius Lehmann, dateret “Athen” 21.4.1903, DK-Kk, 1981/168.
- 3 Citeret efter John Fellow, *Carl Nielsen til sin samtid*, København 1999, s. 722. Udkastet, der er udateret, findes i DK-Kk, CNA, I.D.3a.
- 4 Dansk pianist (1873-1946).

“Today I have begun work on ‘Sleep’. It is indeed high time I did begin, for tomorrow it is the 28th of November and thus just a year since ‘Saul and David’ was played for the first time, and in all that time I have only managed to produce the Helios Overture.”⁵

A fortnight later he writes in a letter to the same recipient:

“Now I have at last begun properly on ‘Sleep’. So far the way it goes is that I almost fall asleep every time I get to work, and that wasn’t really the point. I wonder if it’s because the music covers the idea or maybe because I’m a lazy dog?”⁶

Svend Godske-Nielsen,⁷ who was for a while a composition pupil of Carl Nielsen’s, has described the composer’s inactivity in the autumn of 1903 in his memoirs:

“I remember from this period that one evening, as so often, he came down to me – I lived on the ground floor and he on the first floor – and told me with bitter irony that on that day he had written ‘a whole four bars’ of the choral work ‘Sleep’.”⁸

Sleep has a text by Johannes Jørgensen⁹, but Carl Nielsen appears to have worked long with the music before he found this text. According to Godske-Nielsen’s memoirs a turning-point in the crisis-like state in which Carl Nielsen found himself in the autumn of 1903 only came when he “had managed to write his beautiful melody for the poem ‘Sænk kun dit Hoved, du Blomst’ (‘Lower thy head, o flower’).” The fair copy of this song, the text of which is by Johannes Jørgensen, is dated 8th December 1903,¹⁰ that is a few days before Carl Nielsen confided to Henrik Knudsen that he had now “at last” made a beginning on *Sleep*. Thus it may well be that *Sænk kun dit Hoved, du Blomst* constituted a first step on the way to *Sleep*. But it is not clear whether Jørgensen wrote these verses as independent poems

“Idag har jeg begyndt paa ‘Søvnen’. Det er ogsaa paa Tide at jeg faar begyndt thi imorgen er det den 28 Novbr og altsaa lige et Aar siden ‘Saul og David’ gik første Gang og i al den Tid har jeg kun præsteret Helios Overturen.”⁵

14 dage senere hedder det i et brev til samme modtager:

“Nu har jeg da endelig faaet ordentlig begyndt paa ‘Søvnen’. Foreløbig gaar det saaledes at jeg er nærvæd at falde isøvn hvergang jeg tager fat, og det var jo dog ikke just Meningen. Mon det nu er fordi Musikken dækker Ideen eller fordi jeg maaske er en doven Hund?”⁶

Svend Godske-Nielsen,⁷ som en tid var elev i komposition af Carl Nielsen, har i sine erindringer skildret komponistens uvirksomhed i efteråret 1903:

“Jeg mindes fra denne Periode, at han en Aften som saa ofte kom ned til mig – jeg boede i Stuen og han paa første Sal – og med bedsk Ironi fortalte, at han den paagældende Dag havde skrevet ‘hele 4 Takter’ af Korværket ‘Søvnen’.”⁸

Søvnen har tekst af Johannes Jørgensen⁹, men øjensynlig beskæftigede Carl Nielsen sig længe med musikken, før han fandt frem til denne tekst. Ifølge Godske-Nielsen’s erindringer indtraf der først et vendepunkt i den kriselignende tilstand, som Carl Nielsen i efteråret 1903 befandt sig i, da han “var kommen over at skrive sin smukke Melodi til Digtet: ‘Sænk kun dit Hoved, du Blomst’.” Renskriften af denne sang, der netop har tekst af Johannes Jørgensen, er dateret 8. december 1903,¹⁰ altså få dage før Carl Nielsen betroede Henrik Knudsen, at han nu “endelig” havde fået begyndt på *Søvnen*. Der kan altså meget vel være tale om, at *Sænk kun dit Hoved, du Blomst* udgjorde et første skridt på vejen til *Søvnen*. Men det står ikke klart, om Jørgensen skrev de pågældende strofer som selvstændige digte, før Carl Nielsen

5 Quoted from Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Nielsens Breve i Udvalg og med Kommentarer*, Copenhagen 1954, p. 57. (Original in Dk-Kk, CNA, I.A.c.)
6 Letter to Henrik Knudsen 11.12.1903, quoted from Irmelin Eggert Møller and Torben Meyer (eds.), *op. cit.*, p. 58. (Original in Dk-Kk, CNA, I.A.c.)
7 Civil servant and composer (1867-1935).
8 Svend Godske-Nielsen, “Nogle Erindringer om Carl Nielsen”, *Tilskueren: Maanedsskrift for Litteratur, Kunst, Samfundsspørgsmaal og almenfattelige videnskabelige Skildringer*, 1935, 1st half-volume, pp. 414-430.
9 Danish poet (1866-1956).
10 Dating according to Dk-Kk, CNS 246 d. The song appeared in the collection *Strofiske Sange. Strofische Gesänge*, Op. 21, Vol. 2 (1907).

5 Citeret efter Irmelin Eggert Møller og Torben Meyer, (udg.), *Carl Nielsens Breve i Udvalg og med Kommentarer*, København 1954, s. 57. (Original i Dk-Kk, CNA, I.A.c.)
6 Brev til Henrik Knudsen 11.12.1903, citeret efter Irmelin Eggert Møller og Torben Meyer, (udg.), *op.cit.*, s. 58. (Original i Dk-Kk, CNA, I.A.c.)
7 Kontorchef og komponist (1867-1935).
8 Svend Godske-Nielsen, “Nogle Erindringer om Carl Nielsen”, *Tilskueren: Maanedsskrift for Litteratur, Kunst, Samfundsspørgsmaal og almenfattelige videnskabelige Skildringer*, 1935, 1. Halvbind, s. 414-430.
9 Dansk digter (1866-1956).
10 Datering iflg. Dk-Kk, CNS 246 d. Sangen udkom i samlingen “Strofiske Sange. Strofische Gesänge”, Op. 21, Hæfte 2 (1907).

before Carl Nielsen decided to set them to music, or whether he wrote the stanzas at the urging of Carl Nielsen. The fact that the poem "Sænk kun dit Hoved, du Blomst" forms one of the seven poems in Johannes Jørgensen's poem cycle "Sleep"¹¹ does however suggest that, as hinted by Godske-Nielsen, there is some connection between the solo song *Sænk kun dit Hoved* and the choral work *Sleep*. Carl Nielsen's rough draft for the choral work is end-dated 10th November 1904, and only a couple of weeks later, on 27th November 1904, he had finished his ink fair copy of the score.

Sleep was given its first performance on 21st March 1905 at a concert in The Music Society in Copenhagen.¹² Carl Nielsen himself conducted the society's choir and orchestra in his work and during the rehearsals already felt convinced of the value of the music: "I consider it my most noteworthy and fully conceived work so far and I think I have quite succeeded in expressing what I wanted."¹³ And in another letter he calls it "one of my best, if not the best, of my works so far."¹⁴

However, the choral work had a rather mixed reception; for example *Dannebrog* of 22nd March 1905 wrote:

"In this work one again finds much of the strange and affected and the decided inclination to pile up jarring sound effects that is peculiar to this highly gifted composer. To some extent, though, these devices are justified by the words and tendency of the poetry. After an introduction that exhibits great beauty and tellingly paints the bliss of rest, 'as by the great and silent rivers that flow in peace and darkness', the composer makes a

besluttede sig til at sætte dem i musik, eller om han skrev stroferne på opdrag fra Carl Nielsen. Det forhold, at digtet "Sænk kun dit Hoved, du Blomst" indgår som et af de syv digte i Johannes Jørgensens digtcyklus "Søvnen"¹¹, taler dog for, at der, som antydtes af Godske-Nielsen, består en eller anden sammenhæng mellem solosangen *Sænk kun dit Hoved* og korværket *Søvnen*. Carl Niensens kladder til korværket er slutdateret 10. november 1904, og blot et par uger efter, den 27. november 1904, var han færdig med sin blækrenskrift af partituret.

Søvnen blev uropført 21. marts 1905 ved en koncert i Musikforeningen i København.¹² Carl Nielsen dirigerede selv Musikforeningens kor og orkester i sit værk og følte sig allerede under prøverne overbevist om værdien af musikken: "jeg anser det for mit hidtil mærkeligste og heleste Arbejde og jeg synes at det er lykkedes mig helt at udtrykke hvad jeg ønskede."¹³ Og i et andet brev kalder han det "et af mine bedste, om ikke det bedste af mine Arbejder hidtil."¹⁴

Korværket fik imidlertid en temmelig blandet modtagelse; fx skrev *Dannebrog* 22. marts 1905:

"Man genfinder i dette Værk adskilligt af det sære og skruede og den udprægede Tilbøjelighed for Ophobning af disharmoniske Klangvirkninger, som er den højtbevagede Komponist egen. For en Del berettiges dog disse Midler af Digtningens Ord og Tendens. Efter en Indledning, der rummer stor Skønhed og malende skildrer Hvilens Salighed, 'som ved de store stille Floder, der i Fred og Mørke rinder', skaber Komponisten en meget karakteristisk Overgang til Nattens Rædsler, de onde Syner, der stiger til grupvækkende Hallucinationer og

11 Johannes Jørgensens's poem cycle "Sleep" was printed in the collection *Blomster og Frugter* (Flowers and Fruits), Copenhagen, 1907, but before this the selection of the poems that Carl Nielsen set to music in the choral work *Sleep* had been published in *Illustreret Tidende* 6.11.1904. For the use of the text *Musikforeningen* paid Johannes Jørgensen DKr 50 in 1905 (DK-Kk, Musikforeningen's archives, Capsule 11: Accounts ledger for the concert years 1891-1917/18, p. 84). From a voucher pasted in one can see that Carl Nielsen acknowledged receipt on behalf of Johannes Jørgensen.

12 Programme for *Musikforeningen*'s third concert, Tuesday 21st and Thursday 23rd March 1905. DK-Kk, Småtrykssamlingen. The other items on the programme, which were conducted by the society's regular conductor Franz Neruda, comprised music by A. Dvořák, G. Goldmark and N.W. Gade.

13 Letter from Carl Nielsen to Anne Marie Carl Nielsen, 18.2.1905. Quoted from Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og Brevveksling med Anne Marie Carl-Nielsen*, Copenhagen, 1983, p. 202.

14 Letter to Knud Harder, 24.2.1905. Quoted from Irmelin Eggert Møller and Torben Meyer, *op. cit.*, p. 71.

11 Johannes Jørgensens's digtcyklus "Søvnen" blev trykt i samlingen *Blomster og Frugter*, København, 1907, men forinden var det udvalgt af digtene, som Carl Nielsen satte i musik i korværket *Søvnen* blevet publiceret i *Illustreret Tidende* 6.11.1904. For benyttelsen af teksten betalte Musikforeningen i 1905 Johannes Jørgensen 50 kr. (DK-Kk, Musikforeningens arkiv, kapsel 11: Regnskabsbog for Concertaarene 1891-1917/18, s. 84). Af et indklæbet bilag kan man se, at Carl Nielsen kvitterede for beløbet på vegne af Johannes Jørgensen.

12 Program for Musikforeningens Tredje Koncert, Tirsdag den 21. og Torsdag den 23. Marts 1905, DK-Kk, Småtrykssamlingen. De øvrige programpunkter, der blev dirigeret af foreningens faste dirigent Franz Neruda, omfattede musik af A. Dvořák, G. Goldmark og N.W. Gade.

13 Brev fra Carl Nielsen til Anne Marie Carl Nielsen, 18.2.1905. Citeret efter Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og Brevveksling med Anne Marie Carl-Nielsen*, København, 1983, s. 202.

14 Brev til Knud Harder, 24.2.1905. Citeret efter Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 71.

highly characteristic transition to the horrors of the night, the pernicious visions that grow into horrific hallucinations and culminate in a scream of mortal dread. This growth is carried off with considerable dramatic power and the composer really achieves the intended goal. The last section should be shortened; after the great strain the long ending, which repeats the words and mood of the introduction, has a rather fatiguing effect.

Choir and orchestra performed this interesting new work excellently, and Mr. Carl Nielsen, who himself conducted, was acclaimed with a storm of applause and several curtain calls.¹⁵

Socialdemokraten described *Sleep* as “a peculiar and atmospheric piece of musical poetry”, but pointed out that the choral parts were difficult to sing:

“Here the choir must struggle with very difficult harmonizations which hardly achieved their full effect in the first performance. What sounded best was the gentle string textures in the prelude and the first strophes of the choir with their soothing descent into the wondrous peace of sleep. This was of extraordinary beauty.”¹⁶

Dagens Nyheder remarked that *Sleep* was depicted in the first and last sections “with almost old-fashioned rigour and with many fine small touches”, but in the central section:

“he falls back, in his zeal to paint with sufficiently strong colours and to emphasize the eeriness clearly enough, to such eccentricities that one was tempted to give up. He seems actually to want to make his music cacophonous, and one feels profoundly sorry for the poor choir, which was absolutely bound to come to grief, both dynamically and as regards the intervals, while the introductory and concluding sections were more straightforward for it.”¹⁷

Københavns Adresseavis strikes the same note:

“In the central section – which is about bad dreams – Mr. Carl Nielsen on the other hand goes far beyond the bounds of beauty; the composer’s striving to find fully realistic expression in music, combined with his penchant for originality, leads him into a chaos of distorted, disharmonic note combinations.”¹⁸

kulminerer i et Dødsangstens Skrig. Denne Stigning er gjort med betydelig dramatisk Kraft og Komponisten naa’r virkelig det tilsigtede Maal. Det sidste Afsnit burde være forkortet; efter den store Anspændelse falder den lange Afslutning, der gentager Indledningens Ord og Stemning, noget trættende.

Koret og Orkestret fremførte den interessante Nyhed fortrinlig, og Hr. Carl Nielsen, der selv dirigerede, hylledes med stormende Bifald og flere Fremkaldelser.”¹⁵

Socialdemokraten karakteriserede *Søvnen* som “et ejendommeligt og stemningsfuldt Stykke Musikpoesi”, men påpegede, at korstemmerne var vanskelige at synge:

“Koret maa her kæmpe med meget vanskelige Harmoniseringer, der næppe kom til deres fulde Virkning ved Førsteopførelsen. Finest klang de blide Strygesatser i Forspillet og Korets første Strofer med deres dulmende Hensynken i Søvnens forunderlige Fred. Det var af en overordentlig Skønhed.”¹⁶

Dagens Nyheder bemærker, at *Søvnen* i første og sidste afsnit skildres “næsten gammeldags strengt og med mange fine Smaatræk”, men i midterpartiet:

“henfalder han i sin Iver for at male med tilstrækkelig stærke Farver og pointere Uhyggen tydeligt nok til saadanne Excentriciteter, at man fristedes til at opgive Ævret. Han synes ligefrem at ville gøre sin Musik ildelydende, og man har inderlig ondt af det stakkels Kor, der her absolut maatte komme til Kort, baade dynamisk og hvad Intervallerne angik, medens Indlednings- og Afslutnings-Delene var mere lige til for det.”¹⁷

Københavns Adresseavis anslår de samme toner:

“I Midterpartiet – der handler om onde Drømme – gaar Hr. Carl Nielsen derimod langt ud over Skønhedens Grænser; Komponistens Stræben efter at finde fyldestgørende realistiske Udtryk i Toner, forenet med hans Hang til Originalitet, fører ham ud i et Kaos af forvredne, disharmoniske Toneforbindelser.”¹⁸

15 Anmeldelsen er signeret “G.K.H.”

16 23.3.1905. Usigneret anmeldelse.

17 22.3.1905. Anmeldelse signeret “Coda”.

18 22.3.1905. Anmeldelse signeret “H.T.”

15 The review is signed “G.K.H.”

16 23.3.1905. Unsigned review.

17 22.3.1905. Review signed “Coda”.

18 22.3.1905. Review signed “H.T.”

One probably finds most understanding of Carl Nielsen's musical intentions in *Vort Land*, which writes:

"It is modern music of poetic power, but adamant in its contempt for the aesthetic musical beauty for which the classics first and foremost strove. Yet as a transitional passage to a new era where the sun breaks through the mists, all credit must go to this music, because it testifies to both an urge towards independence and a decided honesty. And at bottom this choral work possesses a shuddering authenticity which can only move, because it comes from a true artist's heart, even though the music stretches its arms towards us helplessly like an infant in whose eyes the immortal human soul glimmers, although it cannot yet speak comprehensibly."¹⁹

Sleep was performed again at Carl Nielsen's concert of his compositions on 12th November 1905. On this occasion the *Helios Overture* – the work to which *Sleep* formed an antithesis – was also on the programme. *Socialdemokraten* was enthusiastic about the re-hearing and called *Sleep* "one of Carl Nielsen's most beautiful works",²⁰ while *Politikens*'s reviewer was not to be appeased:

"The gravest charge against the composer in this respect was in the central section of 'Sleep', the one that depicts 'the nightmare'. This mare rides along literally in the wildest hunt of the falsest notes, which the choir cannot even hit. Every instant one gets different false notes instead, but it has no great influence on the result.

During the minutes such a movement lasts, even the most well-intentioned Danish music-lover is on the point of renouncing Carl Nielsen and all his works."²¹

As far as is known, *Sleep* was only granted one more performance in Carl Nielsen's lifetime, at his symphonic concert on 11th February 1918.²² Although after thirteen years' dormancy the work appeared almost as new, the audience had in the meantime grown more accustomed to harsh dissonances:

19 22.3.1905. Review signed "R.H." [Robert Henriques]. The concert was also reviewed in *Kristeligt Dagblad* 22.3.1905 and *Børsen* 22.3.1905.

20 12.11.1905. Unsigned review. *Hovedstaden*, København, *Kristeligt Dagblad*, *Vort Land*, *Ekstrabladet*, *Politikens* and *Berlingske Tidende* also featured reviews on 12.11.1905 and *Berlingske Aften* and *Ekstrabladet* had reviews on 13.11.1905.

21 12.11.1905. Review signed "Ch. K." [Charles Kjerulf].

22 *Second symphonic concert in the large hall of the Odd Fellow Palæ*. The choral work was also sung at the Royal Danish Orchestra's memorial concert for the composer on 18.11.1931.

Mest forståelse for Carl Niensens musikalske intentioner finder man nok i *Vort Land*, der skriver:

"Det er moderne Musik af digterisk Kraft, men stejl i sin Foragt for den æstetiske Toneskønhed, som Klassikerne først og fremmest tilstræbte. Dog som Gennemgangsled til en ny Æra, hvor Sol bryder gennem Taagerne, er denne Musik al Ære værd, fordi den vidner baade om Selvtændighedstrang og en udpræget Ærlighed. Og inderst inde ejer dette Korværk en skælvende Ægthed, der nødvendigvis maa røre, fordi den kommer fra et virkeligt Kunstnerhjerter, selv om denne Musik hjælpeløst strækker Armene imod os som et spædt Barn, i hvis Øjne den u dødelige Menneskesjæl tindrer, skønt det endnu ikke kan tale forstaaeligt."¹⁹

Søvnen blev genopført ved Carl Niensens kompositionskoncert 12. november 1905. Ved denne lejlighed stod også *Helios Ouverturen* på programmet, altså det værk, som *Søvnen* udgjorde en antitese til. *Socialdemokraten* var begejstret for genhøret og kaldte *Søvnen* "et af Carl Niensens allersmukkeste Arbejder",²⁰ mens *Politikens* anmelder ikke lod sig formilde:

"Den værste Anklage mod Komponisten indeholdt i saa Henseende Mellemsatsen i 'Søvnen', den, der skildrer 'Mareridtet'. Dette Ridt er bogstavelig talt den vildeste Jagt af de falskeste Noder, som endda Koret slet ikke kan ramme. Man faar hvert Øjeblik nogle andre falske Noder i Stedet, men det har ikke synderlig Indflydelse paa Resultatet.

I de Minutter, saadan en Sats varer, er selv den redeligste danske Musikven lige paa Nippet til at opsigte Carl Nielsen Huldskab og Troskab."²¹

Søvnen opnåede så vidt vides kun en opførelse mere i Carl Niensens levetid, nemlig ved hans Symfonikoncert den 11. februar 1918.²² Skønt værket efter 13 års dvale fremstod næsten som en nyhed, var publikum i mellemtiden blevet mere fortrolig med skarpe dissonanser:

19 22.3.1905. Anmeldelse signeret af "R.H." [Robert Henriques]. Koncerten blev også anmeldt i *Kristeligt Dagblad* 22.3.1905 og *Børsen* 22.3.1905.

20 12.11.1905. Usigneret anmeldelse. Også *Hovedstaden*, København, *Kristeligt Dagblad*, *Vort Land*, *Ekstrabladet*, *Politikens* og *Berlingske Tidende* bragte anmeldelser 12.11.1905 og *Berlingske Aften* og *Ekstrabladet* 13.11.1905.

21 12.11.1905. Anmeldelse signeret "Ch. K." [Charles Kjerulf].

22 2. Symfoni-Koncert i Odd Fellow-Palæets Store Sal. Desuden blev korværket sunget ved Det Kgl. Kapels mindekoncert for komponisten 18.11.1931.

“‘Sleep’ probably sounded rather ‘inoffensive’ to those who have become used to the far freer and more personal expression that Carl Nielsen’s imagination finds today; all the same it is such a beautiful and evocative work that one was glad to see it unearthed from the archives.”²³

The choral parts for *Sleep* were printed (with Danish text underlaid) before the first performance in 1905,²⁴ while the orchestral and piano scores were not printed until 1907.²⁵ In this connection *Sleep* was also underlaid with a German text by C. Rocholl.²⁶ An undated entry in Carl Nielsen’s diary for 1906-07²⁷ shows that he took great care reading the proofs of the score before it went into print, but in June 1907 he wrote, slightly vexed, to his former pupil Knud Harder²⁸ that the score would not be published for the time being, “since Wilhelm Hansen is moving his printing-shop”.²⁹

Despite the fact that the German text could have paved the way for performances of *Sleep* abroad,³⁰ we do not know whether the choral work was ever performed outside Denmark in Carl Nielsen’s lifetime.

Note divisions and text slurs in **A**, which must have been inserted for the sake of the German translation, have been tacitly removed. C. Rocholl’s singable German translation of Johannes Jørgensen’s text is reproduced on p. 133.

Lisbeth Ahlgren Jensen

23 *Dagbladet* 12.12.1918. Review signed “Coda”.

24 The choral parts, erroneously designated “Op. 17”, were advertised for sale by Wilhelm Hansens Musik-Forlag in *Dansk Boghandlertidende* 1905, p. 105. The orchestral parts remained unpublished.

25 Carl Nielsen wrote in his diary on 24.1.1907: “Finished proofs of score for ‘Sleep’. Letter from Mrs Rocholl in Bonn with transcript of the text of ‘Sleep’ and correction in the translation of ‘Siskin Song’”. Quoted from Torben Schousboe, *op. cit.*, p. 236.

26 Probably the German civil servant’s wife Cornelia Rocholl, *née* Bauer (b. 1863), who also translated *Masquerade, Strophic Songs*, Op. 21, and *Siskin Song* into German.

27 Diary 1906-07 in DK-Kk, CNA, I.C.2.

28 Danish composer and conductor (1885-1967).

29 Letter to Knud Harder, 7.6.1907. Quoted from Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 86.

30 Probably with a view to advertising his work, Carl Nielsen sent *Sleep* to the German composer Max von Schillings (1868-1933) (cf. letter to Knud Harder, 3.12.1907, quoted in Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 91) and to the Czech writer and composer Max Brod (cf. *Oplevelser og Studier omkring Carl Nielsen*, Tønder, 1966, p. 26).

“noget ‘skikkelig’ tog ‘Søvnen’ sig jo nok ud for dem, der har vænnet sig til de langt friere og mere personlige Udtryk, som Carl Niensens Fantasi nu giver sig, men alligevel er det et saa smukt og stemningsfuldt Værk, at man var glad over at se det trukket frem af Arkivet.”²³

Korstemmerne til *Søvnen* blev trykt (med dansk tekst-underlægning) forud for uropførelsen i 1905,²⁴ mens orkester- og klaverpartituret først tryktes i 1907.²⁵ I denne forbindelse blev *Søvnen* tillige underlagt en tysk tekst af C. Rocholl.²⁶ En udateret indføring i Carl Niensens dagbog for 1906-07²⁷ viser, at han var meget omhyggelig med at læse korrektur på partituret, før det gik i trykken, men lidt ærgerlig skrev han i juni 1907 til sin tidligere elev Knud Harder,²⁸ at partituret ikke ville udkomme foreløbig, “da Wilh: Hansen er i færd med at flytte sit Trykkeri.”²⁹

Til trods for at den tyske tekst kunne have banet vejen for opførelser af *Søvnen* i udlandet,³⁰ er det uvist, om korværket nogensinde blev opført udenfor Danmark i Carl Niensens levetid.

Tonespaltninger og tekstbuer i **A**, der måtte være betinget af den tyske oversættelse, er stiltiende fjernet. C. Rocholls tyske oversættelse af Johannes Jørgensens tekst er gengivet på s. 133.

Lisbeth Ahlgren Jensen

23 *Dagbladet* 12.12.1918. Anmeldelse signeret “Coda”.

24 Korstemmerne, der fejlagtigt er påtrykt “Op. 17”, blev averteret til salg hos Wilhelm Hansens Musik-Forlag i *Dansk Boghandlertidende* 1905, s. 105. Orkesterstemmerne forblev utrykt.

25 Carl Nielsen skriver i sin dagbog 24.1.1907: “Færdig med Korrektur paa Part til ‘Søvnen’. Brev fra Fru Rocholl i Bonn med Afskrift af Texten til ‘Søvnen’ og Rettelse i Oversættelsen af ‘Sidskensang’”. Citeret efter Torben Schousboe, *op. cit.*, s. 236.

26 Formodentlig den tyske embedsmandsfrue Cornelia Rocholl, f. Bauer (f. 1863), som også oversatte *Maskerade, Strofiske Sange*, Op. 21 og *Sidskensang* til tysk.

27 *Dagbog* 1906-07 i DK-Kk, CNA I.C.2.

28 Dansk komponist og dirigent (1885-1967).

29 Brev til Knud Harder, 7.6.1907. Citeret efter Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 86.

30 Formodentlig med henblik på at gøre reklame for sit værk sendte Carl Nielsen *Søvnen* til den tyske komponist Max von Schillings (1868-1933) (jf. brev til Knud Harder, 3.12.1907, gengivet i Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 91) og til den tjekkiske skribent og komponist Max Brod (jf. *Oplevelser og Studier omkring Carl Nielsen*, Tønder, 1966, s. 26).

B E S Æ T N I N G
O R C H E S T R A

3 flauti / 2 flauto piccolo

2 oboi

2 clarinetti

2 fagotti

4 corni

3 trombe

3 tromboni

tuba

timpani

tam-tam

campanelli

archi

coro (S A T B)

AN DEN SCHLAF^{*}

Holder Schlaf! voll Muttertreue
Birgst du uns an deinem Herzen.
Lässt uns finden dort aufs Neue
Trost und Kraft in Leid und Schmerzen.

Holder Schlaf voll Muttertreue!

In des langen Tages Stunden,
Sehnsuchtsvoll zu dir wir streben.
Selig wer dich hat gefunden,
Dem der Schlaf entrückt dem Leben!

Selig, wer dich hat gefunden!

O Qual – o Schrecken! Weh mir! Bin ich wach?
Es jagt mich – treibt mich – Jemand folgt mir nach!
Ich weiss nicht wer – ich irr auf fremden Steg, -
Ich strauchle – zage, finde nicht heim den Weg!

Rings umschliesst mich, starrend in Nacht und Grauss,
Dräuender Fels – ich will hinaus – hinaus!
Mich hält gefangen finstres Steingeklüfte,
Naht mir der Tod im Schauer dieser Gräfte?

Wasser tropft schwer – dumpf hallt sein Rauschen wider -
Ich gleite, schwanke – falle strauhelnd nieder!
Bin ich, ein Lebender, im Todesschlunde?
Soll ich in diesem Grabe gehn zu Grunde?

Träume schwinden, Schein verbleicht,
Blendwerk weicht hin.

Holder Schlaf, du milde Mutter,
Die uns Ruh und Frieden schafft,
Lass an deiner Brust mich finden,
Neuen Frohsinn, neue Kraft.
Mutter, Schwester mir, o Schlummer,
Reich mir still die Letheschalen,
Heil dir, der du stillest Qualen,
Tröstest sanft in Leid und Kummer.
In des langen Tages Stunden,
Sehnsuchtsvoll zu dir wir streben,
Selig, wer dich hat gefunden,
Dem der Schlaf entrückt dem Leben!

Selig, wer dich hat gefunden!

Johannes Jørgensen

* Oversættelse: C. Rocholl. Gengivet efter det trykte partitur, kilde **A**.

* Translation: C. Rocholl. Quoted from the printed score, Source **A**.

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

b.	bar
brass	brass instruments
cb.	contrabbasso
cl.	clarinetto
cmplli.	campanelli
CN	Carl Nielsen
CNS	Carl Niensens Samling (The Carl Nielsen Collection)
cor.	corno
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
fg.	fagotto
fl.	flauto
fl.gr.	flauto grande
gr.c.	gran cassa
marc.	marcato
NKS	Ny Kongelig Samling (New Royal Collection)
ob.	oboe
picc.	flauto piccolo
Pl. No.	Plate Number
Pos.	position
ptto.sosp.	Piatto sospeso
sord.	sordino
stacc.	staccato
str.	strings
SUDM	Samfundet til Udgivelse af Dansk Musik (The Society for the Publication of Danish Music)
tamb.picc.	tamburo piccolo
tb.	tuba
ten.	tenuto
timp.	timpani
tr.	tromba
trb.b.	trombone basso
trb.t.	trombone tenore
trgl.	triangolo
va.	viola
vc.	violoncello
vl.	violino
WH Arkivet	Wilhelm Hansen Arkivet (The Wilhelm Hansen Archives)
woodw.	woodwind instruments
xil.	xilophono

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

H Y M N U S A M O R I S , O P U S 1 2

- A** Printed score, Carl Nielsen’s own copy
- B** Printed choral parts (duplicated)
- C** Orchestral parts, manuscript
- D** Piano score, autograph
- E** Printed piano score
- F** Solo tenor part, manuscript
- G** Printed solo soprano part
- H** Printed solo tenor part
- I** Printed choral parts

- J** Printed orchestral parts
- K** Score, autograph, draft
- L** Sketches
- M** Sketches
- N** Fragment

- A** Printed score, Carl Nielsen’s own copy.

DK-Kk, CNS 310f.

Title page:

“CARL NIELSEN / HYMNUS AMORIS / SOLI CHOR ORCHESTER
Op XII / CLAVERUDTOG/
WILHELM HANSEN / KJØBENHAVN LEIPZIG”.

Fly-leaf (recto):

“Jeg spiser naar jeg har Tid / og sover naar jeg er død.” [I eat when I have time and I’ll sleep when I am dead] (added by CN)

Fly-leaf (verso):

“Tilhører Carl Nielsen”. [Property of Carl Nielsen] A scrap of paper with conductor’s notes written in blue crayon has also been pasted in (CN).

Inserted folio (recto):

“Orla Rosenhoff tilegnet” [dedicated to Orla Rosenhoff]

Inserted folio (verso): (= two unnumbered pages)

Preface by Carl Nielsen in Danish and German, dated

“Kjøbenhavn i December 1897”, vocal text in Danish, Latin, German.

“Copyright 1898 by Wilhelm Hansen, Leipzig”

Pl. no.: 12310.

Donated to the Royal Library, Copenhagen, by Eggert Møller in 1975 from the estate of Irmelin Eggert Møller 33x26.4 cm, half-binding with corners and marbling, 2 unnumbered pages, pp. 3-81.

Contents:

Title page drawn by Anne Marie Carl-Nielsen (see facsimile p. xxxvii). Additions in music in pencil and blue crayon (some by CN, some in an unknown hand). Only the first impression has this title page. Later impressions have the edition number “Wilhelm Hansen Edition Nr. 468.”

S L E E P , O P U S 1 8

- A** Printed score, Carl Nielsen's copy
- A¹** Printed score, Henrik Knudsen's copy
- B** Score, autograph, fair copy
- C** Printed choral parts (soprano, alto, tenor, bass)
- D** Score, sketch
- E** Piano score, manuscript (Henrik Knudsen's hand)
- F** Printed piano score
- G** Sketch
- A** Printed score, Carl Nielsen's copy.
DK-Kk, mu 7504.1670.
"WILHELM HANSEN EDITION / SØVNEN / (An den Schlaf) / Digt af Johannes Jørgensen / (Deutsch von C. Rocholl) / for / Kor og Orkester / af / Carl Nielsen. / Op. 18 / Partitur. / Orkesterstemmer. / Korstemmer. / FORLÆGGERENS EJENDOM FOR ALLE LANDE. / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG. / Aufführungsrecht vorbehalten."
Pl. no. 13882 (1906). Later impressions with edition number: WILHELM HANSEN EDITION No. 1177.
Donated to The Royal Library, Copenhagen, by Eggert Møller, 1975.
34.1x26.7 cm. 52 pp. numbered pp. 3-52. Danish and German texts printed on unnumbered page before p. 3. Half-binding.
Noted on the flyleaf: "Skrevne Stemmer: 6 I. Viol 5 II. -".² 4 Viola 4 Cello 4 Basso."²
Additions in pencil, some by CN.
- A¹** Printed score, Henrik Knudsen's copy.
Danmarks Radio Music Archives. 3325.
Title page as **A**.
Dedication on title page: "Til Henrik Knudsen fra din hengivne Carl N 14 - II - 08".³
- B** Score, autograph, fair copy.
DK-Kk, CNS 311a.
"Søvnens / komponeret for Kor og Orkester / af / Carl Nielsen".⁴ Added in pencil: "Op. 17".

² "Written parts: 6 1st viol., 5 2nd -", 4 viola, 4 cello, 4 bass."

³ "To Henrik Knudsen from your devoted Carl N 14 - II - 08".

⁴ "Sleep / composed for choir and orchestra / by / Carl Nielsen".

Additional note in pencil and red crayon on title page:
"Pariser [?] 50 Pl Zwischen Format /Texten see Stemmerne eller Klaverudtog / 13882".⁵
End-dated: "27.11.1904".
Donated to The Royal Library, Copenhagen, by Irmelin Eggert Møller and Anne Marie Telmányi, 1953.
35.5x26.6 cm. 67 pp. written in ink, numbered pp. 2-67.
Library binding.
Paper type:
pp. 1-8: B. & H. Nr. 14 A. 24 staves
pp. 9-24: 24 staves
pp. 25-42: B. & H. Nr. 14 A. 24 staves
pp. 42-52: 24 staves
pp. 53-60: B. & H. Nr. 14. A. 24 staves
pp. 61-67: 24 staves
Underlaid Danish text; in a few places there are indications of where the German text is to be underlaid. Printing manuscript for **A**.

- C** Printed choral parts (soprano, alto, tenor, bass).
DK-Kk, mu 8110.2681.
"SØVNEN. / Carl Nielsen, Op. 17. / Eigenthum des Verlegers für alle Länder. Wilhelm Hansen, Kopenhagen & Leipzig."
Pl. no. 13647 (1905).
26.6x17 cm. 6 pp.
- D** Score, sketch.
DK-Kk, CNS 311b.
Title on first page: "Søvnens".
End-dated: "10.11.1904".
Donated to The Royal Library, Copenhagen, by the estate of Henrik Knudsen, 1947.
35.5x26.6 cm. 68 pages written in pencil, Danish text underlaid in ink and pencil, numbered pp. 1-14, 17-70 (pagination error; p. 14 also placed before p. 13). Library binding.
Paper type:
Pp. 1-12 B. & H. Nr. 14. A. 24 staves
Pp. 13-14 18 staves (33x25.4 cm)
Pp. 17-70 B. & H. Nr. 14. A. 24 staves
The tempo marking is "Andante sostenuto" (unlike **A**: "Andante tranquillo").
Red splash of colour on first page.

⁵ "Paris [?] 50 Pl [?] Zwischen Format /Texts[,] see the parts or piano arrangement / 13882".

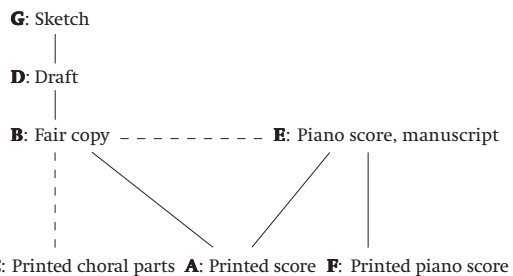
E Piano score, manuscript (Henrik Knudsen's hand).
 DK-Kk, CNS 311d.
 "Søvnen. An den Schlaf. / Carl Nielsen. Op. 18".
 Donated by Irmelin Eggert Møller and Anne Marie Telmányi, 1953.
 25.7x34.5 cm. 20 pages numbered 1-20, written in ink, Danish text underlaid in ink, German text underlaid in pencil. Library binding.
 Paper type:
 12 staves.
 Printing manuscript for **F**. The vocal part (or the text underlay) also formed the printing manuscript for **A**.
 Markings in red and blue crayon. Additions by Carl Nielsen.

F Printed piano score.
 "WILHELM HANSEN / EDITION. / SØVNEN - AN DEN SCHLAF / Digt / af / Johannes Jørgensen / (Deutsch von C. Rocholl) / for / Kor og Orkester / af / Carl Nielsen. / Op. 18. / Partitur. / Orkesterstemmer. / Korstemmer. / Klaverudtog med Tekst. / FORLÆGGERENS EJENDOM FOR ALLE LANDE. / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG. / Aufführungsrecht vorbehalten."
 Pl. no. 13647 (1905).
 33.8x26.8 cm. 31 pp.
 Later impressions are in edition format (30x22 cm) with the edition number "Wilhelm Hansen Edition Nr. 1288".
 The orchestral parts listed on the title page are not available in print.


G Sketch.
 DK-Kk, CNS 311c.
 Donated to The Royal Library, Copenhagen, by Irmelin Eggert Møller, 1958.
 2 folios: c. 34.6x26.7 cm [no company name] written in pencil and blue crayon.
 3 folios: 35.5x26.7 cm, B. & H. Nr. 14. A, 24 staves (one of the pages numbered as p. 13, probably the one replaced in the score draft (Source **D**) by a new page 13-14), written in pencil.
 1 folio: c. 25.7x34.6 cm [no company name], written in pencil.
 1 folio: c. 27.7x27 cm, B. & H. Nr. 14. A, 20 staves (cut), written in pencil.
 Also contains sketches for other works, including "Sænk kun dit Hoved, du Blomst", op. 21 no. 4.

FIL I A T I O N A N D E V A L U A T I O N O F S O U R C E S



The printed orchestral score, **A**, is based as far as the instrumental parts are concerned on Carl Niensens ink fair copy of the score, **B**, and as far as the vocal parts are concerned on **E**, which unlike **B** has both Danish and German text underlaid. **A** was engraved in 1906, but because of the relocation of the printing-shop was possibly not printed until 1907. The choral parts, **C**, were printed in 1905 – in all probability with a view to the first performance – and thus must have been printed on the basis of **B**. A further indication of this is that, like **B**, they were erroneously designated "Op. 17", and like **B** they only had Danish text underlaid. The printed piano score, **F**, is based on the piano score **E**, which judging by the handwriting was drawn up by Henrik Knudsen. (In this connection one can recall the fact that **A**¹ has the dedication to Henrik Knudsen, who also owned the pencil draft, **D**).











The source used as the basis of the edition is **A**, supplemented especially as regards the dynamics and articulation of the vocal parts with **C** and **F**. However, the German vocal text has been omitted. It is given in its entirety as an appendix on p. 133.

Bar	Part	Comment
563	CORO 1 CORO 2	A: <i>Chor der Engel – Chor der Menschheit</i>
566-569	timp.	tie added
568-570	CORO 1, A.	slur added by analogy with CORO 1, S.1,2
570	vc.cb.	ff added by analogy with woodw., cor., vl., va.
572-573	timp.	tie added
574	tr.1	note 1: marc. added in accordance with addition in pencil in C
574	tr.2	note 1: marc. added by analogy with tr.1
576-577	timp.	tie added
578	camp.	stacc. added in accordance with C
578	CORO 1	A: <i>Kinderstimmen</i>
580-581	fl.2 tr.1	slur divided by analogy with ob.2
582-583	cl.2 tr.3	tie added in accordance with addition in pencil in C
583	fg.2	note 1: e ³ emended to d ³ in accordance with C and by analogy with b.591
585	CORO 1	f added in accordance with I
586	ob.2,3	C: <i>Piu mosso</i> added in pencil (CN?)
587	cor.2	C: <i>Piu mosso</i> added in pencil (CN?)
588-589	fg.1	tie added in accordance with addition in pencil in C
589	fl.2,3 ob.1	C: <i>Piu mosso</i> added in pencil (CN?)
589	cl.1	C: <i>Un poco piu mosso</i> added in pencil (CN?)
590-591	tr.3	b.590 note 2 to 591: tie added in accordance with addition in pencil in C
594	cl.2 fg.2 cor.1	
594	tr.3 camp. timp.	C: <i>Piu mosso</i> added in pencil (CN?)
594	timp.	note 1: stacc. added in accordance with C
594	CORO 1	ff added in accordance with I
597	tr.2	note 2: marc. added in accordance with C
597	timp.	notes 1,3: stacc. added by analogy with bb.595-596
598	cor.4 tr.2	notes 2-6: stacc. added by analogy with cor.3, tr.1,3
598-605	timp.	tie added
598-599	CORO 2, S.1,2	tie added
602	cl.1,2 fg.2 cor.3,4	
602	tr.1,3 trb.t. trb.b	
602	tb. vl.2 va. cb.	C: p added in pencil (CN?)
602	tutti	A: p added in blue crayon above the upper staff and the vocal parts
603-605	tutti	A:  and <i>molto</i> added in blue crayon
606	tutti	A: ff added in blue crayon above the upper staff and above the vocal parts
606	tr.3	C: <i>f</i> corrected to <i>c'</i>

S L E E P , O P U S 1 8

Bar	Part	Comment
	cmplli.	A: <i>An den Schlaf</i> ; B: <i>Der Schlaf</i>
22	vl.2	A: <i>Glockenspiel</i> ; B: <i>Klokkespil</i>
27	va.	A: pp corrected in pencil to p (CN)
27	vc.	<i>Molto tranquillo</i> added by analogy with vl., vc.
29	vl.1	note 5: ♯ corrected to ♮ in accordance with correction in pencil in A and in accordance with B
29	va.	mf and  added in accordance with correction in pencil in A and in accordance with B
30	vl.1,2	 added in accordance with B
30	va.	notes 1-2: ♯ emended to ♮ in accordance with B


Bar	Part	Comment
31-32	va.	tie added in accordance with B
32	vl.1	note 2: marc. added in accordance with B
32	vl.2	note 5 added in accordance with B
32-33	vl.2	b.32 note 2 to b.33: slur added in accordance with B
33-34	vc.	tie added in accordance with D
38	cor.3	# added in accordance with B
39	fl.2	B: p
39-40	cor.2	tie added in accordance with B
39	vc.	missing end of slur added in accordance with B
40	cmplli.	B: <i>solo</i>
41	fl.2	pp added in accordance with B
43	va.	note 2: incomplete tie from b.43 note 2 to b.44 removed
47	T.	<i>dim.</i> added by analogy with S., A., B.
49	va.	pp added in accordance with B
51	fl.2,3	 added by analogy with fl.1, ob., cl., str.
51	S.	 added in accordance with B, C
52	S.	 added in accordance with C
52	T.	 added in accordance with B, C
53	cor.3,4	p added in accordance with B
54	cl.2	note 1: <i>a</i> corrected to <i>b</i> ⁵ in accordance with B and in accordance with correction in pencil (CN?) in A
58	S.	notes 1-2: ten. added in accordance with C
58	va.	note 6: stacc. added in accordance with B
61	va.	mf added by analogy with vl., vc., cb.
62	T.	<i>dim.</i> added in accordance with B, C
63	T.	pp added in accordance with B, C
68	vc.	note 4: stacc. emended to ten. by analogy with fg. and b.64 (cl., vl.2), b.66 (fl., vl.1)
70	A. T.	<i>dim.</i> added in accordance with B
71	vc.	B: note 1: ten.
72	ob.2	 lengthened in accordance with B
72	S.	note 3: mf added by analogy with A., T., B.
72	A.	note 5: mf added in accordance with B
72	S. A. T.	 added in accordance with B
74	S. A. T. B.	
74	vl.1,2 va.	<i>dim.</i> removed
75	S.	notes 1-3: ten. added in accordance with C, F
75	vc. cb.	<i>dim.</i> added in accordance with B
77-78	cor.3,4	A: music mistakenly notated on tr.3 staff
77	S.	 added in accordance with C and by analogy with va.
78	cor.1,2	A: music mistakenly notated on tr.1,2 staff
78	vl.2	note 2: marc. added in accordance with B
78-79	vc. cb.	missing end of slur added by analogy with bb.81-82
80	T.	note 4: <i>dim.</i> added in accordance with B, C, F
83	S.	pp added in accordance with B, C
83-84	T.	b.83 note 1 to b.84 note 1: slur added in accordance with B
83	vc. cb.	end of slur emended from b.82 note 6 to b.83 note 1 by analogy with bb.78-79, 81-82
85	cor.1	<i>espressivo</i> added in accordance with B
86	S.	<i>dim.</i> added in accordance with B
86	B.	<i>dim.</i> removed
88	timp.	ppp emended to pp in accordance with B
97	va. vc.	<i>trem.</i> added
99	S. A.	 added by analogy with ob., tr., str.
101	A.	p added in accordance with B



Bar	Part	Comment
101	vc.	note 2: stacc. added in accordance with B
102	vl.1 (upper part)	g^{sm} corrected to f^{sm} in accordance with B and in accordance with correction in pencil (CN?) in A
103	tr.2,3	————— added in accordance with B and by analogy with tr.1
104	cor.3,4	notes 2-4: stacc. added by analogy with cor.1,2
105	cor.	————— added in accordance with B
105	tr.1,2	<i>con sord.</i> removed
105	tr.2	stacc. added by analogy with tr.1
106	vl.2 vc.	note 2: marc. added by analogy with vl.1, va.
106	va.	note 2: marc. added in accordance with B
108	ob.1	notes 3-4: marc. added by analogy with ob.2
108	cor.2,3,4 tr.1	notes 2-4: marc. added by analogy with ob., cor.1, tr.2,3
109	ob.	————— lengthened from b.108 note 4 by analogy with cor., tr.
109	cor.3,4	B : note 3: $f^{\#}$ (not *)
110	cor.1,2	note 4: marc. added by analogy with ob., fg.
111	cb.	<i>pizz.</i> moved from vc. in accordance with B
111	cb.	note 1: stacc. added in accordance with B ; note 3: stacc. added by analogy with notes 1-2 and bb.112-113
112	cl. vl.2	<i>dim.</i> added in accordance with B
112	fg.	note 3: marc. added in accordance with B and by analogy with ob., cor.
114	trb.b. tb.	B : note 2: stacc.
114	vl.2	<i>div.</i> added
114	vc.	<i>nat.</i> added
116	cb.	<i>naturelle</i> removed
117	fl.1	note 2: marc. added by analogy with fl.2, cl., tr.
118	ob.	note 2: marc. added by analogy with fl.3, cor.1,2
118	tr.1	marc. added in accordance with B
118	tr.2	marc. added by analogy with fl.1,2, cl.
119	fl.3	note 2: marc. added by analogy with ob., cor.1,2
123	fg.	note 5: marc. and fz added by analogy with ob., cl.
123	vl.1	<i>sempre</i> added by analogy with other str.
124	cl.	note 4: marc. added in accordance with B and by analogy with ob.
124	fg.	note 4: marc. added by analogy with ob., cl.
125	fg.	note 1: fz added in accordance with B
127	ob. cl.	note 1: fz added in accordance with B and by analogy with fg.
127	trb.t.	note 2: marc. added in accordance with B
127	va.	note 1: fz added in accordance with B and by analogy with vc., cb.
127	va.	notes 4-6, 9: stacc. added by analogy with vc., cb.
128-129	cor.2,3	tie added in accordance with B
130	tb.	marc. added by analogy with tr., trb.t., trb.b.
132	cor.4	end of slur emended from note 2 to note 1 in accordance with B
133	ob.	note 4: fz added in accordance with B
133	trb.b.	note 2: marc. added in accordance with B ; fz added by analogy with other brass and woodw.





Bar	Part	Comment
133	tb.	note 2: marc. added by analogy with other brass and woodw.
133	S.	note 4: fz added by analogy with A., T., B.
133	vc. cb.	note 7: fz added in accordance with B
134	fl.3 cor. tr.	
134	trb.t. trb.b. tb.	note 1: marc. added by analogy with fl.1,2, ob., cl., fg.
134	tr. trb.t.	note 1: fz added in accordance with B and by analogy with fl., ob., cl., cor., trb.b., tb.
135	fl.1	note 2: marc. added in accordance with B
135	fl.2,3	notes 2-3: marc. added by analogy with fl.1
135	cor.3,4	note 2: marc. added by analogy with fl.
135	tr.1	note 2: <i>marc.</i> emended to marc. by analogy with fl., cor. 3,4, vl.1,2
135	S. A. T. B.	note 2: fz added in accordance with addition in pencil (CN?) in B
138-140	fl.2,3	beginning of slur emended from b.139 to b.138 in accordance with B
138	fg.2	beginning of slur moved from beginning of b.139 to b.138 in accordance with B
138	timp.	note 2: stacc. added in accordance with B
138	va.	notes 4-5: stacc. removed in accordance with B ; notes 4-5: slur added in accordance with B ; note 4: fz added by analogy with vc., cb.
139-140	cl.2	slur added in accordance with B
140	timp.	stacc. added in accordance with B
140	vc.	fz moved from note 7 to note 4 in accordance with B and by analogy with va., cb.
141	timp.	stacc. added in accordance with B
143-144	fl.3	tie added in accordance with B
143-144	cor.3	tie added in accordance with B
145	vc. cb.	note 7: fz removed in accordance with B and by analogy with bb.143-144
146	fl. picc.1	stacc. added by analogy with bb.147-148
146	ob.1	\downarrow emended to \downarrow in accordance with B
147	cl.	fz added in accordance with B and by analogy with bb.146,148
148-149	cor.1	tie added in accordance with B
149	fl. picc.1	stacc. added by analogy with bb.147-148
149	fl.3	end of slur added in accordance with B
150	vc. cb.	note 4: marc. added in accordance with addition in pencil (CN?) in A
151	va.	<i>dim.</i> added by analogy with vl., vc., cb.
151	cb.	<i>dim.</i> added in accordance with B and by analogy with vc.
162	ob. cor.1,2	note 1: marc. added in accordance with B
162	cor.3,4	note 1: marc. added by analogy with ob., cor.1,2
162	S.1,2 A.	<i>p</i> added in accordance with B, C, F
163	cor.	note 1: marc. added by analogy with ob. and b.162
166	ob. cl.	note 2: <i>p</i> added by analogy with cor.
166	cor.1,2	note 1: marc. added in accordance with B
166	cl. cor.3,4	note 1: marc. added by analogy with ob., cor.1,2
167	ob. cl. cor.	note 1: marc. added by analogy with bb.162, 163 (ob., cor.) and b.166
169	T.	note 3: ten. added in accordance with B, C, F
169	B.	note 3: ten. added in accordance with C and by analogy with T.
172	cor.1,2	<i>con sord.</i> removed

Bar	Part	Comment
172	cmpli.	p added in accordance with B
173	fg.	note 1: marc. added by analogy with ob. and b. 172
175	vl.1,2	note 1: marc. added by analogy with b.174; note 2: stacc. added by analogy with b.174
177-178	va.	end of slur emended from b. 178 note 1 to b. 177 note 9 in accordance with B and by analogy with vc., cb.
180	ob.2	note 2: $\frac{4}{4}$ added by analogy with vl.2
181	cl.	p added in accordance with B
182	fl.2,3	note 4: marc. added in accordance with B and by analogy with ob.
182	cor.1,2	<i>senza sord.</i> removed
182	cor. 3	note 3: marc. added by analogy with fl.2,3, ob.
186	fg.	<i>dim.</i> added by analogy with fl., ob., cl., cor.
187	S.1,2 A.	B, C, F: p
187	fg.	<i>dim.</i> removed
187	vl.1	<i>dim.</i> removed
190	T. B.	C: p
191	trb.t. trb.b.	note 1: marc. added by analogy with b.190
192	cor.	<i>con sord.</i> removed
194	S. A.	note 3: \downarrow emended to \downarrow in accordance with B, C
194	B.	B: div
195	trb.t.	B: p
195	S. A. T. B.	B: p
197	fl.3	notes 10-12: emended from $\downarrow \downarrow \downarrow$ in accordance with B and by analogy with vl.2
197	S. A. T. B.	<i>cresc.</i> added in accordance with B
197-199	vc.	<i>crescen-do</i> added by analogy with vl., va., cb.
199	trb.b.	note 3: ten. added by analogy with tr., trb.t., tb.
199	va.	notes 3-4: slur added in accordance with B and by analogy with vc., cb.
200	trb.t.	notes 1-2: tie removed
200	trb.b. tb.	<i>molto</i> added in accordance with B
200	vc.	<i>molto</i> added by analogy with woodw., brass, vl., va., cb.
200	vc. cb.	notes 5-6: slur removed and marc. added in accordance with B and by analogy with fg., va.
200	cb.	notes 7-9: marc. added in accordance with B and by analogy with fg., va., vc.
201	tutti	B: ($\downarrow = 120 \text{ à } 126$)
201	cl. vl.2. va. vc.	note 3: marc. added by analogy with ob., fg., brass, vl.1, cb.
201	vl.2 va.	note 2: marc. added by analogy with vl.1, vc., cb.
202	vl.1,2	note 2: marc. added in accordance with B
202	va. vc.	notes 1-2: marc. added by analogy with vl., cb.
203	fl.2,3	note 1: marc. added by analogy with fl.1
204	tr.3	note 2: marc. added in accordance with B
204	tb.	notes 1-2: marc. added by analogy with fg., trb.b.
204	vl.1	chord 2: marc. added by analogy with vl.2, va.
205	tb.	— added in accordance with addition in pencil (CN) in B
206	tr.1	note 1: marc. added by analogy with cor.1,2; f added in accordance with B
206	tb.	<i>dim.</i> added in accordance with addition in pencil (CN) in B

Bar	Part	Comment
206	timp.	<i>dim.</i> added in accordance with B
206	T.	f added in accordance with B, C
207	cor.1,2	notes 1-2: marc. added in accordance with B and by analogy with tr.1
207	B.	f added in accordance with B, C
207	B.	notes 1-3: marc. added in accordance with B, C
208	cor.1,2	notes 1-4: marc. added by analogy with tr. and b.209 (cor.3,4, tr.2,3)
208	cor.3,4	notes 1-2: marc. added in accordance with B
208	timp.	p added in accordance with B
208	timp.	A: muta in C. A. changed to <i>G?</i> by marking in pencil in the margin
208	T.	fz added in accordance with B
209	cor.1,2	notes 1-2: marc. added in accordance with B
209	cor.3,4 tr.3	note 1: marc. added by analogy with b.207 (cor.1,2, tr.1)
209	trb.b.	note 2: marc. added in accordance with B
209	T.	note 2: marc. added in accordance with B
210	cor.1,2	marc. added by analogy with tr.1
210	tb.	note 2: marc. added by analogy with fg., trb.b., vc., cb.
210	B.	notes 1-2: marc. added by analogy with b.209 (T.)
211	fl.2	ff added in accordance with B and by analogy with fl.1
211	cl.	note 3: marc. added by analogy with fl., tr.2
211	tr.2	f added in accordance with B
211	trb.b. tb.	marc. added by analogy with vc., cb.
211	S.	ff added in accordance with B, C
211	vl.1,2	note 3: marc. added by analogy with fl., S.
211	vl.2	ff added in accordance with B
212	vc.	note 1: marc. added in accordance with B
212	trb.b. tb. cb.	note 1: marc. added by analogy with vc.
213	cor.4	marc. added by analogy with cor.1,2, tr.1
214	cor.4 tr.1 trb.b.	
214	vc. cb.	marc. added by analogy with fg., cor.1
214	tb.	fz added by analogy with trb.b.
214	S.	notes 1-2: marc. added in accordance with B and by analogy with b.209 (T.) and b.210 (B.)
215	trb.t. va.	note 3: marc. added by analogy with ob., cor.1,3, A.
215	va.	f added in accordance with B
217	ob.	note 1: marc. added in accordance with B
218	vc.	notes 2-4: marc. added in accordance with B
219	cor.2	note 1: marc. added by analogy with cor. 4
219	vl.2	note 1: fz added in accordance with B
219	vc.	notes 1-2: marc. added in accordance with B
220	fl.2,3	note 3: marc. added by analogy with fl. 1
220	fg.	notes 2-4: stacc. added in accordance with B
220	cor.1,2	notes 1-2: marc. added in accordance with B
220	cor.3,4 tr.1	notes 2-4: stacc. added by analogy with fg., tb.
220	trb.t.2	note 2: stacc. added in accordance with B
220	trb.b.	note 2: marc. emended to stacc. by analogy with fg., cor.3,4, tb. and notes 3-4
220	va.	notes 3-4: stacc. emended to marc. by analogy with vc., cb. and note 2
220	cb.	notes 2-4: marc. added in accordance with B
221	tr.1	stacc. added in accordance with B
221	S.	p removed
222	fl.1	notes 1-6: stacc. added in accordance with B and by analogy with b.221
222	fl.2,3 cl.	notes 1-6: stacc. added by analogy with fl.1




Bar	Part	Comment
222	cor.1,2	notes 2-4: stacc. added by analogy with fg. and b. 221
222	S. A.	notes 4-6:  added in accordance with F
223	ob.2 tr.2,3	note 1-2: marc. added in accordance with B
223	S.	f added in accordance with B
224-225	cl.2	b.224 note 3 to b.225 note 1: slur added in accordance with B
224	fg.1 vc.	note 2: ten. added in accordance with B
225	cl.	chord 1: $f^{\#}$, $d^{\#}$ emended to f^{\flat} , d^{\flat} in accordance with B
225	fg.	notes 2-4: stacc. added in accordance with B and by analogy with cor.3,4
225	fg.	p added by analogy with cor.3,4, str.
225	S. A. T. B.	p removed
225	vl.2	stacc. removed by analogy with vl.1, va., vc., cb.
227	ob.1	notes 2-4: marc. added in accordance with B
227	cl.	notes 1-6: stacc. added in accordance with B
227	vc.	notes 1-6: stacc. added by analogy with fg., cor.2, va.
228	fl.2,3	notes 1-3: ten. added in accordance with B
228	ob.1	note 1: ten. added in accordance with B
228	cl. fg.1	notes 1-3: ten. added in accordance with B
228	vc.	note 1: stacc. added by analogy with fg.2
229	fl.1	note 2: ten. emended to marc. in accordance with B
229	fl.2,3	notes 1-4: marc. added in accordance with B
229	ob.1	note 1: ten. added in accordance with B
229	ob.2	notes 2-4: marc. added in accordance with B
229	cor.1	notes 2-3: marc. added by analogy with cor.3
229	va.	note 1: ten. added in accordance with B ; note 2: marc. added in accordance with B
230	fl.1	note 1: fz added in accordance with B
230	ob.2	note 3: marc. added in accordance with B
230	cor.4	note 1: $f^{\#}$ emended to $g^{\#}$ in accordance with B
230	tr.1	<i>molto</i> added in accordance with B and by analogy with woodw., brass., str.
230	vc.	note 1: marc. added by analogy with cb.
231	cor.1,2 trb.t.	note 2: marc. added in accordance with B
231	cor.3,4	note 2: marc. added by analogy with trb.b., tb.
232	cor.3,4	note 2: marc. added by analogy with trb.b., tb.
234	fg. cor.1,2	note 4: marc. added by analogy with b.235 (cor. 1,2)
234	trb.t.	notes 1-4: marc. added by analogy with fg., cor.1,2, tr.
234	tb.	note 1: marc. added by analogy with trb.b.
235	fg.	note 3: marc. added by analogy with bb.234, 236
235	tr.2,3	note 3: marc. added in accordance with B
236	fg. trb.t.	note 3: marc. added by analogy with cor.1,2, tr.2,3
236	tr.1	notes 2-3: marc. added by analogy with tr.2,3
236	timp.	A emended to G in accordance with B and in accordance with correction in pencil (CN?) in A
237	fg. trb.t.	notes 1-4: marc. added by analogy with tr.
237	cor.1,2	note 4: marc. added by analogy with fg.
237	tr.1	notes 3-4: marc. added in accordance with B
237	timp.	f emended to fz in accordance with B
238	fg. trb.t.	notes 1-3: marc. added by analogy with tr.1




Bar	Part	Comment
238	cor.1,2	note 3: marc. added by analogy with bb.235-236
238	tr.2,3	note 3: marc. added by analogy with tr.1
239	tr.1	fff added in accordance with B
239	vl.1,2 va. vc. cb.	<i>trem.</i> added
239	tam.	A: Tamtam; B: Gonggong
245	cb.	↓ added in accordance with B
248	vc.	<i>dim.</i> added by analogy with vl.2, va.
250	fl.1	note 4: marc. added in accordance with B
251	fl.1	note 5: marc. added in accordance with B
251	vc.	<i>dim.</i> removed
253	fl.1	note 4: marc. added in accordance with B
253	timp.	B: pp
254	vc.	<i>dim.</i> added in accordance with B
255		A: brackets around <i>quasi rall.</i> removed
262	fl.1	note 1: pp added in accordance with B
263	timp. va. vc.	pp added in accordance with B
269	trb.b.	<i>dim.</i> added in accordance with B
270	trb.t.1 tb.	B: dim.
271	S. A. T. B.	B, C: pp
284	T.	mp added in accordance with C
284	va.	mp added by analogy with fg.1
286	vc.	note 3: A^{\flat} emended to A^{\natural} in accordance with B
286	vc.	note 5: stacc. added in accordance with B
286	cb.	note 2: stacc. added in accordance with B
287-288	cl.2	b.287 note 5 to b.288 note 1: tie added in accordance with B
287	A.	note 1: ten. added in accordance with B, C
287	B.	F: note 2: pp
287	vl.1	note 3: stacc. added by analogy with vl.2, vc., cb.
288	ob.1 cl.	note 4: stacc. added by analogy with fg.1
288	vl.2 va.	note 3: stacc. added in accordance with B and by analogy with vl.1
288	vc. cb.	note 4: stacc. added by analogy with vl.1,2, va.
289	S. A. T. B.	<i>cresc.</i> added in accordance with B
290	B.	f added by analogy with S.A..T.
291	cl. cor.3,4	<i>dim.</i> added by analogy with fl., ob., cor.1,2
291	S.	<i>dim.</i> added in accordance with B
291	T. B.	<i>dim.</i> added in accordance with F
292	cor.	B: dim.
293	S.	 added in accordance with C and by analogy with A., T., B.
293	va.	 emended from note 1 to note 2 in accordance with B
294	S.	F: note 2: pp
297	vl.2	note 1: end of slur added according to B (turn of page)
299	vc.	note 2: ten. added in accordance with B and by analogy with b.297 (fl., vl.)
301	ob.	missing - added
301	S.	<i>dim.</i> added in accordance with B, C and by analogy with A., T., B.
302	B.	p added in accordance with B, C and by analogy with S., A., T.
304	cl.	<i>espressivo</i> added by analogy with fl., ob., vl.
304	S.	<i>espressivo</i> added in accordance with F and by analogy with fl., ob., cl., vl.
304	A.	<i>espressivo</i> added by analogy with fl., ob., cl., S., vl.
304	va.	<i>espressivo</i> added in accordance with B
305	fg.1	note 1: e^{\flat} emended to c^{\flat} in accordance with B
305	T.	B, C: note 1: f

Bar	Part	Comment
306	ob.2	note 1: corrected from ♩ to ♪ in accordance with B and by analogy with fl., ob.1, cl., fg., cor.
306	vc.	notes 2-4: ten. added in accordance with B
307	vc.	A: brackets around <i>quasi rall.</i> removed
307	vc.	<i>div.</i> emended from note 3 to note 1
308	fg.	note 4:  added in accordance with B
308	cor.2	pp added by analogy with fl., cl., fg., cor.3
309	S. A.	note 2:  ; note 3:  added in accordance with C
310	ob.1	<i>cresc.</i> added by analogy with ob.2
310	ob.1	note 1: stacc. added by analogy with cl.1
312	A.	<i>dim.</i> added in accordance with B, C
314	cor.3	<i>a'</i> emended to <i>b'</i> in accordance with B
315-316	vc.	b.315 note 6 (upper part) to b. 316: tie added in accordance with B
316	cmplli.	A: <i>Glockenspiel</i>
316	vl.1,2 va.	<i>trem.</i> added
318	cor.3,4	 added in accordance with addition in red crayon in B
319	fl.1,2	pp added in accordance with B
321	cmplli.	stacc. added in accordance with B and by analogy with bb.316-319
321-324	vc.	bottom note: tie added by analogy with bb.314-320 and in accordance with B
326	fl.2,3	notes 2-3: slur removed in accordance with B
327	fl.1	note 3: marc. added by analogy with fl.2
327	fl.1	B: note 3: ten.
327	fl.2,3	note 2: marc. added in accordance with B and by analogy with fl.1
327-328	cor.3,4	B: tie missing
330	vl.1,2 va.	B: ppp
330	vl.1,2 va.	<i>nat.</i> added

SPRINGTIME ON FUNEN, OPUS 42

[SOM EN GRÆSGRØN PLET] - [LIKE A PATCH OF GREEN]

Bar	Part	Comment
12	vc. cb.	B, C: <i>fz</i> instead of <i>f</i>
20-21	cb.	tie added by analogy with fg., vc.
21		A: this and all the following rehearsal numbers added in blue crayon
33	vc. cb.	C: note 2, left hand: notated as an appoggiatura tied to the first note of b. 33
		
33-36	va.	two slurs (bb. 33-34 and bb. 35-36) emended to one slur by analogy with cor.1
37	cor.1,2	p added by analogy with cor.3,4 and as in E
37-38	vl.2	 and  added by analogy with vl.1 and b. 39
40	va.	beginning of slur emended from note 2 to note 1
41-43	vc. cb.	two slurs (b. 41 and bb. 42-43) emended to one slur by analogy with va.
41, 42	vc. cb.	B, D: ♩, ♪
45	vc.	B, C, D: <i>f</i> instead of <i>fz</i>
47	B.	note 2: A: <i>I, II</i> , indicating that the bassi are <i>divisi</i>
49	picc.	<i>fz</i> added by analogy with vl., va., vc. and b. 45

Bar	Part	Comment
53-54	vl.2	end of slur emended from last note of b. 53 to last note of b. 54 by analogy with vl.1, vc.
55-56	vl.2	end of slur emended from last note of b. 55 to first note of b.56 by analogy with vl.1, va., vc.
57-59	tr.1	marc. added by analogy with cor.3,4
58	cor.3,4 tr.1	note 1: marc. added by analogy with b. 59 and as in C
63	cor.1	note 2: stacc. added by analogy with b. 65 and as in E
63	cor.3	stacc. added by analogy with b. 65 and as in E
64	fl. ob. cl.	note 4: stacc. added by analogy with b. 62
65-66	CORO 1	C: <i>der rejser man strittende Humlestang</i> instead of <i>de rejser den strittende Humlestang</i>
73	cb.	pp added by analogy with fg.
74	vc.	B, C: p instead of pp
79	va.	<i>div.</i> added
79	vc. cb.	C: appoggiatura before note 1 as in b. 32
82	cor.1,2	 added by analogy with fl., vl.1
86	A.	stacc. added by analogy with S.
87	A.	notes 3-4: stacc. added by analogy with S.
87	B.	stacc. added by analogy with T.
88	B.	notes 1-2: stacc. added by analogy with T.
89	T. B.	stacc. added by analogy with bb. 87-88
91	vl.1,2 va.	<i>trem.</i> added
91-92	cl.1	tie added by analogy with fl., ob.
91-93	cor.4	E: slur
91-93	A, T. B.	slurs added as in F
91-94	va.	marc. added by analogy with b. 95 and fg., vc., cb. and as in E
97	vl.1,2	 and  added by analogy with bb. 80, 82, 95
99-103	fg.1	slur added by analogy with ob.1

[AA SE, NU KOMMER VAAREN] -
[OH SEE, THE SPRING IS COMING]

Bar	Part	Comment
103	vl.1,2	<i>trem.</i> added
104	ob.1	p added by analogy with b. 103 (ob.2)
108-109	ob.1	tie added as in E
114	cor.1	pp added by analogy with tr.1
119-120	cl.	tie added by analogy with cl.2 and as in E
120	ob.1,2	end of slur emended from first note of b. 121 to b. 120 by analogy with fl. and as in E
121-127	vl.1	E: slur begins at b. 121 instead of b. 122
125	fg.1	E: <i>solo</i>
125-127	fg.1	A: through a misreading of Nielsen's draft the passage bb. 125-127 has mistakenly been moved to bb. 126-128
127	vl.2	end of slur emended from b. 126 to first note of b. 127 by analogy with vl.1, va., vc
131	S.	<i>pænt</i> emended to <i>lunt</i> as in C, D
136	S.	C: <i>gnavent Barn</i> instead of <i>wrantent Barn</i>
137	va.	<i>mf</i> added by analogy with fg.
144	cl. fg. cor.	<i>dim.</i> removed because of <i>dim.</i> in b. 141
154	va.	slurs added by analogy with fg. 2 and bb.151-153 and in accordance with additions in A in crayon
155	vl.1,2	<i>trem.</i> added
156	va.	end of slur emended from last note of b. 155 to first note of b. 156 by analogy with bb. 103-104
156	ob.2	p added by analogy with b. 155 (ob.1)
159	cor.2	p added by analogy with cor.1,3