

C A R L N I E L S E N

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VÆRKER  
WORKS

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D E T

K G L



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T E K

C A R L N I E L S E N

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V Æ R K E R

W O R K S

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Copenhagen 2004

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D E T

K G L



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C A R L N I E L S E N

O R K E S T E R V Æ R K E R 2

O R C H E S T R A L W O R K S 2

Udgivet af

Edited by

Niels Bo Foltmann

Peter Hauge



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## 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.

## GENERELT FORORD

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

### Series IV, Juvenilia, Addenda et Corrigenda

Carl Nielsen's literary works are available in connection with the Edition.<sup>1</sup>

#### Editorial principles

The music is reproduced with no typographical indications of editorial additions or emendations. These are documented in the Critical Commentary. Typography, score disposition, genre names, and instrument names have been normalized in accordance with present-day practice. With a few exceptions, discussed in more detail in the Critical Commentary, the many additions and changes in 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.

### 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

### Serie IV, Juvenilia, Addenda et Corrigenda

Carl Niensens litterære arbejder foreligger udgivet i tilknytning til Udgaven.<sup>1</sup>

#### Redaktionelle principper

Nodeteksten gengives uden typografisk markering af redaktionelle tilføjelser eller ændringer. Disse er dokumenteret i den kritiske beretning. Typografi, partituropstilling, instrument- og genrebetegnelse 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, foredragsbetegnelse 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.

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

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



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

“Muta in” in connection with the retuning of timpani and changes between two instruments (for example clarinet in A and B<sup>b</sup>) 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 2003*

Carl Nielsen noterede ofte horn og trompeter med faste fortegn. Denne praksis er normaliseret til notation udelukkende med løse fortegn.

“Muta in” i forbindelse med omstemning af pauker og skift mellem to instrumenter (f.eks. klarinet i A og B<sup>b</sup>) 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 2003*



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# FORORD

## PREFACE

### SAGA DREAM

Alongside the work on the music for Ludvig Holstein's<sup>1</sup> love drama *Tove* in the winter season 1907-08, Nielsen was developing ideas for an orchestral work inspired by *Njal's Saga*. The first tentative indication of its thematic materials are thus to be found in the composer's score for *Tove*, which contains sketches for the introductory clarinet and viola theme of *Saga Dream*, but at this stage notated for French horn.<sup>2</sup> In March 1908 the music for *Tove* was completed, and on 1 April Nielsen end-dated the fair copy of *Saga Dream*. The copying of the orchestral material must therefore have been rather rushed as the first performance of the work was to be less than a week later, at the concluding concert of the season at The Music Society. Judging from the sources the composer had no great problems with the actual composition; the draft and the fair copy exhibit no major reworkings or deletions.

The Icelandic *Njal's Saga*, which provides the literary background for the title of the work and its motto ("Now Gunnar dreams; let him enjoy his dream in peace"), was presumably known to Nielsen from N.M. Petersen's translation;<sup>3</sup> the saga tells the story of Gunnar, who has been sentenced to exile, and during his journey out of the country with Kolskeg and Hjort he becomes so tired that he begs the group to rest. He falls into a troubled sleep, and Hjort asks whether they should wake Gunnar, to which Kolskeg replies: "no, let him enjoy his dream". In Gunnar's nightmare the group is attacked by a pack of wolves; Gunnar and Kolskeg both defend themselves as well as they can, but Hjort is killed by the wolves.

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1 Danish writer (1864-1943).

2 See *Description of Sources*, Source F, p. 117.

3 N.M. Petersen et al. (eds.), *Historiske Fortællinger om Islændernes Færd hjemme og ude*, Copenhagen 1901 (3rd ed.), vol. 2, p. 95; Carl Nielsen had a copy of this edition, which is now in the Carl Nielsen Museum, Odense. See also John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, p. 765, and John Fellow, "Carl Nielsen, Wien og det europæiske vendepunkt", *Fund og forskning* 36 (1997), pp. 247-248.

### SAGA - DRØM

Samtidig med at Carl Nielsen arbejdede med musikken til Ludvig Holsteins<sup>1</sup> kærlighedsdrama *Tove* i vinterhalvåret 1907-08, udviklede han ideerne til et orkesterværk inspireret af *Njals Saga*. De første spirende tegn på dette orkesterværk findes således i komponistens partitur til *Tove*, der indeholder skitser til *Saga-Drøms* indledende tema i klarinet og bratsch – i skitsen dog noteret for horn.<sup>2</sup> I marts 1908 færdiggjordes musikken til *Tove*, og den 1. april slutdaterede Carl Nielsen renskriften af *Saga-Drøm*. Allerede mindre end en uge senere skulle orkesterværket opføres i Musikforeningen ved sæsonens afsluttende koncert, og kopiering af orkestermaterialet må derfor være foregået noget hektisk. Efter kilderne at dømme har komponisten ikke haft de store problemer med selve kompositionen; kladden og renskriften udviser ingen større omarbejdelser eller overstregninger.

Den islandske *Njals Saga*, som er den litterære baggrund for værkets titel og motto ("Nu drømmer Gunnar; lad ham nyde sin Drøm i Fred"), kendte Carl Nielsen formodentlig fra N.M. Petersens oversættelse;<sup>3</sup> den handler om Gunnar, der er blevet dømt til landsforvisning, og som under sin rejse ud af landet sammen med Kolskeg og Hjort bliver så træt, at han beder gruppen om at hvile. Han falder i en urolig søvn, og Hjort spørger, om man ikke burde vække Gunnar, hvortil Kolskeg svarer: "nej, lad ham bare nyde sin drøm". I Gunnars mareridt bliver gruppen angrebet af en flok ulve; både Gunnar og Kolskeg forsvarer sig så godt de kan, men Hjort bliver dræbt

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1 Digter (1864-1943).

2 See *Description of Sources*, kilde F, s. 117.

3 N.M. Petersen et al. (udg.), *Historiske Fortællinger om Islændernes Færd hjemme og ude*, København 1901 (3. udg.), bd. 2, s. 95; Carl Nielsen havde et eksemplar af denne udgave, som nu befinder sig på Carl Nielsen Museet, Odense. Se også John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999, s. 765, og John Fellow, "Carl Nielsen, Wien og det europæiske vendepunkt", *Fund og forskning* 36 (1997), s. 247-248.

Although it is clear to the other members of the group that Gunnar is having a nightmare, Kolskeg does not want them to disturb Gunnar's sleep.

*Saga Dream* was given its first performance in The Music Society on 6 April 1908 under the composer's baton, and the whole concert was repeated two days later. Besides works by Mozart and Weber, conducted by Franz Neruda,<sup>4</sup> *Hymnus amoris* from 1897 was also on the programme, conducted by Nielsen himself. *Saga Dream* did not arouse great enthusiasm, either among the newspaper reviewers or among most of the audience. *Dannebrog* wrote of the work:

"Well, here we heard a number of more or less euphonious experiments, but there was as little music in them as there could conceivably be. It is not music at all, nothing but juxtapositions of sounds and an eternal build-up from pianissimo to fortissimo. But where is the composer's innermost being, his emotion, his heart? And indeed the work was unable to force from the listeners anything but a *succès d'estime*, although a few zealous clappers tried to raise the temperature to the usual Carl Nielsenesque pitch".<sup>5</sup>

Several of the reviewers speak of the work as a "sound-piece" and are uncertain how to describe its odd, one-movement structure with a free cadenza in the middle. A month later William Behrend<sup>6</sup> wrote about it in *Illustreret Tidende*, claiming among other things that the work possessed no "special Nordic musical idiom" and continued:

"This piece had a highly stimulating effect (inventive and skilful, not least in orchestral terms), but in keeping with its content it could hardly fail to have a certain vague, obscure character, and it seems to lack proportions – to be at once too short and too long, as dreams after all can be..."<sup>7</sup>

The most positive comment came from Robert Henriques,<sup>8</sup> who wrote the day after the concert in *Vort Land*:

4 Bohemian-born cellist, composer and conductor (1843-1915).

5 *Dannebrog*, 7.4.1908.

6 Danish music historian and music critic (1861-1940).

7 *Illustreret Tidende*, 3.5.1908.

8 Danish musician, composer and music critic (1858-1914).

af flokken. Selv om det er tydeligt for de andre medlemmer af gruppen, at Gunnar har mareridt, ønsker Kolskeg ikke, at man skal forstyrre Gunnars søvn.

*Saga-Drøm* blev førsteopført i Musikforeningen den 6. april 1908 under komponistens ledelse, og hele koncerten blev gentaget to dage senere. Også *Hymnus amoris* fra 1897 stod på programmet, dirigeret af ham selv, ved siden af værker af Mozart og Weber under Franz Nerudas<sup>4</sup> ledelse. *Saga-Drøm* vakte ikke den store begejstring, hverken blandt dagbladenes anmeldere eller blandt hovedparten af publikum. *Dannebrog* skriver om værket:

"Ja, vi hørte her en Række mere eller mindre vellydende Experimenter, men Musik var der saa lidt heri, som der overhovedet kan være. Det er jo slet ikke Musik, blot lutter Klangsammenstillinger og et evigt Byggen op fra pianissimo til fortissimo. Hvor er dog Komponistens Indre, hans Følelse, hans Hjærte henne? Arbejdet formaade heller ikke at aftsvinge Tilhørerne andet end Agtelse-Sukces, trods det, at enkelte ivrige Klappere søgte at bringe Temperaturen op til den sædvanlige Carl Nielsenske Flammeglød."<sup>5</sup>

Flere af anmelderne omtaler værket som et "klangstykke" og er usikre på, hvordan man kan beskrive dets særprægede, ensatsede struktur med en fri kadence i midten. William Behrend<sup>6</sup> skrev en måned senere en omtale i *Illustreret Tidende*; her hævder han blandt andet, at værket ikke besidder noget "særlig nordisk Tonesprog" og fortsætter:

"Meget inciterende virkede dette Stykke (i teknisk, ikke mindst orkestral Henseende opfindsomt og kyndigt), men efter sit Indhold maatte det jo faa en vis udsvømmende, dunkel Karakter og synes at mangle Proportioner – baade at være for kort og for langt – som Drømme kan være det..."<sup>7</sup>

Det mest positive udsagn kom fra Robert Henriques,<sup>8</sup> som dagen efter koncerten skrev i *Vort Land*:

4 Bøhmiskfødt cellist, komponist og dirigent (1843-1915).

5 *Dannebrog*, 7.4.1908.

6 Musikhistoriker og -kritiker (1861-1940).

7 *Illustreret Tidende*, 3.5.1908.

8 Musiker, komponist og musikkritiker (1858-1914).

“It is as much the daydreaming of a fantasist as a sleeping dream that the composer wanted to depict. Throughout the piece there sounds a clash between the reality of life (the fugato movement) and life as a stage preparatory to a life hereafter (the chorale). In the middle of the piece Carl Nielsen has tried definitively to paint the confusion that seizes us when one idea after another rushes through our heads. He has done so very originally in a free cadenza of flute, oboe and clarinet, later joined by bassoon, violins and a few cymbal tremolos. ‘Saga Dream’ once more shows the talented composer’s ability to intertwine fine fibres of atmosphere into a tissue of notes that expresses the depth-seeking imagination of a distinctive personality. In this music there is nothing specious, although it does not easily always find the straight path to the listener’s immediate understanding. But one does not shake off this music because it speaks its own serious, penetrating language”.<sup>9</sup>

One of the more unusual features of the new work – which may have been one of the aspects that made the reviewers sparing with their praise – was the free cadenza in the middle of *Saga Dream*. It was at all events remarked on by several of them after the first performance. The review in *Kristeligt Dagblad* is muted:

“The music [...] had a highly kaleidoscopic character; pretty wind passages, several string passages that were anything but pretty, an ‘intermezzo’ [i.e. the cadenza] of a kind that can hardly be described in terms of sound: it sounded like when the orchestra tunes up before a concert. - - -”<sup>10</sup>

A few years later, in an interview in *Politiken*, the composer clarified his own view of the work, singling out among other things the free cadenza:

“I am so fond of the work [*Saga Dream*] myself. It is kept almost *piano* all the time and musically it is very radically done. It depicts the dream of Gunnar of Hlidarende, this marvellous figure from *Njal’s Saga* who plundered and slaughtered, yet was still made of finer stuff and was ahead of his time. He dreams of a brighter, better future for mankind, and I have tried, in muted tones, to give voice to the strange ideas engendered in

“Det er lige saa meget en Fantasts Drømmerier, som en Drøm i Søvn, Komponisten har villet skildre. Der klinger gennem Stykket en Brydning mellem Livets Virkelighed (den fugerede Sats) og Livet som Forberedelsesstadium til et Liv efter dette (Koralen). Midt i Stykket har Carl Nielsen endelig forsøgt at male den Forvirring, der griber os, naar den ene Tanke efter den anden jager igennem vort Hoved. Han har gjort det meget originalt i en fri Kadence mellem Fløjte, Oboe og Klarinet, hvortil senere slutter sig Fagot, Violiner og nogle Bækken-Tremeloer. En ‘Saga-Drøm’ viser atter den talentfulde Komponists Evne til slynge fine Stemningstraade sammen til et Væv af Toner, som er Udtryk for en ejendommelig Personligheds dybtsøgende Fantasi. Der er i denne Musik intet forlorent, selv om den ikke altid har let ved at finde den lige Vej til Tilhørernes øjeblikkelige Forstaaelse. Men man ryster ikke denne Musik af sig, fordi den taler sit eget alvorlige og indtrængende Sprog.”<sup>9</sup>

Et af de mere usædvanlige træk ved det nye værk var den frie kadence, som forekommer midt i *Saga-Drøm*. Netop denne side af værket kan have været medvirkende til at gøre anmelderne tilbageholdende i deres ros; den blev i hvert fald bemærket af flere ved uropførelsen. I *Kristeligt Dagblad* hedder det:

“Musikken [...] havde en meget kalejdoskopisk Karakter, kønne Blæsesteder, flere alt andet end kønne Strygesteder, et ‘intermezzo’ [dvs. kadencen] af en Art, der nærmest klanglig set ikke lader sig beskrive: det lød, som naar Orkestret stemmer før en Koncert. - - -”<sup>10</sup>

Selv uddybede komponisten nogle år senere i et interview i *Politiken* sin egen opfattelse af værket og fremhævede blandt andet den frie kadence:

“Men jeg holder selv saa meget af det Arbejde [*Saga-Drøm*]. Det er holdt næsten *piano* hele Tiden og er musikalsk meget radikalt gjort. Det skildrer Gunnar af Hlidarendes Drøm, denne pragtfulde Skikkelse fra ‘Njals Saga’, der plyndrede og slog ihjel, men alligevel var gjort af et finere Stof og var forud for sin Tid. Han drømmer om en lysere og bedre Fremtid for Menneskene, og jeg har forsøgt i dæmpede Toner at give et

<sup>9</sup> *Vort Land*, 7.4.1908.

<sup>10</sup> *Kristeligt Dagblad*, 7.4.1908.

<sup>9</sup> *Vort Land*, 7.4.1908.

<sup>10</sup> *Kristeligt Dagblad*, 7.4.1908.

the dream. There are among other things four cadenzas for oboe, clarinet, bassoon and flute which run quite freely alongside one another, with no harmonic connection, and without my marking time. They are just like four flows of thought, each going its own way – differently and randomly for each performance – until they meet in a point of rest, sort of flow into a lock and are united there”.<sup>11</sup>

The unusual cadenza often led to performance problems, and the composer sometimes had to explain to conductors and musicians exactly how it had to be executed. For example Nielsen writes to the conductor Cai Wendelboe-Jensen,<sup>12</sup> who was to rehearse *Saga Dream*:

“The dotted notes have to be held, but the short one is stressed. In the free cadenzas the violins must of course arrive last at ♮. Of course time has to be beaten for the violins. I don’t remember – but I think the oboe first has A then G sharp at ♮; A has to be held until the violins reach ♮. Then you arrange with the oboe that he gets a signal when G sharp finally has to come and complete the chord”.<sup>13</sup>

Similarly, in the manuscript part material from the premiere in 1908 one finds a more detailed explanation of the execution of the end of the cadenza bars. In the parts for campanelli and piatti (or perhaps rather piatto sospeso) the copyist – probably at the request of the composer – has added a detailed description on how to execute the two parts. Also when the score was published in 1920, the composer thought it was necessary to add a passage about the execution of the cadenza (see Facsimile p. xxxiii).<sup>14</sup>

In the course of the autumn of that year Nielsen decided to dedicate the work to his friend, the Swedish composer Bror Beckman.<sup>15</sup> During a concert visit to Christiania Nielsen wrote to him that *Saga Dream* had unfortunately not yet been printed, and that his intention was that his friend’s name was

Udtryk for de sære Tanker, der avles i Drømmen. Der er bl. a. fire Kadencer for Oboe, Klarinet, Fagot og Fløjte, som gaar aldeles frit ved siden af hverandre, uden harmonisk Forbindelse, og uden at jeg slaar Takt til. Det er ligesom fire Tankestrømme, der hver gaar sin Vej – forskelligt og tilfældigt for hver Opførelse – indtil de samles i et Hvilepunkt, ligesom flyder ind i en Sluse og forenes dér”.<sup>11</sup>

Den usædvanlige kadence medførte ofte opførelsesmæssige problemer, og komponisten måtte undertiden forklare dirigenter og musikere, hvordan den præcist skulle udføres. Således skriver Carl Nielsen til kapelmesteren Cai Wendelboe-Jensen,<sup>12</sup> der skulle indstudere *Saga-Drøm*:

“De punkterede Noder skal holdes ud, men den korte betones. I de frie Kadencer skal Violinerne naturligvis komme sidst til ♮. Der maa naturligvis slaas Takt til Violinerne. Jeg husker ikke – men jeg tror Oboen har først a saa gis ved ♮; a skal holdes til Violinerne har naaet ♮. Saa aftales med Ob: at han faar et Tegn naar gis endelig skal komme og fuldstændiggøre Akkorden”.<sup>13</sup>

Ligeledes finder man i det håndskrevne stemmemateriale fra premieren i 1908 en mere udførlig forklaring til opførelsen af slutningen af kadencetakten. I stemmerne til campanelli og piatti (måske rettelig piatto sospeso) har kopisten – sandsynligvis på opfordring af komponisten – givet en anvisning på udførelsen af de to nævnte stemmer. Også ved udgivelsen af *Saga-Drøm* i 1920 mente komponisten, at det var nødvendigt at indføje en passus om kadencens fremførelse (se faksimile s. xxxiii).<sup>14</sup>

I løbet af efteråret samme år besluttede Carl Nielsen at tilegne værket til vennen, den svenske komponist Bror Beckman.<sup>15</sup> Under et koncertophold i Christiania skrev han til ham, at *Saga-Drøm* desværre endnu ikke var blevet trykt, og at det var meningen, at vennens navn skulle “staa trykt paa

11 *Politiken*, 29.11.1917, quoted from John Fellow (1999), *op. cit.*, p. 220; Ludvig Dolleris, *Carl Nielsen. En musikografi*, Odense 1949, p. 147.

12 Danish conductor, composer and music teacher (1896-1967).

13 10.2.1925 (DK-Kk, NBD, 2. rk).

14 Carl Nielsen to Wilhelm Hansen, 24.6.1920 (DK-Kk, Wilhelm Hansens Arkiv).

15 (1866-1929).

11 *Politiken*, 29.11.1917, citeret efter John Fellow (1999), *op. cit.*, s. 220; Ludvig Dolleris, *Carl Nielsen. En musikografi*, Odense 1949, s. 147.

12 Dirigent, komponist og musiklærer (1896-1967).

13 10.2.1925 (DK-Kk, NBD, 2. rk).

14 Carl Nielsen til Wilhelm Hansen, 24.6.1920 (DK-Kk, Wilhelm Hansens Arkiv).

15 (1866-1929).

to be “printed on the score”.<sup>16</sup> However, Beckman had already been told about *Saga Dream* by their common acquaintance Ture Rangström,<sup>17</sup> who had apparently heard the work played.

Many years were to pass before the work was printed by the music publisher Wilhelm Hansen. Nevertheless when Nielsen was to conduct his own works, he would often put *Saga Dream* on the programme, and he therefore had to travel around with his own manuscript score and orchestral material. The original part material appears to have ended up in Gothenburg, after Nielsen had conducted a performance there in 1914. In November 1917, when he decided to perform the work in a symphonic concert in Copenhagen,<sup>18</sup> a new set of parts had to be made. As usual Nielsen left it to the last moment and approximately a week before the concert Johannes Andersen, who was a pupil of the composer and was often used as a copyist, was set to writing out the new parts.<sup>19</sup>

Not until the autumn of 1919 did the negotiations for the publication of *Saga Dream* begin. After a few changes the contract was at last finalized in the middle of November, and after this the drawing up of score and parts began at the printers in Leipzig.<sup>20</sup> However, the work progressed only slowly, probably because Nielsen was very busy and was doing a lot of travelling in this period.<sup>21</sup> At the end of April he presumably asked the publisher to send the proofs to his friend Julius Röntgen in Amsterdam,<sup>22</sup> since he was in Paris and had to go to Amsterdam later to attend a music festival. Unfortunately Nielsen’s request came too late, for the publisher had already made the score ready for publication by means of the so-called autographic transfer process;<sup>23</sup> Wilhelm Hansen therefore replied:

“Re the proofs for *Saga Dream* we can inform you that since on inquiry at your home and from Telmanyi<sup>24</sup> we were unable to

Partituret”.<sup>16</sup> Beckman havde dog allerede fået fortalt om *Saga-Drøm* gennem deres fælles bekendte Ture Rangström,<sup>17</sup> som tilsyneladende havde hørt værket spillet.

Der gik mange år før værket blev trykt hos musikforlaget Wilhelm Hansen. Alligevel blev *Saga-Drøm* ofte sat på programmet, når Carl Nielsen dirigerede egne værker, og han måtte formentlig rejse rundt med sit eget håndskrevne partitur og orkestermateriale. Det oprindelige stemmemateriale endte tilsyneladende i Göteborg, efter at Carl Nielsen havde dirigeret en opførelse dér i 1914. Da han i november 1917 besluttede at opføre værket ved en symfonikoncert i København,<sup>18</sup> måtte der således fremstilles et nyt sæt stemmer. Som sædvanlig var Carl Nielsen i sidste øjeblik, og omkring en uges tid inden koncerten blev Johannes Andersen, der var elev af komponisten og ofte anvendt som kopist, sat til at udskrive nye stemmer.<sup>19</sup>

Først i efteråret 1919 påbegyndtes forhandlingerne om udgivelsen af *Saga-Drøm*. Efter nogle ændringer kom kontrakten endelig på plads i midten af november måned, og opsætningen af partitur og stemmer gik derefter i gang på trykkeriet i Leipzig.<sup>20</sup> Arbejdet skred dog kun langsomt frem, sandsynligvis fordi Carl Nielsen var travlt beskæftiget og havde en større rejseaktivitet i denne periode.<sup>21</sup> I slutningen af april bad han formodentlig forlaget om at sende korrektoren til vennen Julius Röntgen i Amsterdam,<sup>22</sup> idet han befandt sig i Paris og senere skulle til Amsterdam for at deltage i en musikfest. Desværre kom Carl Niensens anmodning for sent, eftersom forlaget allerede havde autograferet partituret;<sup>23</sup> Wilhelm Hansen svarede derfor:

“M.H.t. Korrekturerne til ‘En Saga-Drøm’ saa kan vi meddele Dem, at vi, da vi ved Forespørgsler i Deres Hjem og hos Telmanyi<sup>24</sup> ikke kunde faa opgivet Deres Adresse, allerede for lang Tid

16 1.12.1908 (DK-Kk, CNA, I.A.d.).

17 Swedish conductor, composer and music critic (1884-1947).

18 The concert was to have been given in connection with his fiftieth birthday in 1916, but was postponed.

19 Some of the copies of the parts are even dated as late as 26.11.1917, that is three days before the concert took place; cf. *Description of Sources*, E<sup>2</sup>. Johannes Andersen (1890-1980), Danish hornist and composer.

20 Carl Nielsen to the publisher, 14.11.1919 (DK-Kk, Wilhelm Hansens Arkiv, kasse 1912-35); publisher to Carl Nielsen, 18.11.1919 and 27.12.1919 (DK-Kk, Wilhelm Hansens Arkiv, 1919, læg 262).

21 Cf. Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevvæksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, pp. 428-429.

22 Julius Röntgen (1855-1932), German-Dutch pianist, composer and conductor.

23 Cf. DK-Kk, Wilhelm Hansen, *Stikkerbog. Forlags No. 15700-1755*, entry dated 9.4.1920.

24 Hungarian violinist (1892-1988) who lived in Denmark from 1918 until his death.

16 1.12.1908 (DK-Kk, CNA, I.A.d.).

17 Svensk dirigent, komponist og musikkritiker (1884-1947).

18 Koncerten skulle allerede have været afholdt i forbindelse med hans 50-års fødselsdag i 1916, men den blev udskudt.

19 Nogle af stemmeafskrifterne er endda dateret så sent som 26.11.1917, det vil sige tre dage før koncerten fandt sted, jf. *Description of Sources* E<sup>2</sup>. Johannes Andersen (1890-1980), hornist og komponist.

20 Carl Nielsen til forlaget, 14.11.1919 (DK-Kk, Wilhelm Hansens Arkiv, kasse 1912-35); forlaget til Carl Nielsen, 18.11.1919 og 27.12.1919 (DK-Kk, Wilhelm Hansens Arkiv, 1919, læg 262).

21 Jf. Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevvæksling med Anne Marie Carl-Nielsen*, København 1983, s. 428-429.

22 Julius Röntgen (1855-1932), tysk-hollandsk pianist, komponist og dirigent.

23 Jf. DK-Kk, Wilhelm Hansen, *Stikkerbog. Forlags No. 15700-1755*, indførsel dateret 9.4.1920.

24 Ungarsk violinist (1892-1988), fra 1918 til sin død bosat i Danmark.

obtain your address, we have already long since had the proofs read by Magister JEPPESEN,<sup>25</sup> inasmuch as the autograph sheets do not last so long. The second proofs are for the same reason being read in Germany, and if you should find some error in the finished printed score there is nothing else to do but to print a list of errata and have it pasted into the score.”<sup>26</sup>

It appears that Knud Jeppesen had some questions about certain details in *Saga Dream*, for a couple of days later the publishers wrote to the composer again and announced that they had postponed the actual printing so that Nielsen would have time to reply to Jeppesen’s questions:

“In our letter of the third inst. we informed you that *Magister JEPPESEN* had read the proofs of ‘*Saga Dream*’ and that the material would be printed. However, the situation is actually that we have only had the autograph sheets transferred to the printing plates, but the impression will not be printed before you have seen the proofs yourself. [...] Have you received an inquiry from *Mag. JEPPESEN* regarding the various matters of doubt?”<sup>27</sup>

At the end of June 1920 the composer finally replied to Wilhelm Hansen’s inquiry about the title of the new orchestral work, after which the printing began. Nielsen also asked the publishers to add the opus number that he had already forwarded. In October he received two copies of the score from the publishers, but to his surprise he discovered that the important motto was missing as may be seen from his letter to the publisher:

“Dear Asger [Wilhelm Hansen]! Thank you for the 2 copies of the score for ‘*Saga Dream*’ – I hasten to inform you that the motto which I gave you (you will remember that I gave it to you on a slip of paper one day in March) – is missing, which is very bad, since the whole basic mood of the piece depends on it. It should say: Motto from ‘*Njal’s Saga*’: ‘Now Gunnar dreams; let him enjoy his dream in peace’. Is there no possibility of having it placed (in the three languages) on page 0? I beg you to do so. After all, it is not my fault that it is missing. Send me some word. Many greetings, Carl Nielsen.”<sup>28</sup>

siden har ladet Magister JEPPESEN<sup>25</sup> læse Korrekturene, idet nemlig Autografbladene ikke kan holde saa længe. 2. Korrektur læses af samme Grund i Tyskland og saafremt De skulde finde en eller anden Fejl i det færdigt trykte Partitur er der ikke andet at gøre end at trykke en Liste med Angivelse af Fejlene og lade denne indklæbe i Partituret.”<sup>26</sup>

Tilsyneladende havde Knud Jeppesen en række spørgsmål vedrørende nogle detaljer i *Saga-Drøm*; et par dage senere skrev forlaget nemlig til komponisten igen og meddelte, at de havde udsat selve trykningen, således at Carl Nielsen kunne nå at besvare Jeppesens spørgsmål:

“I vort Brev af 3. ds. meddelte vi Dem, at Magister JEPPESEN havde læst Korrekturen til ‘*Saga-Drøm*’ og at Materialet vilde blive trykt. Forholdet er imidlertid det, at vi kun har ladet Autografbladene overføre paa Trykpladerne, men at Oplaget ikke vil blive trykt før De selv har set Korrekturen. [...] Har De faaet Forespørgsel fra mag. JEPPESEN angaaende de forskellige Tvivlspørgsmaal?”<sup>27</sup>

I slutningen af juni 1920 svarede komponisten endelig på Wilhelm Hansens forespørgsel vedrørende titlen til det nye orkesterværk, hvorefter trykningen gik i gang. Carl Nielsen bad ligeledes forlaget om at tilføje opustallet, som han allerede tidligere havde fremsendt. I oktober modtog han to eksemplarer af partituret fra forlaget; men til sin overraskelse opdagede han, at det vigtige motto manglede, således som det fremgår af hans brev til forlaget.

“Kære Asger [Wilhelm Hansen]! Tak for de 2 Expl. af Part til ‘*Saga-Drøm*’ – Jeg skynder mig at meddele dig at Motto’et som jeg opgav dig (du husker nok jeg gav dig det paa en Seddel en Dag i Marts) – det mangler, hvad der er meget slemt, da hele Stykkets Grundstemning beror derpaa. Der skulde staa: Motto fra ‘*Nials Saga*’: ‘Nu drømmer Gunnar. Lad ham nyde sin Drøm i Fred.’ Er der ikke en Mulighed for at faa det anbragt (paa de tre Sprog) paa pag: 0? Jeg beder dig meget derom. Det er jo ikke min Fejl at det mangler. Send mig et Ord. Mange hilsener Carl Nielsen.”<sup>28</sup>

25 Komponist og professor i musikvidenskab ved Aarhus Universitet (1892-1974).

26 3.5.1920 (DK-Kk, Wilhelm Hansens Arkiv, kasse 1920).

27 5.5.1920 (DK-Kk, Wilhelm Hansens Arkiv, 1920).

28 9.10.1920 (DK-Kk, Wilhelm Hansens Arkiv, 1922-35).

25 Danish composer and professor of musicology at the University of Aarhus (1892-1974).

26 3.5.1920 (DK-Kk, Wilhelm Hansens Arkiv, kasse 1920).

27 5.1920 (DK-Kk, Wilhelm Hansens Arkiv, 1920).

28 9.10.1920 (DK-Kk, Wilhelm Hansens Arkiv, 1922-35).



The publishers admitted that the error was due to the German printers, but at the same time informed Nielsen that he should have “discovered the error during the proof-reading”.<sup>29</sup> However, it proved possible to get the motto included when *Saga Dream* was finally printed at the end of 1920. That the motto really was of great importance to Nielsen as crucial to the understanding of the work is evident from the fact that when he was to conduct the work abroad he explicitly asked the concert organizers to ensure that the motto appeared in the printed programmes.<sup>30</sup>

The editorial work on *Saga Dream* has been unproblematic – not only because of the limited number of sources, but in particular because the publishers Wilhelm Hansen, who were in a difficult situation, chose to send the proofs to Knud Jeppesen instead of to the composer. Jeppesen, who was a pupil of Nielsen and often helped him in critical situations, for example with the instrumentation and copying, read proofs professionally and efficiently. There are thus hardly any errors or deficiencies in the printed score, which is quite unusual for Carl Nielsen’s works.

Peter Hauge

#### AT THE BIER OF A YOUNG ARTIST

The short string piece *At the Bier of a Young Artist* was written under the shadow of the death of the painter Oluf Hartmann.<sup>31</sup> He was the son of the composer Emil Hartmann<sup>32</sup> and the brother of Bodil Neergaard,<sup>33</sup> lady of the manor of Fuglsang on Lolland – a gathering-place for many artists, including Carl Nielsen. Oluf Hartmann died on Sunday 16 January 1910, and already by the following Wednesday Nielsen had ended the pencil draft of the *Andante lamentoso*. The work appears originally to have been conceived as a string quartet piece.<sup>34</sup> It must be assumed that after the first performance Nielsen adapted the work for string orchestra, adding a double-bass

29 11.10.1920 (DK-Kk, Wilhem Hansens Arkiv, 1920).

30 Carl Nielsen to Wilhelm Stenhammar, 3.2.1914 and 12.10.1919, and Carl Nielsen to Julius Röntgen, 23.2.1920 (DK-Kk, CNA I.A.c.).

31 Danish painter (1879-1910).

32 (1836-1898).

33 (1867-1959).

34 The pencil draft is for string quartet and according to information about the funeral in *Politiken* 22.1.1910 “the Gade Quartet played an Adagio by the conductor Carl Nielsen.” The printed hymn sheet from the funeral has no information about this work.

Forlaget indrømmede, at fejlen lå hos det tyske trykkeri, men gjorde dog samtidig Carl Nielsen opmærksom på, at han burde have “opdaget Fejlen ved Korrekturlæsningen”.<sup>29</sup> Mottoet nåede dog at komme med, da *Saga-Drøm* endelig var færdigtrykt i slutningen af 1920. At mottoet virkelig har haft en vigtig betydning for Carl Nielsen som en afgørende del af værket fremgår af, at han – når han skulle dirigere værket i udlandet – udtrykkeligt bad koncertarrangørerne om, at mottoet kom med i de trykte programmer.<sup>30</sup>

Revisionsarbejdet med *Saga-Drøm* har været uproblematisk – ikke kun på grund af det begrænsede antal kilder, men især fordi forlaget Wilhelm Hansen, som befandt sig i en nødsituation, valgte at sende korrekturerne til Knud Jeppesen i stedet for til komponisten. Jeppesen, som var elev af Carl Nielsen og ofte hjalp ham i pressede situationer med eksempelvis instrumentation og kopiering, læste korrektur professionelt og effektivt. Der forekommer således næsten ingen fejl eller mangler i det trykte partitur til *Saga-Drøm*, hvilket er ganske usædvanligt for Carl Niensens værker.

Peter Hauge

#### VED EN UNG KUNSTNERS BAARE

Den korte stryggersats *Ved en ung Kunstners Baare* blev til under indtryk af maleren Oluf Hartmanns død.<sup>31</sup> Denne var søn af komponisten Emil Hartmann<sup>32</sup> og broder til Bodil Neergaard,<sup>33</sup> der var frue på godset Fuglsang på Lolland – samlingspunkt for en lang række kunstnere – blandt dem Carl Nielsen. Oluf Hartmann døde søndag den 16. januar 1910, og allerede den følgende onsdag slutdaterede Carl Nielsen blyantskladden til *Andante lamentoso*, tilsyneladende oprindeligt konciperet som en strygekvartetsats.<sup>34</sup> Det må antages, at Carl Nielsen efter uropførelsen har omarbejdet værket for strygeorkester, idet han tilføjede en kontrabas-

29 11.10.1920 (DK-Kk, Wilhem Hansens Arkiv, 1920).

30 Carl Nielsen til Wilhelm Stenhammar, 3.2.1914 og 12.10.1919, og Carl Nielsen til Julius Röntgen, 23.2.1920 (DK-Kk, CNA I.A.c.).

31 Dansk maler (1879-1910).

32 (1836-1898).

33 (1867-1959).

34 Blyantskladden er for strygekvartet og iflg. en omtale af begravelsen *Politiken* 22.1.1910 “spillede Gadekvartetten en Adagio af Kapelmester Carl Nielsen.” Det trykte salmeblad fra begravelsen rummer ingen oplysninger vedrørende dette værk.

part. On the other hand there is nothing to suggest that the work was at any time intended for a string quintet of soloists.

The piece was given its first performance by the Gade Quartet<sup>35</sup> at Oluf Hartmann's funeral on Friday, 21 January in the chapel of Holmen's Churchyard. It was adapted for string orchestra no later than April 1912, when Nielsen conducted this version in an Easter concert in Vor Frue Church in Copenhagen Cathedral. Later Nielsen conducted the work several times,<sup>36</sup> and it should be mentioned that the piece was also played at Nielsen's own funeral service at Copenhagen Cathedral on 9 October 1931 by his son-in-law Emil Telmányi's chamber orchestra.

The work is known under many different titles. As mentioned above, the piece was probably first performed as an adagio for string quartet.<sup>37</sup> In the two concerts in Copenhagen in 1912 the work was called first *Andante doloroso* (with no subtitle), then *Andante dolorosa (At the Bier of a Young Artist)*. As regards the designation *lamentoso* there is also some uncertainty. The original score and parts first had *lamentato*, but this was later changed in an unknown hand to *lamentoso*. It is not possible to document when this change was made; it can only be noted that the name *Andante lamentoso* was used for a performance in October 1913, while the term *lamentato* appears again in Carl Nielsen's diary as late as July 1928.<sup>38</sup> "Lamentato" is the past participle of the verb *lamentare* (to lament), which means that *Andante lamentato* can be translated as something like "Lamented Andante". "Lamentoso" on the other hand is an adjective derived from the noun *lamento* (lament), so *Andante lamentoso* can be translated "Lamenting Andante". Given Nielsen's imperfect knowledge of Italian it is most likely that he intended the latter form, which is why it has been chosen for the present edition. Finally it should be remarked that in a concert on 25 February 1923 Nielsen performed the work under the title *Funèbre*.<sup>39</sup>

35 Presumably a string quartet in which Axel Gade (1860-1921) played first violin.

36 Copenhagen 31.10.1912, Helsinki 23.10.1913, Stockholm 31.10.1913, Copenhagen (*Palækonzert*) 25.2.1923, Bergen 28.4.1924, Radio Sweden 7.12.1928 and probably more times (cf. printed concert programmes *DK-Kk*, Småtryksafdelingen and CNA, I.E.b. and Schousboe, *op. cit.*, pp. 354, 356, 463, 472, 555).

37 See note 34.

38 Torben Schousboe, *op. cit.*, p. 551.

39 Torben Schousboe *op. cit.*, p. 463.

stemme, men der er dog intet der tyder på, at værket på noget tidspunkt har været tænkt som en solistisk besat strygekvintet.

Stykket blev uropført af Gade-kvartetten<sup>35</sup> ved Oluf Hartmanns begravelse fredag den 21. januar i Holmens kirkegårds kapel. Omarbejdelsen for strygeorkester har fundet sted senest i april 1912, hvor Carl Nielsen dirigerede denne version ved en påskekoncert i Vor Frue Kirke i København. Siden dirigerede han værket flere gange,<sup>36</sup> og det skal nævnes, at stykket også blev spillet ved hans egen bisættelse fra Københavns Domkirke den 9. oktober 1931 med svigersønnen Emil Telmányis kammerorkester.

Værket kendes under en lang række forskellige titler, men satsen er antagelig uropført som en adagio for strygekvartet.<sup>37</sup> Ved de to omtalte koncerter i København i 1912 hed værket hhv. *Andante doloroso* (uden nogen undertitel) og *Andante dolorosa (Ved en ung Kunstners Baare)*. Med hensyn til betegnelsen *lamentoso* hersker der ligeledes en vis uklarhed. I det oprindelige partitur og stemmesæt har der først stået *lamentato*, men dette er siden med fremmed hånd blevet ændret til *lamentoso*. Hvornår denne ændring har fundet sted, er det ikke muligt at godtgøre, blot kan det konstateres, at betegnelsen *Andante lamentoso* anvendtes ved en opførelse i oktober 1913, mens betegnelsen *lamentato* igen dukker op i Carl Niensens dagbog så sent som i juli 1928.<sup>38</sup> "Lamentato" er participium af verbet *lamentare* (at klage/begræde) dvs. at *Andante lamentato* kan oversættes til noget i retning af "Klaget Andante". "Lamentoso" derimod er adjektiv afledt af substantivet *lamento* (klagesang), hvorfor *Andante lamentoso* kan oversættes med "Klagende Andante. Når man tager Carl Niensens ikke helt fuldkomne italiensk kundskaber i betragtning, er det nok mest sandsynligt, at han har foretrukket den sidstnævnte form, hvorfor den også er valgt til nærværende udgave. Endelig skal det i bemærkes, at Carl Nielsen ved en koncert den 25. februar 1923 opførte værket under titlen *Funèbre*.<sup>39</sup>

35 Antagelig en strygekvartet, hvor Axel Gade (1860-1921) virkede som primarius.

36 København 31.10.1912, Helsinki 23.10.1913, Stockholm 31.10.1913, København (*Palækonzert*) 25.2.1923, Bergen 28.4.1924, Sveriges Radio 7.12.1928 og muligvis flere gange (jf. trykte koncertprogrammer i *DK-Kk*, Småtryksafdelingen og CNA, I.E.b. samt Schousboe, *op. cit.*, s. 354, 356, 463, 472, 555).

37 Jf. note 34.

38 Torben Schousboe, *op. cit.*, s. 551.

39 Torben Schousboe *op. cit.*, s. 463.

On the death of the composer the work still only existed in manuscript. Not until 1942 did it appear in a printed score and parts, probably with the involvement of Emil Telmányi. This first printed edition largely reflects the manuscript performance material that Nielsen himself used and also has a number of additions and changes in Telmányi's hand. It has not been possible, however, to document when Telmányi's additions were made; in this edition we have disregarded them, although they are documented in the *Editorial Emendations and Alternative Readings*.

Niels Bo Foltmann

NEARER MY GOD TO THEE  
PARAPHRASE FOR WIND BAND

On 14 April 1912 the *Titanic* sank in the North Atlantic after hitting an iceberg. The news shook the world, and the tale of how the ship's small eight-member band played the hymn *Nearer my God to Thee* as the vessel sank went all around the globe. The Copenhagen Orchestral Society (*Københavns Orkesterforening*) quickly decided to mount a benefit concert for the families of the drowned musicians,<sup>40</sup> and Nielsen agreed to compose a paraphrase of *Nearer my God to Thee* and to conduct the concert. He drew up a short score in pencil with a few indications for the instrumentation, which he then left to Julius Reesen<sup>41</sup> to carry out. It is evident from the score that it was finished on 18 May. The concert should have taken place on 21 May in the old railway hall in Copenhagen, which the Falck emergency service had promised to convert for the occasion into a brand new concert hall, but the concert was cancelled because of the sudden death of King Frederik VIII<sup>42</sup> on 14 May. At first the plan was simply to postpone the concert for about ten days,<sup>43</sup> but afterwards the whole enterprise was shelved until further notice.

Three years later Copenhagen Orchestral Society organized a 'Monster Concert' for the benefit of the society's pension fund. The concert was held on 22 August 1915 in the park Kongens Have, where a huge wind orchestra of some 200 musicians had been put together for the occasion, conducted by Frederik Schnedler-Petersen<sup>44</sup> and Carl Nielsen respectively.

<sup>40</sup> *Politiken*, 8.5.1912.

<sup>41</sup> Danish musical director, first hornist (1854-1932).

<sup>42</sup> Danish King (1843-1912).

<sup>43</sup> Cf. letter from Carl Nielsen to Emil Holm, 17.5.1912 (DK-Kk, CNA, I.A.c.).

<sup>44</sup> Danish conductor (1867-1938).

Ved komponistens død forelå værket stadig kun i manuskript. Først i 1942 udkom det i trykt partitur og stemmer, antagelig under medvirken af Emil Telmányi. Denne første trykte udgave afspejler i vid udstrækning det håndskrevne opførelsesmateriale, som Carl Nielsen selv anvendte, men som også er forsynet med en række tilføjelser og ændringer med Telmányis hånd. Det har ikke været muligt at godtgøre, hvornår Telmányis tilføjelser er foretaget. I denne udgave er der set bort fra dem, idet de dog er dokumenteret i revisions- og variantapparatet.

Niels Bo Foltmann

NÆRMERE GUD TIL DIG  
PARAPHRASE FOR BLÆSEORKESTER

Den 14. april 1912 forliste *Titanic* i Nordatlanten efter at være stødt på et isbjerg. Nyheden rystede hele verden, og beretningen om, hvordan skibets lille otte mands orkester spillede salmen "Nearer my God to Thee", medens skibet sank, gik hele jorden rundt. Københavns Orkesterforening besluttede sig hurtigt for at foranstalte en velgørenhedskoncert til fordel for de druknede musikers efterladte,<sup>40</sup> og Carl Nielsen indvilligede i at komponere en paraphrase over "Nearer my God to Thee" og selv dirigere koncerten. Han udarbejdede et blyantsparticel med enkelte instrumentationsangivelser, som han overlod det til Julius Reesen<sup>41</sup> at instrumentere. Af partituret fremgår det, at det var færdigt den 18. maj, og koncerten var planlagt til at finde sted den 21. maj i Københavns gamle banegårdshal, som Falcks redningskorps til lejligheden havde lovet at omdanne til en flunkende ny koncertsal. Imidlertid blev koncerten aflyst på grund af kong Frederik 8s<sup>42</sup> pludselige død den 14. maj. I første omgang var det planen blot at udskyde koncerten en halv snes dage,<sup>43</sup> men herefter blev hele foretagendet indtil videre skrinlagt.

Tre år senere arrangerede Københavns Orkesterforening en 'Monstre-Koncert' til fordel for foreningens pensjonskasse. Koncerten blev afholdt den 22. august 1915 i Kongens Have, hvor man til lejligheden havde sammensat et gigantisk blæserorkester på hen ved 200 musikere, dirigeret af hhv. Frederik Schnedler-Petersen<sup>44</sup> og Carl Nielsen. På programmet

<sup>40</sup> *Politiken*, 8.5.1912.

<sup>41</sup> Musikdirektør, overhornblæser (1854-1932).

<sup>42</sup> (1843-1912).

<sup>43</sup> Jf. brev fra Carl Nielsen til Emil Holm, 17.5.1912 (DK-Kk, CNA, I.A.c.).

<sup>44</sup> Dirigent (1867-1938).

Among the works on the programme was the paraphrase of *Nearer my God to Thee*, conducted by the composer. It is interesting that the piece was presented on this occasion as if it had been specially composed for the concert. According to contemporary newspaper reports the audience of about 30,000 received the piece with enthusiasm, and the concluding chorale had to be encoored. On 28 August Nielsen wrote to his good friend Bodil Neergaard: "The concert went well and people were very grateful for the little I had come up with for the occasion, and that always makes one feel good."

This appears to have been the only performance of the paraphrase during the composer's lifetime. In fact Nielsen is said not to have been particularly proud of this – strictly speaking – rather banal piece of programme music, and later he was hardly willing to acknowledge its paternity.<sup>45</sup>

Nielsen used Lowell Mason's melody from 1852 as the basis of his paraphrase. But in 1912, besides this melody, there were a further two settings of Sarah F. Adams' text, one by John B. Dykes and one by Sir Arthur Sullivan. Which tune was actually played on the *Titanic* quickly became a subject of discussion, and an admonitory article in *Nationaltidende* on 18 May 1912 points out the importance of Nielsen choosing the right melody, thought by the author to be the one by Dykes.<sup>46</sup> But as we have seen, by this time the piece was already finished. The discussion of the melody used continues to this day.<sup>47</sup>

Until the present edition, the original performance material has always been considered to have been lost. This has led to a number of reconstruction attempts on the basis of Nielsen's short score in pencil.<sup>48</sup> However, the whole of the original material (namely score and parts in Julius Reesen's

stod bl.a. parafrasen over "Nearer my God to Thee", dirigeret af komponisten og i øvrigt ved denne lejlighed lanceret, som om det var komponeret specielt til denne koncert. Ifølge samtidige dagbladsberetninger modtog de omkring 30.000 tilhørere stykket med begejstring, og den afsluttende koral måtte gives da capo. Den 28. august skrev Carl Nielsen til sin gode bekendte Bodil Neergaard: "Concerten gik godt og Folk var meget taknemmelige over den Smule jeg havde præsteret til Lejligheden og det gør jo altid godt".

Dette var vist nok den eneste opførelse af parafrasen i komponistens levetid. I øvrigt skal Carl Nielsen ikke have været særlig stolt over dette – ret beset – noget banale stykke programmusik, og senere ville han knapt nok vedkende sig faderskabet.<sup>45</sup>

Carl Nielsen anvendte Lowell Masons melodi fra 1852 som udgangspunkt for sin parafrase. Men ud over denne melodi forelå der i 1912 yderligere to udsættelser af Sarah F. Adams tekst, en af John B. Dykes og en af Sir Arthur Sullivan. Diskussionen om, hvilken melodi der faktisk var blevet spillet på *Titanic*, blev hurtigt et samtaleemne, og i en formanende artikel i *Nationaltidende* den 18. maj 1912 gøres der opmærksom på vigtigheden af, at Carl Nielsen vælger den rigtige melodi, som man her mener skulle være Dykes'.<sup>46</sup> Men på dette tidspunkt var stykket som nævnt allerede færdigt. Diskussionen om melodien fortsætter i øvrigt den dag i dag.<sup>47</sup>

Forud for nærværende udgave har man altid anset det originale opførelsesmateriale for at være gået tabt. Dette har ført til en række rekonstruktionsforsøg på grundlag af Carl Niensens blyantsparticel.<sup>48</sup> Hele det originale materiale, bestående af Julius Reesens egenhændige partitur og stemme-

45 Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1948, vol. 2, p. 112.

46 On the same day Frederik Rasmussen, in a letter to Carl Nielsen, offered some reflections on the choice of tune. On the basis of a melody collection from an English missionary in the Faroe Islands, Rasmussen believes he can document that it is unlikely that it was Dyke's melody that was played on the *Titanic* (DK-Kk, CNA I.A.b.).

47 For example on many internet pages.

48 At least three different arrangements are recorded on CD: an anonymous one recorded by the Danish National Symphony Orchestra/DR under Gennádij Rosjdet'svinskij (Chandos CHAN 9287, 1994); an arrangement by Knud Ketting recorded by the Royal Liverpool Philharmonic Orchestra under Douglas Bostock (Classico CLASSCD 297, 2000); and an arrangement by Wayne D. Gorder recorded by the Royal Northern College of Music Wind Orchestra under Clark Rundell (Chandos CHAN 10038, 2003).

45 Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1948, bd. 2, s. 112.

46 Samme dag skrev Frederik Rasmussen i et brev til Carl Nielsen nogle overvejelser vedr. melodivalget. På baggrund af en melodisamling fra en engelsk missionær på Færøerne mener Rasmussen at kunne godtgøre, at det næppe har været Dykes melodi, der blev spillet på *Titanic* (DK-Kk, CNA I.A.b.)

47 Bl.a. på talrige hjemmesider på internettet.

48 Der findes mindst tre forskellige arrangementer indspillet på CD: Et anonymt arrangement indspillet af Danmarks Radios Symfoniorkester under ledelse af Gennádij Rosjdet'svinskij (Chandos CHAN 9287, 1994), arrangement af Knud Ketting indspillet af Royal Liverpool Philharmonic Orchestra under ledelse af Douglas Bostock (Classico CLASSCD 297, 2000) samt arrangement af Wayne D. Gorder indspillet af Royal Northern College of Music Wind Orchestra under ledelse af Clark Rundell (Chandos CHAN 10038, 2003).

own hand) has been preserved,<sup>49</sup> and with this edition the paraphrase is published for the first time in the version that the composer himself conducted in 1915. The manuscript set of parts has been chosen as the main source over the score, since in connection with the copying-out of the parts Julius Reesen made a large number of changes in the instrumentation, such that in a number of respects the original score does not represent the final version.

Niels Bo Foltmann

#### P A N A N D S Y R I N X

“E nough for today now! From now on, until my second (personal) symphonic concert on 11th February, I won’t have time to write more to you. Today I have written the programme for my concert and it includes an orchestral work ‘Pan and Syrinx’ of which I haven’t written a note yet; however, I have it pretty clearly in my mind, so I suppose it will be all right, and the copyist has been mobilized to take it sheet by sheet”.<sup>50</sup>

Thus wrote Carl Nielsen on 23 January 1918 to the conductor and composer Wilhelm Stenhammar.<sup>51</sup> However, he had probably already had the idea for *Pan and Syrinx* in the autumn of 1917, when he and his wife Anne Marie<sup>52</sup> had discussed Ovid’s *Metamorphoses*, which was the source of inspiration for the work.<sup>53</sup> In the course of December 1917 and January 1918 the composer had been busy conducting concerts and therefore had not had time to work more specifically with the idea. It is evident from the sources that Nielsen was in a hurry to get the new work ready for performance: the draft is end-dated the same day as the fair copy of the score – that is, 6 February –

49 The material was at first kept in the archives of the Copenhagen Orchestral Society which were subsequently incorporated into those of the Danish Musicians’ Society. In 1970 the Union’s archives were transferred to The Royal Danish College of Music, and from there they came to the Music and Theatre Department of the Royal Library in Copenhagen in 1988. Today they form part of the library’s orchestral collection (see Eva-Brit Fanger, “Dansk Musiker Forbunds nodearkiv overføres til Det kongelige Biblioteks Orkestersamling”, *Magasin fra Det kongelige Bibliotek og Universitetsbibliotek I*, vol. 4. no. 4 1989 (1990), pp. 35-41).

50 DK-Kk, CNA I.A.c.

51 Swedish conductor and composer (1871-1927).

52 Anne Marie Carl-Nielsen, *née* Brodersen. Danish sculptress (1863-1945).

53 Torben Schousboe, *op. cit.*, pp. 418-419.

sæt, er imidlertid bevaret,<sup>49</sup> og med denne udgave udgives parafrasen for første gang på tryk i den version, som komponisten selv dirigerede i 1915. Det håndskrevne stemmesæt er valgt som hovedkilde på bekostning af partituret, eftersom Julius Reesen i forbindelse med udskrivningen af stemmerne har fortaget en hel del ændringer i instrumentationen, således at det originale partitur på en række punkter ikke repræsenterer den endelige version.

Niels Bo Foltmann

#### P A N O G S Y R I N X

“N u nok for idag! Fra nu af og indtil min 2<sup>den</sup> (personlige) Symfonikonzert den 11 Februar faar jeg ikke Tid at skrive mere til Dig. Jeg har idag skrevet Programmet til min Concert og der staar et Orkesterværk ‘Pan og Syrinx’ hvoraf jeg ikke har skrevet en Node endnu; det staar mig dog ret klart i Hovedet, saa det gaar vel og Kopisten er mobiliseret til at tage det Ark for Ark”.<sup>50</sup>

Således skrev Carl Nielsen den 23. januar 1918 til dirigenten og komponisten Wilhelm Stenhammar.<sup>51</sup> Ideen til *Pan og Syrinx* havde han dog sandsynligvis allerede fået i efteråret 1917, da han og hustruen Anne Marie<sup>52</sup> havde diskuteret Ovids *Metamorphoser*, inspirationskilden til værket.<sup>53</sup> I løbet af december 1917 og januar 1918 havde komponisten travlt med at dirigere koncerter og derfor ikke tid til at arbejde mere konkret med ideen; det fremgår med al tydelighed af kilderne, at Carl Nielsen i hast skulle færdiggøre det nye værk til opførelse: kladden er slutdateret samme dag som partiturrenskriften – det vil sige den 6. februar – mens stemmematerialet åbenbart allerede blev

49 Materialet blev først arkiveret i Københavns Orkesterforenings Arkiv, som siden indgik i Dansk Musiker Forbunds Nodearkiv. Dette blev i 1970 overdraget til Det kongelige danske Musikkonservatorium, hvorfra det i 1988 blev indlemmet i Det Kongelige Biblioteks Musik- og Teaterafdeling. I dag indgår det i bibliotekets orkestersamling (jf. Eva-Brit Fanger, “Dansk Musiker Forbunds nodearkiv overføres til Det kongelige Biblioteks Orkestersamling”, *Magasin fra Det kongelige Bibliotek og Universitetsbibliotek I*, 4. årg. nr. 4 1989 (1990), s. 35-41).

50 DK-Kk, CNA I.A.c.

51 Svensk dirigent og komponist (1871-1927).

52 Anne Marie Carl-Nielsen, født Brodersen, billedhugger (1863-1945).

53 Torben Schousboe, *op. cit.*, s. 418-419.

while the part material was apparently already copied out the following day by Johannes Andersen.<sup>54</sup> 6 February was also the day when his daughter Anne Marie and her fiancé Emil Telmányi were married, which Nielsen has added along with the end-dating in the draft, but not in the fair copy.

The concert on 11 February 1918 “took the form of a resumé of Nielsen’s compositions over well nigh a score of years”.<sup>55</sup> In this retrospective concert, besides *Pan and Syrinx*, the composer also conducted the prelude to Act Two of *Saul and David*, *Sleep* and the Fourth Symphony, and Christian Christiansen<sup>56</sup> played the *Chaconne for Piano* op. 32, which had been given its first performance the preceding year. The new work was received with extraordinary warmth by both reviewers and audience. The instrumentation in particular was noted; one writer thought that in the music one could hear impressionistic artists like “Böcklin and Debussy [...] but first and foremost the name of Carl Nielsen”.<sup>57</sup> Common to the reviewers was their interest in being able to hear Nielsen’s development as a composer, and Charles Kjerulf<sup>58</sup> in particular was at pains to describe how the composer had matured; Kjerulf begins his long review as follows:

“What is quite strange, indeed marvellous, is how comfortable one feels now listening to Carl Nielsen’s music – the older, the newer and the newest. Even a long-standing, indeed a constantly great admirer of his art always sitting on hot coals – was always unsure and uncertain – on the point of taking up arms and combating – denying and advocating all at once – one never really knew where one had him – was forced simultaneously to praise and rage – clap and slap – cheer and scold – eulogize and satirize. But now ... such relief and peace, such calm and grateful enjoyment. With his marvellously mature, indeed perfect latest great works, he has not only ‘broken through’ and has conquered us all, but – what is far more – he has conquered himself, so much that in so doing he has explained himself and his earlier works, so that these too, through some peculiar retroactive effect, now seem to us far more than before – indeed often completely – to be comprehensible, understandable and balanced”.<sup>59</sup>

54 Cf. *Description of Sources* for the datings of the sources. The dating of the fair copy could however be a copy of that of the draft, not the date when the fair copy was finished.  
55 *København*, 12.2.1918.  
56 Danish pianist (1884-1955).  
57 *Nationaltidende*, 12.2.1918; Arnold Böcklin, Swiss painter (1827-1901).  
58 Composer, author and music critic (1858-1919).  
59 *Politiken*, 12.2.1918.

færdigkopieret den efterfølgende dag af Johannes Andersen.<sup>54</sup> Den 6. februar var også den dag, da datteren Anne Marie og hendes forlovede Emil Telmányi holdt bryllup, hvilket Carl Nielsen har tilføjet sammen med slutdateringen i kladden, men ikke i renskriften.

Værket blev uropført den 11. februar 1918 ved Carl Niensens anden symfonikoncert, der “formede sig som et Resumé over Carl Niensenske Kompositioner gennem henved en Snes Aar”.<sup>55</sup> Ved denne retrospektive koncert dirigerede komponisten, foruden *Pan og Syrinx*, også forspillet til anden akt af *Saul og David*, *Sønnen* og fjerde symfoni, mens Christian Christiansen<sup>56</sup> spillede *Chaconne for Klaver* op. 32, som var blevet førsteopført året før. Det nye værk blev modtaget overordentligt positivt af både anmeldere og publikum. Man lagde især mærke til orkestreringen; en enkelt anmelder mente i musikken at kunne høre impressionistiske kunstnere som “Böcklin og Debussy [...] men først og fremmest Navnet Carl Nielsen”.<sup>57</sup> Fælles for anmelderne var, at de fandt det interessant at kunne høre Carl Niensens udvikling som komponist, og specielt Charles Kjerulf<sup>58</sup> gør meget ud af at beskrive, hvordan komponisten er modnet; Kjerulf indleder sin lange anmeldelse således:

“Det er helt underligt, ja, forunderligt, med hvilken Tryghed man nu sidder og hører paa Carl Niensens Musik saavel den ældre, den nyere og den nyeste. Selv en mangeaarig, ja, i Grunden altid stor Beundrer af hans Kunst sad altid paa Gløder – var altid uvis og usikker – paa Springet til at gribe til Vaaben og bekæmpe – benægte og forfægte paa samme Tid – man vidste aldrig rigtig, hvor man havde ham – blev tvunget til paa samme Tid at rose og rase – klappe og klapse – hylde og skælde – syngte Lovsange og Smædeviser. Men nu ... hvilken Lise og Fred, hvilken rolig og taknemmelig Nydelse. Med sine forunderlig modne, ja, fuldendte sidste store Værker, er han ikke blot ‘slaaet igennem’ og har besejret os Alle, men han har – hvad der er langt mere – sejret over sig selv, og det endog i den Grad, at han derigennem har forklaret sig selv og sine tidligere Arbejder, saa ogsaa disse ved en besynderlig Tilbage-virken nu synes os langt mere, ja, ofte helt forstaaelige, begribelige og afbalancerede i Modsætning til før.”<sup>59</sup>

54 Jf. *Description of Sources* vedrørende kildernes dateringer. Renskriftens datering kan dog være en kopi af kladdens og ikke et udtryk for, hvornår den er afsluttet.  
55 *København*, 12.2.1918.  
56 Pianist (1884-1955).  
57 *Nationaltidende*, 12.2.1918; Arnold Böcklin, schweizisk maler (1827-1901).  
58 Komponist, forfatter og musikkritiker (1858-1919).  
59 *Politiken*, 12.2.1918.

Of *Pan and Syrinx* Kjerulf writes, almost gushingly:

“The greatest surprise came with the only new item on the programme: ‘Pan and Syrinx’, Nature Scene for Orchestra. One listened and listened ... certainly it was Carl Nielsen; clearly, there was no mistaking that ... and yet ... it was almost French ... indeed genuinely Gallic – quite Debussyesque ... these boldly, even saucily set-up orchestral colours .... single-instrument sounds ... the oddest colourings ... with the solitude of the forest as background ... a mysteriously mythological enchantment, but ravishing ... and all mounted with extreme assurance, indeed an amazing colouristic talent that Carl Nielsen has never before even come close to demonstrating to such an extent! What a renewal ... what a development, yes, what mastery! For each note that was added it became more and more sublime. And when in the end the very highest and very lowest notes of the orchestra were sounded right up against each other in the violin harmonics and double-basses ... then the rejoicing broke out quite spontaneously”.<sup>60</sup>

Other reviewers noted that the ending reminded them of the transformation of *Syrinx* into a reed with the high, almost vibrato-less dissonance in the strings.

*Pan and Syrinx* was often performed in Nielsen’s lifetime – both by himself and by other conductors. The work was frequently played in Scandinavia,<sup>61</sup> and when the composer himself was responsible for a concert programme, he often chose to perform *Saga Dream* and *Pan and Syrinx* on the same occasion.

In the early summer of 1924 Nielsen signed a contract with the music publisher Wilhelm Hansen for the publication of among other works *Pan and Syrinx*. However, a disagreement arose between the composer and the publisher about the fee, and about the relationship between composer and publisher, and the end result was that Nielsen sent back a cancelled contract.<sup>62</sup> About a year later the manuscript material was transferred to Wilhelm Hansen, from whom it could be rented. At the beginning of 1926 they began to prepare for the printing of *Pan and Syrinx*, but since the publishers were apparently unable to find a printing manuscript, and conse-

Om *Pan og Syrinx* skriver Kjerulf nærmest overstrømmende:

“Den største Overraskelse bragte Programmets eneste Nyhed: ‘Pan og Syrinx’, Naturscene for Orkester. Man hørte og hørte ... jo vist var det Carl Nielsen, tydeligvis, det var slet ikke til at tage fejl af ... og dog ... det var jo næsten fransk ... ja, ægte gallisk – helt Debussysk ... disse dristigt, ja, kækt opsatte Orkester-Farver ... Enkelt-Instrument-Klange ... de besynderligste Kulører ... med Skovensomheden som Baggrund ... et sælsomt mytologisk Kogleri, men bedaarende ... og alt sat op med en uhyre Sikkerhed, ja en forbløffende koloristisk Evne, som Carl Nielsen aldrig nogen Sinde tidligere har vist blot tilnærmelsesvis i den Grad! Hvilken Fornøjelse ... hvilken Udvikling, ja hvilket Mesterskab! For hver Note, der kom til, blev det mere og mere sublimt. Og da til sidst Orkestrets allerhøjeste og allerdybeste Toner sattes lige op mod hinanden i Violin-Flageoletter og Kontrabasser ... da brød Jublen ganske vilkaarligt løs”.<sup>60</sup>

Andre anmeldere bemærkede, at slutningen mindede om *Syrinx*s forvandling til et siv med den høje, næsten vibratoløse dissonans i strygerne.

*Pan og Syrinx* blev ofte opført i Carl Niensens levetid – både af ham selv og andre dirigenter. Værket blev tit spillet i Skandinavien,<sup>61</sup> og når komponisten selv stod for programlægningen af en koncert, valgte han ofte at opføre *Saga-Drøm* og *Pan og Syrinx* ved samme lejlighed.

I forsommeren 1924 underskrev Carl Nielsen en kontrakt med musikforlaget Wilhelm Hansen vedrørende udgivelse af blandt andet *Pan og Syrinx*. Imidlertid opstod der uenighed mellem komponist og musikforlag vedrørende honoraret og vedrørende forholdet mellem komponist og forlag, og det endte med, at Carl Nielsen sendte en annulleret kontrakt retur.<sup>62</sup> Omkring et år senere blev det håndskrevne materiale overdraget til Wilhelm Hansen, hvorfra man så kunne leje det. I begyndelsen af 1926 gik man i gang med at forberede trykningen af *Pan og Syrinx*, men da forlaget tilsyneladende ikke kunne finde et trykforlæg og følgelig mente, at de slet ikke havde modtaget et sådant, bad de Carl Nielsen om at sende det andet partitur (det vil sige renskriften), som de

<sup>60</sup> *Politiken*, 12.2.1918.

<sup>61</sup> Bergen, Christiania, Stockholm and especially in Gothenburg, and there were performances in Amsterdam (1920), Ostend (1922), Dresden (1922), Berlin (1923), Stuttgart (1923), London (1923), Kiel (1927) and probably Basel (1923).

<sup>62</sup> Contract dated 6.6.1924 (DK-Kk, Wilhelm Hansens Arkiv, brevpakke 1924); Carl Nielsen to publisher, 9.6.1924 (DK-Kk, Wilhelm Hansens Arkiv, korrespondance 1912-35 K-R); and publisher to Carl Nielsen, 17.6.1924 (DK-Kk, Wilhelm Hansens Arkiv, brevpakke 1924).

<sup>60</sup> *Politiken*, 12.2.1918.

<sup>61</sup> Bergen, Christiania, Stockholm og specielt i Göteborg, hvortil kom opførelser i Amsterdam (1920), Ostende (1922), Dresden (1922), Berlin (1923), Stuttgart (1923), London (1923), Kiel (1927) og sandsynligvis Basel (1923).

<sup>62</sup> Kontrakt dateret 6.6.1924 (DK-Kk, Wilhelm Hansens Arkiv, brevpakke 1924); Carl Nielsen til forlaget, 9.6.1924 (DK-Kk, Wilhelm Hansens Arkiv, korrespondance 1912-35 K-R); og forlaget til Carl Nielsen, 17.6.1924 (DK-Kk, Wilhelm Hansens Arkiv, brevpakke 1924).

quently thought that they had never received one, they asked Nielsen to send the other score (that is, the fair copy), which they knew was in his possession.<sup>63</sup> Nielsen was ill at this time, and therefore dictated a letter to his daughter Irmelin for Emil Telmányi, who had just come home after conducting a series of concerts in Gothenburg:

“Welcome home; I hope you are well. You will hear about me through Eggert<sup>64</sup> and Mother. You will see here about Pan and Syrinx. Would you be so kind as to put my manuscript, which you have, in order and deliver it to Wilh. Hansen against a receipt and will you then remember [to see to] the following: / 1) That there are rehearsal letters. / 2) That the explanation to be found in the accompanying programme is included in Danish[,] German[,] English and French (will be dealt with by Wilh. H.) / 3) That the opus number is added (the violin variations are the last I have published) / 4) That the dedication to Søs and you appears on the title page. / 5) On the whole, will you look through the piece well and indicate clearly when there are solo violins or tutti, especially at the end of the piece. / Asger told me that they will then engrave the parts after the score, but in that case a percussion part must be made, just as you dealt with it. Explain that to them. For that will be a saving both for Hansen’s and for possible performances. Ask Asger from me to be so kind as to see that the paper and print are nice. You might mention Peters, as an awful example on the violin concerto. Greet them from me and say I cannot write myself, but ask them kindly to speed up the printing. The violinist Mr. Sabinsky has a piano part for Pan and S., if that is of any interest; he has a telephone. I do not understand where the rest is”.<sup>65</sup>

It is clear from the letter that Nielsen did not know what had happened to the material (probably both the score and parts, which he thought had been delivered to the publisher). Instead Telmányi had to go through the original fair copy carefully so that it could be used as a printing manuscript. The composer did however also point out that if Wilhelm Hansen wanted to use the fair copy as a source for the orchestral material, they would have to draw up a “percussion part, just as [Telmányi had] dealt with it”. It is impossible to tell exactly what he is

63 Cf. publisher to Carl Nielsen, 24.2.1926 and publisher to Carl Nielsen, 5.3.1926 (DK-Kk, Wilhelm Hansens Arkiv, kasse 1926-27).

64 Eggert Møller (1893-1978), married to Carl Nielsen’s daughter Irmelin.

65 28.2.1926 (DK-Kk, CNS, C II, 10).

vidste, han var i besiddelse af.<sup>63</sup> Carl Nielsen var på dette tidspunkt syg og dikterede derfor gennem datteren Irmelin et brev til Telmányi, som lige var hjemkommet efter at have dirigeret en række koncerter i Göteborg:

“Velkommen hjem; jeg haaber du har det godt. I hører jo om mig gennem Eggert<sup>64</sup> og Mor. Du ser hermed angaaende Pan og Syrinx. Vil du nu være saa rar at ordne mit Manuskript, som du har og aflevere det til Wilh. Hansens mod Kvittering og vil du saa huske følgende: / 1) At der findes Bogstaver. / 2) at Forklaringen, som findes i medfølgende Program, kommer med paa dansk[,] tysk[,] engelsk og fransk (besørger af Wilh. H.) / 3) At opustallet tilføjes (Violinvariationerne er de sidste jeg har udgivet) / 4) At Tilegnelsen til Søs og dig kommer paa Titelbladet. / 5) Vil du i det hele taget se Stykket godt igennem, og angive tydeligt naar det er Solovioliner eller Tutti især i Slutningen af Stykket. / Asger sagde mig at de saa vilde stikke Stemmerne efter Partituret, men saa maa der jo laves en Slaginstrumentstemme, saaledes som du ordnede. Forklar dem det. Det er jo baade besparende for Hansens og mulige Opførelser. Bed Asger venligst fra mig at Papiret og Trykket bliver pænt. Du kan godt nævne Peters, som afskrækkende Eksempel på Violinkoncerten. Hils dem fra mig og sig jeg kan ikke selv skrive, men bede dem venligst fremskynde Trykningen. Hr. Violinist Sabinsky har en Pianostemme til Pan og S. ifald det har nogen Interesse; han har Telefon. Jeg forstaar ikke hvor Resten er henne.”<sup>65</sup>

Som det fremgår af brevet, vidste Carl Nielsen ikke, hvor materialet var blevet af (han troede sandsynligvis, at både partitur og stemmer var afleveret til forlaget), og i stedet måtte Telmányi gennemgå den oprindelige renskrift omhyggeligt, så den kunne anvendes som trykforlæg. Det lader sig ikke afgøre, hvad der sigtes til med den omtalte “Slaginstrumentstemme, saaledes som [Telmányi] ordnede”, men det kunne enten dreje sig om opsætningen af slagtojsstemmen eller måske tilføjelser i selve noderne. I partiturrenskriften har Telmányi dog kun tilføjet en enkelt frase i xylofonen; til gengæld har han i sit

63 Jf. forlaget til Carl Nielsen, 24.2.1926; forlaget til Carl Nielsen, 5.3.1926 (DK-Kk, Wilhelm Hansens Arkiv, kasse 1926-27).

64 Eggert Møller (1893-1978), gift med Carl Niensens datter Irmelin.

65 28.2.1926 (DK-Kk, CNS, C II, 10).



referring to, but it could either be the layout of the percussion part or additions to the actual music. In the score fair copy Telmányi has however only added a single phrase in the xylophone; on the other hand in his own copy of the printed percussion parts (campanelli, tamburino, triangolo) he has added new phrases in ink. Before Telmányi delivered the manuscript to the publishers, he reviewed it and made a number of adjustments – not only those that Nielsen himself had added in pencil, but also some small corrections on his own initiative. But it should be noted that as early as the end of July 1925 Nielsen had asked Telmányi: “How did it go with ‘Pan and Syrinx’; I wonder if it has been delivered? You shouldn’t strain yourself if you haven’t done it. In this – phew! – heat –”.<sup>66</sup> Thus, it seems clear that this concerns different material for *Pan and Syrinx* which Nielsen had apparently asked Telmányi to look through before it was delivered at all to the publishers for publication – perhaps it was the material that he wanted to make available for rental. It may have been this material that the publishers could not find. But Telmányi’s work with Nielsen’s own fair copy of *Pan and Syrinx* in February 1926 was to no avail, for on 5 March Wilhelm Hansen wrote to Nielsen and told him that they had now found the earlier material:

“As you have presumably already heard from Telmanyi, the orchestral material for *Pan and Syrinx* has been found here. – We must apologize sincerely for replying earlier that we had not received the material. – Because of a mistake made by one of our staff the material had been put in a safe where we do not normally store manuscripts”.<sup>67</sup>

As will be evident, the publishers chose to use the rediscovered material instead of Nielsen’s fair copy, which Telmányi had been through. The printing manuscripts for both score and parts were delivered to the engraver the same day as the publishers had written to the composer. By June 1926 the score had been engraved, but the part material was not finished until August.<sup>68</sup>

These circumstances surrounding the printing make the source situation rather difficult. Nielsen quite clearly asked

eget eksemplar af de trykte slagtøjsstemmer (campanelli, tamburino, triangolo) tilføjet nye fraser med blæk. Inden han afleverede manuskriptet til forlaget, gennemgik han det og foretog en del tilretninger – ikke kun de, som Carl Nielsen selv havde tilføjet med blyant, men også en del smårettelser på eget initiativ. Hertil skal det dog bemærkes, at allerede i slutningen af juli 1925 havde Carl Nielsen spurgt Telmányi: “Hvordan gik det med ‘Pan og Syrinx’; mon det er afleveret? Du skal ikke anstrenge Dig, hvis Du ikke har det gjort. I denne – Pu – Varme –”.<sup>66</sup> Det må altså dreje sig om et andet materiale til *Pan og Syrinx*, som Carl Nielsen tilsyneladende havde bedt Telmányi om at gennemse, før det overhovedet blev afleveret til forlaget til udgivelse – måske er det materialet, som man ønskede at gøre tilgængeligt som lejemateriale. Det kan være dette materiale, som forlaget ikke kunne finde. Men Telmányi arbejdede med Carl Niensens egen renskrift af *Pan og Syrinx* i februar 1926 var forgæves, for den 5. marts skrev Wilhelm Hansen til Carl Nielsen og gjorde opmærksom på, at man nu havde fundet det tidligere materiale:

“Som Du vel allerede har erfaret gennem Telmanyi er Orkestermaterialet til *Pan & Syrinx* fundet hos os. – Vi beder Dig meget undskyldte, at vi tidligere har svaret, at vi ikke havde modtaget Materialet. – Paa Grund af en Fejltagelse fra en af vort Personales Side, var Materialet blevet lagt ind i et Pengeskab, hvor der ellers ikke opbevares Manuskripter”.<sup>67</sup>

Som det fremgår, valgte forlaget at anvende det genfundne materiale i stedet for Carl Niensens renskrift, som Telmányi havde gennemset. Trykforlægget til både partitur og stemmer afleveredes til nodestikkeren samme dag, som man havde skrevet til komponisten, og i juni 1926 var partituret færdigstukket, mens stemmematerialet først var færdigt i august.<sup>68</sup>

Disse omstændigheder omkring trykningen gør kildesituationen noget vanskelig. Carl Nielsen har entydigt opfordret Telmányi til at gennemse *Pan og Syrinx* og har godkendt hans arbejde med værket i 1925-26 i et andet partitur

<sup>66</sup> Letter 25.7.1925 (DK-Kk, CNS, C II, 10).

<sup>67</sup> 5.3.1926 (DK-Kk, Wilhelm Hansens Arkiv, kasse 1926-27).

<sup>68</sup> Cf. DK-Kk, Wilhelm Hansen, *Stikkerbog, Forlags No. 17552-19676*. According to the records the music engraver was given the material on 5 March and finished the score on 11 June and the orchestral material on 22.8.1926.

<sup>66</sup> Brev 25.7.1925 (DK-Kk, CNS, C II, 10).

<sup>67</sup> 5.3.1926 (DK-Kk, Wilhelm Hansens Arkiv, kasse 1926-27).

<sup>68</sup> Jf. DK-Kk, Wilhelm Hansen, *Stikkerbog, Forlags No. 17552-19676*. Ifølge protokollen fik nodestikkeren materialet den 5. marts og færdiggjorde partituret den 11. juni og orkestermaterialet den 22.8.1926.

Telmányi to look through the work and approved his work with *Pan and Syrinx* in 1925-26 in a different score from the one used for printing. The printing manuscript, which has not survived, was probably a manuscript copy. Discrepancies between the printed source and Nielsen's fair copy, which was reviewed by Telmányi, may therefore be due to differences between the printing manuscript and the fair copy, and not necessarily to inadequate proofreading. Despite the fact that Wilhelm Hansen seems to have proposed to "engrave the parts after the score", the printed parts are probably based on the manuscript parts that are only incompletely preserved. The fair copy and the printed score both have inconsistencies in the information they contain – but each in its own way – so they do not necessarily supplement each other. The printed score, rather than the fair copy has been chosen as main source, since it is likely that Nielsen worked in the proof-reading phase with the printed score.

Peter Hauge

#### R H A P S O D I C O U V E R T U R E A F A N T A S Y V O Y A G E T O T H E F A R O E I S L A N D S

**T**he rhapsodic overture *A Fantasy Voyage to the Faroe Islands* is an occasional work that Carl Nielsen was commissioned by the Royal Theatre in Copenhagen to write for a gala concert celebrating a visit from the Faroe Islands. On 4 January 1927 the composer wrote to his wife:

"Now over the next 8-10 days I have to write an overture to mark a big Faroese gala at the Royal Theatre supported by the State. I shall be very well paid and if I didn't want to, there would be no overture. I use motifs from the Faroese ballads, and I can easily manage that, and it will give me some pleasure as it is good that we do something for them. They will be dancing their national dances here and I think it will be quite amusing to watch".<sup>69</sup>

The visit was planned for 16-17 January but was postponed until the autumn of the same year because of an influenza epidemic that led to a ban on dancing in public premises. True to form, Nielsen had only started on the composition at the last

<sup>69</sup> Torben Schousboe, *op. cit.*, p. 516.

end det, som anvendtes til trykforlæg. Trykforlægget, som ikke er overleveret, har formodentlig været en afskrift. Uoverensstemmelser mellem den trykte kilde og Carl Niensens renskrift, som Telmányi gennemså, kan derfor skyldes uoverensstemmelser mellem trykforlægget og renskriften og ikke nødvendigvis mangelfuld korrekturlæsning. På trods af at Wilhelm Hansen tilsyneladende havde foreslået, at "stikke Stemmerne efter Partituret", er de trykte stemmer sandsynligvis baseret på det håndskrevne materiale, der kun foreligger ufuldstændigt. Renskriften og det trykte partitur er begge inkonsistente med hensyn til den information, de indeholder – dog hver på deres måde – og de supplerer derfor ikke nødvendigvis hinanden. Som hovedkilde er valgt det trykte partitur frem for renskriften, eftersom det er sandsynligt, at Carl Nielsen i korrekturfasen har arbejdet med dette.

Peter Hauge

#### R H A P S O D I S K O U V E R T U R E E N F A N T A S I R E J S E T I L F Æ R Ø E R N E

**D**en rhapsodiske ouverture, *En Fantasirejse til Færøerne*, er et lejlighedsværk, som Carl Nielsen skrev på bestilling af Det Kongelige Teater til en festforestilling i anledning af et besøg fra Færøerne. Den 4. januar 1927 skrev komponisten således til sin hustru:

"Nu skal jeg i de næste 8-10 Dage skrive en Ouverture i Anledning af en stor færøesk Fest paa det kgl: Theater, som Staten giver Støtte til. Jeg faar det meget godt betalt og hvis jeg ikke vilde, blev der ingen Ouverture. Jeg bruger Motiver fra de færøeske Folkeviser, og det kan jeg sagtens faa gjort og det vil være mig en vis Glæde, da det er godt, vi gør noget for dem. De skal danse deres Nationaldanse her og det bliver vist helt morsomt at se."<sup>69</sup>

Besøget var planlagt til den 16.-17. januar men blev udsat til efteråret samme år på grund af en influenzaepidemi, som medførte et forbud mod dans i offentlige lokaler. Sin vane tro, var Carl Nielsen først kommet i gang med kompositionen i sidste øjeblik, og han benyttede udsættelsen af besøget til også

<sup>69</sup> Torben Schousboe, *op. cit.*, s. 516.

moment, and he took advantage of the postponement of the visit to put off the completion of the composition too; not until 6 November was he able to finish off the score. On 21 November he wrote to his son-in-law Emil Telmányi: “You mustn’t think I attach any importance to this thing; it’s an occasional composition and nothing but a piece of craftsmanship from my hand”.<sup>70</sup>

A couple of days before the first performance the newspaper *Politiken* printed an interview with Nielsen where he talked about the overture. It says:

“After all it’s an occasional work, he says modestly, a sort of craftsmanship ... but I have personally been happy working with it and I think it has come to sound very good. I have used many of the Faroese melodies in it, but the introduction and ending are free composition.

– So what is this voyage like?

– I begin by describing the sea, as it is sensed during the voyage up there – the monotonous mighty sea. It is quiet, but I think that it is precisely on the *calm* sea that one most strongly senses its terrible depth ... its depth and endlessness at the same time. During the voyage we suddenly hear a bird cry that makes us think that we are near land. Of course generally speaking I am no great lover of programme music, but this time I think that the occasion called for a programme for the journey ... some people on board now seem to see land, they get enthusiastic, a fanfare tells you that, but the mist obscures the view, and it falls calm again. Then new bird cries rise up, and the land looms ahead. The music grows in volume and seriousness and breaks into a Faroese melody; on land many people are standing to welcome us, and we hear their shouting and stamping. With no explanatory transition I now place the traveller in the midst of a feast, with singing and dancing. I depict this feast in strong music where the ballad motifs play a role – and the depiction of the feast is interrupted by a Faroese folk tune. It calms down the music for a moment, creates a mood of gentleness amidst the dancing.

But again the feast livens up to dancing and merriment, until the end – then it all subsides in one long note, a very low clarinet note that quietly fades out ...

– Where did you get to know the Faroese melodies?

– They have interested me for many years. I knew *Hjalmar Thuren*,<sup>71</sup> who collected many of them up there, getting

<sup>70</sup> DK-Kk, C II, 10.

<sup>71</sup> Hjalmar Lauritz Thuren (1873-1912), Danish ethnomusicologist.

at udsætte færdiggørelsen af værket; først den 6. november kunne han afslutte partituret, og den 21. november skrev han til sin svigersøn Emil Telmányi: “Du maa ikke tro, jeg tillægger denne Sag nogensomhelst Betydning; det er en Lejlighedskomposition og ikke andet end et Stykke Haandværksarbejde fra min Haand”<sup>70</sup>

Et par dage før uropførelsen bragte *Politiken* et interview med Carl Nielsen, hvor han fortæller om ouverturen. Heri hedder det:

“Det er jo et Lejlighedsværk, siger han beskedent, saadan en Slags Haandværk ... men jeg har selv været glad ved at arbejde med det, og jeg tror, det er kommet til at klinge meget godt. Jeg har anvendt mange af Færingernes Melodier deri, men hele Indledningen og Slutningen er fri Komposition.

– Hvordan er saa denne Rejse?

– Jeg begynder med at skildre Havet, som det fornemmes under Oprejsen, det ensformige, mægtige Hav. Det er stille, men jeg synes, at man netop paa det *rolige* Hav stærkest fornemmer dets forfærdelige Dybde ... dets Dybde og Uendelighed paa én Gang. Under Sejladsen høres da pludselig et Fugleskrig, det faar os til at tænke paa, at vi er nær Land. Jeg er jo i Almindelighed ikke nogen Ynder af Programmusik, men denne Gang syntes jeg, at Anledningen talte for at lægge et Program for Rejsen ... nogle om Bord synes nu at se Land, de bliver ivrige, en Fanfare fortæller derom, men Taagen hindrer Udsynet, og det er igen stille. Saa løfter der sig nye Fugleskrig, og Landet dukker op forude. Musikken stiger i Styrke og Alvor og slaar over i en færøsk Melodi, i Land staar mange Mennesker for at tage imod, og man hører deres Raab og Tramp. Uden forklarende Overgang sætter jeg nu den Rejsende midt ind i en Fest, i Sangen og Dansen. Jeg skildrer denne Fest i stærke Toner, hvori Folkevisernes Motiver spiller ind – og saa afbrydes Skildringen af Festen med en færøsk Folkemelodi. Den stilner Musiken et Øjeblik, skaber en Stemning af Blidhed midt under Dansen.

Men Festen lever op paa ny til Dans og Lystighed, indtil Afslutningen – da toner det hele ud i én lang Tone, en meget dyb Klarinettone, der stille svinder hen ...

– Hvor har De lært færøse-Melodierne at kende?

– De har interesseret mig i mange Aar. Jeg var en Bekendt af *Hjalmar Thuren*,<sup>71</sup> der samlede mange af dem

<sup>70</sup> DK-Kk, C II, 10.

<sup>71</sup> Hjalmar Lauritz Thuren (1873-1912), dansk folkemusikforsker.

people to sing them for him, and I have studied the large collection that Dr. *Grüner-Nielsen*<sup>72</sup> owns. Many of the songs are very beautiful, and they have a wealth of songs on the Faroe Islands. They are often closely related to the Danish ones, but with small variations – just as there are variants of the old texts that *Svend Grundtvig*<sup>73</sup> collected. But some of the melodies also have their *own* tone.

– How would you described this tone?

– It's borne up by a certain quiet seriousness. It reminds me of people who go around quietly and yet have a strong effect on others because behind the calm you sense solid substance. You can't call Faroese song melancholy – rather, it gives the impression of a mind that is resigned to the will of Fate.

It is these melodies that I have had as material,<sup>74</sup> Nielsen concludes ... they have *set the tone* for my overture. I did not create so much of it myself through any spiritual experience, and yet the work has filled me with pleasure. I have tried to offer some of the same spirit that the painter or sculptor creates when he places his abilities at the service of *applied art*.<sup>75</sup>

Carl Nielsen conducted the overture as the first programme item in the gala performance on Sunday 27 November 1927 at the Royal Theatre, where the other items included Faroese and Danish national songs and Faroese and Danish folk dances. Three days later – on 30 November 1927 – he again conducted the work in a concert at the Copenhagen City Hall with the Copenhagen Philharmonic Orchestra in connection with the Faroese celebrations. For these concerts the printed programmes listed the following subtitles for the work: “The Calm Sea – The Land on Arrival – Dancing and Singing – Farewell – Calm at Sea”. Apart from the performances mentioned here Nielsen probably never conducted this work again.

That Nielsen did not attach great importance to the work is further indirectly evident from his letters to Telmányi in this period: apart from the quotation above the work is not mentioned. The composer is far more preoccupied by the

72 Hakon Harald Grüner-Nielsen (1881-1953), Danish folklorist and ethnomusicologist, in 1923 published *Færøske Melodier til Danske Kæmpeviser*, edited with Hjalmar Thuren.

73 Danish folklorist (1824-1883).

74 Carl Nielsen uses the Faroese folk tune known in Denmark as the hymn tune “Paaskeklokken kimed mildt”.

75 Quoted from John Fellow (1999), *op. cit.*, pp. 449-450. Carl Nielsen also told about his relation with the folk music of the Faroe islands in an article in *Nationaltidende*, 26.11.1927, published in John Fellow (1999), *op. cit.*, pp. 451-453.

deroppe, idet han lod Folk synge dem for sig, og jeg har studeret den store Samling, Dr. *Grüner-Nielsen*<sup>72</sup> ejer. Mange af Sangene er meget smukke, og de har jo en Rigdom af Sange paa Færøerne. De er ofte nært beslægtede med de danske, kun med smaa Variationer – ganske ligesom der er Variationer i de gamle Tekster, *Svend Grundtvig*<sup>73</sup> samlede. Nogle af Melodierne har dog ogsaa deres *egen* Tone.

– Hvordan vil De karakterisere denne Tone?

– Den bæres af en vis stilfærdig Alvor. Den minder mig om Mennesker, der gaar stille omkring og dog virker stærkt paa andre, fordi man bag Roen aner et sluttet Indhold. Melankolsk kan man ikke kalde den færøske Sang, snarere giver den Indtryk af et Sind, der resignerer over for, hvad Skæbnen har villet.

Disse Melodier er det, jeg har haft som Materiale,<sup>74</sup> slutter Carl Nielsen ... de har *slaaet Stemningen an* for min Overture. Selv har jeg ikke skabt saa meget deraf gennem nogen sjælelig Oplevelse, og alligevel har Arbejdet fyldt mig med Glæde. Jeg har prøvet at give lidt af det samme, som Maleren og Billedhuggeren skaber, naar han stiller sin Evne i *den anvendte Kunsts Tjeneste*.<sup>75</sup>

Carl Nielsen dirigerede overturen som første programpunkt ved festforestillingen søndag den 27. november 1927 på Det Kongelige Teater, hvor der bl.a. også blev sunget færøske og danske nationale sange og danset færøske og danske folkedanse. Tre dage senere – den 30.11.1927 – dirigerede han påny værket ved en koncert på Københavns Rådhus med Københavns filharmoniske Orkester i forbindelse med Færø-festen. Ved disse koncerter var der i de trykte programmer anført følgende undertitler for værket: “Havet i Ro – Landet og Ankomsten – Dans og Sang – Afsked – Stilhed paa Havet”. Ud over de her nævnte opførelser dirigerede Carl Nielsen antagelig ikke siden værket.

At Carl Nielsen ikke tillagde værket større betydning, fremgår endvidere indirekte af hans breve til Telmányi i denne periode: bortset fra det allerede anførte citat nævnes

72 Hakon Harald Grüner-Nielsen (1881-1953), dansk folkemind og folkemusikforsker, udgav i 1923 *Færøske Melodier til danske Kæmpeviser*, udarbejdet sammen med Hjalmar Thuren.

73 Folkemindforsker (1824-1883).

74 Carl Nielsen anvender den færøske folkemelodi, der i Danmark kendes som salmemelodien “Paaskeklokken kimed mildt”.

75 Citeret efter John Fellow (1999), *op. cit.*, s. 449-450. Carl Nielsen har endvidere udtalt sig om sit forhold til den færøske folkemusik i en artikel i *Nationaltidende*, 26.11.1927, gengivet i John Fellow (1999), *op. cit.*, s. 451-453.

Kolisch Quartet's performance of his String Quartet in F major and by the publication of his childhood memoirs *My Childhood on Funen* (Min fynske Barndom).<sup>76</sup>

For the present edition the ink fair copy has been used as the main source. This source is only partly autograph (bb. 1-127 are a manuscript copy, while bb. 128-222 are autograph). It is clear that the copyist of the first part of the work has forgotten some dynamic markings; these have been added from the pencil draft. In 1942 the work was printed in score and parts with a number of changes for example in slurring. These changes have been disregarded in the present edition.

Niels Bo Foltmann

BOHEMIAN - DANISH FOLK SONGS  
PARAPHRASE FOR STRING ORCHESTRA

**L**ike *A Fantasy Voyage to the Faroe Islands, Bohemian-Danish Folk Songs* too is a commissioned work. The occasion was that the (then very new) Danish Radio Symphony Orchestra (today the Danish National Symphony Orchestra/DR) was to give a concert with a programme consisting exclusively of Czech music to celebrate the tenth anniversary of the foundation of the Republic of Czechoslovakia – an occasion also marked by several other events in Copenhagen. Out of respect for the Czech people the head of the Radio Symphony Orchestra, Emil Holm,<sup>77</sup> had asked Nielsen to compose this paraphrase for string orchestra of a Czech and a Danish folk melody. The Czech melody is “Teče voda, teče” (“The water flows, it flows”), said to have been the favourite song of the first president of Czechoslovakia, Thomás Masaryk, which is why he was given the nickname “Old teče”.<sup>78</sup> The Danish element consists of the melody of the medieval ballad “Dronning Dagmar ligger i Ribe syg” (“Queen Dagmar lies ill in Ribe”). Dagmar, who died in 1212 and who had married the Danish King Valdemar II The Victorious in 1205, was born the Bohemian Princess Dagomar,<sup>79</sup> a relationship that further strengthens the dual national symbolism of the work.

<sup>76</sup> Cf. letter from Carl Nielsen to Emil Telmányi, 30.11.1927 (DK-Kk, C II, 10).

<sup>77</sup> Singer (1867-1950), with the honorary title of *kammersanger* or ‘Court Singer’, later director of the national broadcasting corporation.

<sup>78</sup> Ludvig Dolleris, *op. cit.*, p. 321.

<sup>79</sup> *Dansk Biografisk Leksikon*, 3rd ed., ed. by Sv. Cedergreen Bech, vol. 3, p. 507.

værket ikke, hvorimod komponisten er langt mere optaget af Kolisch-kvartetens opførelse af hans strygekvartet i F-dur og af udgivelsen af barndomserindringerne *Min fynske Barndom*.<sup>76</sup>

Til nærværende udgave har blækrenskriften været anvendt som hovedkilde. Denne kilde er kun delvis i autograf (t. 1-127 er afskrift, mens t. 128-222 er i autograf). Det er tydeligt, at afskriveren af første del af værket har glemt nogle dynamiske anvisninger; disse er tilføjet efter blyantskladden. I 1942 blev værket trykt i partitur og stemmer med en del ændringer mht. bl.a. buer – ændringer, som der ikke er taget hensyn til i nærværende udgave.

Niels Bo Foltmann

B Ø H M I S K - D A N S K F O L K E T O N E  
P A R A F R A S E F O R S T R Y G E O R K E S T E R

**L**igesom *En Fantasirejse til Færøerne*, er også *Bøhmisk-dansk Folketone* et bestillingsværk. Anledningen var, at det dengang ganske unge Statsradiofonien Symfoni-orkester skulle give en koncert med et program udelukkende bestående af tjekkisk musik, idet man ønskede at markere tiåret for oprettelsen af republikken Tjekkoslaviet – et jubilæum, der i øvrigt blev markeret ved flere arrangementer i København. I respekt for det tjekkiske folk havde orkestrets chef, kammersanger Emil Holm,<sup>77</sup> fået Carl Nielsen til at komponere denne paraphrase for strygeorkester over en tjekkisk og en dansk folkemelodi. Den tjekkiske melodi er “Teče voda, teče” (“Det flyder, vandet, det flyder”), en sang, der skal have været Tjekkoslavakiets første præsident Thomás Masaryks yndlingssang, hvorfor han fik kælenavnet “den gamle teče”.<sup>78</sup> Det danske islæt udgøres af melodien til folkevisen “Dronning Dagmar ligger i Ribe syg”. Dagmar, der døde i 1212 og som i 1205 var blevet gift med den danske kong Valdemar II Sejr, var født bøhmisk prinsesse,<sup>79</sup> et forhold der ydermere styrker værkets mellemnationale symbolik.

<sup>76</sup> Jf. brev fra Carl Nielsen til Emil Telmányi, 30.11.1927 (DK-Kk, C II, 10).

<sup>77</sup> Sanger og senere chef for Statsradiofonien (1867-1950).

<sup>78</sup> Ludvig Dolleris, *op. cit.*, s. 321.

<sup>79</sup> *Dansk Biografisk Leksikon*, 3. udg., red. af Sv. Cedergreen Bech, bd. 3, s. 507.

In the Radio Symphony Orchestra's score for the piece (Source C) Nielsen has added the manuscript note "(Th. Laub's melody form)" in bar 86,<sup>80</sup> where the Queen Dagmar ballad first appears in its full form. A comparison between this passage and Thomas Laub's setting of the melody<sup>81</sup> confirms that Nielsen indeed took over both Laub's melody form and his setting.

In June–July 1928 Nielsen had been staying at a health resort in Silač Kupele in Czechoslovakia,<sup>82</sup> and it is not inconceivable that it was in connection with this stay that he made the acquaintance of the song "Teče voda". It must be assumed that the paraphrase – in accordance with Nielsen's usual practice – was composed shortly before the delivery deadline. On 20 October he wrote to Emil Telmányi: "I am terribly busy with the new piece for the Radio Concert. It is based on two folk songs (one Bohemian and one Danish). I am not well, have a terrible cold, but I'll probably manage it anyway".<sup>83</sup> The rough draft is end-dated 24 October 1928, just a week before the first performance on 1st November in the broadcasting corporation's Fifth Soloist Concert conducted by the Czech Jaroslav Krupka.<sup>84</sup> Besides Nielsen's piece the concert included works by Dvořák, Smetana and Josef Suk.<sup>85</sup>

*Bohemian-Danish Folk Songs* was mentioned positively in the press, but the little unassuming paraphrase made no great impression. In *Nationaltidende* (2.11.1928) A. F. [August Felsing] wrote among other things about the work: "All got up

I Danmarks Radios Symfoniorkesters partitur til stykket (kilde C) har Carl Nielsen egenhændigt indført "(Th. Laubs Melodiform)" i takt 86,<sup>80</sup> hvor Dronning Dagmarvisen første gang dukker op i sin fulde udstrækning. En sammenligning mellem denne passage og Thomas Laubs udsættelse af melodien<sup>81</sup> godtgør, at Carl Nielsen har overtaget såvel Laubs melodiform som han udsættelse.

I juni–juli 1928 havde Carl Nielsen været på kur-ophold i Silač Kupele i Tjekkosllovakiet,<sup>82</sup> og det er ikke utænkeligt, at det var i forbindelse med dette ophold, at han stiftede bekendtskab med sangen "Teče voda". Det må antages, at paraphrasen – Carl Niensens sædvane tro – er komponeret kort tid før afleveringsfristen. Den 20. oktober skrev han til Emil Telmányi: "Jeg har forfærdelig travlt med det nye Stykke til Radiokonzerten. Det er over to (en bøhmisk og en dansk) Folkeviser. Jeg har det skidt, skrækkelig forkølet men det gaar nok alligevel."<sup>83</sup> Kladden er slutdateret den 24. oktober 1928, kun en god uges tid inden uropførelsen den 1. november ved Statsradiofoniens 5. Solistkoncert dirigeret af den tjekkiske dirigent Jaroslav Krupka.<sup>84</sup> Ud over Carl Niensens stykke indeholdt koncerten værker af Dvořák, Smetana og Josef Suk.<sup>85</sup>

*Bøhmisk-dansk Folketone* blev pænt omtalt i pressen, men den lille uprætentiøse parafrase gjorde dog ikke noget dybere indtryk. I *Nationaltidende* (2.11.1928) skrev A. F. [August Felsing] bl.a. om værket: "Altsammen sat op med Smag, Vel-

80 At this point an unknown hand has further added "and setting".

81 Danish composer and organist (1852-1927), *10 gamle Danske folkeviser udsatte for blandet kor af Thomas Laub*, Copenhagen, Wilhelm Hansen 1890.

82 Cf. Torben Schousboe, *op. cit.*, p. 545.

83 DK-Kk, C II, 10.

84 Czech conductor and music historian (1893-1929). The concert was made possible after Krupka and Emil Holm had met at a conference in Geneva, where they had agreed on an exchange of conductors between the Danish and Czech radio concerts (cf. interview in *Politiken* 31.10.1928, printed in John Fellow (1999), *op. cit.*, pp. 499-501).

85 The concert programme had the following order: Bedřich Smetana, *Hakon Jarl*, Symphonic Poem Op. 16 after Adam Oehlschläger; Josef Suk, *Meditace na staročeský chorál 'Svatý Václav'* ("Meditation on the Old Bohemian St. Wenceslas Chorale"), op. 35a for strings; Antonín Dvořák, *Moravian Duets* (Ellen Benedicte Knudsen, Poul Knudsen, Folmer Jensen (piano)), *Two Slavic Dances* (no. 3 A major, no. 8 G minor); Carl Nielsen, *Bohemian-Danish Folk Music*; Interval; Antonín Dvořák, *V přírodě* ("In der Natur"), Concert Overture op. 91, Rondo in G minor Op. 94 for violoncello and orchestra (soloist Rudolf Dietzmann); Bedřich Smetana, *Two Dances from The Bartered Bride*, Polka and Furiant; Antonín Dvořák, *Slavic Rhapsody*, Op. 45 (which of the three rhapsodies is not evident from the programme).

80 Endvidere er der på dette sted med fremmed hånd tilføjet "og udsættelse".

81 Komponist og organist (1852-1927), *10 gamle danske folkeviser udsatte for blandet kor af Thomas Laub*, København, Wilhelm Hansen 1890.

82 Jf. Torben Schousboe, *op. cit.*, s. 545.

83 DK-Kk, C II, 10.

84 Tjekkisk dirigent og musikhistoriker (1893-1929).

Konzerten var kommet i stand, efter at Krupka og Emil Holm havde truffet hinanden ved en konference i Genève, hvor de havde aftalt en udveksling af dirigenter mellem de danske og tjekkiske radio-koncerter (jf. interview i *Politiken* 31.10.1928, gengivet i John Fellow (1999), *op. cit.*, s. 499-501).

85 Koncertens program var i rækkefølge: Bedřich Smetana, *Hakon Jarl*, symfonisk digt op. 16 efter Adam Oehlschläger; Josef Suk, *Meditace na staročeský chorál 'Svatý Václav'* op. 35a for strygere ("Meditation over den gammel-bøhmiske St. Wenzel-Koral"); Antonín Dvořák, *Mähriske duetter* (Ellen Benedicte Knudsen, Poul Knudsen, Folmer Jensen (klaver)), *To Slaviske Danse* (nr. 3 As-dur, nr. 8 g-mol); Carl Nielsen, *Bøhmisk-dansk Folketone*; Pause; Antonín Dvořák, *V přírodě* ("In der Natur"), koncertouverture op. 91, Rondo i g-mol op. 94 for violoncel og orkester (Solist: Rudolf Dietzmann); Bedřich Smetana, *To danse fra Den solgte Brud*: Polka og Furiant; Antonín Dvořák, *Slavisk Rapsodi*, op. 45 (det fremgår ikke af programmet, hvilken af de tre rhapsodier der er tale om).

with taste, euphony and a masterly hand. But probably only an occasional piece.” And in *Politiken* H.S. [Hugo Seligmann] described the work on the same day as “a graceful combination of a Czech folk tune and the old Danish ballad ‘Queen Dagmar lies sick in Ribe’. In the finely treated polyphonic writing one felt Carl Nielsen’s hand and spirit.”

Shortly afterwards, on 28 January 1929, the work was probably performed in Prague in connection with a concert where Launy Grøndahl<sup>86</sup> conducted an all-Danish programme. While it is not evident from the concert programme that *Bohemian-Danish Folk Songs* was to be played in this concert,<sup>87</sup> Grøndahl has written “L. Gr. Praha 1928”<sup>88</sup> in the Radio Symphony Orchestra’s copy of the score. One might therefore conjecture that the work was played as an encore.

For the present edition Nielsen’s fair copy was used as the main source, but the manuscript copy made for the first performance has served as a source for corrections of a few obvious errors and deficiencies. In 1942 the work was printed in score and parts. In that edition a few metric changes had been made in connection with changes in time signatures, and a longish passage was notated with other key signatures. These changes have been disregarded in the present edition.

Niels Bo Foltmann

klang og Mesterhaand. Men sikkert kun et Lejlighedsarbejde.” og i *Politiken* beskrev H.S. [Hugo Seligmann] samme dag værket som “en yndefuld Forening af en tjekkisk Folkemelodi og den gamle danske Folkesang ‘Dronning Dagmar ligger i Ribe syg’. Paa den fint behandlede polyfone Sats mærkedes Carl Niensens Haand og Aand.”

Kort tid efter, den 28. januar 1929, blev værket antagelig opført i Prag i forbindelse med en koncert, hvor Launy Grøndahl<sup>86</sup> dirigerede et rent dansk program. Ganske vist fremgår det ikke af koncertprogrammet, at *Bøhmisk-dansk Folketone* skulle være blevet spillet ved denne koncert,<sup>87</sup> men Grøndahl har egenhændigt noteret “L. Gr. Praha 1928”<sup>88</sup> i radiosymfoniorkestrets eksemplar af partituret. Man kunne derfor forstille sig, at værket er blevet spillet som ekstranummer.

Til nærværende udgave har Carl Niensens renskrift været anvendt som hovedkilde, mens den afskrift, der blev udarbejdet til uropførelsen, har tjent som kilde til rettelse af nogle få oplagte fejl og mangler. I 1942 blev værket trykt i partitur og stemmer. I denne udgave er der fortaget en del ændringer mht. metrum i forbindelse med taktartsskift, ligesom en længere passage er noteret med andre faste fortegn. Der er ikke taget hensyn til disse ændringer i nærværende udgave.

Niels Bo Foltmann

86 Danish conductor and composer (1886-1960).

87 Martin Granau, *Holms Vision. Radiosymfoniorkestret 75 år*, Copenhagen 2000, vol. 1, pp. 80-81.

88 It must be assumed that the date 1928 is an error in writing.

86 Dirigent og komponist (1886-1960).

87 Martin Granau, *Holms Vision. Radiosymfoniorkestret 75 år*, København 2000, bd. 1, s. 80-81.

88 Det må antages, at årstallet 1928 er en skrivefejl.





# Klokkespil

Carl Nielsen :  
Saga-Drøm

Efter 3: 93 taktar i andante frang. indtræder  
en fri kadence mellem Fløjte, Obo, klarinet og Fagot.  
Efter Fagottens indtræde et ppp Bækkentremolo og  
paa 6' rolige taktslag herefter følger Klokkespillet ind:

*p*

# Piatti

Carl Nielsen :  
Saga-Drøm

Efter 3: 93 taktar (andante tranquillo) indtræder en  
fri kadence mellem Fløjte, obo, klarinet og Fagot.  
ret snart efter Fagottens indtræde (paa tegn  
fra dirigenten):

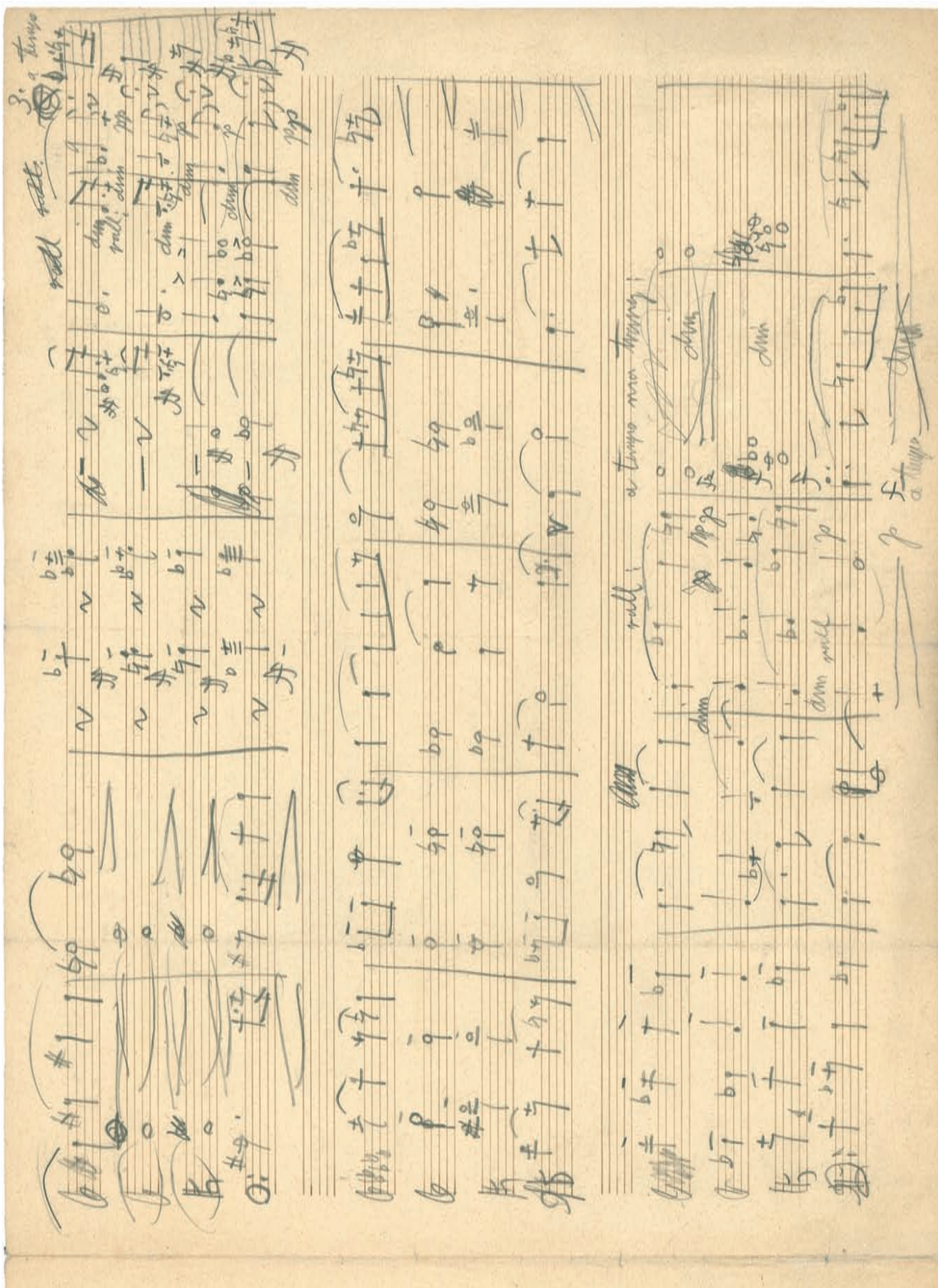
*pianissimo!!*

*pppp*

tremoloen holdes (stadigt *pppp*) indtil  
dirigenten afslutter  
afslutningen af sluttelsesfermaten  
i kadencen.

Saga Dream, "Campanelli" and "Piatti" in the timpani part, belonging to the set of parts used from the premiere in 1908 until 1913 (Source **E**<sup>1</sup>); the bar is the free cadenza in *Saga Dream*, with a clarification as regards the execution of the bar in question. The text may have been written by Emil Telmányi. For translation of the text see *Description of Sources*, Source **E**<sup>1</sup>.

Saga-Drøm, "Klokkespil" og "Piatti" i paukestemmen, som tilhører stemmesættet anvendt fra premieren 1908 til 1913 (kilde **E**<sup>1</sup>); takten er den frie kadence i *Saga-Drøm*, med en uddybende forklaring på udførelsen af pågældende takt. Teksten kan være skrevet af Emil Telmányi.



At the Bier of a Young Artist, draft (Source **B**), fol. 2<sup>r</sup> (bb. 29-44).  
This page illustrates how the work was originally conceived as a string quartet movement.

Ved en ung Kunstners Baare, kladde (kilde **B**), fol. 2<sup>r</sup> (t. 29-44).  
Denne side illustrerer hvordan værket oprindeligt er konciperet som en strygekvartetsats.

c II, 10

Paraphrase. [Nærmere Gud til dig]

*Andante* Carl Nielsen

klar og fag 8va basso

*pp* Tromboni

*mp*

*ppp*

*molto rabi*

*a tempo*

*trump.*

*corni*

*molto rabi*

*ppp*

Paraphrase of 'Nearer my God to Thee', Carl Nielsen's short score (Source C). Note that all the instrumentation instructions were adopted in Julius Reesen's instrumentation (continued on pp. xxxvi-xxxix).

Parafraze over 'Nærmere Gud til dig', Carl Niensens partikel (kilde C). Det bemærkes, at alle instrumentationsangivelserne er taget til efterretning i Julius Reesens instrumentation (fortsættes på s. xxxvi-xxxix).

2

\* her kan manke klar: stott klommens övreste stamma

*Cori*

*pp*

*tr*

*pp*

*pp*

*tr*

*pp*

*tr*

*pp*

*dim*

*pp*

*dim*

*And: 4/4*

*pp*

*mp*

Handwritten musical score for the first system, consisting of four staves. The top staff contains a melodic line with notes and rests, including a  $\frac{1}{4}$  note. The second and third staves provide harmonic accompaniment with chords and moving lines. The bottom staff shows a bass line with notes and rests. Dynamic markings 'mp' (mezzo-piano) are written in blue ink on the second, third, and fourth staves.

Handwritten musical score for the second system, consisting of four staves. The top staff is a vocal line with the word 'du' written in blue ink below it. The second and third staves are piano accompaniment with chords and moving lines. The bottom staff is a bass line. The word 'du' is repeated in blue ink on the second, third, and fourth staves.

Handwritten musical score for the third system, consisting of four staves. The top staff has a melodic line with many accidentals and a complex rhythmic pattern. The second and third staves are piano accompaniment with many accidentals and dynamic markings like 'ppp' (pianissimo). The bottom staff is a bass line with notes and rests.

Gangen  
 der Stromm o. s. v.  
 alt Mad der funder

Handwritten musical score for the first system. The top staff is a treble clef with a melodic line featuring various accidentals (sharps, flats, naturals) and slurs. The middle staff is a piano staff with chords and some accidentals. The bottom staff is a bass clef with a bass line. The word "dim" is written below the piano staff.

Handwritten musical score for the second system. The top staff continues the melodic line with slurs and accidentals. The middle piano staff has chords and the word "dim" written below it. The bottom bass clef staff continues the bass line. The instruction "ad 8va" is written at the bottom of the system.

Handwritten musical score on aged paper, featuring five staves. The notation includes treble clefs, dynamic markings (*dim*, *pp*, *fz*, *p*), and performance instructions such as *gru*, *tr*, *lunga*, and *Salmo*. The score is partially completed, with several empty staves remaining at the bottom. A circular library stamp is visible in the lower right quadrant.





Handwritten musical score for Pan and Syrinx, measures 40-43. The score includes staves for Flute piccolo, Flute, Clarinet, Bassoon, Trumpet, Trombone, Horn, Violin, Viola, Cello, Double Bass, and Percussion. It features various musical notations such as dynamics (pizz., sfz, senza ped.), articulation (acc.), and performance instructions (I piccolo). There are also circled numbers 2 and 3 on the page.

Pan and Syrinx (Source C), bb. 40-43. This fair copy, which was not used as a printing manuscript, shows how Source D's information on b. 43 has been transcribed and treated (see facsimile p. xl).

Pan og Syrinx (kilde C), t. 40-43. Denne renskrift, der ikke har været anvendt som trykforlæg, viser hvordan, kilde D's oplysning om t. 43 er transkriberet og bearbejdet (se faksimile s. xl).

**D**

Fl. picc.  
Fl. II gr.

à 2

f f

à 2

f f

à 2

f f

à 2

f f

senza sord.

f

senza sord.

p cresc. f

con sord.

f

ff

Triang.

mp cresc. f

fz fz cresc. fz fz fz fz f

fz fz cresc. fz fz fz fz f

fz cresc. fz fz fz fz f

arco

mf fz cresc. fz fz fz fz f

**D**

18807

*Pan and Syrinx* (Source **A**), bb. 38-46. The pages show that the fair copy Source **C** and the printing manuscript which appears to have been lost probably had the same transcription of b. 43. Since Carl Nielsen made the fair copy and approved the printed score, there are no grounds for following Source **D** (see facsimile p. xl).

*Pan og Syrinx* (kilde **A**), t. 38-46. Siderne viser, at renskriften kilde **C** og at trykforlægget, som tilsyneladende er gået tabt, sandsynligvis har indeholdt samme transkription af t. 43. Da Carl Nielsen har foretaget renskriften og har godkendt det trykte partitur, er der ingen belæg for at følge kilde **D** (se faksimile s. xl).

Picc. muta in Fl. gr.

The musical score consists of several staves. The top two staves are for Piccolo and Flute (Fl. gr.), both marked with a forte (*f*) dynamic. The third and fourth staves are for Piccolo and Flute (Fl. gr.) playing *à 2* (two parts), also marked with *f*. The fifth and sixth staves are for Piccolo and Flute (Fl. gr.) playing *à 2*, marked with *f*. The seventh and eighth staves are for Piccolo and Flute (Fl. gr.) playing *à 2*, marked with *f*. The ninth staff is for Timpani (Timp.), marked with *sfz*. The tenth and eleventh staves are for Piccolo and Flute (Fl. gr.) playing *senza sord.* (without mutes), marked with *f*. The twelfth and thirteenth staves are for Piccolo and Flute (Fl. gr.) playing *senza sord.*, marked with *f*. The fourteenth and fifteenth staves are for Piccolo and Flute (Fl. gr.) playing *pizz.* (pizzicato), marked with *f*.

9.

*fuldt Chorister dog ikke Tromboni for ⊕ \* der skal ansættes*

*Mot I*

*poco*

*Sub.*

*poco a poco suscitando*

*poco a poco dim.*

*pp*

*pp*

F. A. M.

No. 6. P. 18.

Rhapsodic Overture, A Fantasy Journey to the Faroe Islands, draft (Source B), page 9 (bb. 63-90). This page illustrates how Carl Nielsen left the final instrumentation of certain passages to the copyist who made the fair-copy of bb. 1-127.

Rhapsodisk ouvertur, En Fantasierejse til Færøerne, kladder (kilde B), side 9 (t. 63-90). Denne side illustrerer hvordan Carl Nielsen overlod den endelige instrumentation af visse passager til den kopist, der renskrev t. 1-127.

22

Rep.

2/4

2/4

Rep.

No. 6. F. 18.

Rhapsodic Overture, A Fantasy Journey to the Faroe Islands, fair copy (Source **A**), page 22 (bb. 126-130). On this page one sees clearly that Carl Nielsen took over the fair-copying from b. 128 (but also added the percussion parts in b. 127).

Rhapsodisk ouverture, En Fantasirejse til Færøerne, renskrift (kilde **A**), side 22 (t. 126-130). På siden ses det tydeligt, at Carl Nielsen overtog udarbejdelsen af renskriften fra og med t. 128 (dog har han tilføjet slagtojsstemmene i t. 127).

---

**B E S Æ T N I N G**  
**O R C H E S T R A**

3 flauti

2 oboi

2 clarinetti

2 fagotti

4 corni

3 trombe

3 tromboni

tuba

timpani

piatto sospeso

campanelli

archi

SAGA DREAM

SAGA - DRØM

Andante tranquillo

Op. 39

Musical score for woodwinds and brass instruments. The instruments listed are Flauto (Flute), Oboe, Clarinetto (Bb) (Clarinet in Bb), Fagotto (Bassoon), Corno (F) (French Horn), Tromba (F) (Trumpet in F), Trombone tenore (Tenor Trombone), Trombone basso (Bass Trombone), and Tuba. The score is in 4/4 time with a key signature of two flats (Bb, Eb). The Clarinetto (Bb) part features a melodic line starting at measure 2, marked with a first octave sign (a2) and a piano (p) dynamic. The French Horns (Corno) have a *pp* (pianissimo) dynamic marking at the end of the score. The Trombone tenore and Trombone basso parts are marked with a piano (p) dynamic. The Tuba part is marked with a piano (p) dynamic. The Timpani (G, C), Piatto sospeso (Cymbal), and Campanelli (Bells) parts are marked with a piano (p) dynamic.

Andante tranquillo

Musical score for string instruments. The instruments listed are Violino 1 (Violin I), Violino 2 (Violin II), Viola, Violoncello (Cello), and Contrabbasso (Double Bass). The score is in 4/4 time with a key signature of two flats (Bb, Eb). The Violoncello part features a melodic line starting at measure 2, marked with a *pp* (pianissimo) dynamic and a *div.* (divisi) marking. The Contrabbasso part is marked with a *pp* (pianissimo) dynamic. The Violino 1 and Violino 2 parts are marked with a piano (p) dynamic. The Viola part is marked with a piano (p) dynamic.

8

Cl. (Bb) 1 *a2*

2

Fg. 1 2. *pp*

2

Cor. (F) 1 2 *ppp*

3 4 *ppp*

Va.

Vc.

Cb.

15 **A**

Fl. 1 *mf* *dim.*

2 *a2*

3

Cl. (Bb) 1 *a2* *mf* *dim.*

2

Fg. 1 *mf* *1.* *p* *dim.*

2

Cor. (F) 1 2 *mf* *dim.*

3 4 *mf* *dim.*

VI. 1 *mf* *dim.*

2 *mf* *dim.*

Va. *mf* *dim.*

Vc. *mf* *dim.*

Cb. *mf* *dim.*



**B**

21

Fl. 1

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Vi. 1

Va.

Vc.

Cb.

*pp*

*ppp*

*ppp*

*ppp*

*pp*

*pp*

*pp*

*pp*

*dim.*

*dim.*

*dim.*

27

Fl. 1

Cl. (Bb) 1 2

Fg. 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Vi. 1

Va.

Vc.

Cb.

*p*

*ppp*

*ppp*

*ppp*

*ppoco*

*dim.*

*dim.*

*dim.*

33 **C**

Fl. 1

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp*

*pp*

36

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp*

*pp*

*pp*

*pizz.*

*pp*

39

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp*

*tr*

*tr*

*tr*

42

Cor. (F) 1 2

VI. 1

VI. 2

Va.

Vc.

Cb.

*f* *pp*

*f* *p*

*f*

*f*

*f*

45

Cor. (F) 1 2 3 4

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp* *a2* *pp* *a2*

*p* *f*

*f* *f* *f* *f*

*f* *arco*

*f*

*f*

48

Trb.t. 1 2

Trb.b.

Tb.

VI. 1

VI. 2

Va.

Vc.

Cb.

**D**

*pp* *pp* *pp*

*dim.* *pp* *pp* *pp* *pp* *pp* *pp*

*dim.* *pp* *pp* *pp* *pp* *pp* *pp*

*dim.* *pp* *pp* *pp* *pp* *pp* *pp*

*dim.* *pp* *pp* *pp* *pp* *pp* *pp*

*dim.* *pp* *pp* *pp* *pp* *pp* *pp*

51

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Trb.t. 1, 2

Trb.b.

Tb.

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp* *mp*

*a2* *pp* *mp*

*pp* *mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

This musical score page contains measures 54, 55, and 56. The instruments are arranged as follows:

- Flutes (Fl.):** Three staves (1, 2, 3), all with rests.
- Oboes (Ob.):** Two staves (1, 2), all with rests.
- Clarinets (Cl. (Bb)):** Two staves (1, 2), all with rests.
- Fagott (Fg.):** Two staves (1, 2). Measure 54 has a half note G2. Measure 55 has a half note G2 with a *dim.* marking. Measure 56 has a half note G2.
- Cor Anglais (Cor. (F)):** Four staves (1, 2, 3, 4). Measure 54 has a half note G4 with an *a2* marking. Measure 55 has a half note G4 with a *dim.* marking. Measure 56 has a half note G4.
- Trumpets (Trb.t.):** Two staves (1, 2). Measure 54 has a half note G4. Measure 55 has a half note G4 with a *dim.* marking. Measure 56 has a half note G4.
- Trumpets (Trb.b.):** One staff. Measure 54 has a half note G2. Measure 55 has a half note G2 with a *dim.* marking. Measure 56 has a half note G2.
- Tuba (Tb.):** One staff. Measure 54 has a half note G2. Measure 55 has a half note G2 with a *dim.* marking. Measure 56 has a half note G2.
- Violins (VI. 1, VI. 2):** Two staves. Both play a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, with a fermata at the end of each measure.
- Viola (Va.):** One staff. Plays a rhythmic pattern of eighth notes: G3, A3, B3, C4, B3, A3, G3, with a fermata at the end of each measure.
- Violoncello (Vc.):** One staff. Plays a rhythmic pattern of eighth notes: G2, A2, B2, C3, B2, A2, G2, with a fermata at the end of each measure.
- Double Bass (Cb.):** One staff. Plays a rhythmic pattern of eighth notes: G1, A1, B1, C2, B1, A1, G1, with a fermata at the end of each measure.

57 *poco rall.* *a tempo* *un pochettino accel.*

Fl. 1  
Fl. 2  
3

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Trb.t. 1  
2

Trb.b.  
Tb.

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

*p* *p* *mp* *mp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

*pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.* *pizz.*

un poco più mosso

61

Fl. 1

Fl. 2

Fl. 3

VI. 1

VI. 2

Va.



66

Fl. 1

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

VI. 1

VI. 2

Va.

Vc.

*mp*

*pp*

*mp*

*ppp*

*pizz.*

*mp*

71

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

VI. 1

VI. 2

Va.

Vc.

*pp*

*pp*

*pp*

*pp*

*pp*

75

Fl. 1  
2  
3

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

VI. 1

VI. 2

Va.

Vc.

*p*

*mf*

*p*

*mf*

*p*

*mf*

*mp*

*mp*

*mp*

*mp*

*mp*



78

Fl. 1  
2  
3

Ob. 1  
2

Cl. (Bb) 1  
2

Cor. (F) 1  
2

Vi. 1  
Vi. 2

Va.

Vc.

*mp*

*pp*

81

Fl. 1

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Vi. 1  
Vi. 2

Va.

Vc.

*f*  $\rightarrow$  *mp*

*mp*

*p*

*p*

84

Fl. 1

Ob. 1  
2

Fg. 1  
2

VI. 1

VI. 2

Va.

Vc.

*p*

89

Fl. 1

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

VI. 1

VI. 2

Va.

Vc.

Cb.

*poco rall.*

*fz* *dim.* *ppp*

con sord.

arco con sord.

*f* *dim.* *ppp* *dim.*

*f* *dim.* *ppp* *dim.*

*f* *dim.* *ppp*

*f* *dim.* *ppp* *pizz.* *mf* *pizz.* *mf*

*poco rall.*

94

Fl. 1 *mp* *cadenza\**

Ob. 1 2 *mp* *cadenza* 1.

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 *senza sord. molto lunga*

3 4 *senza sord. molto lunga*

Ptto.sosp.

Cmplli.

VI. 1

Vc.

Cb.

Fl. 1 *trmm*

Ob. 1 2 1. *trmm*

Cl. (Bb) 1 2 *mp* *cadenza* 1. II

Fg. 1 2

Cor. (F) 1 2

3 4

Ptto.sosp.

Cmplli.

VI. 1

\* The conductor gives the soloists a quiet cue for their various entries, otherwise letting them play freely, but at a tempo of  $c. \text{♩} = 100$ . When the violins enter the conductor must of course beat time again (disregarded by the other instruments), but now at a tempo of  $c. \text{♩} = 72$ . The horns sustain their note throughout the cadenza. When the winds have reached the pause, they are sustained until the violin has also stopped at the same point. The chord is held delicately and long.

Fl. 1

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Ptto.sosp.

Cmplli.

VI. 1

III  
1.  
*mp*

cadenza

IV  
*ppp*

V  
cadenza  
*p*

VI  
tutti  
con sord.  
*p*

Fl. 1

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Ptto.sosp.

Cmplli.

VI. 1

94b

ten.

**F**

Tempo I

95

Fl. 1  
2  
3

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2  
3

Trb.t. 1  
2

Trb.b. 1  
2

Tb.

Timp.

Vi. 1  
2

Va.

Vc.

Cb.

*pp espressivo*  
a2

*pp espressivo*  
a2

*pp espressivo*  
a2

*pp*

*pp*  
a2

*pp*

con sord.  
*mf*

con sord.  
*mf*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*pp*

*ppp*

*pp*

Tempo I

100

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (F) 1

Tr. (F) 2

Tr. (F) 3

Trb.t. 1

Trb.t. 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

senza sord.

*pp*

senza sord.

*pp*

senza sord.

*pp*

arco  
senza sord.

*pp*

arco

*pp*

103

1 Fl. *ppp*

2 Fl. a2 *ppp*

3 Fl. a2 *ppp*

1 Ob. a2 *ppp*

2 Ob. *ppp*

1 Cl. (Bb) a2 *ppp*

2 Cl. (Bb) *ppp*

1 Fg. *ppp*

2 Fg. *ppp*

1 Cor. (F) a2 *ppp*

2 Cor. (F) *ppp*

3 Cor. (F) *ppp*

4 Cor. (F) *ppp*

1 Tr. (F) *ppp*

2 Tr. (F) *ppp*

3 Tr. (F) *ppp*

1 Trb.t. *ppp*

2 Trb.t. *ppp*

Trb.b. *ppp*

Tb. *ppp*

Timp.

VI. 1 *ppp*

VI. 2 *ppp*

Va. *ppp*

Vc. *ppp*

Cb. *ppp*

*molto rall.*

106

Fl. 1, 2, 3 *poco cresc.*

Ob. 1, 2 *poco cresc.*

Cl. (B♭) 1, 2 *poco cresc.*

Fg. 1, 2 *poco cresc.*

Cor. (F) 1, 2, 3, 4 *poco cresc.*

Tr. (F) 1, 2, 3 *mp*

Trb.t. 1, 2 *poco cresc.*

Trb.b. 1, 2 *poco cresc.*

Tb. 1, 2 *poco cresc.*

Timp.

*molto rall.*

VI. 1 *poco cresc.*

VI. 2 *poco cresc.*

Va. *poco cresc.*

Vc. *poco cresc.*

Cb. *poco cresc.*



a tempo

109

The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Fg.), Cor in F (Cor. (F)), Trumpet in F (Tr. (F)), Trombone (Trb.t.), Trombone (Trb.b.), Tuba (Tb.), and Timpani (Timp.). The second system includes Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 109 and 110 feature a complex woodwind texture with triplets in the Flute, Oboe, and Clarinet parts. The Bassoon and Trombone parts have a more sustained melodic line. The strings play a rhythmic accompaniment of eighth notes. Dynamics range from *mf* to *dim.*. The tempo is marked *a tempo*.

Measures 111 and 112 continue the woodwind textures, with the Flute and Oboe parts featuring triplets. The strings continue their rhythmic accompaniment. Dynamics range from *mf* to *dim.*. The tempo is marked *a tempo*.

111

Fl. 1 *p* *dim.* *pp*

Fl. 2 *p* *dim.* *pp*

Ob. 1 *p* *dim.* *pp*

Ob. 2 *p* *dim.* *pp*

Cl. (Bb) 1 *p* *dim.* *pp*

Cl. (Bb) 2 *p* *dim.* *pp*

Fg. 1 *p* *dim.* *pp*

Fg. 2 *p* *dim.* *pp*

Cor. (F) 1 *p* *dim.* *pp*

Cor. (F) 2 *p* *dim.* *pp*

Cor. (F) 3 *p* *dim.* *pp*

Cor. (F) 4 *p* *dim.* *pp*

Tr. (F) 1 *p* *dim.* *pp*

Tr. (F) 2 *p* *dim.* *pp*

Tr. (F) 3 *p* *dim.* *pp*

Trb.t. 1 *p* *dim.*

Trb.t. 2 *p* *dim.*

Trb.b. *p* *dim.*

Tb. *p* *dim.*

Timp. *p* *dim.* *pp* *dim.*

VI. 1 *p* *dim.* *pp*

VI. 2 *p* *dim.* *pp*

Va. *p* *dim.* *pp* *dim.*

Vc. *p* *dim.* *pp* *dim.*

Cb. *p* *dim.* *pp* *dim.*

This musical score page, numbered 114, contains staves for various instruments. The woodwind section includes Flutes (Fl.), Oboes (Ob.), Clarinets in B-flat (Cl. (Bb)), and Bassoons (Fg.). The brass section includes Cor Anglais (F) (Cor. (F)), Trumpets (Tr. (F)), Trumpets in B-flat (Trb.t.), Trombones (Trb.b.), and Tubas (Tb.). The percussion section includes Timpani (Timp.). The string section includes Violins 1 and 2 (VI. 1, VI. 2), Violas (Va.), Cellos (Vc.), and Double Basses (Cb.). The score features dynamic markings such as *dim.* (diminuendo) and *ppp* (pianissimo), and performance directions like *calando* (rushing). The woodwinds and strings play sustained notes, while the strings have a rhythmic accompaniment of eighth notes.



AT THE BIER OF  
A YOUNG ARTIST  
FOR STRING ORCHESTRA

VED EN UNG  
KUNSTNERS BAARE  
FOR STRYGEORKESTER

Andante lamentoso

Violino 1  
Violino 2  
Viola  
Violoncello  
Contrabbasso

*ff* *p* *ff* *p* *ff*

sul G

5

6

*p* *ff* *p* *ff* *p* *ff* *p* *ff*

10

*dim.* *dim.* *dim.* *dim.*

14 *rall.* *a tempo*

pp

pp

pp

pp

pp

20

*f* *p* *ff* *p* *ff*

*f* *p* *ff* *p* *ff*

*f* *p* *ff* *p* *ff*

*f* *p* *ff* *p* *ff*

26 *rall.* *a tempo*

*p* *pp espressivo* *ff*

*pp* *ff*

*pp* *ff*

*p* *pp* *ff*

*ff*

32

rall. a tempo

ff dim. pp ff ff ff ff

38

rall.

dim. p dim. p dim. p dim. p f dim. p

43

a tempo, ma tranq.

f dim. pp f dim. pp f dim. pp f dim. pp

\* According to Source A the low E flat is to be executed *ad libitum*.

---

# B E S Æ T N I N G

## O R C H E S T R A

2 flauti

2 flauti piccoli

2 oboi

2 clarinetti in E<sup>b</sup>

6 clarinetti in B<sup>b</sup>

4 fagotti

4 corni in F

4 trombe in E<sup>b</sup>

4 trombe in B<sup>b</sup>

2 flicorni soprani in B<sup>b</sup>

2 flicorni contralti in E<sup>b</sup>

2 flicorni tenori in B<sup>b</sup>

2 flicorni baritoni in B<sup>b</sup>

3 tromboni

2 tube in F

2 contrabbassi a corda

timpani

piatti

tamburo piccolo

gran cassa

tam-tam



# NEARER MY GOD TO THEE

# NÆRMERE GUD TIL DIG

PARAPHRASE FOR WIND BAND

PARAFRASE FOR BLÆSEORKESTER

Andante

Flauto grande 1/2

Flauto piccolo 1/2

Oboe 1/2

Clarinetto (Eb) 1/2

Clarinetto (Bb) 1/2

Fagotto 3/4

Corno (F) 1/2

Tromba (Eb) 3/4

Tromba (Bb) 1/2

Flicorno soprano (Bb) 1/2

Flicorno contralto (Eb) 1/2

Flicorno tenore (Bb) 1/2

Flicorno baritono (Bb) 1/2

Trombone 1/2

Tuba (F) 1/2

Contrabbasso a corda

Timpani (F, G, C, D)

Piatti

Tamburo piccolo

Gran cassa

Tam-tam

tranquillo

molto rall.

a tempo

7

Fl. 1/2

Ob. 1/2

Cl. (Eb) 1/2

Cl. (Bb) 1/2  
3/4

Fg. 1/2

Cor. (F) 1/2  
3/4

Flic. ctrl. 1 (Eb) 2

Flic. ten. 1 (Bb) 2

Flic. bar. 1 (Bb) 2

Trb. 2  
3

Tb. 1/2

Cb.

Timp.

13

Fl. 1 2 *ppp* a2

Ob. 1 2 *ppp* a2

Cl. (Eb) 1 2 *ppp* a2

Cl. (Bb) 1 2 *ppp* a2

3 4

Fg. 1 2 *pp* *dim.* *pp*

1 2

Cor. (F) 1 2 *pp* *dim.* *pp*

3 4

Flic.crtl. 1 (Eb) 2 *pp* *dim.* *pp*

Flic.ten. 1 (Bb) 2

Flic.bar. 1 (Bb) 2 *pp* *dim.* *pp*

1

Trb. 2 3

Tb. 1 2 *ppp* 2.

Cb. *pp* *pp* *dim.* *pp*

Timp. *pp* *pp*

21

Fl. 1/2

Ob. 1/2

Cl. (Eb) 1/2

Cl. (Bb) 1/2

3/4

Fg. 1

2

Cor. (F) 1/2

3/4

Tr. (Eb) 1/2

3/4

Tr. (Bb) 1/2

3/4

Flic.sopr. 1 (Bb) 2

Flic.crtl. 1 (Eb) 2

Flic.ten. 1 (Bb) 2

Flic.bar. 1 (Bb) 2

Trb. 1

2

3

Tb. 1/2

Cb. pizz. *ppp* arco *pp* *mf*

Timp. *p* *mf*

Ptti.

Tamb.picc.

Gr.c.

T.-t.

This page of the score, numbered 29 at the top left and 31 at the bottom center, features a variety of instruments. The woodwinds include Flute (1/2), Oboe (1/2), Clarinet in E-flat (1/2), Clarinet in B-flat (1/2 and 3/4), Bassoon (1/2), and Contrabass. The brass section consists of Horns (1/2 and 3/4), Trumpets (1/2 and 3/4) in E-flat and B-flat, Trombones (1, 2, and 3), Tubas (1/2), and Euphonium. The percussion section includes Tympani, Snare Drum (Ptti.), Tambourine (Tamb. picc.), Gong (Gr. c.), and Tom-toms (T.-t.).

Musical markings include *dim.* (diminuendo) and *ppp* (pianissimo) throughout the page. The woodwinds and strings play sustained notes, while the brass and percussion parts feature tremolos (trem.) and accents (>) leading into the final section. The score concludes with a series of tremolos in the brass and percussion, and a *ppp* marking in the strings.

36

Fl. 1 2

Picc. 1 2

Ob. 1 2

Cl. (Eb) 1 2

Cl. (Bb) 1 2  
3 4

Fg. 1 2

Cor. (F) 1 2  
3 4

Tr. (Eb) 1 2  
3 4

Tr. (Bb) 1 2  
3 4

Flic.sopr. 1 (Bb) 2

Flic.crtl. 1 (Eb) 2

Flic.ten. 1 (Bb) 2

Flic.bar. 1 (Bb) 2

Trb. 1 2  
3

Tb. 1 2

Cb.

Timp.

Tamb.picc.

38

Fl. 1 2

Picc. 1 2

Ob. 1 2

Cl. (Eb) 1 2

Cl. (Bb) 1 2 3 4

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (Eb) 1 2 3 4

Tr. (Bb) 1 2 3 4

Flic.sopr.1 (Bb) 2

Flic.crtl.1 (Eb) 2

Flic.ten.1 (Bb) 2

Flic.bar.1 (Bb) 2

Trb. 1 2 3

Tb. 1 2

Cb.

Timp.

Tamb.picc.

40

This musical score for page 40 includes the following parts and markings:  
- **Fl. (Flute)**: 1/2 staves, treble clef, *a2* dynamic marking.  
- **Picc. (Piccolo)**: 1/2 staves, treble clef, *a2* dynamic marking.  
- **Ob. (Oboe)**: 1/2 staves, treble clef, *a2* dynamic marking.  
- **Cl. (Eb) (Clarinet Eb)**: 1/2 staves, treble clef, *a2* dynamic marking.  
- **Cl. (Bb) (Clarinet Bb)**: 1/2 and 3/4 staves, treble clef, *a2* dynamic marking.  
- **Fg. (Bassoon)**: 1/2 and 2 staves, bass clef, *a2* dynamic marking.  
- **Cor. (F) (Cor Anglais)**: 1/2, 3, and 4 staves, treble clef.  
- **Tr. (Eb) (Trumpet Eb)**: 1/2, 3, and 4 staves, treble clef.  
- **Tr. (Bb) (Trumpet Bb)**: 1/2, 3, and 4 staves, treble clef.  
- **Flic.sopr.1 (Bb) (Flute Soprano Bb)**: 2 staves, treble clef.  
- **Flic.crtl.1 (Eb) (Flute Crossover Eb)**: 2 staves, treble clef.  
- **Flic.ten.1 (Bb) (Flute Tenor Bb)**: 2 staves, treble clef.  
- **Flic.bar.1 (Bb) (Flute Baritone Bb)**: 2 staves, treble clef.  
- **Trb. (Trombone)**: 1, 2, and 3 staves, bass clef.  
- **Tb. (Tuba)**: 1 and 2 staves, bass clef.  
- **Cb. (Cello)**: 1 staff, bass clef.  
- **Timp. (Timpani)**: 1 staff, bass clef.  
- **Tamb.picc. (Tambourine Piccolo)**: 1 staff, drum notation.  
- **Dynamics and Articulations**: *dim.* (diminuendo), *a2* (second octave), *pp* (pianissimo), *p* (piano).



42

Fl. 1 2 *a2* *pp* *dim.* *lunga*

Picc. 1 2 *a2* *pp* *dim.*

Ob. 1 2

Cl. (Eb) 1 2

Cl. (Bb) 1 2 3 4 *pp* *dim.*

Fg. 1 2 *pp* *dim.* *pp* *dim.* *solo* *ppp*

Cor. (F) 1 2 3 4 *pp* *dim.* *dim.* *lunga*

Tr. (Eb) 1 2 3 4

Tr. (Bb) 1 2 3 4

Flic.sopr.1 (Bb) 2

Flic.crtl.1 (Eb) 2

Flic.ten.1 (Bb) 2

Flic.bar.1 (Bb) 2 *pp*

Trb. 1 2 3 *pp*

Tb. 1 2 *pp*

Cb. *pp* *dim.* *ppp* *lunga*

Timp. *solo* *fs* *p* *dim.* *pp* *lunga*

Tamb.picc. *ppp*

50

Fl. 1/2

Picc. 1/2

Ob. 1/2

Cl. (Eb) 1/2

1

Cl. (Bb) 2

3/4

Fg. 1

2

Cor. (F) 1/2

3/4

Tr. (Eb) 1/2

3/4

Tr. (Bb) 1/2

3/4

Flic. sopr. 1 (Bb) 2

Flic. crt. 1 (Eb) 2

Flic. ten. 1 (Bb) 2

Flic. bar. 1 (Bb) 2

Trb. 1

2/3

Tb. 1/2

Cb.

Timp.

Pti.

Tamb. picc.

Gr.c.

58

Fl. 1/2

Picc. 1/2

Ob. 1/2

Cl. (Eb) 1/2

Cl. (Bb) 1

Cl. (Bb) 2

Cl. (Bb) 3/4

Fg. 1

Fg. 2

Cor. (F) 1/2

Cor. (F) 3/4

Tr. (Eb) 1/2

Tr. (Eb) 3/4

Tr. (Bb) 1/2

Tr. (Bb) 3/4

Flic. sopr. 1 (Bb) 2

Flic. contr. 1 (Eb) 2

Flic. ten. 1 (Bb) 2

Flic. bar. 1 (Bb) 2

Trb. 1

Trb. 2/3

Tb. 1/2

Cb.

Timp.

Ptti.

Tamb. picc.

Gr. c.

*p*, *mp*, *mf*, *ff*, *div.*, *a2*

---

**B E S Æ T N I N G**  
**O R C H E S T R A**

2 flauti / 1 flauto piccolo

2 oboi / 1 corno inglese

2 clarinetti

2 fagotti

4 corni

2 trombe

timpani

piatti

tamburino

triangolo

tamburo piccolo

raganella

campanelli

xilofono

archi

# PAN AND SYRINX

PASTORAL SCENE  
FOR ORCHESTRA

# PAN OG SYRINX

NATURSCENE  
FOR ORKESTER

Andantino (quasi allegretto) (♩. = 63-66)

Op. 49

Musical score for woodwinds and percussion. The score is in 12/8 time and includes parts for Flauto 1, Flauto 2 (Flauto piccolo), Oboe 1, Oboe 2 (Corno inglese), Clarinetto (A), Fagotto, Corno (F) 1-4, Tromba (F) 1-2, Timpani, Piatti, Tamburino, Triangolo, Tamburo piccolo, Raganella, Campanelli, and Xilofono. The Flauto 1 part has a melodic line starting in the second system with a *mf* dynamic. The other instruments are mostly silent in this section.

Andantino (quasi allegretto) (♩. = 63-66)

Musical score for strings. The score is in 12/8 time and includes parts for Violino 1, Violino 2, Solo Viola, Gli altri Viola, Solo Violoncello, Gli altri Violoncello, and Contrabbasso. The Solo Viola part has a melodic line starting in the second system with a *p dolce* dynamic and a *poco* marking. The Solo Violoncello part has a melodic line starting in the second system with a *f* dynamic. The other instruments have accompaniment parts with various dynamics like *mfz*, *mp*, *pp*, *poco fz*, and *p*.

5  
1.  
Fl. 1 2  
Ob. 1 2  
Fg. 1 2  
VI. 1  
VI. 2  
Va. solo 1 2  
Vc. solo

mp  
pp  
p dolce  
dim.  
ppp  
ppp molto  
ppp molto  
p  
poco  
ppp

**A** poco accel.

11  
Cl. (A) 1 2  
Fg. 1 2  
Tr. (F) 1 2  
Tbno.  
Trgl.

f#  
ff  
sempre ff  
sempre ff  
1. con sord.  
f#

poco accel.  
VI. 1  
VI. 2  
Vc.

cre - scen - do  
cre - scen - do  
tutti  
ff  
ff#  
sempre ff  
dim.  
dim.

poco più mosso (♩. = 100)

16

Cl. (A) 1 *ff*

Cl. (A) 2 *ff*

Fg. 1 *dim.*

Fg. 2 *p*

Tr. (F) 1 *pp*

Tr. (F) 2

poco più mosso (♩. = 100)

VI. 1 *dim.*

VI. 2 *dim.*

Vc. *dim.*

Vc. *fp*

Vc. *fz*

rall.

19

Fl. 1 *ff* *dim.* *mp* *dim.* *pp*

Fl. 2 *f* *dim.*

Cl. (A) 1 *dim.* *p*

Cl. (A) 2 *dim.*

Va. solo *pizz.* *p*

Vc. *p* *dim.* *pp*

rall.

Tempo I

**B**

22

Ob. 1 *pp*

Ob. 2 *pp*

Cl. (A) 1 *pp*

Cl. (A) 2 *pp*

Va. *tutti arco trem. div.* *mfz* *mp* *pp* *poco fz* *p* *solo* *pp*

Solo Vc. *f* *pp*

Gli altri *fz* *p*

26

Ob. 1 2

1. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

*fleBILE*

*dim.* *fz* *fz* *fz*

Cl. (A) 1 2

VI. 1

con sord. div. *pp*

VI. 2

con sord. *pp*

Va.

tutti con sord. *pp*

Vc. solo *pp*

30 **C**

Fl. 1 2

*ff* *pp*

Ob. 1 2

*ff* *pp*

Cl. (A) 1 2

*ff* *pp*

Fg. 1 2

*ff* *pp*

Cor. (F) 1 2

*ppp* *fz*

Trgl.

*ff* *pp* *ff* *pp*

VI. 1

*ppp* *fz*

VI. 2

*ppp* *fz*

Va.

*ppp* *fz*

Vc.

tutti pizz. *ffz* *ffz*



32 fl.2 muta in picc.

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

Trgl.

Xil.

Vi. 1

Vi. 2

Va.

Vc.

*ff* a2

*fz*

*fz* a2

con sord.

*f*

*mf*

*f*

*mf*

*mf*

*mf*

*fz*

36

Cor. (F) 3 4

Timp.

Trgl.

Vi. 1

Vi. 2

Va.

Vc.

senza sord.

*p*

*cresc.*

*mf*

solo

*mp*

*cresc.*

*fz* *cresc.* *fz* *fz*

*fz* *cresc.* *fz* *fz*

*fz* *cresc.* *fz* *fz*

*arco*

*mf* *fz* *cresc.* *fz* *fz*

**D**

40

Fl. 1

Picc.

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Timp.

Trgl.

Xil.

VI. 1

VI. 2

Va.

Vc.

Cb.

*f* *ff* *fz* *a2* *fz* *fz* *senza sord.* *2. con sord.* *ff* *pizz.*

44

Fl. 1

Picc.

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Timp.

Trgl.

Xil.

VI. 1

VI. 2

Va.

Vc.

Cb.

*muta in fl.gr.*

*a2*

*fz*

*senza sord.*

*f fz fz fz*

*senza sord. sul G*

*f fz*

*arco*

*f fz*



51 **E**

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

Trgl.

Vi. 1

Vi. 2

Va. trem.

Vc.

Cb.

This musical score page, numbered 51, features a key signature of one flat (B-flat major or E-flat minor) and a time signature of 6/8. A rehearsal mark 'E' is placed at the beginning of the first measure. The score is divided into several staves: Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), French Horns (Cor. (F)), Trumpets in F (Tr. (F)), Timpani (Timp.), Trigon (Trgl.), Violins (Vi. 1 and Vi. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The woodwind and string parts are marked with a forte dynamic (*fz*). The flute, oboe, and clarinet parts consist of sustained notes with long slurs. The bassoon part includes a melodic line with a slur. The French horns and trumpets play rhythmic patterns of eighth notes. The violins and violoncello play a rhythmic accompaniment of eighth notes, while the viola has a tremolo marking. The timpani and trigon parts are currently silent.

55

Fl. 1  
2  
muta in picc.  
f  
ffz

Ob. 1  
2  
f  
ffz

Cl. (A) 1  
2  
f  
ffz

Fg. 1  
2  
f  
ffz

Cor. (F) 1  
2  
3  
4  
ffz  
f

Tr. (F) 1  
2  
con sord.  
ffz

Timp.  
ffz > p  
ffz > p  
ffz > p  
ffz > p  
f

Ptti.

Tamb. picc.  
ff > p  
ff > p  
ff > p  
ff > p  
f

VI. 1  
VI. 2  
trem.  
ff  
trem.  
ff

Va.  
ff

Vc.  
ffz  
con tutta forza  
ffz  
ffz  
ff

Cb.  
ffz  
con tutta forza  
ffz  
ffz  
ff

59

Fl. 1

Picc.

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Timp.

Ptti.

Tamb.picc.

VI. 1

VI. 2

Va.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

*f%* *f%* *ff%* *ff%*

*f*

*ff%*

klinge ud (*fade out*)

*trem.*

**F**

63

Fl. 1

Picc.

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Timp.

Tamb.picc.

VI. 1

VI. 2

Va.

Vc.

Cb.

*ffz*

*ffz*

*ffz*

*ffz*

*ffz*

*fff*

ob.2 muta in cor.ingl.

*ffz*

*ffz*

*ffz*

*ffz*

*ffz*

*ffz*

*ffz*



66

Fl. 1

Picc.

Cl. (A) 1/2

Fg. 1/2

Timp.

Tamb.picc.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*ffz*

*dim.*

*dim.*

*pp dim.*

*ffz*

*dim.*

*dim.*

*pp dim.*

*fz*

*dim.*

*f*

*ffz*

*ffz*

muta in fl. gr.

muta in Bb

70

Fl. 1

Fl. 2

Tamb.picc.

molto ri - - - tar - - - dan - - - do

lunga

*dim.*

*dim.*

*ppp*

*dim.*

*dim.*

*ppp*

*dim.*

*pp*

*dim.*

*ppp*

*dim.*

*pppp*

lunga

76

Cor.ingl.

Cmplli.

*mp espressivo*

*pp*

l'istesso tempo (♩ = 63-66) (♩. = ♩)

poco accel.

calando

rall.

81

Cor.ingl.

Timp.

Cmplli.

dim.

pp

tr

mp

p

ppp

poco rallentando

**G** a tempo

86

Fl. 1 2

Ob. 1

Cor.ingl.

Cl. (Bb) 1 2

Fg. 1 2

mp

ff

p

molto fz

mp

ppp

1.

3

dim. 3

6

ad lib. fluente e rubato

poco rallentando

a tempo

VI. 1

VI. 2

Va.

Vc.

Cb.

pp

ff

pp

trem.

con sord.

pp

ff

pp

pp

ff

pp

pp

ff

pp

92

Cor.ingl.

Cl. (Bb) 1 2

pppp

1.

6

6

6

6

fz

fz

96

rall.

lunga

Cor.ingl.

Cl. (Bb) 1/2

1.

dim.

ppp

mf molto espressivo

Cmplli.

lunga

mf

VI. 2

rall.

lunga

trem. senza sord.

pp

Va.

trem.

ppp <> ppp

poco

Vc.

trem.

ppp <> ppp

poco

sempre ppp

Cb.

ppp <> ppp

poco

sempre ppp

101

Cor.ingl.

Cl. (Bb) 1/2

1.

pp

cresc.

ff

dim.

ppp

Cmplli.

VI. 2

f

pp

trem. senza sord.

pp

Va.

Vc.

3

3

3

molto

Cb.

3

3

3

molto

106 poco agitato

Fl. 1 2

Ob. 1

Cor. ingl.

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

1. senza sord.

Cmplli.

poco agitato

VI. 1 1 2

VI. 2

Va.

Vc.

Cb.

senza sord.

trem.

poco accel.

111

This musical score page features woodwind and string parts. The woodwind section includes Flutes (Fl.), Oboes (Ob.), Cor Anglais (Cor. ingl.), Clarinets in B-flat (Cl. (Bb)), Bassoons (Fg.), and Cor Anglais (Cor. (F)). The string section includes Cymbals (Cmplli.), Violins (VI. 1 and 2), Violas (Va.), Cellos (Vc.), and Double Basses (Cb.). The score is divided into five measures. The first measure is marked with a dynamic of *p*. The second and fourth measures are marked with *ff*. The third and fifth measures are marked with *p*. The string parts play a rhythmic pattern of eighth notes, with the Cymbals playing a triplet of eighth notes. The woodwinds play a melodic line with various dynamics and articulations. The tempo is marked as *poco accel.*

I poco più mosso

117

The score consists of two systems of staves. The first system includes parts for Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. ingl.), Clarinet (Cl. (Bb)), Bassoon (Fg.), Cor (F), Trumpet (Tr. (F)), Trombone (Tbno.), Trigon (Trgl.), Tambourine piccolo (Tamb. picc.), and Cymbals (Cmplli.). The second system includes Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The music features various dynamics including *molto*, *ff*, *p*, *fff*, and *pp*, along with markings for *mf*, *f*, and *mp*. There are also accents, slurs, and triplet markings throughout the score.

122

Cor.ingl. *f*

Cl. (Bb) 1/2 *fff feroce*

Tbno. 3

Trgl. 3

Tamb.picc.

126

Cor.ingl. *f<sup>z</sup>* ancora più mosso

Cl. (Bb) 1/2 *f* muta in ob. *fff*

Tbno.

Trgl.

Tamb.picc.

VI. 1

VI. 2

Va.

Vc.

Cb.

ancora più mosso

*pp*

130

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Timp.

Tbno.

Trgl.

Tamb.picc.

Vi. 1

Vi. 2

Va.

Vc.

Cb.



accel.

**K** Allegro agitato e fluente (♩ = 144)

134

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

Tbno.

Trgl.

Tamb.picc.

*fff*

*ff*

*fz*

senza sord.

*f*

*ff*

*ff*

*ff*

accel.

Allegro agitato e fluente (♩ = 144)

VI. 1

VI. 2 1 2

Va.

Vc.

Cb.

*cresc.*

*ff*

*ff*

*ff*

*ff*

*ff*

137

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

Tbno.

Trgl.

Tamb.picc.

Rgnlla.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

The score consists of 12 staves. The woodwind section (Flute, Oboe, Clarinet in Bb, Bassoon) plays a melodic line with triplets and accents, including a dynamic marking of *fz*. The brass section (Cor. F, Tr. F) provides harmonic support with chords and a dynamic marking of *fz*. The percussion section includes Timpani (with triplets and *fz*), Trombones, Trumpets, and Piccolo (with triplets and *fz*). The string section (Violins, Violas, Cellos, Double Basses) plays a rhythmic accompaniment with triplets and a dynamic marking of *fz*.



143

Fl. 1  
2

Ob. 1  
2  
*muta in cor. ingl.*

Cl. (Bb) 1  
2

Fg. 1  
2  
*a2*

Cor. (F) 1  
2  
3  
4  
*a2*

Tr. (F) 1  
2

Timp.

Tbno.

Trgl.

Tamb.picc.

VI. 1

VI. 2

Va.

Vc.

Cb.

*molto di - - - mi - - - nu - - - en - - - do ppp*

*molto di - - - mi - - - nu - - - en - - - do ppp*

*fz sempre f fz dim. fz fz dim.*

*fz sempre f fz dim. fz fz dim.*

*fz sempre f fz dim. fz fz dim.*

*dim. ppp pp pp p pp dim.*

148 *lunga* Poco adagio (♩ = 58) *lunga* **L** Tempo I

Fl. 1 2

Cor. ingl.

Timp.

Tamb. picc.

*pp* *dim.* *pppp*

*lunga* *pp* *lunga*

*lunga* Poco adagio (♩ = 58) *lunga* Tempo I

Vi. 1

Vi. 2

Va.

Solo

Vc.

Gli altri

Cb.

*ppp* *ppp* *ppp* *ppp*

trem. div. *mfz* *mp* *pp* *poco fz* *p*

*fz* *p*

155 1.

Fl. 1 2

Vi. 1

Vi. 2

Va. solo 1 2

Vc. solo

Cb.

*mf* *pp* *pp* *pp* *p* *poco*

160

Fl. 1 2

1.

*p*

con sord. div.

*p* con sord.

*p* con sord.

*p* con sord.

*p*

Solo 1

Va.

*mp*

pizz.

*p*

Solo 2

Vc. solo

*mp*

Cb. solo

vibrato

poco a poco senza vibrato

lunga

164

Due soli

VI. 1

Gli altri

vibrato

poco a poco senza vibrato

*ppp*

Solo

VI. 2

Gli altri

*mfz* *pp*

*ppp*

Va.

glissandi senza vibrato

*p*

*gliss.*

1

1

1

1

pizz.

arco

*pp*

Cb. solo

*ppp*



---

**B E S Æ T N I N G**  
**O R C H E S T R A**

3 flauti / 1 flauto piccolo

2 oboi

2 clarinetti

2 fagotti

4 corni

3 trombe

3 tromboni

timpani

triangolo

piatto sospeso

tamburo piccolo

gran cassa

archi



R H A P S O D Y  
O V E R T U R E  
AN IMAGINARY JOURNEY  
TO THE FAROE ISLANDS

R H A P S O D I S K  
O U V E R T U R E  
EN FANTASIREJSE  
TIL FÆRØERNE

Andante sostenuto (♩ = 69)

Flauto 1 2

Flauto piccolo (Flauto 3)

Oboe 1 2

Clarinetto (A) 1 2

Fagotto 1 2

Corno (F) 1 2 3 4

Tromba (F) 1 2

Trombone tenore 1 2

Trombone basso

Timpani (A, D) *pp*

Triangolo

Piatto sospeso

Tamburo piccolo

Gran cassa

Andante sostenuto (♩ = 69)

Violino 1

Violino 2

Viola *con sord.* *pp*

Violoncello *con sord.* *pp*

Contrabbasso

7

Timp.

Va.

Vc.

Cb.

*pp*

12

Timp.

Va.

Vc.

Cb.

17

1

Timp.

Va.

Vc.

Cb.

21

Fl. 1 2 *pp*

Cl. (A) 1 2 *pp*

Fg. 1 2 *pp*

Timp. *ppp*

Va. *ppp*

Vc. 1 *ppp*

2 *ppp*

Cb. *ppp*

25

Fl. 1 2

Cl. (A) 1 2

Fg. 1 2

Timp.

Va.

Vc. 1

2

Cb.

28

Fl. 1 2

Cl. (A) 1 2

Fg. 1 2

Timp.

Va.

Vc. 1 2

Cb.

31

Fl. 1 2

Cl. (A) 1 2

Fg. 1 2

Timp.

Ptto.sosp.

VI. 1

VI. 2

Va.

Vc.

Cb.

2

med tynde Staalpinde  
with thin steel sticks

*pp*

spiccato  
con sord.  
V V V V segue

*p*

spiccato  
con sord.  
V V V V segue

*p*

div.

34

Fl. 1  
2

Picc.

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Trb.t. 1  
2

Trb.b.

Timp.

Ptto.sosp.

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp* staccato  
muta in Eb

*ppp* ma marcato  
a2

*ppp* ma marcato  
a2

trem.

37

Fl. 1  
2

Picc.

Ob. 1  
2

Cl. (Eb) 1  
(Fugleskrig)  
(bird cry)  
solo  
*ff*

Cl. (Bb) 2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4  
a2

Tr. (F) 1  
2

Trb.t. 1  
2  
*ppp*

Trb.b. *ppp*

Timp.

Ptto.sosp.

VI. 1

VI. 2

Va. senza sord. \*)

Vc.

Cb.

\*) see Critical Commentary, p. 137

40

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Eb) 1  
*solo*  
*ff*

Cl. (Bb) 2

Fg. 1 2  
*a2*

Cor. (F) 1 2  
*a2*

Tr. (F) 1 2  
*con sord.*  
*f*

Trb.t. 1 2

Trb.b.

Timp.

Ptto.sosp.

VI. 1

VI. 2

Va.

Vc.

Cb.

42

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Eb) 1

Cl. (Bb) 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Timp.

Ptto.sosp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*solo*

*ff*

*f*

*mp*

*a2*

*f*

*dim.*

*pp*

*sempre pp*

*f*

*pp*

*sempre pp*

*sempre pp*

*sempre pp*

*senza sord. \*)*

*sempre pp*

*sempre pp*

\*) see Critical Commentary, p. 137



44

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Eb) 1

Cl. (Bb) 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Timp.

Ptto.sosp.

VI. 1

VI. 2

Va.

Vc.

Cb.

*p*

*mf*

senza sord.

*p*

muta in Bb

(♩ = ♩)  
Andante tranquillo (♩ = 69)

46

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Timp.

Ptto.sosp.

*p*

*mp espressivo*

*mp*

*pp*

*ppp*

*ppp*

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

Andante tranquillo (♩ = 69)

(♩ = ♩) trem. senza sord.

VI. 2

Va.

Vc.

Cb.

*div.*

*p*

*pp*

*ppp*

*unis.*

*p*

*trem.*

*p*

50

Cor. (F) 1 2

VI. 2

Va.

Vc.

Cb.

55

Cor. (F) 1 2

Vi. 2

Va.

Vc.

Cb.

60

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*poco f*

*a2*

*mp*

*senza sord.*

66 a2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

Detailed description of the musical score: The score is for a symphony orchestra. It begins with a measure number of 66 and a dynamic marking of *a2*. The Flute (Fl.) part has a *b2* marking. The Clarinet (Cl.) and Bassoon (Fg.) parts have *a2* markings. The Timpani (Timp.) part features a series of trills. The string parts (Violin I, Violin II, Viola, Violoncello, and Contrabass) play a rhythmic pattern of eighth notes. The woodwind parts (Oboe, Horn, Trumpet, Trombone) play various melodic and harmonic lines. The score is written in 4/4 time and includes various dynamics and articulations.

4

71

Fl. 1  
2

Picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Trb.t. 1  
2

Trb.b.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*poco f*

*a2*  
*poco f*

*poco f*

*div.*

*tr*

Detailed description: This page of a musical score covers measures 71 to 75. It features a full orchestral ensemble. The woodwinds (Flute, Piccolo, Oboe, Clarinet in Bb, Bassoon) and strings (Violin 1 & 2, Viola, Violoncello, Contrabass) play melodic and harmonic parts. The brass section (Cor. F, Tr. F, Trb. t. & b.) provides harmonic support and rhythmic patterns. The timpani part includes a trill. Dynamics include *poco f* and *a2*. A *div.* marking is present for the Violin 1 part. The score is written in a key with one sharp (F#) and a common time signature.



81

a2

Fl. 1  
2

Picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Trb.t. 1  
2

Trb.b.

Timp. A, D muta in F, C

VI. 1 trem.

VI. 2 trem.

Va. trem.

Vc. trem.

Cb. trem.

*poco a poco dim.*

*poco a poco dim.*

*poco a poco dim.*

*poco a poco dim.*

*poco a poco dim.*

*poco a poco dim.*

*poco a poco dim.*

*poco a poco dim.*

*poco a poco dim.*

*poco a poco dim.*

85

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb. t. 1 2

Trb. b.

Timp.

Trgl.

Tamb. picc.

VI. 1

VI. 2

Va.

Vc.

Cb.

*lunga*

*lunga*

*lunga*

*lunga*

*lunga*

*mp* *dim.* *p* *pp* *lunga*

*ppp* *molto*

*p* *pp* *pizz.*

*p* *pp* *pizz.*



Allegro molto

91

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b. 1 2

Timp.

Tamb.picc.

Gr.c.

Ptto.sosp.

Allegro molto

VI. 1

VI. 2

Va.

Vc.

Cb.



105

Fl. 1 2 *a2*

Picc. *fz*

Ob. 1 2 *a2* *fz*

Cl. (Bb) 1 2 *a2* *fz*

Fg. 1 2 *fz*

Cor. (F) 1 2 *a2* *fz*

3 4 *a2* *fz*

Tr. (F) 1 2 *a2* *trm*

Trb.t. 1 2 *fz*

Trb.b. *fz*

Timp. *trm*

Tamb.picc.

Gr.c. *fz*

Ptto.sosp. *fz* *ff*

VI. 1 *fz*

VI. 2 *fz*

Va. *fz*

Vc. *fz*

Cb. *fz*

113

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Timp.

Tamb.picc.

Gr.c.

Ptto.sosp.

VI. 1

VI. 2

Va.

Vc.

Cb.

*a2*

*fs*

*fs*

*fs*

*fs*











139

Fl. 1 2 *a2*

Picc. *dim.*

Ob. 1 2 *a2* *dim.*

Cl. (Bb) 1 2 *a2* *dim.*

Fg. 1 2 *a2* *dim.*

Cor. (F) 1 2 *a2* *dim.*

3 4 *a2* *dim.*

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Timp.

Tamb.picc. *mf* *ff* *p* *ff* *p* *mf dim.*

Gr.c. 3 *mf*

VI. 1 *dim.*

VI. 2 *dim.*

Va. *dim.*

Vc. *dim.*

Cb. *dim.*



150

Fg. 1 2

Tr. (F) 1 2

Trb.t. 1 2

Trb.b. 1 2

VI. 1

VI. 2

Va.

Vc.

Cb.

*segue*

*sempre pp*

*pp*

155

Fg. 1 2

Tr. (F) 1 2

Trb.t. 1 2

Trb.b. 1 2

Trgl.

VI. 1

VI. 2

Va.

Vc.

Cb.

*sempre pp*

*pp*



Allegro molto

165

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

3 4

Timp.

Allegro molto

VI. 1

VI. 2

Va.

Vc.

Cb.

VI. 1

VI. 2

Va.

VI. 1

VI. 2

Va.

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

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

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

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

6

187

Fl. 1 2 *ff*

Picc. *ff*

Ob. 1 2 *ff*

Cl. (A) 1 2 *ff*

Fg. 1 2 *ff* *fz* *fz* *fz*

Cor. (F) 1 2 *ff*

3 4 *ff*

Tr. (F) 1 2 *mp* *molto*

Trb.t. 1 2 *mp* *molto*

Trb.b. *mp* *molto*

Timp. *ff*

Tamb.picc.

VI. 1 *ff*

VI. 2 *ff*

Va. *ff* *fz* *fz* *fz*

Vc. *ff* *fz* *fz* *fz*

Cb. *ff* *fz* *fz* *fz*







201 *poco a poco rall.*

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Timp.

Tamb.picc.

Gr.c.

Ptto.sosp.

*dim.*

*pp*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*fz*

*fz*

*poco a poco rall.*

8

Vi. 1

Vi. 2

Va.

Vc.

Cb.

205

Fl. 1 2 *a2* *ff* *1. solo*

Picc. *muta in fl. gr.*

Ob. 1 2 *a2* *molto dim.* *pp*

Cl. (A) 1 2 *a2* *molto dim.* *mp* *dim.* *pp*

Fg. 1 2 *a2* *dim.* *mp* *dim.* *pp*

Cor. (F) 1 2 *dim.* *mp* *dim.*

3 4 *dim.* *mp* *dim.*

Tr. (F) 1 2

Trb.t. 1 2 *molto dim.* *ppp*

Trb.b. *molto dim.* *ppp*

Timp. *dim.* *dim.*

Tamb.picc. *p*

Vi. I *dim.* *dim.* *pp*

Vi. II *dim.* *dim.*

Va. *dim.* *div.* *dim.*

Vc. *dim.* *dim.*

Cb. *dim.* *dim.*

poco a poco ral - - - - -

210

Fl. 1 2  
Cl. (A) 1 2  
Fg. 1 2  
Cor. (F) 1 2 3 4  
Timp.  
Vi. 2  
Va.  
Vc.  
Cb.

poco a poco ral - - - - -

217

len - - - - - tan - - - - - do

Fl. 1 2  
Cl. (A) 1 2  
Cor. (F) 1 2 3 4  
Timp.  
Vc.  
Cb.

\* Skal ikke slaas af, men varer saalænge Klarinettisten kan gøre diminuendo.  
 \* Not to be broken off, but lasts as long as the clarinettist can continue diminuendo.



BOHEMIAN-DANISH  
FOLK SONGS  
PARAPHRASE FOR  
STRING ORCHESTRA

BØHMISK-DANSK  
FOLKETONE  
PARAFRASE FOR  
STRYGEORKESTER

Andante con moto (♩ = ca. 66)

Violino 1  
*mf*  
Te - če vo - da, te - če

Violino 2  
*mf*

Viola  
*mf*

Violoncello  
*mf*

Contrabbasso  
*mf*

7

VI. 1  
*pp*  
div.

VI. 2  
*pp*

Va.  
*pp*

Vc.  
*pp*

Cb.  
*pp*

14

1

VI. 1  
*mf* *dim.* *f* *dim.*

VI. 2  
*mf* *dim.* *f* *dim.*

Va.

Vc.  
*mf espressivo* *pp* *f* *p*

Cb.

rall. a tempo ma tranq.

20

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*f* *dim.* *p* *pp* *pp* *pp*

*f* *dim.* *p* *pp* *pp* *pp*

*f* *molto dim.* *pp* *pp* *pp*

*pp*

26

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*dim.* *dim.* *dim.* *dim.* *dim.*

2

(♩ = ♩) (♩ = 66)

(♩ = ♩)

32

VI. 1 Solo  
VI. 2 Solo  
Va. Solo  
Vc. Solo  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*poco f espressivo* *f* *f* *f* *f* *f*

*pp* *pp* *pp* *pp* *pp* *pp*

*poco f espressivo* *f* *f* *f* *f* *f*

*pp* *pp* *pp* *pp* *pp* *pp*

*pp* *pp* *pp* *pp* *pp* *pp*

39 (♩ = ♩) tutti

VI. 1 Solo *più f* *f* tutti

VI. 2 Solo *più f* *f* tutti

Va. Solo *più f* *f* tutti

Vc. Solo *più f* *f* tutti

VI. 1 *f*

VI. 2 *f*

Va. *f*

Vc. *f*

Cb. *f* *div.*

3

46 *poco rall.* *a tempo*

VI. 1 Solo *dim.* *poco f*

VI. 2 Solo *dim.* *poco f*

Va. Solo *dim.* *poco f*

Vc. Solo *dim.* *poco f*

VI. 1 *dim.* *p*

VI. 2 *dim.* *p*

Va. *div.* *dim.* *p*

Vc. *div.* *dim.* *p*

Cb. *dim.* *p*

52

VI. 1 Solo  
VI. 2 Solo  
Va. Solo  
Vc. Solo

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

ff

ff

ff

ff

ff

*molto marcato*

This section of the score covers measures 52 to 57. It features five staves: VI. 1 Solo, VI. 2 Solo, Va. Solo, Vc. Solo, and Cb. The music is written in A major and 2/4 time. Measures 52-53 show a melodic line in the violins and violas with a forte (f) dynamic. Measures 54-57 feature a more complex texture with the violins and violas playing a rhythmic pattern of eighth notes, while the viola and cello have a 'div.' (divisi) marking. The double bass plays a steady eighth-note accompaniment. The dynamic remains forte (f) throughout.

58

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

**4** div.

*ff*

*ff*

pizz.

*ff*

pizz.

*ff*

pizz.

arco div.

arco div.

*molto marcato*

This section covers measures 58 to 61. It features five staves: VI. 1, VI. 2, Va., Vc., and Cb. The music is written in A major and 2/4 time. Measure 58 begins with a forte (ff) dynamic. Measures 59-61 show a rhythmic pattern of eighth notes in the violins and violas. The viola and cello have a 'pizz.' (pizzicato) marking. The double bass plays a steady eighth-note accompaniment. A box with the number '4' and 'div.' (divisi) marking is placed above the first measure of this section. The dynamic remains forte (ff) throughout. The tempo is marked *molto marcato*.



62

VI. 1

VI. 2

Va.

Vc.

Cb.

66

VI. 1

VI. 2

Va.

Vc.

Cb.

arco

72

5

VI. 1

VI. 2

Va.

Vc.

Cb.

pizz.

*ff*

di - - - - mi - - - -

di - - - - mi - - - -

di - - - - mi - - - -

di - - - - mi - - - -

di - - - - mi - - - -

79

VI. 1  
*nu - - - - do*  
*p* *dim.* *pp*

VI. 2  
*nu - - - - do*  
*p* *dim.* *pp*

Va.  
*nu - - - - do*  
*p* *dim.* *pp*

Vc.  
*nu - - - - do*  
*p dim.* *dim.* *pp*

Cb.  
*nu - - - - do*  
*p dim.* *dim.* *pp*

*div.*  
*pizz.*



86

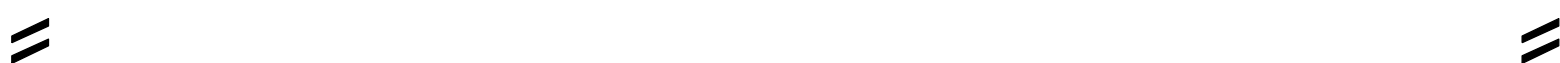
*poco tranq.*

VI. 1 Solo  
*arco*  
*mf*  
 Dronning Dag - mar lig - ger i Ri - be syg \*

VI. 2 Solo  
*arco*  
*mf*

Va. Solo  
*arco*  
*mf*

Vc. Solo  
*arco*  
*mf*



93

VI. 1 Solo  
*f*

VI. 2 Solo  
*f*

Va. Solo  
*f*

Vc. Solo  
*f*

\* Thomas Laubs Melodiform  
 \* Thomas Laub's version of the tune

tranq.

6

101

VI. 1 Solo

VI. 2 Solo

Va. Solo

Vc. Solo

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp*

*p*

tutti arco

*p*

tutti arco

*p*

108

VI. 1

VI. 2

Va.

Vc.

Cb.

*p*

*p*

115

VI. 1

VI. 2

Va.

Vc.

Cb.

*f*

*mf*

*f*

*mf*

arco

*mf*

arco

arco *f molto espressivo*

*mf*

122

VI. 1

VI. 2

Va.

Vc.

Cb.

*f*

*ff*

*f*

130

VI. 1

VI. 2

Va.

Vc.

Cb.

137

7

VI. 1

VI. 2

Va.

Vc.

Cb.

*molto*

*p*

*molto*

*p*

*molto*

*p*

*molto*

*p*

*molto dim.*

*ppp*

*molto*

*p*

un poco più lento ( $\text{♩} = 60$ )

143 *segue*

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*molto f*  
*ff*  
*ff*

148 *div.*

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*p*  
*p*

154

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*p*  
*marcato*  
*marcato*  
*marcato*

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

160 8

VI. 1 *ff*

VI. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

un po - - - - co me - - - no

166

VI. 1 *div.* *sempre ff*

VI. 2 *div.* *sempre ff*

Va. *div.* *sempre ff*

Vc. *sempre ff*

Cb. *sempre ff*

a tempo

172

VI. 1

VI. 2

Va.

Vc.

Cb.

ral- - - len- - - tan- - - do



---

# FORKORTELSER

## ABBREVIATIONS

b.	bar
bb.	bars
cb.	contrabbasso
cl.	clarinetto
cmpli.	campanelli
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (the Carl Nielsen Archives)
CNS	Carl Niensens Samling (the Carl Nielsen Collection)
cor.	corno
cor.ingl.	corno inglese
DK-Kk	Det Kongelige Bibliotek, København (the Royal Library, Copenhagen)
fg.	fagotto
fl.	flauto
fl.gr.	flauto grande
flic.bar.	flicorno baritono
flic.ctrl.	flicorno contralto
flic.sopr.	flicorno soprano
flic.ten.	flicorno tenore
gr.c.	gran cassa
marc.	marcato
ob.	oboe
picc.	flauto piccolo
Pl. No.	Plate Number
ptti.	piatti
rgnlla.	raganella
stacc.	staccato
str.	strings
tam.	tam tam
tamb.picc.	tamburo piccolo
tb.	tuba
tbno.	tamburino
ten.	tenuto
timp.	timpani
tr.	tromba
trb.	trombone
trb.b.	trombone basso
trb.t.	trombone tenore
trem.	tremolo
trgl.	triangolo
va.	viola
vc.	violoncello
vl.	violino
woodw.	woodwind instruments
xil.	xilofono



# 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

### SAGA DREAM

- A** Printed score, first edition
- A<sup>1</sup>** Printed score, first edition
- B** Printed parts
- C** Score, autograph, printing manuscript
- D** Score, draft
- E<sup>1</sup>** Parts, manuscript copy
- E<sup>2</sup>** Parts, manuscript copy
- E<sup>3</sup>** Parts, manuscript copy
- F** Sketch

- A** Printed score, first edition.  
Title page: “Til min Ven Bror Beckmann / SAGA-DRØM / SAGEN-TRAUM | RÊVE DE SAGA / DREAM OF SAGA / komponiert von / CARL NIELSEN / op. 39 / EIGENTUM DES VERLEGERES FÜR ALLE LÄNDER – PROPRIÉTÉ POUR TOUS PAYS / AUFFÜHRUNGSRECHT VORBEHALTEN – DROITS DE REPRÉSENTATION RÉSERVÉS / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG / SOLE AGENTS / LONDON / AUGENER LIMITED / GÖTEBORG – STOCKHOLM – MALMÖ / A. B. NORDISKA MUSIKFÖRLAGET / Copyright 1920 by Wilhelm Hansen, Copenhagen”; flyleaf, recto: “Motto fra ‘Nials Saga’ / ‘Nu drømmer Gunnar; lad ham nyde sin Drøm / i Fred’ / ‘Nun träumt Gunnar; laßt ihn seinen / Traum in Frieden genießen’ | ‘Maintenant Gunnar rêve; qu’il jouisse / de son rêve en paix’ | ‘Now Gunnar is dreaming; let him enjoy / his dream in peace’”. First music page: “SAGA-DRØM. / Til min Ven Bror Beckmann. / SAGEN-TRAUM. / Meinem Freund Bror Beckmann gewidmet. / Tondichtung für Orchester Op. 39. | RÊVE DE SAGA. / Dédicé à mon ami Bror Beckmann. / Composition pour Orchestre Op. 39. | DREAM OF SAGA. / Dedicated to my friend Bror Beckmann. / Composition for Orchestra Op. 39.”  
First music page, top left-hand corner: “Opførelsesret forbeholdt. / Aufführungsrecht vorbehalten. / Le droit de l’exécution réservé. / The right of execution reserved.”  
First music page, bottom left-hand corner: “Copyright 1920 by Wilhelm Hansen, Copenhagen.”  
Pl. No.: 17442 (1920); autographic transfer process by Oscar Brandstetter, Leipzig.  
33.3x26.9 cm, cover plus 17 pp., sewn.
- A<sup>1</sup>** Printed score, first edition.  
DK-Kk, CNS 61e (belongs together with **E<sup>3</sup>**).  
Title page: As **A**.  
Transferred to the Royal Library by the Royal Theatre, 1938.  
Pl. No.: 17442 (1920); autographic transfer process by Brandstetter, Leipzig.  
33.9x26.8 cm, 17 pp., bound in marbled half-binding.

The source is bound with Carl Nielsen's fair copy of "The Mother", CNS 345a; a few conductor's remarks added in blue crayon, none by the composer; a single cancellation of a phrase in cl. (b. 2 up to and including b. 11 note 1). Note added on flyleaf recto in blue crayon: "Opført 1<sup>ste</sup> Gang Søndag d. 30<sup>te</sup> Jan. 1921".<sup>1</sup>

**B** Printed parts, first edition.

Title: First music page: "SAGA-DRØM. / Til min Ven Bror Beckmann. / SAGEN-TRAUM. / Meinem Freund Bror Beckmann gewidmet. / Tondichtung für Orchester Op. 39. | RÊVE DE SAGA. / Dédié à mon ami Bror Beckmann. / Composition pour Orchestre Op. 39. | DREAM OF SAGA. / Dedicated to my friend Bror Beckmann. / Composition for Orchestra Op. 39. / Carl Nielsen."

First music page, top left-hand corner: "Opførelsesret forbeholdt. / Aufführungsrecht vorbehalten. / Le droit de l'exécution réservé. / The right of execution reserved."

First music page, bottom left-hand corner: "Copyright 1920 by Wilhelm Hansen, Copenhagen."

Pl. No.: 17442.<sup>a</sup> (1920).

34x27 cm, 14 bifolios with no covers.

**C** Score, autograph, fair copy, printing manuscript.

DK-Kk, CNS 61a.

Title: On first music page: "Saga-Drøm. / Carl Nielsen."

End-dating: "1/4 08."

Donated to the Royal Library either by Irmelin Eggert Møller, Anne Marie Telmányi or Wilhelm Hansen Musikforlag, Copenhagen, 1953.

35.4x26.8 cm, 19 folios (probably originally in bifolios), paginated 1-24, [25], 26-36 and written in ink, one unpaginated folio with a system written in ink but cancelled in pencil, verso blank.

Paper type: B. & H. Nr. 14. A. (24 staves).

The source has been restored.

Printing manuscript with engraver's calculations; bottom of fol. 1<sup>r</sup>, "Copyright 1920. by Wilhelm Hansen. Copenhagen." noted in ink; in addition the plate number (17442) is noted in pencil, and at the top of the page "Til Bror Beckmann." has been added in pencil (CN). In the right-hand corner "78345/6" has been added in pencil (engraver?). The instrument names on the first music page have been added in ink in an unknown hand (Henrik Knudsen?). Besides the

engraver's additions there are musical changes and additions (accidentals, slurs, notes) in pencil (CN).

**D** Score, autograph, draft.

DK-Kk, CNS 61b.

Title: "Sagadrøm / Part:."; first music page: "Saga-Drøm."

Donated to the Royal Library from the estate of the pianist Henrik Knudsen, 1947.

35.5x26.8 cm, title page (music page); verso of title page blank; 13 folios paginated 1-26; 1 folio paginated 27; one folio paginated 28-29; unpaginated folio, recto written in pencil ((30) added in pencil in library hand), verso blank.

Bound in library binding.

Paper type: B. & H. Nr. 14. A. (24 staves).

The source has partly been restored.

Complete draft of "Saga Dream"; on p. 15 there is a 2-bar sketch in short score form, designated "Danmark-Skitse"; p. 27 verso (fol. 15<sup>v</sup>) is a discarded page of the fair copy corresponding to b. 94b.

**E<sup>1</sup>** Parts, manuscript copy.

DK-Kk, CNS 61c.

Title: On first music page: "Saga-Drøm. / Motiv efter Nials Saga: 'Nu drømmer Gunnar; / lad ham nyde sin Drøm i Fred.'"

Donated to the Royal Library by Irmelin Eggert Møller, 1958.

[1]: 34.6x26 cm, 43 parts

[2]: 13.4x17.2 cm, 2 parts (ptto.sos., cmplli.)

[3]: 26.9x17 cm (extra timp.).

All parts in a capsule stamped "STIFTELSEN / MALMÖ KONCERTHUS".

Paper type: [1]: 12 staves hand-ruled (?);

[2] and [3]: folios much trimmed.

The parts were probably used in the premiere – cf. the musicians' datings: vl. 2 (no. 2) has "H. Salomon / T Poulsen. / 6-8 April 1908 / Musikforg." added in pencil; fg. 1 has the note "6/4 08 / 8/4 08" in pencil; fg. 2, however, has the same day and month but the year 1907; trb.t. 1 has the note "Anton Hansen / 1908" in pencil; trb.t. 2 has "O. Jensen / d 6/4-8/4. 08 / København." in pencil; trb.b. has two musicians' notes, "Hornung Jensen / Musikforening / 6-8-April 1908." and "Uppförd å Kungliga Theatern i Stockholm / den 31/10 1913, under anförande af Komponisten / V. H. Zvarseström. 3je dragbasunist",<sup>2</sup> both in pencil; tb. has "August Petersen / 6-8

<sup>1</sup> "First performed Sunday 30th Jan. 1921".

<sup>2</sup> "Performed at the Royal Theatre in Stockholm / 31/10 1913, conducted by the composer / V. H. Zvarseström. Third Trombonist".

April 08.” and “K Gustaf Jansson / K. Teatern Sthlm / 1913”. In addition fl. 2 has “Stockholm den 31 Okt 1913 / Gustaf Palmblad.” in pencil, and fl. 3 has “HELNING från Stockholm! / A Nord Göteborg / 1914 / E Lé Mon. / d. 30 October 1913”<sup>3</sup> also in pencil; cor. 4 has “Joh Gub[?] / 1913. / Helsingfors” in pencil. Titles of all parts except cb. and fl. 1 have been added in pale ink, probably by Henrik Knudsen; title on fl. 1 added by Carl Nielsen. To many of the parts “9 1/2 Min.” has been added in pencil. A number of changes and additions in blue crayon (musicians’ hands); others in pencil, some by Carl Nielsen. Besides these, the composer has added a few details in ink and made a few corrections in the music. The cadenza bar in all vl. 1 parts has been pasted over with a new version. Each part has two different copyists’ hands. The ptto.sos. and cmpli. contain directions, presumably by Emil Telmányi, for the performance of the parts (for the Danish version, see facs. p. xxxiii):

“Campanelli: After \*: 93 bars in andante tranq. comes a free cadenza between flute, oboe, clarinet and bassoon. After the entry of the bassoon a *ppp* piatto sospeso-tremolo and on the 6th quite beat after this the campanelli enters.”.

“Piatti: After \*: 93 bars (andante tranquillo) comes a free cadenza between flute, oboe, clarinet and bassoon. Very soon after the entry of the bassoon (on a signal from the conductor):

The tremolo is sustained (still *pppp*) until the conductor breaks off the final fermata in the cadenza.”

**E<sup>2</sup>** Parts, manuscript copy.

DK-Kk, CNS 61d.

Dating: The parts are end-dated between “21/11 17.” and “26/11 17.”; a few, however, are end-dated “26/2-20”.

Donated to the Royal Library by Irmelin Eggert Møller, 1958. 34.7x26.1 cm, 49 parts; 26.9x34.3 cm (oblong folio format), 1 part (extra trb.b.).

Paper type: 12 staves; one of the two trb.b. parts has No. 14. K. 12 (Wilhelm Hansen).

Parts drawn by Johannes Andersen (JA) in 1917 – however, an extra set containing vl. 1,2, va. and vc. was made in 1920. The set has two trb.b. parts. There are also a few other musicians’ datings: vl. 1 (no. 2) “11 Min Dir: Komponisten<sup>4</sup> / Göteborg d 22 Okt. / 1919. / PCR [=Peder C. Rönn]” added in pencil; trb.t. 2: “Olaf Jensen / 29/11-1917” added in pencil; trb.b.: “Hornung Jensen / d: 29-11-17.” added in ink; tb.: “August Petersen / 29/

11 1917.” added in pencil. A few additions in pencil and a few details emphasized in blue crayon; desk numbers added by Carl Nielsen in pencil. The parts were copied in connection with *Musikforeningen’s* second symphonic concert (29.11.1917) with Carl Nielsen conducting.

**E<sup>3</sup>** Parts, manuscript copy.

DK-Kk, CNS 345m (belongs together with **A<sup>1</sup>**).

Title: “Moderen” [“The Mother”].

Transferred to the Royal Library from the Royal Theatre, 1938. 33.8x25.5 cm, 39 parts.

Paper type: 12 staves.

Pasted into wind parts, timp., cmpli. and ptto.sos. is the printed part for “Saga Dream”; the piece was performed with “The Mother” on among other occasions the Reunification (of parts of South Jutland with Denmark) on 31.1.1921 (according to tb.; tr. 3 has 30.1.1921) according to various musicians’ notes in the parts. Carl Nielsen does not appear to have participated in or been present at these concerts.

**F** Sketch.

DK-Kk, CNS 348.

Title: “Forspil til ‘Tove’”.<sup>5</sup>

Dating: “10-2-08” (fol. 14<sup>f</sup>) and “6/12 07” (fol. 34<sup>f</sup>).

Donated to the Royal Library by Irmelin Eggert Møller, 1958. 62 folios in various formats.

Paper type: Various paper types, hand-ruled and not hand-ruled, and a single bifolio with pre-printed system disposition (instrument and piano).

The source has been partly restored.

Fol. 51<sup>v</sup> contains a 3-bar phrase notated for French horn, corresponding to the entry of the theme in ‘Saga Dream’, bb. 2-4 (cl., va.)

The filiation of sources for ‘Saga Dream’ is relatively unproblematical. The printed score (**A**) has been chosen as the main source and collated with the printing manuscript (**C**) and the printed parts (**B**). The printing source for **B** appears to have been the printed score (**A**). This means that **A** had either been printed or was in galley proofs before it was used as the printing manuscript for the part material. Source **A** has been more thoroughly proof-read than one otherwise finds in Carl Nielsen’s works; for example there are no unfinished slurs at page turns in **A**, whereas there are numerous of these in the printing manu-

<sup>3</sup> “Greetings from Stockholm! / A Nord Gothenburg / 1914 / E Lé Mon / 30th October 1913”.

<sup>4</sup> “11 mins. Conducted by the composer”.

<sup>5</sup> “Prelude to ‘Tove’”.

script **C**. In addition the articulation has been completed to a much greater extent than one otherwise finds; this would have been done either in connection with the drawing-up of **A** (that is, by the music engraver) or in a proof-reading.

There are also several other sets of part material: **E<sup>1</sup>** was used in the first performance in the spring of 1908 and until about 1914. Source **E<sup>1</sup>** was copied from the fair copy **C** before Carl Nielsen made changes and corrections in pencil in the score. Errors in copying from the draft (**D**) to the fair copy (**C**) also appear in the parts (**E<sup>1</sup>**) – these were probably corrected in the rehearsals and later also corrected in **C**. Source **E<sup>2</sup>** was copied in November 1917, and since the earlier material (**E<sup>1</sup>**) was in Gothenburg, **E<sup>2</sup>** was also made on the basis of **C**. Sources **E<sup>1</sup>** and **E<sup>2</sup>** are associated with the composer, although they have no additions or changes of significance.

The printed parts (**E<sup>3</sup>**) belong together with the printed score **A<sup>1</sup>** and were used at the Royal Theatre in Copenhagen. Carl Nielsen had nothing directly to do with these two sources.

#### A T T H E B I E R O F A Y O U N G A R T I S T

- A** Score, manuscript copy
- B** Draft
- C** Parts, manuscript
- D** Score, manuscript copy

**A** Score, manuscript copy.  
DK-Kk, CNS 49a.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
35.5x27 cm, 1 bifolio, fol. 1<sup>r</sup> – fol. 2<sup>r</sup> written in ink, paginated 1-3.  
Paper type: B. & H. Nr. 11. A. 6. 12. (18 staves).  
The source has been restored.  
Title on first music page: “Partitur. / Andante lamentato. af Carl Nielsen” with “lamentato” changed in pencil (CN?) to “lamentoso”. “Ved en ung Kunstner[s] / Baare”<sup>6</sup> has also been added in ink (CN). The score has a number of additions in pencil and ink by Emil Telmányi and a few by Carl Nielsen (all documented in the list of editorial comments and alternative readings). The score is signed “I.=I.”.

**B** Score, draft.  
DK-Kk, CNS 49c.  
End-dating: “19/1 10.”

Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
26x34.5 cm, 1 bifolio, 4 pages written in pencil, numbered 1-4.  
Paper type: 14 staves.

The source has been restored.

Ensemble: String quartet, additions in ink and blue crayon.  
On page 4, staves 6, 8, 10: Monophonic sketch, 3/4 (unidentified).

**C** Parts, manuscript.  
DK-Kk, CNS 49a.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
28 parts: 8 vl. 1 (no. 8 is a later manuscript copy, same hand as va. no. 5), 7 vl. 2, 5 va. (no. 5 is dated 7.1.1935), 4 vc., 4 cb.  
Paper type: B. & H. Nr. 1. A. 1. 13. (12 staves).  
In the 26 original parts the original designation “Andante lamentato” has been changed in pencil to “Andante lamentoso”. The two parts from 1935 had the designation “Andante lamentoso” from the start. The 26 original parts contain additions by Carl Nielsen and Emil Telmányi in ink, pencil, and blue and red crayon.

**D** Score, manuscript copy.  
DK-Kk, CNS 49b.  
It has not been possible to document whether this source was created before or after Carl Nielsen’s death. However, the hand has a certain similarity to that of Source **C** (va. no. 5), dated 7.1.1935, which could indicate that the copy comes from this time.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.5x26 cm, 1 bifolio, fol. 1<sup>r</sup> – fol. 2<sup>r</sup> written in ink, paginated 2-3.  
Paper type: 18 staves.  
Addition in pencil, top of fol. 1<sup>r</sup>: “4 1/2 Min.” This manuscript copy shows the additions that Telmányi made in ink in Source **A**, but not the additions in pencil (bb. 8-10) nor Carl Nielsen’s addition of “rall. a tempo” (bb. 26-27).

The work appears to have been conceived as a string quartet movement (**B**) and given its first performance as such. However, shortly afterwards the movement was reworked for string orchestra (**A**, **C**).<sup>7</sup> This is probably the only performance material that existed in the composer’s lifetime. It was not until 1942 that the work appeared in printed score and parts from the publishers Skandinavisk og Borups Musikforlag, probably with the involvement of Emil Telmányi. The printed edition to

6 “At the bier of a young artist”.

7 See Preface, pp. xxvii-xxviii.

a great extent reflects **A** and **C**, which Carl Nielsen himself used, but which is also furnished with a number of additions and alterations in Telmányi's hand. It has not been possible to establish precisely when Telmányi's additions were made, but it can have been no later than November 1931, since a manuscript copy made by Thorvald Aagaard on 27.11.1931<sup>8</sup> contains all Telmányi's additions. Before this time Telmányi performed the work twice, on 20.10.1930 and on 9.10.1931, the latter performance at Carl Nielsen's funeral.<sup>9</sup> In the present edition the manuscript score (**A**) has functioned as the main source, and Telmányi's additions have been disregarded. They are however documented in the list of emendations and alternative readings.

N E A R E R M Y G O D T O T H E E  
P A R A P H R A S E F O R W I N D B A N D

- A** Manuscript parts
- B** Score, fair copy
- C** Short score, draft, autograph

**A** Manuscript parts.  
DK-Kk, Orkesterbiblioteket, DMF 0424 H2.  
The parts come from the archives of Københavns Orkesterforening (the Copenhagen Orchestral Society), later part of the music archives of Dansk Musiker Forbund (the Danish Musicians' Union). In 1970 these were transferred to the Royal Danish Academy of Music in Copenhagen, and from there they were incorporated in 1988 into the Music Department of the Royal Library in Copenhagen (see also Preface, note 49).  
34.5x26 cm, 168 parts:  
12 fl.gr. 1, 2  
6 picc. 1, 2  
4 ob. 1, 2  
2 cl. 1(E $\flat$ ); 2 cl. 2(E $\flat$ ); 5 cl. 1(B $\flat$ ); 5 cl. 2(B $\flat$ ); 5 cl. 3(B $\flat$ ); 5 cl. 4(B $\flat$ )  
2 fg. 1; 2 fg. 2  
1 cor. 1, 2(F); 1 cor. 1(F); 2 cor. 2(F); 1 cor. 3, 4(F); 1 cor. 3(F); 2 cor. 4(F)  
5 tr. 1(E $\flat$ ); 5 tr. 2(E $\flat$ ); 5 tr. 3(E $\flat$ ); 5 tr. 4(E $\flat$ ); 6 tr. 1(B $\flat$ ); 6 tr. 2(B $\flat$ );  
5 tr. 3(B $\flat$ ); 5 tr. 4(B $\flat$ )  
6 flic.sopr. 1(B $\flat$ ); 6 flic.sopr. 2(B $\flat$ ); 6 flic.ctrl. 1(E $\flat$ );  
6 flic.ctrl. 2(E $\flat$ ); 2 flic.ten. 1(B $\flat$ ); 2 flic.ten. 2(B $\flat$ );  
2 flic.bar. 1(B $\flat$ ); 2 flic.bar. 2(B $\flat$ )

5 trb. 1; 5 trb. 2; 5 trb. 3  
4 tb. 1(F); 4 tb. 2(F)  
1 timp.; 1 piatti; 1 tamb.picc.; 1 gr.c.; tam.  
8 cb.  
The 40 primo parts were written out by Julius Reesen, but the duplicate parts are in an unknown hand.  
Paper type: 12 staves.

**B** Score, fair copy.  
DK-Kk, Orkesterbiblioteket, DMF 0424 H2.  
Dating on last page: "Instrument: Julius Reesen 18/5. 1912. / København"  
The score comes from the archives of Københavns Orkesterforening (the Copenhagen Orchestral Society), later part of the music archives of Dansk Musiker Forbund (the Danish Musicians' Union). In 1970 these were transferred to the Royal Danish Academy of Music in Copenhagen, and from there they were incorporated in 1988 into the Music Department of the Royal Library in Copenhagen (see also Preface, note 49).  
35.5x27 cm, sewn, 11 pages written in ink, numbered 1-11 in pencil.  
Paper type: B. & H. Nr. 14. A. 7. 09. (24 staves).  
A hand-ruled 25th staff has been added at the bottom of each page.  
Title on page 1: "Paraphrase. 'Nearer My God to Thee.' af Lowell Mason." Two stamps on page 1: "Københavns Orkesterforening Aabenraa 31." and "Københavns Orkesterforening No. / 19 Arkiv."

**C** Short score, draft, autograph.  
DK-Kk, CNS 50b.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.5x26 cm, bound in library binding.  
5 pages written in ink and blue crayon, numbered 2-5 in blue crayon. Fol. 1<sup>r</sup> is unpaginated, fol. 2<sup>v</sup> is blank.  
Paper type: 12 staves.  
The source has been restored  
The source consists of a short score (3-4 staves per system) with instrument names. Title on first page: "Paraphrase".  
This whole source is reproduced as a facsimile on pp. xxxv-xxxix.

The only autograph source of the work is Carl Nielsen's short score (**C**), which formed the basis for Julius Reesen's score (**B**).

<sup>8</sup> DK-Kk, CNS, Række B 001.

<sup>9</sup> Cf. Emil Telmányi, *Af en musikers billedbog*, Copenhagen 1978, p. 308.

In connection with the writing-out of the parts, Reesen made a number of changes in the instrumentation, such that in a number of respects **B** does not represent the final version. The main source for the present edition has therefore been the manuscript set of parts (**A**).

P A N A N D S Y R I N X  
P A S T O R A L S C E N E F O R O R C H E S T R A

- A** Printed score, first edition
- A<sup>1</sup>** Printed score, first edition, Emil Telmányi's copy
- B** Printed parts, first edition
- B<sup>1</sup>** Printed parts, first edition, Emil Telmányi's copy
- C** Score, autograph, fair copy
- D** Score, draft
- E** Parts, manuscript copy

**A** Score, first edition.

Title page: "WILHELM HANSEN EDITION / *Emil og Anne Marie Telmányi kærligst tilegnet / Pan og Syrinx / Naturscene / for / Orkester / af / Carl Nielsen / Op. 49 / Partitur ===== Stemmer / Eigentum des Verlegers für alle Länder. – Propriété pour tous Pays / Aufführungsrecht vorbehalten. – Droits de Représentation réservés / København & Leipzig / Wilhelm Hansen, Musik – Forlag / Oslo / Norsk Musikforlag / Stockholm / A. B. Nordiska Musikförlaget / Copyright 1926 by Wilhelm Hansen, Copenhagen".*

Title page verso: "INFORMATION / PAN og SYRINX (Naturscene). / Den bukkefodede Skovgud 'Pan' ser, mellem Satyrer og Nympher i Arka- / diens Skovbjerge, Nymphen 'Syrinx' og forfølger hende med sin Dans og sin / brægende Hyldest. Hun skræmmes af den viltre Tilbeder og flygter til en Skovsø, / hvor hun, da hun ikke længere kan undgaa hans Forfølgelse, af medlidende Guder / forvandles til et Siv. / PAN UND SYRINX (Eine Naturscene). / Der bockflüssige Waldgott Pan erblickt, unter Satyren und Nymphen in Arka- / diens bergigen Wäldern, die Nymphe Syrinx, und verfolgt sie mit seinem Tanze / und seiner blöckenden Huldigung. Sie erschrickt vor den wilden Anbeter und flieht / zu einem Waldteich hin, wo sie, da sie ihm nicht mehr entfliehen kann, von mit- / leidigen Göttern in ein Schilfrohr verwandelt wird. / PAN AND SYRINX (Nature-scene). / The ram-footed sylvan deity Pan happened to see

the Nymphe Syrinx be- / tween the satyrs and dryads in the hilly forests of Arcadia, and he persecutes her / with his dances and bleating homage. She is frightened by the fierce adorer and / flees to a lake in the forest, where, as there is no escape left for her, she becomes transmuted by the pitiful deities into a reed. / PAN ET SYRINX (Scène pastorale). / 'Pan', le dieu sylvestre à pieds de bouc, voit, entre des Satyres et des / Nymphes, dans les montagnes boisées d'Arcadie, la Nymphe 'Syrinx'; il la pour- / suit de sa danse et de ses hommages bêlants. Effrayée par l'adorateur impétueux, / elle s'enfuit vers un lac de la forêt, où, ne pouvant plus éviter sa poursuite, elle est changée en jonc par des dieux compatissants."

Title on first music page: "– Emil og Anne Marie Telmányi kærligst tilegnet – / PAN og SYRINX / Naturscene for Orkester / *Droits d'exécution réservés*".

Pl. No.: 18807 (1926).

30.2x22.8 cm, 29 pages.

**A<sup>1</sup>** Score, first edition, Emil Telmányi's copy.

DK-Kk, CNS C II, 10.

Title page: As **A**.

Donated to the Royal Library, presumably by Emil Telmányi.

Pl. No.: 18807 (1926).

30.2x22.8 cm, 29 pages.

The source has a very small number of additions in red crayon (including a correction of a rhythmic error) in Emil Telmányi's hand.

**B** Printed parts.

Title: First music page: "Emil og Anne Marie Telmányi kærligst tilegnet- / PAN og SYRINX / Naturscene for Orkester / *Droits d'exécution réservés*".

Pl. No.: 18807a (1926).

**B<sup>1</sup>** Printed parts, Emil Telmányi's copy.

DK-Kk, CNS C II, 10 (inserted in Source **A<sup>1</sup>**).

Title: First music page: "Emil og Anne Marie Telmányi kærligst tilegnet- / PAN og SYRINX / Naturscene for Orkester / *Droits d'exécution réservés*".

Pl. No.: 18807a (1926).

Donated to the Royal Library, presumably by Emil Telmányi.

32x23.5 cm, 38 parts: 6 vl. 1, 5 vl. 2, 4 va., 3 vc., 3 cb., fl.gr./picc., fl., ob., ob./cor.ingl., 2 cl., 2 fg., 4 cor., 2 tr., timp.

cromatici, trgl., tbno., crotales (actually raganella), xil., cnppli., tamb.picc.

The set of parts has a few corrections and additions in ink (Emil Telmányi), and some phrases are added in the percussion part and cl. 1; there are also a few additions in pencil and in blue and red crayon by the musicians. Two of the vl. 2 parts contain a handwritten insert of a staff corresponding to bb. 162-169 of the score (“vl. tutti altri”), as vl. 2 does not accord with the score at this point.

**C** Score, autograph, fair copy.

DK-Kk, CNS 59a.

Title on cover: “Carl Nielsen: / Pan og Syrinx / Naturscene for Orkester / Partitur”.

Title page: “– Anne Marie og Emil Telmányi kærligst tilegnet – [added by Emil Telmányi] / Forklaring: i dansk, tysk, engelsk, fransk Sprog. [added by Emil Telmányi] / Pan og Syrinx / Naturscene / for / Orkester / af / Carl Nielsen. [added by CN] op. 49 [added by Emil Telmányi] / 2 Flauti / 2 Oboi (engelsk Horn) / 2 Clarinetti / 2 Fagotti (~~kontrafagot~~) / 4 Horn [changed to “corni” by Emil Telmányi] / 2 Trombe / ~~Træspil~~ [changed to “Xylophon” by Emil Telmányi] / ~~Klokkespil~~ [changed to “Campanelli” by Emil Telmányi] / Tambourin / Triangel / Timpani [added by Emil Telmányi] / Cinelli [added by Emil Telmányi] / Skralle (gr. Ratsche, great rattle) [brackets added by Emil Telmányi] / Viol I / Viol II / Viola / Cello / Basso / Timpani.” End-dated: “6/2 1918”.

Donated to the Royal Library by Irmelin Eggert Møller, 1958. 36x26.8 cm, brown cover (but incomplete, as only the front cover is preserved), 10 folios (title page, pp. 1-19 where pp. 8-12 were originally incorrectly numbered), 1 bifolio (pp. 20-23), 6 folios (pp. 24-35); written in ink.

Paper type: 20 hand-ruled staves, thick paper.

The source has been restored.

Numerous additions and changes by the composer and Emil Telmányi. Many of Telmányi’s additions are, however, originally Carl Nielsen’s, inasmuch as the composer’s changes in pencil have been emphasized in ink by Telmányi. A few phrases cancelled in ink and changed by Telmányi. In addition, a number of conductor’s notes in pencil and blue crayon in an unknown hand. The fair copy appears to have no such notes, suggesting that it was used as the printing manuscript.<sup>10</sup>

**D** Score, draft.

DK-Kk, CNS 59b.

Title: First music page: “Pan og Syrinx”.

End-dated: “6<sup>te</sup> February 1918 / (Søs og Telmany’s Brullypsdag)”.<sup>11</sup>

Acquired from Emil Telmányi, 1965.

35.7x27.1 cm, [1]: 1 folio, and 1 bifolio, paginated 1-6; [2]: 3 bifolios, paginated 7-18; [3]: 2 bifolios, paginated 19-26.

Written in pencil with a few additions in ink (indicating page numbers and page turns in the fair copy) made in connection with the fair-copying of the work.

Paper type:

[1]: B. & H. Nr. 13. A. 7. 14. (22 staves).

[2]: B. & H. Nr. 1. A. 6. 13. (12 staves).

[3]: B. & H. Nr. 14. A. (24 staves).

The source has been restored.

The source contains a complete draft for “Pan and Syrinx”; a few additions have been made in red and blue crayon, and markings in ink have been added in connection with the fair-copying of the draft. Comments in the margin added in pencil by Emil Telmányi when he collated the draft with the fair copy.

**E** Parts, manuscript copy.

DK-Kk, CNS 59c.

Title: First music page: “Pan og Syrinx”.

End-dated: “7/2 18” (except vl. 2 no. 7, va. no. 5, vc. no. 4, cb. no. 4).

Donated to the Royal Library by Irmelin Eggert Møller, 1958.

[1a-1b]: 34.9x25.9 cm, 16 parts

[2]: 32.3x24.5 cm, 2 parts (vc., cb.)

Paper type: [1a-1b]: 12 staves;

[2]: 12 staves.

The source has been restored.

Incomplete set of parts containing 18 string parts, used on among other occasions the first performance in 1918.

There are three different copyists’ hands: [1a] was copied and end-dated by Johannes Andersen and contains over-pastings by Emil Telmányi; [1b] is a manuscript copy in an unknown hand probably made from [1a]; [2] consists of two parts done by “F.V.B.” and dated “Antwerpen 8,2-22”. Many of the parts include additions by Carl Nielsen and Emil Telmányi in pencil and ink. There are also a number of musicians’ additions in red and blue crayon. The material

<sup>10</sup> See Preface pp. xxv-xxvi.

<sup>11</sup> “6th February 1918 / (Søs and Telmányi’s Wedding Day)”.

was used from 1918 until 1923 (“Bremen 17.4.23. Städtisches Orchester / dirigent: Charles Lautrup [?] Heinz Kriete. Willy Loppe.” added in pencil in vl. 2 no. 4). The missing parts were probably used as a printing manuscript.

The fair copy (**C**) has numerous additions written in pencil by Carl Nielsen and emphasized in ink by Emil Telmányi. In at least a couple of cases Carl Nielsen has used one of Telmányi’s own additions (b. 31 and b. 35). This suggests that Telmányi’s additions in Source **C** were approved by Carl Nielsen.

The printing manuscript, which appears to have been lost, was once in the possession of the publishers, and was probably a manuscript copy. Discrepancies between the printed score (Source **A**) and Source **C** may therefore be due to differences between the printing manuscript and **C**, not necessarily to inadequate proof-reading.

The printed parts (**B**) were probably based on the manuscript material (**E**), as the string parts of Source **B** included bowing and fingerings, probably taken from **E**. Telmányi’s personal copies of the printed score (**A**<sup>1</sup>) and parts (**B**<sup>1</sup>) have a few additions and changes in ink.

The source filiation is complex: when the work was to be printed, the publishers asked Nielsen to send the printing manuscript, to which the composer replied that they had already received it. However, the publishers could not find it and asked Carl Nielsen to send the material that he had with him. Nielsen asked Telmányi to add the dedication to the fair copy (**C**), and read through the manuscript before forwarding it to Wilhelm Hansen. But the publishers found the original manuscript and wrote to Carl Nielsen that he did not need to send Source **C** after all. The corrections that were made in **C** by the composer and Telmányi were thus not included in the printed edition (**A**). Some of the additions in **C** are however also in **A**. This may be because they were already in the printing manuscript or were added in the proofs. Unfortunately the additions are not consistent.

The printed score (**A**) has been chosen as the main source; this entailed, however, that the differences between this source and the other preserved sources are greater than one would otherwise expect: the printing manuscript appears to have been lost; the printed part material (**B**) is based on the manuscript parts (**E**), which only exist in incomplete form. Information in Source **B** which is not in **A** cannot be incorporated, since the printing manuscript for the parts is Source **E**,

which includes additions that were probably made in connection with performances – that is, performance-related additions.

A collation of the sources **A**, **A**<sup>1</sup>, **B**, **B**<sup>1</sup> and **C** reveals that they are inconsistent, but each in its own way, and that they thus do not necessarily supplement one another. To avoid confusion, it is therefore important to keep the sources separate. The fair copy (**C**) might have functioned as a main source, but it is more likely that the composer worked with **A** in the proof-reading phase.

Since the printing manuscript no longer exists, a collation of **D** (the draft), **C** and **A** is important. Discrepancies between **C** and **A** can perhaps be explained by **D**. Discrepancies between **D** and **C** may be conscious or unconscious omissions/changes: an example that can be given is that in the draft Carl Nielsen notated the clarinet without a key signature and therefore added a large number of accidentals, which led to the possibility of errors in the fair copy, where there are key signatures. Such obvious, unconscious errors are emended in the present edition. By contrast, differences in pitch may still be deliberate changes.

R H A P S O D Y O V E R T U R E  
A N I M A G I N A R Y J O U R N E Y T O T H E  
F A R O E I S L A N D S

- A** Score, part-autograph, fair copy
- B** Score, rough draft
- C** Parts, manuscript

- A** Score, part-autograph, fair copy.  
DK-Kk, CNS 60a.  
Title page (on cover): “Rapsodisk Ouverture (1927) / (En Fantasirejse til Færøerne) / for Orkester / af / Carl Nielsen / Stemmer og (Partitur) / XVIII”, with “(1927)” added in ink (unknown hand), “Stemmer og” is added in pencil (unknown hand) and “XVIII” is added in red crayon (unknown hand).  
Title page (fol. 1<sup>v</sup>): “Carl Nielsen: / Rapsodisk Ouverture / for Orkester / en Fantasirejse til Færøerne / (Partitur)”. Top of page: “ca 10” added in red crayon.  
End-dating: “Kjøbenhavn den 6 Novbr 27.”  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.5x27 cm, bound in library binding, original covers in brown cartridge paper. 38 pages written in ink, numbered



1-38, with page 38 blank except for the instrument names.  
Paper type: No. 6 F. 18. (18 staves).  
The score is written in an unknown hand in bb. 1-127, but with additions in Carl Nielsen's hand. The rest of the score is in Carl Nielsen's hand. On page 38<sup>v</sup> a four-bar pencil draft appears (two staves) with the designation "Slutning af Strofe i 'The silent Woman'".<sup>12</sup>

**B** Score, draft.

DK-Kk, CNS 60b.

Title page: "Rhapsodisk Ouverture / for / Orkester / (En Fantasirejse til Færøerne) / Partitur og Skitser" written in blue crayon.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. Ca 34x27cm (some pages are trimmed), bound in library binding. 22 pages written in pencil, numbered 1-22.

Paper type: pp. 1-11: No. 6 F. 18. (18 staves).  
pp. 12-13: 12 staves [a further two hand-ruled staves have been added at the tops and bottoms of these pages].  
pp. 14-22: No. 6 F. 18. (18 staves).

Some of the score is only written out in short score form (the passage bb. 63-127). A few additions in ink.

**C** Parts, manuscript.

DK-Kk, C II, 10.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34x26.8 cm, 41 parts. 6 vl. 1, 5 vl. 2, 3 va., 3 vc., 3 cb., 3 fl. (fl. 3: fl.gr./picc.), 2 ob., 2 cl., 2 fg., 4 cor., 2 tr., 3 trb., timp., gr.c./ptti., tamb.picc./trgl.

Paper type: K.U.V. Beethoven papier Nr. 31. (12 Linien). (12 staves).

The parts have additions in ink, pencil and in red and blue crayon. A few additions in ink, pencil and blue crayon in Carl Nielsen's hand. Datings in cor.1 and tr.1 document that this set of parts was used for the first performance on 27.11.1927 and the performance on 30.11.1927, both conducted by the composer.

The earliest source of the work is Carl Nielsen's pencil draft (**B**), some of which has only been written out in short score form. **B** was the source for the copyist who made the fair copy (**A**) bb. 1-127, while Carl Nielsen himself fair-copied bb. 128-222. **A** was in turn the source for the part material (**C**). **A**, **C** probably made

up the only performance material that existed during the composer's lifetime. For the present edition, **A** has been used as the main source. The copyist who made the fair copy of bb. 1-127 appears to have forgotten some dynamic markings. These have been added on the basis of the pencil draft. It was not until 1942 that the work was printed in score and parts by the publishers Skandinavisk og Borups Musikforlag, with a number of changes in among other things slurring. These changes have been disregarded in the present edition.

B O H E M I A N - D A N I S H F O L K S O N G S  
P A R A P H R A S E F O R S T R I N G  
O R C H E S T R A

**A** Score, autograph, fair copy

**B** Score, draft

**C** Score, manuscript copy, Danish Broadcasting Corporation's copy

**D** Parts, manuscript, Danish Broadcasting Corporation's copy

**E** Score, manuscript copy

**F** Parts, manuscript

**G** Sketch

**H** Sketch

**A** Score, autograph, fair copy.

DK-Kk, CNS 47a.

Title, fol. 1<sup>r</sup>: "Bøhmisk-dansk Folketone. / Paraphrase for Strygeorkester / af / Carl Nielsen / (Partitur)".

End-dating: "Kjøbenhavn 24<sup>de</sup> Oktober 28".

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34.9x26.2 cm, 3 gatherings of 2 bifolios each, 21 pages written in ink, numbered 1-21.

Paper type: 10 staves.

The source has been restored.

The score has a few additions in pencil by Emil Telmányi (reproducing Carl Nielsen's additions in Source **C**) and markings in pencil corresponding to the page disposition in the printed edition from 1942, which makes it likely that the source was used as the printing manuscript.

**B** Score, draft.

DK-Kk, CNS 47b.

Title: "Bøhmisk-dansk Folketone."

<sup>12</sup> "End of strophe from 'The Silent Woman'". In the years 1928-29 Carl Nielsen had plans to write music for Ben Jonson's play *The Silent Woman*. However, the plans were never realized.

End-dating: "Kjøbenhavn 24<sup>de</sup> Oktbr 28".

Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.1x27.1 cm (fols. 1-5, 1 folio + 2 loose bifolios) and 33.3x25.8 cm (fol. 6, 1 folio), 12 pages written in pencil, numbered 1-12.  
Paper type:

fols. 1-5: [Wilhelm Hansen logo] No. 6. F. 18. (18 staves).  
fol. 6: (18 staves).

The source has been restored.

Pencil draft with a few additions in ink. Important differences from **A** in slurring. After the last bar Carl Nielsen has added "176 Takter". However, this may be due to a miscount since the movement has 177 bars.

**C** Score, manuscript copy, Danish Broadcasting Corporation's copy.

*Danmarks Radio, Nodebiblioteket 1739+*.

Title page: "Partitur. / Bøhmisk-dansk Folketone. / Paraphrase. / for Strygeorkester. / Carl Nielsen." and stamp reading "Statsradiofoniens Arkiv København".

Dating: p. 22: "L. Gr. [Launy Grøndahl] Praha 1928" added in pencil.<sup>13</sup> The copy was probably made in connection with the first performance.

34.6x26 cm, 21 pages written in ink, numbered 1-21. Bound in light-blue carton.

Paper type: 14 staves.

Carl Nielsen has added the first lines of the texts of the two melodies on which the work is based (p. 1: "Teče voda, teče" and p. 12: "Dronning Dagmar ligger i Ribe syg (Th. Laubs Melodiform)").<sup>14</sup> In addition, a number of conducting instructions have been added in red crayon and pencil in another hand.

**D** Parts, manuscript, Danish Broadcasting Corporation's copy.

*Danmarks Radio, Nodebiblioteket 1739.*

34.6x26.2 cm. 18 parts (5 vl. 1, 4 vl. 2, 3 va., 3 vc., 3 cb.).

Paper type: 12 staves.

The parts were probably copied in connection with the first performance.

This set of parts has been supplemented with extra photocopied parts of more recent date.

**E** Score, manuscript copy.

DK-Kk, C II, 10.

Title page: "Partitur. / Carl Nielsen: / Bøhmisk-dansk

Folketone. / for Strygeorkester." Top right: "Tilhører Anne Marie Carl Nielsen / Frederiksholms Kanal 28 København".  
End-dating: "Kjøbenhavn den 24<sup>de</sup> October 28." This is only a repetition of Carl Nielsen's autograph end-dating in Source **A** and **B**, hardly an indication of the actual date of this source.

Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.5x26 cm, sewn, 14 pages written in ink, numbered 2-14.  
Paper type: 18 staves.

The score does not appear to have been used.

**F** Parts, manuscript.

DK-Kk, C II, 10.

Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
35x26 cm, 13 parts: 4 vl. 1, 3 vl. 2, 2 va., 2 vc., 2 cb.

Paper type: 12 staves.

The parts do not appear to have been used.

**G** Sketch.

DK-Kk, CNS 47c.

Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
1 folio, 16x24.5 cm, both pages written in pencil.

Paper type: 5 staves (fragment).

Sketch designated "Bøhmisk Dansk Paraftr." (Telmányi) and "Teče voda, teče" (Carl Nielsen).

16 bars (3/4, A major), piano notation.

**H** Sketch.

DK-Kk, CNS 70d.

Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
Fol. 3<sup>r</sup>, staves 9-12: 7-bar sketch (bb. 118-124).

Included with a sketch for the clarinet concerto op. 57.<sup>15</sup>

The earliest sources for *Bohemian-Danish Folksongs* are the two sketches, **G** and **H**, which precede the pencil draft (**B**). This in turn formed the source for the ink fair copy (**A**). In connection with the first performance the Danish Broadcasting Corporation had a copy of the fair copy (**C**) made, as well as a set of manuscript parts (**D**). Later, yet another score copy (**E**) was made, as well as a manuscript set of parts (**F**). It has not been possible to document exactly when this material was drawn up, but it is not inconceivable that this score is identical to a manuscript copy made for Anne Marie Carl-Nielsen in 1935. It is mentioned in some notes about her safekeeping of Carl Nielsen's

<sup>13</sup> See Preface, p. xxxi, note 88.

<sup>14</sup> "Queen Dagmar lies ill in Ribe (Thomas Laub's melody version)".

<sup>15</sup> See *Carl Nielsen, Works*. Published by the Carl Nielsen Edition, The Royal Library. Series II. Volume 9. Edited by Elly Bruunshuus Petersen and Kirsten Flensburg Petersen, Copenhagen 2002, p. 256.

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works after the composer's death, which say: "Bohemian-Danish Folkmusic, had a copy made, sent to the Prague Committee for Queen Dagmar – The score back to the safe 27/4 1935. Copied for 12 kroner".<sup>16</sup> It was not until 1942 that the work appeared in print in score and parts from the publishers Skandinavisk og Borups Musikforlag. In this edition a number of changes have been compared with **A**, for example in metre in connection with a change in the time signature. For the present edition Carl Nielsen's fair copy (**A**) has been used as the main source, while **C** has served as confirmation of a few obvious errors and omissions.

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<sup>16</sup> "Bøhmisk dansk Folketone, ladet afskrive et Expl. sendt til Prag Komiteen for Dronning Dagmar – Partituret tilbage til Pengeskabet 27/4 1935 Afskrevet for 12 kr." DK-Kk, CNA, II.B.2.



EDITORIAL EMENDATIONS  
AND ALTERNATIVE  
READINGS

SAGA DREAM


Bar	Part	Comment
1-116	ptto.sosp.	ptti. emended to ptto. sosp.
7-18	cor.	phrase notated in bass clef emended to treble clef
13	cor. vc. cb.	<b>B</b> : note 1: beginning of
18-20	cl.2	<b>C</b> : b.19 note 2: beginning of slur
18	cor.	<i>dim.</i> and  emended to <i>dim.</i> in  as in <b>B</b>
19	fg.1	<b>B</b> : note 2: <i>dim.</i> and not in b.20 note 1
20	fg.1	note 3: $\downarrow$ ( <i>f</i> ) $\gamma$ emended from $\ddagger$ by analogy with the other parts
21	tb.	<b>C</b> : note 1: <i>pp</i>
22	va.	<b>B</b> : no <i>div.</i> and b.27 note 1 has no double stems
22-27	va.2	slur added by analogy with va.1
22	vc.	<b>B</b> : no <i>div.</i>
27	cl.1	<b>C</b> : note 3: $\sharp$ added in pencil (CN)
28-29	timp.	tie added by analogy with  and in accordance with <b>B</b> ; <b>C</b> : tie missing, page turn
28	va.	added by analogy with vc., cb.
31	va. vc. cb.	<b>C</b> : note 1: $\downarrow$ changed to $\downarrow$ in ink (CN)
32	tb.	<b>C</b> : note 2: $\sharp$ added in pencil (CN)
33		<b>C</b> : <i>molto tranqu.</i> crossed out in pencil (CN)
34	va.	marc. added by analogy with bb.33 (vc., cb.), 37 (vl.2), 39 (vl.1)
35	va.	note 8: stacc. added by analogy with bb.38 (vl.2), 40 (vl.1)
36	va.	notes 5-6: flags emended to beams by analogy with bb.39 (vl.2), 41 (vl.1)
38	cb.	<b>C</b> : notes 4-6: stacc.
40	cb.	<b>C</b> : stacc.
43	vc. cb.	<b>B</b> : note 3: beginning of
44	tb.	<b>E</b> <sup>1</sup> (cue notes to cor.1,2): <i>f</i> <i>p</i> added in pencil (CN)
44	va.	<b>C</b> : note 5: stacc.
45	va.	<b>C</b> : notes 3, 7: marc. added in pencil (CN)
46	vl.1,2	<b>C</b> : note 5: <i>cresc.</i>
46	vl.2	<b>B</b> : note 5: beginning of ; <b>C</b> : note 6: $\sharp$ added in pencil (CN)
46	vl.2 (2,3,4)	<b>E</b> <sup>1</sup> : note 6: $\sharp$ added in pencil (CN?)
46	va.	<i>trem.</i> added, four slashes emended to three in accordance with <b>B</b>
47	vl.1,2	<b>C</b> : notes 5-8: passage added in pencil (CN) and <i>NB tilføjet 'NB added'</i> added in margin in pencil (CN)
47	vl.1	<b>E</b> <sup>1</sup> : third crotchet: $\ddagger$
48	vc.	<i>dim.</i> added by analogy with vl.1,2, va., cb. and in accordance with <b>E</b> <sup>1</sup> ; <b>E</b> <sup>2</sup> : note 5: <i>dim.</i>
52	fg. cor.	
	trb.t. trb.b. tb.	<b>B</b> : note 1: beginning of
52-53	cor.3 trb.t.2	tie added
52	vl.1	<b>B</b> : note 4: beginning of
52	va.	<b>B</b> : note 3: beginning of
52	cb.	<b>B</b> : note 5: beginning of
55-58	fg.1	<b>C</b> : end of slur open because of page turn bb. 56-57, the latter part of the slur added in pencil (engraver)
56	vl.1,2	<b>C</b> : note 12: stacc.

Bar	Part	Comment
59	vc.	<b>C</b> : note 1: <i>pp</i>
61-65	fl.1,2	stacc. added by analogy with bb.59-60; <b>A</b> : change of system bb.60-61; <b>C</b> : page turn bb.60-61
61	va.	<b>C</b> : note 4: stacc.
66	ob.1	<b>E</b> : note 1: <i>Solo</i> and <i>mp</i> added in pencil (CN)
72	ob.1	<b>B</b> : note 6: beginning of
72	va. vc.	<b>B</b> : note 1: beginning of
73	vc.	<b>C</b> : stacc.
75	vl.1 (4)	<b>E</b> : notes 1, 3: marc. added in pencil (CN?)
76	ob.1	<b>C</b> : <i>b''</i>
77	fl.1,2	<b>C</b> : note 7: marc. added in pencil (CN)
77	vc.	<b>C</b> : stacc.
79	ob.1	<b>C</b> : note 12: <i>b'</i>
80	ob.1	<b>C</b> : note 1: <i>b'</i>
81	vl.2	<b>C</b> : note 3: <i>b''</i>
90	cor.1,2	<b>C</b> : note 1: <i>mfz</i> changed to <i>fz</i> in pencil (CN)
92	vl.1 (3)	<b>E</b> <sup>1</sup> : note 1: <i>dim.</i> added in pencil (CN)
94		Text has been translated from the Danish version as it appears in the correspondence between the publisher Wilhelm Hansen and the composer; cf. DK-Kk, Wilhelm Hansens arkiv, letters dated 21.6.1920 and 24.6.1920. The only difference occurs in the addition of "ca." at the first metronome marking in <b>A</b>
94		<b>C</b> : <i>Cadenza</i> . changed to <i>Cadenza</i> . in pencil (engraver), I, II, III, IV, V and VI added in pencil
94	fl.1	<b>C</b> : p.14 staff 1 note 11: <i>tr.</i> added in pencil (CN); p.14 staff 1 notes 30-33:  changed to  in pencil (CN?)
94	ob.1	<b>C</b> : p.13 staff 1 notes 1-2: tie; p.13 staff 1 notes 3-10: slur
94	ob.1	<b>C</b> : p.13 staff 2 notes 20-28: slur
94	cor.1,2	<b>E</b> <sup>1</sup> : note 1: <i>senza sord.</i> added in pencil (CN)
94	timp. ptto.sosp.	<b>E</b> <sup>1</sup> : see facsimile p. xxxiii
94	ptto.sosp.	<i>Cadenza</i> added by analogy with the other parts; <b>E</b> <sup>1</sup> : p.14 staff 1 note 1: <i>Piatti Solo</i> and ( <i>udholdes</i> ) 'to be held' added in pencil (CN)
94	cmpli.	<b>E</b> <sup>1</sup> : p.14 staff 1 note 1: <i>Solo</i> and <i>mp</i> added in pencil (CN); <b>E</b> <sup>2</sup> : p.14 staff 2 between notes 6 and 7: <i>a''</i> ( $\downarrow$ ) added in pencil (CN?); p.14 staff 2 above notes 8-9: brackets and <i>bis</i> added in pencil (CN?)
+94a	vl.1 (3)	<b>E</b> <sup>1</sup> : <i>pp</i> added in pencil (CN)
94c	vl.1	<b>C</b> : $\hat{\ddagger}$ has been added in pencil (CN), later crossed out in pencil (CN?)
95		<b>C</b> : <i>Tempo I<sup>mo</sup></i> added in pencil (CN)
97	cor.2	<b>E</b> <sup>1</sup> : note 1: <i>senza sord.</i> added in pencil, later crossed out in pencil (CN)
98	tr.	<b>C</b> : note 1: <i>con sord.</i> added in pencil (CN)
98	tr.1	<b>C</b> : note 1: <i>pp</i> changed to <i>mf</i> in pencil (CN); <b>D</b> : note 1: <i>pp</i>
98	tr.3	<b>C</b> : note 1: <i>pp</i>
99	fl.	<b>D</b> : note 1: <i>pp</i>
99-100	cor.3	<b>C</b> : tie added in pencil (CN?)
102	ob.	<b>C</b> : note 9: $\sharp$ added in pencil (CN)
103-104	cor.4	tie added
103	tr.1	<b>E</b> <sup>1</sup> : note 1: <i>pp</i> added in pencil (CN), later crossed out in pencil
103	tr.3	notes 5-6: stacc. added as in <b>B</b> , <b>C</b> and by analogy with tr.1,2
105	ob.	<b>C</b> : note 3: <i>a'</i> ; note 5: <i>a<sup>b</sup></i>

Bar	Part	Comment
108	tb.	<b>C:</b> note 2: $\sharp$ added in pencil (CN)
109	tr.3	<b>B:</b> note 5: <i>dim.</i>
110	fl.	<b>E<sup>1</sup>:</b> notes 22-24: $d'''-c'''-d'''$ changed to $b^{\sharp''}-c'''-$ $b^{\sharp''}$ (leger line erased) and <i>h a h</i> added in pencil (CN)
110	cl.1	<b>E<sup>1</sup>:</b> notes 22-24: $e''-d''-e''$ erased and changed to $c^{\sharp''}-b'-c^{\sharp''}$ in pencil (CN?)
110	cl.2	<b>E<sup>1</sup>:</b> note 22-24: $e''-d''-e''$ erased and changed to $c^{\sharp''}-b'-c^{\sharp''}$ in pencil and <i>cis-h-cis</i> added in pencil (CN)
111	tr.3	stacc. added by analogy with tr.1,2
112	fg.	<b>pp</b> added by analogy with the general dynamic level
112	cor.1,2	<i>dim.</i> moved from note 1 by analogy with va., vc., cb.; <b>C:</b> note 4: <i>dim.</i>
112	cor.3,4	<i>dim.</i> moved from second crotchet as in <b>C</b> and by analogy with va., vc., cb.
113	cb.	<b>B:</b> note 13: <i>dim.</i> and not <i>dim.</i> in b.114 note 1
114, 115	cor.1,2	<i>dim.</i> added by analogy with str.

AT THE BIER OF A YOUNG ARTIST

Bar	Part	Comment
1+		<b>A:</b> <i>Andante lamentoso</i> added in pencil; <b>B:</b> <i>Un poco adà</i> and <i>Adagio</i>
3	vl.1,2 va. vc.	<b>A, C:</b> note 2: <b>p</b> changed to <b>pp</b> in ink (Emil Telmányi); <b>B:</b> note 2: <b>p</b>
6	vl.1	<b>A, C:</b> note 3: <b>pp</b> added in ink (Emil Telmányi)
6	vl.2 va.	<b>p</b> added by analogy with vl.1, vc.; <b>C:</b> note 2: <b>pp</b> added in ink (Emil Telmányi)
6	vc.	<b>A:</b> note 6: <b>p</b> changed to <b>pp</b> in ink (Emil Telmányi); <b>B:</b> note 7: <b>f</b>
7-8	vl.1	<b>B:</b> b.7 notes 4-5 and b.7 note 4 to b.8 note 1: slurs
8	vl.1	<b>A:</b> note 4: $\text{>}$ added in pencil (Emil Telmányi)
8	vl.2	<b>C:</b> note 4: <i>marc.</i> added in ink (Emil Telmányi)
8	vc.	<b>C:</b> note 5: <i>dolce</i> added in ink (Emil Telmányi)
9	vl.1	<b>A, C:</b> note 1: <b>f dolce</b> ; note 5: <b>ff</b> added in pencil ( <b>A</b> ) and in ink ( <b>C</b> ) (Emil Telmányi)
9-10	vl.1	<b>C:</b> b.9 fourth crotchet to b.10 first crotchet: $\text{>}$ added in ink (Emil Telmányi)
9	vl.2	<b>C:</b> note 1: <i>dolce</i> added in ink (Emil Telmányi)
9	va.	<b>C:</b> note 1: <b>f dolce</b> added in ink (Emil Telmányi)
9	vc.	<b>C:</b> note 4: <b>ff</b> added in ink (Emil Telmányi)
10	vl.1	<b>A, C:</b> note 6: <b>ff</b> added in pencil ( <b>A</b> ) and in ink ( <b>C</b> ) (Emil Telmányi)
10	vl.2 va.	<b>C:</b> $\text{>}$ added in ink (Emil Telmányi?)
10	vc.	<b>C:</b> note 1-3: $\text{>}$ ; note 6: <b>ff</b> added in ink (Emil Telmányi)
11-12	vl.1	<b>B:</b> b.11 notes 5-7 and b.11 note 5 to b.12 note 1: slurs
11	vl.2 va.	<b>C:</b> first minim: <b>ff</b> added in ink (Emil Telmányi)
13-14	vl.1	<b>B:</b> b.13 note 5 to b.14 note 6: slur
14	vl.1	<b>A:</b> note 3: $e^{\sharp''}$ changed to $e^{\sharp''}$ in pencil; <b>C, D:</b> note 3: $e^{\sharp''}$

Bar	Part	Comment
14	vl.2	<b>C:</b> <b>ppp</b> added in ink (Emil Telmányi)
14	va.	<b>C:</b> $\text{>}$ <b>pp</b> added in ink (Emil Telmányi)
15	vl.1	<b>B:</b> <i>poco più</i> added in blue crayon (CN)
15	vl.2 vc.	<b>B:</b> $\text{>}$
15	vc.	<b>C:</b> <b>pp dolcissimo</b> added in ink (Emil Telmányi)
18	vl.1 va.	<b>A, C:</b> $\text{>}$ throughout the bar changed to $\text{>}$ (first crotchet) $\text{>}$ (second crotchet) $\text{>}$ (third and fourth crotchet) in pencil ( <b>A</b> ) and in ink ( <b>C</b> ) (Emil Telmányi?)
18	vl.2 vc.	<b>C:</b> $\text{>}$ throughout the bar changed to $\text{>}$ (first crotchet) $\text{>}$ (second crotchet) $\text{>}$ (third and fourth and crotchet) in ink (Emil Telmányi?)
19	vl.1,2 va.	<b>C:</b> note 2: <i>dolcissimo</i> added in ink (Emil Telmányi)
19-20	va.	<b>A:</b> slurs changed to 
21-22	vl.1	in ink (Emil Telmányi)
21	vl.1	<b>B:</b> b.21 notes 2-3, notes 2-5 and b.21 note 4 to b.22 note 1: slurs
21	vl.1	<b>C:</b> $\text{>}$ <i>poco</i> $\text{>}$ added in ink (Emil Telmányi)
25	vl.2	note 1: <b>pp</b> emended to <b>p</b> by analogy with the other parts
25	vc.	note 2: <b>f</b> emended to <b>ff</b> by analogy with the other parts
26-27		<b>A:</b> <i>rall. a tempo</i> added in pencil (CN)
26		<b>B:</b> <i>rall.</i> added in ink (CN)
26	vl.2	<b>B:</b> fourth crotchet: <i>marc.</i>
26	vl.2 va.	<b>C:</b> fourth crotchet: <i>marc. (poco)</i> added in ink (Emil Telmányi)
26	vc.	<b>C:</b> <b>p</b> changed to <b>pp</b> in ink (Emil Telmányi)
30	vl.1 va. vc.	<b>A, C:</b> $\text{>}$ throughout the bar changed to $\text{>}$ (first crotchet) $\text{>}$ (second crotchet) $\text{>}$ (third and fourth crotchet) in pencil ( <b>A</b> ) and in ink ( <b>C</b> ) (Emil Telmányi?)
32	va.	<b>A:</b> $\text{>}$ changed to $\text{>}$ in pencil (Emil Telmányi); <b>B, C, D:</b> $\text{>}$
37	vl.1,2 va.	<b>A, C:</b> notes 1-2: $\text{>}$ ; note 3: <b>f dolce</b> added in ink (Emil Telmányi)
38	vc.	<b>A:</b> note 1: <i>marc.</i> added in ink (Emil Telmányi?); <b>C:</b> note 1: <b>f dolce</b> and <i>marc.</i> added in ink (Emil Telmányi)
39	vc.	$\text{>}$ added as in <b>B</b> and by analogy with vl.1,2, va.
40	vl.1,2 va. vc.	<b>A, C:</b> note 1: <b>ff maestoso</b> added in ink (Emil Telmányi)
40-48	cb.	<b>B:</b> no cb. part
40	cb.	<b>C:</b> note 1: <b>f</b> changed to <b>ff</b> in ink; <i>maestoso</i> added in ink (Emil Telmányi)
41	va.	<i>dim.</i> added by analogy with vl.1,2, vc., cb.
42	vl.1 vc. cb.	$\text{>}$ added as in <b>B</b> (vc.) and by analogy with vl.2, vc.
42	vl.1	<b>B:</b> notes 1-4: slur
43	vl.1,2 va. vc.	<b>A:</b> $\text{>}$ crossed out in ink (Emil Telmányi?)
43	vl.2 va.	<b>B:</b> <b>f</b> instead of <b>fz</b>
47	vl.1,2 va. cb.	<b>pp</b> added as in <b>B</b> (vl.1,2, va.) and by analogy with vc.

Bar	Part	Comment
47	cb.	<i>pp</i> added by analogy with the other parts
47-48	cb.	brackets around the two notes in the lower part removed


NEARER MY GOD TO THEE  
PARAPHRASE FOR WIND BAND

In Source **B** there are no trumpets in B $\flat$ . The reason for this may be lack of space on the music paper. Julius Reesen already had to add an extra 25<sup>th</sup> staff at the bottom of each page to make room for everything.

Sources **A** and **B** use a number of Danish (German) instrument names; in this edition they have been translated into Italian instrument names: Flügelhorn (flicorno soprano), Althorn (flicorno contralto), Tenorhorn (flicorno tenore), Bariton (flicorno baritono).

In Sources **A** and **B** the trumpet parts are notated with key signatures, while the French horn parts are notated without key signatures. In the present edition key signatures are used for both trumpet and French horn parts, in accordance with present-day notation practice for wind bands.

Bar	Part	Comment
4-9	cl.(B $\flat$ )1,2 fg.	triple markings added to make the metre fit (a clear error that can be traced back to <b>C</b> , where there is triplet marking in b.8)
4	cl.(B $\flat$ )1,2 fg.2	note 1: <i>solo</i> added by analogy with fg.1
4	flic.bar. trb.1,2	note 1: stacc. added by analogy with flic.ten., trb.3
4	flic.bar.2	end of slur emended from b.5 note 1
5	flic.ten.1 trb.1	note 6: stacc. added as in <b>B</b> and by analogy with flic.ten.2, flic.bar., trb.2,3
6	flic.bar.	note 1: stacc. added by analogy with flic.ten., trb.
7-8	flic.bar.2	tie added as in <b>B</b> and by analogy with bb.6-7
8	flic.ten.2	— added by analogy with the other brass parts
8-9	flic.bar.2	b.8 note 3 to b.9 note 1: slur omitted as in <b>B</b> and by analogy with trb.2
11	flic.crtl.1	<i>solo</i> added by analogy with cor.1
11-17	tb.1	<b>B</b> : doubles the cb., but with the added note <i>Contrabasso</i>
12	cor.2 flic.bar.1	note 2: stacc. added by analogy with flic.crtl.2
12-14	flic.crtl.1	beginning of slur emended from b.13 note 2 as in <b>B</b> and by analogy with cor.1
13	fg.2	<b>B</b> : note 5: <i>pp</i>
13-14	cor.2	b.13 note 5 to b.14 note 1: tie omitted by analogy with flic.crtl.2
13	cor.3	grace note added by analogy with cor.1, flic.crtl.1
13	cor.4	notes 2-3: stacc. added by analogy with flic.bar.2
14	cor.2 flic.bar.1	note 1: stacc. added by analogy with flic.crtl.2
15-17	cl.(B $\flat$ )3	<b>B</b> : slurs b.15 notes 2-3, b.16 notes 1-2, b.16 note 2 to b.17 note 1
15-17	cor.3	<b>B</b> : slurs b.15 note 2 to b.16 note 1, b.16 note 3 to b.17 note 1
15	flic.bar.	note 1: — omitted by analogy with the other parts
16	fg.2 cor.1,2 flic.crtl.	— omitted as in <b>B</b> and by analogy with the other parts
16	cor.4	note 3: g emended to g $\flat$ as in <b>B</b> , <b>C</b> and by analogy with fg.1, flic.bar.2

Bar	Part	Comment
17	cor.1	note 4: b $\flat$ emended to b $\flat$ as in <b>C</b> and by analogy with cl.(B $\flat$ )3, flic.crtl.1
17	flic.bar.	<i>pp</i> added as in <b>B</b> and by analogy with the other parts
18-20	cor.1	b.18 note 3 to b.20 note 4: slurs and ten. emended from one slur b.18 note 3 to b.20 note 4 by analogy with cl.(B $\flat$ )3, flic.crtl.1
18-20	cor.2	b.18 note 2 to b.20 note 2: slurs emended from one slur b.18 note 2 to b.20 note 2 by analogy with flic.crtl.2
18-20	cor.4	beginning of slur emended from b.19 note 1 to b.18 note 2 as in <b>B</b> and by analogy with fg.2, flic.bar.2
19	fg.2	<b>B</b> : note 1: divided into two parts: E $\flat$ / e $\flat$
19-20	cor.3	tie added by analogy with fg.1, flic.bar.1
19-20	tb.	<b>B</b> : tb.1 doubles tb.2 one octave higher
23	cl.(E $\flat$ )	marc. added by analogy with fl., ob., cl.(B $\flat$ )1,2
24-28	ob.1	slurs emended from slur b.24 note 2 to b.27 note 1 and b.27 note 4 to b.28 note 5 as in <b>B</b> and by analogy with fl., cl.(B $\flat$ )1
24-28	ob.2	slurs emended from slur b.24 note 2 to b.26 note 5 and b.27 note 1 to b.28 note 5 as in <b>B</b> and by analogy with fl., cl.(B $\flat$ )1
24-28	cl.(E $\flat$ )1	slurs emended from one slur b.24 note 2 to b.28 note 5 as in <b>B</b> and by analogy with fl., cl.(B $\flat$ )1
24-35	cl.(E $\flat$ )2	slurs emended from slurs b.24 note 2 to b.26 note 5 and b.27 note 1 to b.35 note 1 as in <b>B</b> and by analogy with fl., cl.(B $\flat$ )1
24-28	cl.(B $\flat$ )2	slurs emended from b.24 note 2 to b.25 note and b.25 note 3 to b.28 note 5 as in <b>B</b> and by analogy with fl., cl.(B $\flat$ )1
26-27	cl.(B $\flat$ )3,4 fg.	<b>B</b> : tie across bar line
27-28	cl.(B $\flat$ )1,2	— in b.27 and <i>dim.</i> in b.28 emended to — in b.28 by analogy with cl.(B $\flat$ )3,4, fg., cb.
28	fl. ob. cl.(E $\flat$ )1,2	— <i>dim.</i> emended to — by analogy with cl.(B $\flat$ )3,4, fg., cb.
30-31	fg.1	b.30 note 2 to b.31 note 1: tie added by analogy with cl.(B $\flat$ )3,4, fg.2
31	fg.2	— added by analogy with cl.(B $\flat$ )3,4, fg.1
32-33	fl. cl.(E $\flat$ )1	— added by analogy with ob., cl.(E $\flat$ )2, cl.(B $\flat$ )
34	fl. ob. cl.(E $\flat$ ) cl.(B $\flat$ )1	— added by analogy with ob., cl.(B $\flat$ )2
35	fl. ob. cl.(B $\flat$ )	<i>ppp</i> added by analogy with cl.(E $\flat$ )
35-36	fg.2	<b>B</b> : only one part (C)
35	tr.(E $\flat$ )4	marc. added by analogy with the other parts
35-38	flic.ten.2	<b>B</b> : 
35	tr.(E $\flat$ ) tr.(B $\flat$ ) flic.sopr.2 flic.crtl. flic.bar. cb.	<i>trem.</i> added by analogy with flic.sopr.1
35	ptti. t-t.	<i>fffff</i> emended to <i>fffff</i> as in <b>B</b> and by analogy with the other parts
39	trb.2	— added by analogy with the other brass parts
40	fl. picc. cl.(B $\flat$ )1,2	notes 1-10: — added by analogy with ob., cl.(E $\flat$ ), cl.(B $\flat$ )3,4

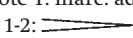
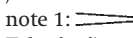
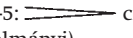
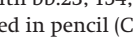
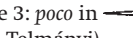

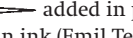
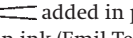
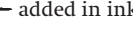
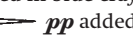
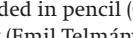
Bar	Part	Comment
40	ob. cl.(Eb) cl.(Bb)1,2,3	notes 17-22:  added by analogy with fl., picc., cl.(Bb)4
40	cl.(Bb)1,2	<i>dim.</i> added by analogy with fl., picc., ob., cl.(Eb), cl.(Bb)3,4
40-41	flic.bar.2	emended to  by analogy with flic.bar.1
40	trb.1	<i>dim.</i> emended from note 1 to note 2 by analogy with fg., tb., cb.; notes 2-3:  omitted
40-41	trb.3	<i>dim.</i> emended to <i>dim.</i> by analogy with trb.2
40-41	cb.	<b>B:</b> b.40 note 2 to b.41 note 1: notated one octave higher
40	timp.	added by analogy with tamb.picc.
41	fl.	notes 1-10:  added by analogy with picc.
41	picc. cl.(Bb)	notes 17-22:  added by analogy with fl.
41	fg.1	<i>dim.</i> added by analogy with fl., picc., cl.(Bb)1,2,3
41	fg.2	<i>dim.</i> added by analogy with trb.1, tb., cb.
41	cor.3,4	<i>dim.</i> added by analogy with cor.1,2
41	flic.bar.2	<b>p</b> added by analogy with flic.bar.1
41	tb.	added by analogy with fg.2, cb.
41	tb.1	<i>dim.</i> added by analogy with tb.2
41	cb.	note 3:  omitted by analogy with tb.
42	picc.	emended to  by analogy with cl.(Bb)3; <b>pp</b> added by analogy with cl.(Bb)3
42	cl.(Bb)3	<b>B:</b>
42	fg.2 trb.1	<b>pp</b> added by analogy with cb.
42	cor.1,2	<i>dim.</i> added by analogy with cor.3,4
42	flic.bar.1	<b>pp</b> added by analogy with flic.bar.2
42	flic.bar.2	added by analogy with flic.bar.1
42-43	cb.	<i>dim.</i> emended to <i>dim.</i> by analogy with fg.2
43	cl.(Bb)1	added by analogy with fl.
43	fg.1	<b>B:</b> doubles fl., cl.(Bb)1 one octave lower
43	fg.2	<b>B:</b> notes 2-3: notated one octave lower
43	cor.1,2	omitted by analogy with cor.3,4
43	cor.3	<i>dim.</i> added by analogy with cor.1,2
44	fg.2	<b>pp</b> emended to <b>ppp</b> by analogy with cb.
50	tb.	<b>B:</b> note 1: G in both parts
52-53	fg.	<b>B:</b> 
52-53	trb.1,2	<b>B:</b> 
53	fg.2	upper part: g emended to a as in <b>B</b>
53	flic.ten.2	a' emended to g <sup>#</sup> by analogy with fl.2, cl.(Bb)3, cor.4, tr.(Eb)4, tr.(Bb)3, flic.ten.2, trb.2
54-55	fl.	<b>B:</b> 

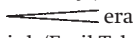
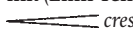
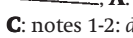
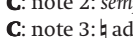
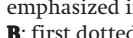
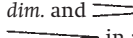
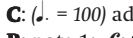

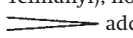
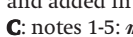
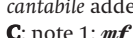
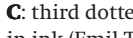
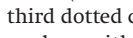
Bar	Part	Comment
55	flic.ten.1	<b>B:</b> note 1: d''
55-57	trb.	<b>B:</b> 
56	tr.(Eb)2	<b>B:</b> note 2: c <sup>#</sup> '
56	tr.(Bb)3	slur 2: end of slur emended from note 5 to note 4 by analogy with fl., cl.(Bb)2, fg.1, cor.3, tr.(Eb)4, flic.crtl.2, flic.ten.1, trb.1
57	ob.	<b>B:</b> 
57	fg.1 cor.3,4	second half of bar:  emended to  as in <b>B</b> and by analogy with the other parts
57	tr.(Eb)2	end of slur emended from note 2 to note 3 as in <b>B</b> and by analogy with fg.1, cor.2, tr.(Bb)2, flic.crtl.1
57	trb.1	two slurs (notes 1-2 and notes 1-3) emended to one slur as in <b>B</b> and by analogy with fl., ob., cl.(Bb)2, fg.1, cor.3, tr.(Eb)4, tr.(Bb)3, flic.sopr.2, flic.crtl.2, flic.ten.1
58-61	tr.(Eb)1,2	<b>B:</b> <i>Cornet</i> the addition <i>Cornet</i> and the whole-bar rests seem to be Julius Reesen's own reminder that the instrumentation is to be changed here
60-61	tb.1	<b>B:</b> doubles tb.2 one octave lower
61	fl. ob.1 cl.(Bb)1 fg.1 flic.ten.1 trb.1	slur and stacc. added by analogy with cl.(Eb), flic.sopr.1
62	picc.	<b>mf</b> added by analogy with the other parts
62	cor.4	<b>B:</b> note 1: c <sup>#</sup> '
63	fl.1	<b>B:</b> notes 2-3: e''
64	ob.2	<b>B:</b> note 1: d''
64	cor.3	<b>B:</b> note 4: c <sup>#</sup> ''
64	tr.(Eb)3 tr.(Bb)3	slur 2: end of slur emended from note 5 to note 4 as in <b>B</b> (tr.(Bb)3) and by analogy with cl.(Bb)2, fg.1, cor.2, flic.crtl.2, flic.ten.2, trb.1
65-66	ob.	<b>B:</b> 
66	fl.	<b>ffff</b> emended to <b>fff</b> as in <b>B</b> and by analogy with the other parts
66	picc	<b>ffff</b> emended to <b>fff</b> as in <b>B</b> and by analogy with the other parts
66	cl.(Bb)1	<b>B:</b> 
66	cl.(Bb)3,4	<b>B:</b> 
66	fg.	<b>B:</b> 



PAN AND SYRINX  
PASTORAL SCENE FOR ORCHESTRA

Where CN has indicated that fl.1 should be picc. this has been changed so that fl.2 plays picc.


















Bar	Part	Comment
1		<b>C:</b> ♩ = 63-66 added in ink (Emil Telmányi)
1	va.	<b>trem.</b> added; <b>C:</b> note 1: <i>fz</i> changed to <i>mfz</i> in pencil (CN), later emphasized in ink (Emil Telmányi); note 1: marc. added in blue crayon; notes 1-2:  extended in pencil (CN), emphasized in ink (Emil Telmányi)
1-2	va.	<b>C:</b> b.1 note 2 to b.2 note 1:  <b>pp</b> added in ink (Emil Telmányi)
1	vc. (solo)	<b>C:</b> note 1: <i>cantabile</i> added in ink (Emil Telmányi); notes 2-5:  crossed out in ink (Emil Telmányi)
1	vc. (tutti)	<b>C:</b> note 2: <b>p</b> added in ink (Emil Telmányi)
2	va.	note 2: ( <i>fz</i> ) emended to <i>fz</i> ; notes 2-5: notes and stacc. emended from ♩ with <i>trem.</i> by analogy with bb.23, 154; <b>C:</b> notes 2-3:  added in pencil (CN), emphasized in ink (Emil Telmányi)
3	va. (solo)	<b>C:</b> <b>mp</b> crossed out in pencil, <b>p</b> added in pencil (CN) and emphasized in ink (Emil Telmányi), <i>dolce</i> added in ink (Emil Telmányi)
4	va. (solo)	<b>C:</b> second ♩ to note 3: <i>poco</i> in  added in ink (Emil Telmányi)
5	fl.1	<b>C:</b> note 6: no marc.
5	va.1 (solo)	<b>C:</b> notes 1-2:  added in ink (Emil Telmányi)
5	vc. (solo)	<b>C:</b> note 1: <b>p</b> changed to <b>mp</b> in pencil (CN), emphasized in ink (Emil Telmányi)
5-6	vc. (solo)	<b>C:</b> b.5 note 1 to b.6 note 1: slur added in blue crayon (CN?)
6	fl.1	<b>B:</b> between notes 1 and 2: ♯
6-7	fl.1	<b>C:</b>  added in pencil (CN), emphasized in ink (Emil Telmányi)
6	ob.1 fg.1	<b>C:</b> note 2: marc. added in ink (Emil Telmányi)
6	va.2 (solo)	<b>C:</b> <b>p</b> and <i>dolce</i> added in pencil (CN), emphasized in ink (Emil Telmányi); note 1: marc. added in pencil (CN)
7	vc. (solo)	<b>C:</b> notes 2-3:  added in pencil (CN), emphasized in ink (Emil Telmányi)
8	fl.1	<b>B:</b> note 1: <b>mp</b> ; <b>C:</b> note 1: <b>mp</b> added in ink (Emil Telmányi)
8	vc. (solo)	<b>C:</b> note 2:  added in ink (Emil Telmányi)
9	va.1 (solo)	<b>C:</b> note 3: ♯ added in pencil (CN), emphasized in ink (Emil Telmányi)
9	va.1,2 (solo) vc. (solo)	<b>C:</b> note 1: <i>dim.</i> added in blue crayon (CN)
10	fl.1	<b>C:</b> notes 1-3:  <b>pp</b> added in pencil (CN), emphasized in ink (Emil Telmányi)
10	vl.1	<b>B<sup>1</sup>:</b> [A] moved to b.11 in ink
10	vl.1 (2)	<b>B:</b> note 2: ♯
10	vl.1,2	<i>trem.</i> added; <b>C:</b> no <i>molto</i>
10	vc. (solo)	notes 1-2: tie added; <b>C:</b> notes 1-2:  <b>ppp</b> added in pencil (CN), emphasized in ink (Emil Telmányi)
11	vl.1,2	<b>C:</b> <i>cresc.</i> changed to <i>cresc. molto</i> in ink (Emil Telmányi)
11,12	vl.1 (2)	<b>B:</b> ♯ ♯ ♯

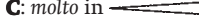








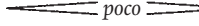
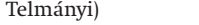

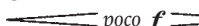
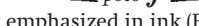
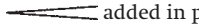

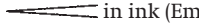

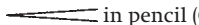
Bar	Part	Comment
12, 13	trgl. tbno.	<b>B:</b> note 5: stacc.
13	vl.1 (1)	<b>B<sup>1</sup>:</b> note 5: <i>f<sup>mo</sup></i> changed to <i>a<sup>mo</sup></i> in ink
14	vl.1 (2)	<b>B:</b> first dotted crotchet: ♩
15	cl.2	<b>B<sup>1</sup>:</b> note 1: <i>fz</i> changed to <i>fzp</i> in ink; <b>C:</b> note 1: <i>fz</i> changed to <i>fzp</i> in ink (Emil Telmányi); second dotted crotchet:  erased and  added in ink (Emil Telmányi)
15-16	cl.2	 <i>cresc.</i>  emended to one  ; <b>A:</b> page turn
15	tr.1	<b>C:</b> notes 1-2: <i>dim.</i> in 
15	vc.	<b>C:</b> note 2: <i>sempre f</i>
16	fg.1	<b>C:</b> note 3: ♯ added in pencil (CN), emphasized in ink (Emil Telmányi)
16	vl.1 (2)	<b>B:</b> first dotted crotchet: ♩
16	vc.	<i>dim.</i> and  emended to <i>dim.</i> in  in accordance with <b>C</b>
17		<b>C:</b> (♩ = 100) added in ink (Emil Telmányi)
17	cl.1	<b>B:</b> note 1: <i>f</i> ; <b>C:</b> note 1: <i>ff</i> added in ink (Emil Telmányi)
17	cl.2	<b>B:</b> note 1: <i>ff</i>
19	vc. (gli altri)	<b>C:</b> note 1: neither <b>p</b> nor <i>tutti</i>
20	fl.1	note 3: <i>dim.</i> added by analogy with bb.19 (cl.1), 20 (fl.2), 21 (fl.1)
20-21	vc. (1)	ties added
21	va.	<b>C:</b> <i>Solo</i> and <i>f<sup>mo</sup></i> added in ink (Emil Telmányi)
22	va.	note 1: <i>mf</i> emended to <i>mfz</i> by analogy with bb.1, 153; note 1: <i>div.</i> added by analogy with bb.1, 153; <b>C:</b> <i>Tutti</i> added in ink (Emil Telmányi); note 1: marc. added in pencil, emphasized in ink (Emil Telmányi); notes 1-2: <i>mfz</i>  <b>mp</b>  added in pencil (CN), erased and added in ink (Emil Telmányi)
22	vc. (solo)	<b>C:</b> notes 1-5: <i>mf</i>  erased and <i>f cantabile</i> added in ink (Emil Telmányi)
22	vc. (tutti)	<b>C:</b> note 1: <i>mf</i> changed to <i>f</i> in ink (Emil Telmányi)
23	va.	<b>C:</b> note 2: <i>fz</i> changed to <i>poco fz</i> in ink (Emil Telmányi); note 6: <b>p</b> changed to <b>pp</b> in ink (Emil Telmányi)
24		<b>C:</b> [B] added in pencil (CN)
24	ob.1	<b>C:</b> note 1: <b>mp</b> changed to <b>pp</b> in pencil (CN), emphasized in ink (Emil Telmányi)
24	cl.	<b>C:</b> note 1: <b>p</b> changed to <b>pp</b> in pencil (CN), emphasized in ink (Emil Telmányi)
24	va.	<b>C:</b> <i>1mo</i> and <i>solo</i> added in ink (Emil Telmányi); note 1: <b>mp</b> changed to <b>pp</b> in pencil (CN), emphasized in ink (Emil Telmányi)
25	tutti	<b>C:</b> third dotted crotchet:  added in ink (Emil Telmányi)
25	cl. va.	third dotted crotchet:  added by analogy with ob.1 and in accordance with <b>C</b>
26	ob.1	<b>C:</b> note 2: <i>fleBILE</i> added in ink (Emil Telmányi); note 2: <i>mfz</i> ; notes 3, 5, 7: stacc.
26	cl.1	<b>C:</b> between notes 1 and 2: <i>dim.</i> added in ink (Emil Telmányi)
26	va.	<b>C:</b> second dotted crotchet: <i>dim.</i> added in ink (Emil Telmányi)
27	ob.1	notes 3, 5: marc. added by analogy with note 1 and by analogy with b.26 and in accordance with <b>D</b> ; <b>C:</b> notes 2, 4, 6: stacc.; notes 3, 5: no marc.

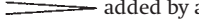

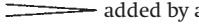

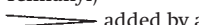

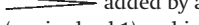

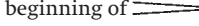
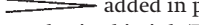
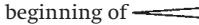
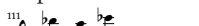
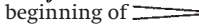
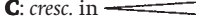
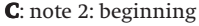
Bar	Part	Comment
27	vl.1 (1)	<b>B:</b> note 1: $\blacksquare$
27	vl.1,2 va. vc.	<b>C:</b> note 1: <i>p</i> changed to <i>pp</i> in pencil (CN), emphasized in ink (Emil Telmányi)
27	va.	<b>C:</b> note 1: <i>Tutti con sord.</i> added in blue crayon, ( <i>Tutti</i> ) added in ink (Emil Telmányi)
27	vc.	<b>B<sup>1</sup>:</b> note 1: <i>Solo</i> changed to <i>Tutti</i> in ink
28	ob.1	notes 1, 3: marc. added by analogy with b.26 and by analogy with b.27 note 1 and in accordance with <b>D</b> ; <b>C:</b> notes 2, 4: stacc.; notes 1, 3: no marc.
28-29	ob.1	<b>C:</b> b.28 rest 2 to b.29 note 1: <i>dim.</i> --- added in pencil (CN), emphasized in ink (Emil Telmányi)
28	vc. (solo)	<b>C:</b> notes 1-4: $\text{—————}$ <i>pp</i> crossed out in ink (Emil Telmányi)
29	ob.1	note 1: marc. added by analogy with b.26 and by analogy with b.27 note 1 and in accordance with <b>D</b> ; <b>C:</b> note 1: <i>fz</i> changed to <i>pfz</i> $\text{—————}$ in ink (Emil Telmányi); note 1: no marc.
29	vl.1 (1)	<b>B:</b> note 1: V
29	va.	<b>C:</b> note 8: $\flat$ added in pencil (CN), emphasized in ink (Emil Telmányi)
30		<b>C:</b> [C] added in pencil
30	ob.	<b>C:</b> notes 3-11: $\text{—————}$ changed to <i>molto</i> in $\text{—————}$ in ink (Emil Telmányi); note 1: <i>staccato</i> added in black ink (Emil Telmányi)
30	fg.	<b>C:</b> notes 3-11: $\text{—————}$ changed to <i>molto</i> in $\text{—————}$ in ink (Emil Telmányi); note 1: <i>stacc.</i> added in black ink (Emil Telmányi)
30	trgl.	note 6: $\text{♩}$ emended to $\text{♩}$ in accordance with <b>C</b> ; <b>B:</b> notes 2-6: $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$ ; <b>C:</b> note 1: <i>Solo</i> added in ink (Emil Telmányi); notes 2-6: $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$
30	vl.1	<b>B:</b> note 1: $\blacksquare$ ; note 10: V
30	vl.1,2 va.	<b>C:</b> $\text{—————}$ changed to <i>molto</i> in $\text{—————}$ (Emil Telmányi)
30	vc.	<b>C:</b> note 1: <i>Tutti</i> added in black ink (Emil Telmányi)
31	cor.1,2	<b>C:</b> phrase added in black ink (CN) apparently in the same ink as Emil Telmányi used in the preceding and following bars
31	trgl.	note 6: $\text{♩}$ emended to $\text{♩}$ in accordance with <b>B</b> , <b>C</b> ; <b>B</b> , <b>C:</b> notes 2-6: $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$
31	vl.1	<b>B:</b> note 1: $\blacksquare$ ; note 10: V
31	vl.1,2 va.	<b>C:</b> $\text{—————}$ changed to <i>molto</i> in $\text{—————}$ (Emil Telmányi)
32	trgl.	<b>B:</b> note 1: <i>p</i>
32	vl.1	<b>B:</b> ( <i>spicc.</i> ); <b>C:</b> note 6: marc. added in black ink (Emil Telmányi); notes 6-7: slur added in black ink (Emil Telmányi)
32	vl.1,2	<b>C:</b> ( <i>spicc.</i> ) added in ink (Emil Telmányi)
32	va.	<b>C:</b> <i>mf</i> ( <i>spicc.</i> ) added in ink (Emil Telmányi)
33	cl.	<b>C:</b> notes 1-2, 3-4: $\text{—————}$ emphasized in ink (Emil Telmányi)
33	fg.	notes 1-2, 3-4: $\text{—————}$ added by analogy with cl. and by analogy with b.35 and in accordance with <b>B</b> , <b>C</b> ; <b>C:</b> notes 1-2: $\text{—————}$ emphasized in ink (Emil Telmányi); notes 3-4: $\text{—————}$ added in ink (Emil Telmányi)
33	cor.3,4	<b>C:</b> note 1: ten. emphasized in black ink (Emil Telmányi); <i>con sord.</i> added in pencil, emphasized in black ink (Emil Telmányi)
33	xil.	<b>B:</b> note 1: <i>ritmico</i> ; notes 1-10: stacc.; <b>C:</b> <i>ritmico</i> added in ink (Emil Telmányi); notes 1-10: stacc.

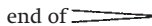
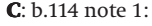
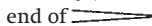
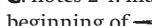
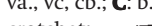




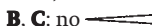


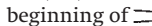



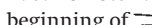
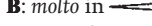
Bar	Part	Comment
34	trgl.	<b>B:</b> note 1: <i>mp</i> ; <b>C:</b> note 1: stacc. added in black ink (Emil Telmányi?/CN?)
34	xil.	<b>B:</b> notes 1-10: stacc.
34	vl.1	<b>C:</b> notes 6-7: slur added in ink (Emil Telmányi); note 6: marc. added in ink (Emil Telmányi)
34	vc.	note 1: <i>sempre pizz.</i> removed; stacc. added by analogy with b.36
35	ob. fg.	<b>C:</b> notes 1-2, 3-4: $\text{—————}$ emphasized in ink (Emil Telmányi)
35	cl. cor.1,2	<b>C:</b> notes 1-2: ten. emphasized in ink (Emil Telmányi)
35	xil.	<b>C:</b> phrase added in black ink (CN); notes 1-10: stacc.
36	vc.	<b>C:</b> note 1: <i>fz</i> added in ink (Emil Telmányi)
38	vl.1	<b>B:</b> note 2: $\blacksquare$ ; <b>C:</b> note 2: $\blacksquare$ added (Emil Telmányi)
38	va.	notes 3-5: slur added by analogy with vc. and in accordance with <b>B</b> , <b>C</b> , <b>E</b>
38	vc.	<b>C:</b> <i>arco</i> and <i>mf</i> added in pencil (CN), emphasized in ink (Emil Telmányi)
40	vl.1	<b>B:</b> note 5: 2
40	vc.	note 3: $\text{C}^{\flat}$ emended to $\text{B}^{\flat}$ by analogy with va. and in accordance with <b>C</b>
41		<b>C:</b> [D] added in pencil
42	cl.	<b>C:</b> notes 1-2, 3-4: $\text{—————}$ emphasized in ink (Emil Telmányi)
42	fg.	<b>C:</b> notes 2-3: $\text{—————}$ emphasized in ink (Emil Telmányi)
42	cor.1,2	<b>C:</b> <i>senza Sord.</i> added in ink (CN); note 2: ten. added in ink (Emil Telmányi?/CN?)
42	tr.	<b>C:</b> notes 1-2: ten. added in ink (Emil Telmányi)
42	xil.	<b>B:</b> <i>ritmico</i> ; note 1: <i>f</i> ; notes 1-10: stacc.; <b>C:</b> notes 1-10: stacc.
43-44		<b>D:</b> 2 <i>Takter ind*</i> 'add 2 bars' with the indication that the first dotted crotchet of fg. should correspond to b.41 notes 1-4
43	timp.	note 1: <i>sfz</i> emended to <i>fz</i> (CN uses <i>fz</i> rather than <i>sfz</i> , which is most likely a later addition by Emil Telmányi); <b>B:</b> note 1: <i>fz</i> ; <b>C:</b> note 1: <i>sfz</i> and stacc. added in ink (Emil Telmányi)
44	cl.	<b>C:</b> notes 1-2, 3-4: $\text{—————}$ emphasized in ink (Emil Telmányi)
44	fg.	note 1: stacc. added by analogy with fl.1, picc., ob.; <b>C:</b> notes 2-3: $\text{—————}$ emphasized in ink (Emil Telmányi)
44	cor.1,2 tr.	<b>C:</b> notes 1-2: ten. added in ink (Emil Telmányi)
44	xil.	<b>C:</b> stacc. added in ink (Emil Telmányi); ( <i>cis</i> ) and ( <i>ais</i> ) added in pencil (CN), emphasized in ink (Emil Telmányi)
45	timp.	note 1: <i>sfz</i> emended to <i>fz</i> (see also b.43); <b>B</b> , <b>C:</b> note 1: <i>fz</i>
45	vl.1	<b>B:</b> note 1: V
47	vl.1	<b>B:</b> note 2: $\blacksquare$ ; note 3: V
47	vl.1 va.	<b>C:</b> note 2: $\blacksquare$ added in ink (Emil Telmányi)
47-48	vl.2	<i>sul G</i> --- extended from b.48 note 11 as in <b>C</b>
48	va.	note 4: stacc. added by analogy with vl.1; note 6: stacc. removed by analogy with vl.1
49	timp.	<b>B:</b> notes 1-5: stacc.; <b>C:</b> notes 1-5: stacc. added in ink (Emil Telmányi)
49	va.	note 1: stacc. added by analogy with vl.1
50	timp.	<b>C:</b> note 1: ten. added (Emil Telmányi)
50	vl.1,2 va. vc.	<b>C:</b> note 1: <i>ff</i> added in ink (Emil Telmányi)







Bar	Part	Comment
50	va.	note 12: stacc. added by analogy with the remaining section of the bar and by analogy with vl.1,2, vc.
51-52	ob.2	<b>C:</b> slur added in ink (Emil Telmányi)
51	fg.	note 1: <i>f</i> removed by analogy with fl., ob., cl.
51	cor.	<b>C:</b> notes 1, 4: ten.
51	vl.2 vc.	<b>C:</b> notes 1-6: ten. and <i>segue</i> added in ink (Emil Telmányi)
51	va.	<i>trem.</i> added
52	cor.	<b>C:</b> note 1: ten.
52	vl.1	<b>C:</b> <i>segue</i> added in ink (Emil Telmányi)
52-54	vl.1,2 vc.	b.52: <i>segue</i> emended to ten.
54	fl.1,2	<b>C:</b> <i>Fl. II muta in Picc.</i> added in ink (Emil Telmányi)
55-61	tamb. trgl.	<b>C:</b> trgl. crossed out in pencil and ( <i>Tamburin alene</i> ) '(tambourine alone)' added in pencil
55	vc.	<b>C:</b> notes 1, 3: marc. added in blue crayon
55	vc. cb.	<b>C:</b> <i>con tutta forza</i> added in ink (Emil Telmányi)
56	timp.	notes 1, 6: <i>f</i> emended to <i>ffz</i> by analogy with b.55 and in accordance with <b>B, C, C:</b> notes 1, 6: <i>f</i> changed to <i>ffz</i> in ink (Emil Telmányi)
56	tamb.picc.	note 1: <i>ffz</i> emended to <i>ff</i> by analogy with note 6 and by analogy with b.55 and in accordance with <b>B</b>
56	vc. cb.	marc. added by analogy with b.55
57-58	fl.1 picc.	end of tie added; note 1: <i>ff</i> emended to <i>f</i> by analogy with ob., cl., fg.; <b>A:</b> tie incomplete because of page turn
57	picc.	<b>C:</b> <i>picc. 8<sup>va</sup> basso</i> added in ink (Emil Telmányi)
57	cor.3,4	note 1: <i>f</i> added by analogy with ob., cl., fg. and in accordance with <b>B, C, C:</b> note 1: <i>f</i> added (Emil Telmányi)
57	tr.	<b>B:</b> note 1: $\Lambda$
57	vl.1,2	<i>trem.</i> added
57	vc.	<b>C:</b> note 1: bass clef added in ink (Emil Telmányi)
57	cb.	<b>C:</b> note 1: ( <i>loco</i> ) added in ink (Emil Telmányi)
58	ob.	rests 1-2: added
58	fg.	<b>C:</b> note 2: <i>ff</i>
58	tr.	<i>ff</i> emended to <i>ffz</i> by analogy with cor.1,2 and by analogy with b.57 and in accordance with <b>B, C, B:</b> note 1: $\Lambda$
58	cinelli	<b>B:</b> note 1: ( <i>lunga</i> )
58-61	va. vc. cb.	b.58 note 1 to b.61 note 3: <i>segue</i> (b.58) emended to marc.
58	vc.	<b>C:</b> note 2: <i>F</i>
59	ob.2	<b>B:</b> note 1: <i>f</i>
59	fg.	<b>C:</b> note 1: <i>ff</i> added in ink (Emil Telmányi)
59	cor.1,2	<b>B:</b> notes 1, 3: <i>ffz</i> ; <b>C:</b> notes 1, 3: <i>fz</i> changed to <i>ffz</i> in pencil (CN), emphasized in ink (Emil Telmányi)
59-62	tr.	<b>C:</b> original phrase crossed out in pencil, new phrase added, then fair-copied in ink (Emil Telmányi) on the bottom staff of the page
59	timp.	<b>B:</b> note 2: <i>ff</i>
59	cinelli	<b>C:</b> <i>á 2</i> added in ink (Emil Telmányi); ( <i>klinger ud</i> ) 'fades out' crossed out in ink (Emil Telmányi)



Bar	Part	Comment
60	cor.1,2	<b>C:</b> notes 1, 3: <i>fz</i> changed to <i>ffz</i> in pencil (CN), emphasized in ink (Emil Telmányi)
61-63	fl.1	end of slur added; <b>A:</b> slur incomplete because of page turn bb.62-63
61	va.	<i>trem.</i> added
63	ob.2	note 2: <i>e''</i> emended to <i>e<sup>b''</sup></i> by analogy with picc. and in accordance with <b>B</b>
63-64	ob.2	slur added by analogy with fl.1, picc., ob.1, cl.
63	cl.	<b>C:</b> note 2: <i>ffz</i> added in light ink (CN), emphasized in pencil (CN)
63	cl.2	<b>B:</b> note 2: <i>ff</i>
63	vl.1,2	<b>C:</b> marc. added in light ink (CN)
63	va.	first crotchet:  emended to  in accordance with <b>D.</b> However, the notation could also indicate that the phrase should be notated as demisemiquavers, not as <i>trem.</i> as in bb.1, 22, 153;
		<b>A:</b> page turn bb.62-63; <b>B:</b>  ;
		<b>C:</b>  (page turn bb.62-63)
		<b>C:</b> <i>Ob.II<sup>do</sup> muta in Cor. ingl.</i> added in ink (Emil Telmányi)
64	ob.2	<b>B:</b> note 1: $\blacksquare$
64	vl.1	<b>C:</b> note 5: stacc. added in light ink (CN)
64	vl.1,2	<b>C:</b> note 1: <i>fz</i> added in light ink (CN), emphasized in pencil (CN)
66	timp.	<b>C:</b> note 1: stacc.
66	va.	<b>C:</b> note 1: stacc.
66	vc. cb.	<b>C:</b> note 1: stacc. added in light ink (Emil Telmányi)?(CN?)
67	fl.1 picc.	<b>C:</b> note 1: stacc. added in ink (Emil Telmányi)
67	picc.	<b>C:</b> <i>Picc. muta in Fl. gr.</i> added in ink (Emil Telmányi)
67	tamb.picc.	<b>C:</b> <i>Solo</i> added in ink (Emil Telmányi)
68	cl. fg.	<b>B, C:</b> note 1: <i>p</i>
68	tamb.picc.	<b>B:</b> note 1: <i>dim.</i>
70	fl.2	note 2: <i>a<sup>b'</sup></i> emended to <i>a'</i> by analogy with b.69 note 2 and by analogy with bb.63-64 (fl.1, ob.1, cl.2), 64-65 (cor. 1, 3), 66-69 (cl.2, fg.2)
73-75		<b>C:</b> <i>molto rall.</i> --- added in ink (Emil Telmányi), (b.73): <i>rall. molto</i> added in pencil (CN), blurred
75	tamb.picc.	<b>C:</b> rest 1:  added in ink (Emil Telmányi); rest 4:  added in blue crayon, emphasized in ink (Emil Telmányi)
76		 added in accordance with <b>C;</b>
		<b>C:</b>  added in ink (Emil Telmányi); no metronome marking
76	cmplli.	note 3:  emended to  in accordance with <b>B, C, B, C:</b> notes 1-3: 
77	cor.ingl.	<b>B:</b> between notes 3 and 4: 
78	cor.ingl.	<b>C:</b> note 1: marc.
79	cor.ingl.	<b>B:</b> after note 7:  ; <b>C:</b> after note 7: 
79, 80	cmplli.	note 3:  emended to  in accordance with <b>B, C, B, C:</b> notes 1-3: 
82		<b>C:</b> [G] added in pencil, <i>à tempo</i> added in pencil (CN), emphasized in ink (Emil Telmányi)
82	cor.ingl.	<b>C:</b> note 1: <i>mp</i> added in pencil (CN), emphasized in ink (Emil Telmányi)
82	fg.	<b>C:</b> phrase added in pencil (CN), emphasized in ink (Emil Telmányi), incomplete because of page turn bb.81-82
85	cor.ingl.	<b>C:</b> note 3: <i>poco rall.</i>







Bar	Part	Comment
85-86	cl.1	<b>C:</b> <i>ad lib. molto fluente e rubato</i> added in ink (Emil Telmányi)
86	cor.ingl.	<b>C:</b> <i>molto in</i> 
86	cl.1	<b>C:</b>  added in ink (Emil Telmányi)
86	fg.1	<b>B<sup>1</sup>:</b>  added in ink
86	vl.1,2 va.	<i>trem.</i> added
87	cor.1,2	$\downarrow$ - emended to $\downarrow$  by analogy with fl., ob.1, str.; <b>D:</b> $\downarrow$  - changed to $\downarrow$  - (CN)
87	vc.	<b>C:</b> note 1: <i>f</i>
89	cor.ingl.	<b>B:</b> between notes 3 and 4: ( ? )
91	cl.1	<b>B:</b> between notes 2 and 3: ?
93	cl.1	note 1: <i>e<sup>b</sup></i> emended to <i>e</i> in accordance with <b>B<sup>1</sup></b> , <b>D</b> ; <b>B<sup>1</sup>:</b> note 1: <i>b</i> changed to $\natural$ in ink; note 6: <i>b</i> added in ink; <b>D:</b> note 1: <i>e<sup>b</sup></i> changed to <i>e<sup>n</sup></i> and "e", "NB" and "Andersen!!" (presumably the copyist Johannes Andersen) added in pencil
94, 95	tutti (except cl.1)	$\frown$ added by analogy with cl.1
94	cl.1	note 3: <i>f<sup>#</sup></i> emended to <i>f</i> in accordance with <b>D</b> ; <b>C:</b> note 5: ( $\frown$ ) added in pencil (CN), emphasized in ink (Emil Telmányi); <b>D:</b> cl. notated without key signature, so that <i>f</i> is notated, not <i>f<sup>#</sup></i>
95	cl.1	<b>B:</b> between notes 4 and 5: ? ; <b>C:</b> note 3: ( $\frown$ ) added in pencil (CN), emphasized in ink (Emil Telmányi)
95-96	cl.1	<b>B:</b> b.95 note 4 to b.96 note 4: one 
96	cl.1	$\frown$ and <i>lunga</i> added by analogy with cl.1; <b>C:</b> <i>poco rall.</i> changed to <i>rall.</i> in ink (Emil Telmányi?)
96	cl.1	<b>C:</b> <i>dim.</i> changed to <i>dim. e ten.</i> in ink (Emil Telmányi); notes 1-6, 7-12:  added in ink (Emil Telmányi)
97	cl.1	<b>C:</b> note 1: <i>ppp</i> changed to <i>pp</i> and <i>dim.</i> added in ink (Emil Telmányi)
97	va. vc. cb.	<b>C:</b>  changed to  <i>poco</i>  in ink (Emil Telmányi)
97	va. vc.	<i>trem.</i> added
98	cor.ingl.	<b>C:</b> note 1: <i>f</i> changed to <i>mf</i> in pencil (CN), emphasized in ink (Emil Telmányi)
98	vc.	<i>ppp sempre</i> emended to <i>sempre ppp</i> ; <b>C:</b> note 1: <i>pp</i> changed to <i>ppp</i> in pencil (CN), emphasized in ink (Emil Telmányi); note 1: $\square$
98	cb.	<i>ppp sempre</i> emended to <i>sempre ppp</i> ; <b>C:</b> note 1: <i>ppp</i> added in pencil (CN), emphasized in ink (Emil Telmányi); note 1: $\square$
99	cor.ingl.	<b>B:</b> between notes 3 and 4: ( ? )
99	cmplli.	<b>C:</b> note 1: <i>mp</i>
100	vl.2	<i>trem.</i> added; <b>C:</b> <i>senza sord.</i> added in blue crayon, emphasized in ink (Emil Telmányi)
100-101	vl.2	<b>C:</b>  changed to  <i>poco f</i>  in pencil (CN), emphasized in ink (Emil Telmányi)
102	cor.ingl.	<b>B:</b> between notes 3 and 4: ( ? ); <b>C:</b> notes 1-3:  added in pencil (CN), emphasized in ink (Emil Telmányi)
103	cl.1	<b>C:</b> [A] crossed out in pencil
104-105	cl.1	<b>C:</b> b.104 note 4 to b.105 note 4: <i>cre-scen-do</i>
105	vc.	<b>C:</b>  changed to <i>molto in</i>  in ink (Emil Telmányi)
105	cb.	<b>C:</b>  changed to <i>molto in</i>  in pencil (CN), emphasized in ink (Emil Telmányi)



Bar	Part	Comment
106		<b>C:</b> <i>agitato</i> added in pencil (CN), changed to <i>poco agitato</i> in ink (Emil Telmányi)
106-107	cl.1	 added by analogy with bb.111-112 (cor.ingl., cl.1) and in accordance with <b>C</b> ; <b>C:</b> <i>sempre molto espr.</i>  added in ink (Emil Telmányi)
106	cor.1	<i>1. senza sord.</i> added by analogy with cor.2,3,4
106	vc.	<i>trem.</i> added
107	cor.ingl.	 added by analogy with bb.111 (cor.ingl., cl.1) and in accordance with <b>C</b> ; <b>C:</b> <i>sempre molto espr.</i>  added in ink (Emil Telmányi). The notation could be due to the page turn bb.106-107
107	cl.1	<b>C:</b> note 2: <i>ff</i> added in ink (Emil Telmányi)
108	cor.ingl.	<i>fz</i> emended to <i>ff</i> by analogy with b.106 and by analogy with b.107 (cl.1); <b>B:</b> note 2: <i>ff</i> ; <b>C:</b> note 2: <i>ff</i> added in ink (Emil Telmányi)
108	cl.1	 added by analogy with bb.111 (cor.ingl., cl.1) and in accordance with <b>C</b> ; <b>C:</b>  added in ink (Emil Telmányi)
109	cor.ingl.	 added by analogy with bb.111 (cor.ingl., cl.1) and in accordance with <b>C</b> ; <b>C:</b>  added in ink (Emil Telmányi?)
109	cl.2	<b>C:</b> notes 1-3: <i>ten.</i> added with light ink (CN?/Emil Telmányi?)
109	cor.1,2	<b>C:</b> notes 2-4: <i>marc.</i> and <i>ten.</i>
109	vl.1	<b>C:</b> <i>senza sord.</i> added in pencil (CN), emphasized in ink (Emil Telmányi)
109	vl.2 va. vc.	<b>C:</b> note 1: <i>p</i> added in pencil, emphasized in ink (Emil Telmányi)
110		<b>C:</b> [B] changed to [H] in pencil
110-111	fl.2	b.110 note 4: end of slur emended from b.111 note 1 by analogy with ob.1, cor.2 and by analogy with b.112
110	cl.2 vl.1	beginning of  extended from note 2 by analogy with fl., ob.1, cor.1,2
110	fg.	<i>f</i> emended to <i>fz</i> by analogy with cor.3,4 and in accordance with <b>D</b>
110	vl.1 (2)	<b>C:</b> notes 1-4: slur changed to slur notes 2-4 in ink (CN?/Emil Telmányi?)
111	ob.1	<b>C:</b> notes 2-4: <i>marc.</i> and <i>ten.</i>
111	cl.1	note 3: <i>d<sup>b</sup></i> emended to <i>d<sup>b</sup></i> by analogy with cor.ingl. and by analogy with b.113 and in accordance with <b>B<sup>1</sup></b> ; <b>B<sup>1</sup>:</b> note 3: <i>d<sup>b</sup></i> changed to <i>d<sup>b</sup></i> (Emil Telmányi); <b>C:</b> note 4:  added in pencil (CN), emphasized in ink (Emil Telmányi)
111	cl.2	<b>C:</b> notes 2-4: <i>marc.</i> and <i>ten.</i>
111	fg. cor.3,4	beginning of  extended from fourth quaver by analogy with vl.2, va., vc.
111	cmplli.	<b>B<sup>1</sup>:</b> phrase added in ink; <b>D:</b> 
112	cl.2 cor.1,2 vl.1	beginning of  extended from note 2 by analogy with fl., ob.1
112	vl.1 (2)	<b>C:</b> notes 1-4: slur changed to slur notes 2-4 in ink (CN?/Emil Telmányi?)
113-114	fl.	<b>C:</b> <i>cresc.</i> in 
113-114	fl.1,2 ob.1	<b>C:</b> note 2: beginning of  extended from b.114 note 1 in ink (Emil Telmányi)
113, 114	ob.1 cor.1,2	<b>C:</b> notes 2-4: <i>marc.</i> and <i>ten.</i>

Bar	Part	Comment
113-114	cor.ingl.	end of  emended from b.113 sixth quaver by analogy with b.117 and in accordance with <b>B</b>
113	cor.ingl. cl.1	<b>C:</b> b.114 note 1: end of  extended from b.113 third crotchet in ink (Emil Telmányi)
113-114	cl.1	end of  emended from b.113 sixth quaver by analogy with b.117
113	cl.2	<b>C:</b> notes 2-4: marc. and ten.
113-114	cor.3,4	beginning of  extended from fourth quaver by analogy with fg., vl.2, va., vc, cb.; <b>C:</b> b.113 second to third crotchet:  erased and  b.113 second crotchet to b.114 third crotchet added in ink (CN)
113-114	vl.1 (1)	<b>B:</b> 
113-114	vl.2 va. vc. cb.	b.113:  and b.114: <i>cresc.</i> emended to one  by analogy with fg.1,2, cor.3,4
113	cb.	<b>B, C:</b> no  ; <b>B<sup>1</sup>:</b>  added in ink
114	str.	<b>C:</b> note 1: <i>sfz</i> erased
114	vl.2	note 1: <i>f'</i> emended to <i>g'</i> by analogy with vc., cb.
115-116	fl.2	b.115 note 4: end of slur emended from b.116 note 1 by analogy with ob.1, cor.2 and by analogy with bb.112, 117, 118
115	ob.1	<b>C:</b> notes 1-4: <i>sfz</i>  added in light ink (CN)
115	cl.2 vl.1	beginning of  extended from fourth quaver by analogy with fl., ob.1, cor.1,2
115-116	fg.	<b>C:</b> slur added in pencil (CN), emphasized in ink (Emil Telmányi)
115	trgl. tbno.	<b>B<sup>1</sup>:</b> phrase added in ink; <b>D:</b> 
115-116	vl.1	<b>C:</b> b.115 note 4: end of slur changed from b.116 note 1 in ink (Emil Telmányi)
115	vc.	<b>B<sup>1</sup>:</b>  added in ink
116	fl.2	marc. added by analogy with fl.1, ob.1, cl.2, vl.1
116-117	cor.ingl.	<b>B:</b> b.116 note 4: beginning of 
116-117	cor.ingl. cl.1	beginning of  emended from b.117 note 1 by analogy with b.113
116-118	cl.1	<b>C:</b> original phrase erased and notated in unison with cor.ingl. in pencil (Emil Telmányi), later emphasized in ink (Emil Telmányi?/CN?); in margin: <i>unisono!</i> added in pencil (Emil Telmányi)
116	cl.2	<b>C:</b> notes 2-4: marc. and ten.
116	cmpli.	<b>D:</b> phrase notated an octave lower
117	fl.1,2 ob.1 cl.2 fg. cor. vl.1 (1) vl.2 va. cb.	<b>C:</b> <i>molto</i> added in pencil, emphasized in ink (Emil Telmányi)
117	cor.1,2	<b>C:</b> notes 2-4: ten.
117	cor.3,4 tr.	<i>molto</i> added by analogy with the other parts
117	tr.	<b>C:</b> notes 1-3: marc. and ten.
117	tr.1	<b>B:</b> <i>molto</i> in 
117	vl.2	note 1: <i>g'</i> emended to <i>a'</i> by analogy with fg.2, cor.4, vc., cb. and in accordance with <b>C;</b> <b>C:</b> note 1: <i>g'</i> changed to <i>a'</i> in pencil (CN)
118	cb.	<b>C:</b> note 1: tremolo slashes (bb.117-118: page turn)

Bar	Part	Comment
119	cmpli.	<b>C:</b> note 1: <i>f;</i> <b>D:</b> 
120	cl.1	note 10: <i>g<sup>#</sup></i> emended to <i>g'</i> in accordance with <b>C, D</b>
120-121	cl.1	<b>B:</b> b.120 note 6 to b.121 note 6: <i>dim.</i> 
121	cl.1	<b>B:</b> note 7: <i>pp</i>
123	cl.1	<b>C:</b> ( <i>feroce</i> ) added in blue crayon, emphasized in ink (Emil Telmányi)
123-124	cl.1	b.124: ends of ties added in accordance with <b>C, A;</b> incomplete because of change of staff
124	cl.1	note 9: <i>f<sup>#</sup></i> emended to <i>g' (g)</i> in accordance with <b>D; D:</b> note 9: <i>g' (g)</i> and "g" added above note in pencil
125	cor.ingl.	<b>B:</b> note 5: <i>g</i>
126-127	cor.ingl.	<b>C:</b> notes 1-5: slur added in pencil (CN?), emphasized in ink (Emil Telmányi)
128	cor.ingl.	<b>B:</b> note 2: marc.; note 3: <i>sfz</i>
129	cor.ingl.	<b>C:</b> <i>Piu mosso</i> changed to <i>ancora più mosso</i> in ink (Emil Telmányi)
129	va. vc. cb.	<b>C:</b> <i>cor. ingl. muta in Ob. II<sup>do</sup></i> added in ink (Emil Telmányi)
129	va. vc. cb.	<b>C:</b> <i>pp</i> added in pencil (CN), emphasized in ink (Emil Telmányi)
130-133	tamb.picc.	<b>C:</b> original phrase crossed out in ink and a new one added in ink (Emil Telmányi)
130-134	cb.	stacc. added by analogy with b.129; <b>C:</b> b.130 note 1 to b.131 note 7: stacc.
131-133	cl.1	<b>B<sup>1</sup>:</b> phrase changed to 
131	cl.1	and added in ink; <b>D:</b> 
131	cl.1	in which b.131 note 1 ( <i>g</i> ) has been changed to <i>g</i> and note 3 ( <i>g</i> ) has been changed to <i>g</i> (page turn bb.131-132)
132	cl.1	<b>C:</b> note 1: <i>sfz</i> added in pencil (CN), emphasized in ink (Emil Telmányi)
134	cl.1	<b>C:</b> between bb.133 and 134: no double bar line
134	cl.1	<b>C:</b> note 1: <i>fff</i> added in pencil (CN), emphasized in ink (Emil Telmányi)
134	tamb.picc.	<b>B:</b>  and <i>molto</i> 
135	tamb.picc.	<b>C:</b> [C] changed to [K] in pencil; no metronome marking
135-137	ob.1	<b>C:</b> original phrase in unison with ob.2, transposed up an octave (b.135 note 1 to b.137 note 5) in ink (Emil Telmányi)
135-138	cl.1	<b>C:</b> original phrase in unison with cl.2, transposed up an octave (b.135 note 1 to b.138 note 1) in ink (Emil Telmányi)
135-136	cl.2	<b>B:</b> b.135 notes 1-5: slur; <b>B<sup>1</sup>:</b> b.136 note 1: end of slur extended from b.135 note 5 in ink
135	tamb.picc.	<i>f</i> emended to <i>ff</i> by analogy with timp., tbno., trgl.
140-141	fl. ob. cl.	b.140 note 6 to b.141 note 1: slur and b.140 notes 1-2: slur emended to one slur b.140 note 6 to b.141 note 3 in accordance with <b>B; B:</b> b.140 note 6 to b.141 note 1: slur and b.141 notes 1-3: slur

Bar	Part	Comment
140	vl.2	<b>B:</b> note 11: <i>restez</i> .
140	va.	notes 1-3: marc. added by analogy with timp., tamb.picc., vc., cb.; <b>C:</b> notes 1-5: original notes erased and new ones added in ink (Emil Telmányi); note 1: <i>fz</i> added in ink (Emil Telmányi)
141	cor.3	<b>B:</b> note 1: <i>fz</i>
141	timp.	notes 1-3: marc. added by analogy with tamb.picc., vc., cb.
141	timp. vc. cb.	notes 8-10: marc. added by analogy with tamb.picc.
141	tbno. trgl.	<b>B:</b> 
141	cb.	note 8: <i>fz</i> added by analogy with timp., tamb.picc., vc.
142	cor.ingl.	<b>C:</b> <i>ob II. muta in Eng. H.</i> (i.e. cor.ingl. crossed out in black ink (CN)), <i>Cor. ingl.</i> added in ink (Emil Telmányi)
142	cl.	<b>C:</b> note 1: <i>ff</i>
142-143	cl.1	b.143 note 1: end of tie added; <b>A:</b> tie incomplete because of page turn
142	va.	<b>C:</b> note 1: <i>ff</i> and <i>fz</i>
142	vl.1,2	<i>trem.</i> added
143	fg. cor.3,4	note 4: <i>sempre f</i> added by analogy with va., vc., cb.
143-145	vl.1,2	<i>dim.</i> --- <i>molto</i> --- emended to <i>molto di-mi-nu-en-do</i>
144-145	vl.1,2	<b>C:</b> <i>molto</i> --- added in ink (Emil Telmányi)
145-156	cor.4	<b>B:</b> b.145 note 2 to b.147: <i>dim.</i> ---
145	tamb.picc.	<b>B:</b> note 5: <i>dim.</i>
145	va. vc. cb.	<i>dim.</i> moved from b.146 note 4 by analogy with woodw., cor., tr.
146	cor.3,4	note 4: <i>dim.</i> removed by analogy with woodw.
146	tamb.picc.	<b>C:</b> note 1: no <i>p</i>
146	tbno. trgl.	<b>B:</b> note 2: <i>dim.</i>
146-147	tamb.picc.	<b>B:</b> b.146 to b.147 note 1: <i>poco a poco pp</i>
147		<b>C:</b> ( <i>poco rall.</i> ) added in blue crayon
147	fg.	note 1: <i>p</i> emended to <i>pp</i> by analogy with cor.3,4
147	cor.1	<i>c</i> " emended to <i>d</i> " by analogy with fl.1, cl.1 and in accordance with <b>B</b>
147	cor.1,2	<i>pppp</i> emended to <i>ppp</i> by analogy with fl., ob.1, cl.; <b>C:</b> note 1: <i>ppp</i> and <i>p</i> , not <i>pppp</i>
147	cor.2	<i>d</i> " emended to <i>c</i> " by analogy with fl.2, ob.1, cl.2 and in accordance with <b>B</b>
147	tbno. trgl.	<i>pp</i> added by analogy with tamb.picc. and in accordance with <b>C, B</b>
148		<b>C:</b> third crotchet: <i>lunga</i> added in pencil (CN); <i>lunga</i> added in ink (Emil Telmányi)
149		<b>C:</b> <i>Andantino</i> crossed out in pencil (CN) and <i>Poco Adagio</i> added in pencil (CN); ( $\downarrow = 58$ ) added in ink (Emil Telmányi)
151	cor.ingl.	<b>C:</b> note 1: <i>dim.</i> changed to <i>molto dim.</i> in ink (Emil Telmányi)
152	cor.ingl.	<b>C:</b> note 1: <i>ppp</i> added in pencil (CN?), blurred, <i>ppp</i> added in ink (Emil Telmányi)
153		<b>C:</b> [L] added in pencil; <i>Tempo I<sup>mo</sup></i> added in pencil (CN)
153	va.	<i>div.</i> added by analogy with double stems in b.154 and in accordance with <b>C:</b> notes 1-2:  added by analogy with bb.1, 22 and in accordance with <b>C:</b> note 1: marc. added by analogy with bb.1, 22; <i>trem.</i> added; <b>C:</b> note 1: <i>fz</i> changed to <i>mfz</i> in

Bar	Part	Comment
		ink (Emil Telmányi); note 2: <i>p</i> changed to <i>mp</i>  in ink (Emil Telmányi)
153	vc. (solo)	<b>C:</b> note 1: <i>poco f</i> changed to <i>f</i> , <i>cantabile</i> added in ink (Emil Telmányi); notes 3-5:  crossed out in ink (Emil Telmányi)
153	vc.	phrase moved from cb. by analogy with bb.1, 22 and in accordance with <b>B<sup>1</sup>, C, D:</b> <i>f</i> emended to <i>fz</i> by analogy with b.1; <b>B<sup>1</sup>:</b> note 1: <i>Tutti</i> ; notes 2-3:  ; note 3: <i>Solo</i> added in ink
154	va.	<b>C:</b> note 1: <i>pp</i> added in ink (Emil Telmányi); note 2: [?] <i>fz</i> changed to <i>poco fz</i> in ink (Emil Telmányi)
154	vc. (solo)	<b>C:</b> note 1: marc. added in ink (Emil Telmányi)
155	va.	<b>C:</b> note 1: <i>solo</i> and <i>pp</i> added in pencil (CN), emphasized in ink (Emil Telmányi)
157-158	vc. (solo)	<b>C:</b> b.157 note 1 to b.158 note 1: <i>p</i>  added in ink (Emil Telmányi)
158	va.2 (solo)	<b>C:</b> note 1: <i>p</i> changed to <i>pp</i> in ink (Emil Telmányi)
159	va.2 (solo)	<b>C:</b> notes 1-2: tie added in pencil (CN?)
159	vc. (solo)	<b>C:</b> <i>dim. ppp</i> crossed out in ink (Emil Telmányi)
159-160	vc. (solo)	<b>C:</b> no <i>poco</i>
160	vc. (solo)	<b>C:</b> note 3: <i>mp</i> added in pencil (CN), emphasized in ink (Emil Telmányi)
161	fl.1	<b>C:</b> note 1: <i>pp</i> changed to <i>p</i>
161	va.1 (solo)	note 4: <i>0</i> emended to ° in accordance with <b>C:</b> note 4: ° added in pencil (CN), emphasized in ink (CN?/Emil Telmányi?)
161	va. (solo)	<b>C:</b> note 2: 1 and <i>mp</i> added in pencil (CN), emphasized in ink (CN?/Emil Telmányi?); note 4:  added in ink (Emil Telmányi)
161	vc. (solo)	note 1: <i>0</i> emended to ° as in <b>C</b>
162	fl.1	<b>C:</b> between notes 1 and 2: <i>dim.</i> added in ink (Emil Telmányi)
162	vl.1 (1)	note 1: stacc. [?] removed by analogy with vl.1 (2), vl.2, vl.1,2 (gli altri) and in accordance with <b>B, C, E</b>
162	vl.1 (tutti altri)	<b>C:</b> notes 1-2: slur added in pencil (CN), emphasized in ink (Emil Telmányi)
162-163	vl.1 (solo)	<b>C:</b> b.162 note 3 to b.163 note 1: slur added in pencil (CN), emphasized in ink (Emil Telmányi)
162-163	vl.2 (solo)	<b>C:</b> 163 note 1: end of slur changed from b.162 note 4 in pencil, emphasized in ink (CN?/Emil Telmányi?)
162	vl.2 (solo)	<i>p</i> added by analogy with vl.1 and by analogy with b.161 (fl.1)
162	vl.2 (gli altri)	<b>C:</b>  added in ink (CN?/Emil Telmányi?)
162	vc. (solo)	<b>C:</b> notes 2-4: slur added in pencil (CN), emphasized in ink (Emil Telmányi)
163	vl.1 (tutti altri)	<i>p</i> added by analogy with b.162 (vl.1) and by analogy with b.161 (fl.1) and in accordance with <b>C:</b> note 1: <i>p</i> added in ink (Emil Telmányi)
163	va.1 (solo)	<b>C:</b> note 1: <i>p</i> added in ink (Emil Telmányi)
164	vc. (solo)	<b>C:</b> note 1: ( <i>senza vibr.</i> ) added in pencil (CN), emphasized in ink (Emil Telmányi)
164-167	vc. (solo)	<i>gliss senza vibrato</i> and <i>gliss senza vibrato</i> --- emended to <i>glissandi senza vibrato</i>



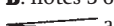


Bar	Part	Comment
165-169	vl.1	<b>C:</b> 8 <sup>va</sup> does not start in the preceding bar
166	vc. (solo)	<b>C:</b> <i>senza vibr.</i> added in ink (Emil Telmányi)
167	vc. (solo)	<b>C:</b> <i>senza vibr.</i> added in ink (Emil Telmányi)
169		<b>C:</b> <i>lunga</i> added in pencil (CN), emphasized in ink (Emil Telmányi)
169	vl.1 (1, solo)	
	vl.1 (2, solo)	
	vl.1 (tutti altri)	<b>C:</b>  added in ink (Emil Telmányi)
169	cb. (solo)	<b>C:</b> note 1: <i>pp</i> changed to <i>ppp</i> in pencil (CN), emphasized in ink (Emil Telmányi);  added in ink (Emil Telmányi)


R H A P S O D Y O V E R T U R E  
A N I M A G I N A R Y J O U R N E Y  
T O T H E F A R O E I S L A N D S

The clarinet parts in **A** are notated with no key signature up to b. 90. In the present edition this has been normalized to key signatures in accordance with present-day practice. In **A** the tenor trombones are notated with a bass clef. In the present edition this has been normalized to notation in tenor clefs. In **A**, cymbals are designated simply as *Piatti*. However the instrument must be a suspended cymbal (*piatto sospeso*), at least up to b. 46. After this, the part can be read as both *piatti* and *piatto sospeso*. In the present edition the instrument is taken to be *piatto sospeso* throughout the work.

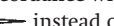
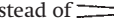


Bar	Part	Comment
1		<b>B:</b> ♩ = 69 changed to ♩ = 84 in pencil (CN)
3-20	vc.	slur b.3 note 1 to b.4 note 2 and b.4 note 3 to b.5 note 4 and open slur b.6 note 1 to b.20 note 9 emended to one slur by analogy with va., cb.
4-20	va.	end of slur emended from open slur
7-8	vc.	<b>A:</b> b.7 note 3 to b.8 note 2: slur added in pencil
8-20	cb.	end of slur emended from open slur
12	vc. cb.	notes 2-3: emended from ♩
13	vc. cb.	notes 3-4: emended from ♩
25-45	fl.1,2	stacc. added as in <b>B</b> (bb.25, 45) and by analogy with b.24
25-35	cl.	stacc. added as in <b>B</b> (b.25) and by analogy with b.24
29-30	va.	<b>B:</b> blank
30	cb.	notes 1-2 and notes 3-4: slurs omitted as in <b>B</b>
31	ptto.sosp.	<i>pp</i> added as in <b>B</b>
31-43	ptto.sosp.	<b>A:</b> notated with ties between the notes
31	vl.1,2	V, stacc. and <i>segue</i> added as in <b>B</b>
31-34	vl.1,2	<b>B:</b> all notes: stacc.
31	va.	<b>B:</b> rest
33-34	fg.	beginning of slur emended from b.33 note 4 to b.33 note 3
37-45	ob.	stacc. added by analogy with b.36
38	cor.	notes 2-3: emended from ♩
39-42	fg.	stacc. added by analogy with trb.b., vc., cb.
39	vl.1	<b>B:</b> notes 1-5: V
39	va.	<i>senza sord.</i> added as in <b>C</b> (No.3); <b>C:</b> <i>senza Sord.</i> added in bb.39 (No.1), 40 (No.3), 41 (No.2) in ink (CN), which must mean that CN intended the musicians to remove their mutes successively in bars 39-41
39-42	vc. cb.	<b>A:</b> stacc. added in pencil
41	tr.	<b>B:</b> note 1: <i>ff</i> ; note 6: <i>dim.</i> ; note 8: <i>ff</i> ; note 11: <i>p</i>

Bar	Part	Comment
42	tr.	<b>B:</b> <i>con. sord.</i>
42-43	tr.	<b>B:</b> b.42 note 2 to b.43 note 10: stacc.
43	vc.	<i>senza sord.</i> added as in <b>C</b> (No.2); <b>C:</b> <i>senza Sord.</i> added in bb. 43 (No.2), 45 (Nos.1,3), ink (CN) which must mean that CN intended the musicians to remove their mutes successively in bars 43-45
44	picc.	<i>p</i> added as in <b>B</b>
44	cl.1	♩ emended to ♩ $\frac{7}{8}$ by analogy with bb.38, 40, 42, 45
45-46	cor.4	tie added by analogy with fg.2
45	tr.	<i>senza sord.</i> added as in <b>C</b> ; <b>C:</b> <i>senza Sord.</i> added in ink (CN) but crossed out in pencil; <b>B:</b> note 1: <i>senza sord.</i> , <i>mfz</i> upper part: tie added
45-46	vc.	<i>p</i> added as in <b>B</b>
47	fg.	<b>B:</b> <i>La Melodia ben marcato</i> (crossed out); notes 1-4: ten.
47	cor.1,2	<i>p</i> emended to <i>mp</i> as in <b>B</b>
47	cor.3,4	<i>trem.</i> added
47	vl.2 vc.	<i>senza sord.</i> added as in <b>C</b> ; <b>C:</b> <i>senza Sord.</i> added in ink b.45 (CN)
47	vl.2	<i>unis.</i> added
47	va.	<b>B:</b> notes 1-4: ten.
49	cor.1,2	stacc. emended to ten. as in <b>B</b>
61	vc. cb.	<i>pp</i> emended to <i>mp</i> as in <b>B</b>
62	timp.	<b>B:</b> notated with melody and bass parts only
63-90		
63	fl.1,2 ob. cl. cor.3,4 tr. timp.	<i>poco f</i> added by analogy with str. and as a consequence of <i>poco f</i> above the uppermost staff and in accordance with <b>C</b>
63	fg.	<i>poco f</i> added by analogy with the other parts; <b>C:</b> note 1: <i>piu f</i>
63	vl.1	<i>senza sord.</i> added as in <b>C</b> ; <b>C:</b> <i>senza Sord.</i> added in ink b.45 (CN)
64	cor.1,2	<i>poco f</i> added by analogy with the dynamic level in the other parts and in accordance with <b>C</b>
71-73		<b>B:</b> <i>poco a poco crescendo</i>
71	picc.	<i>poco f</i> added by analogy with the dynamic level in the other parts; <b>C:</b> note 1: <i>f</i>
71	trb.t.	<i>poco f</i> added by analogy with the dynamic level in the other parts; <b>C:</b> note 1: <i>mf</i> added in pencil
71	trb.b.	<i>poco f</i> added by analogy with the dynamic level in the other parts; <b>C:</b> note 1: <i>mf</i> added in blue crayon
71	vl.1	<i>div.</i> added
78-79	cl.2	tie added by analogy with ob., fg.
78	tr. vl.2 va. vc.	<i>ff</i> added by analogy with the other parts
82	vl.1,2	<i>trem.</i> added
88-89	vc.	<i>p pp</i> added by analogy with cb.
90	tamb.picc.	<b>A:</b> added in ink (CN)
91-127		<b>B:</b> notated in short score
91	vc. cb.	<i>arco</i> added as a consequence of <i>pizz.</i> in b.89
93	cor.3,4	notes 2-3: slur added by analogy with cor.1,2
93	trb.t. trb.b.	<i>fz</i> added by analogy with fg., vc. cb.
102	cor.3,4	notes 2-3: slur added by analogy with cor.1,2
102	trb.t. trb.b.	<i>fz</i> added by analogy with fg., vc. cb.
111	fg. trb.t. trb.b. vc. cb.	<i>fz</i> added by analogy with bb.93, 102

Bar	Part	Comment
111	cor.	notes 1-3: marc. and slur added by analogy with bb.93, 102
118-127	tamb.picc. gr.c. ptti.	<b>A:</b> added in ink (CN)
128-222		<b>A:</b> notated in CN's hand
128-130	tr.	<b>B:</b>
		
130	picc. trb.b.	notes 1-4: stacc. added by analogy with bb.128-129
130	va.	notes 1-4: marc. added by analogy with vc., cb. and bb.128-129
131-136	ob. cl. fg.	<b>B:</b> notated <i>col vl.1,2</i>
131	cor.	( <i>fff</i> ) emended to <i>fff</i>
132	vl.1,2	<b>B:</b> notes 1-8: slur
132	vl.1	<b>A:</b> slur notes 1-8 changed in pencil to slur notes 1-4 and notes 5-8
134-136		<b>B:</b> trb.b. part notated as tuba (there is no tuba in the final version)
145	vc. cb.	note 1: stacc. added by analogy with vl.1,2, va.
147-149	tr. trb.t.	b.149 note 1: beginning of slur emended to open slur as a consequence of open slur b.148 note 3; <b>A:</b> bb.148-149: page turn
155	fg.1	<i>d</i> ( <i>d</i> ) added as in <b>C</b> and by analogy with trb.b.
156-157	trb.b.	beginning of slur emended from note 2 to note 1 by analogy with fg.1
163	timp.	<b>B:</b> note 1: <i>p</i> ; notes 1-4: marc.
163	str.	<i>trem.</i> added
164-166	cor.1	<b>B:</b>
		
167	fg.	<i>pp</i> added by analogy with the other parts
181	va.	stacc. added by analogy with b.171 (vl.1), b.176 (vl.2)
187	cor.3,4	<i>ff</i> added by analogy with the other parts
187	va.	marc. added by analogy with vc., cb.
187	vc.	note 4: marc. added by analogy with cb.
189-190		double bar line emended to single bar line
190-194	fg. vl.1,2 va. vc. cb.	marc. added by analogy with bb.187-189
193, 194	vc. cb.	<b>B:</b> notes 3-6: marc.
194	fg.	 and <i>molto</i> added by analogy with the other parts
194-195	cor.	beginning of tie added as in <b>B</b> and as a consequence of end of tie in b.195; <b>A:</b> bb.194-195: page turn
194	timp.	<b>B:</b> <i>f</i> instead of <i>mf</i>
194	tamb.picc.	<b>B:</b> <i>mf</i> instead of <i>mp</i>
194	va. vc. cb.	note 1: marc. emended to <i>fz</i> by analogy with fg.
195-196	timp.	<b>B:</b> all notes: marc.
195	tamb.picc.	<i>ff</i> added as in <b>B</b> and by analogy with timp., gr.c., ptti.;  added after notes 3 and 6 (to make the metre fit); another possibility would be to write notes 1-3 and 4-6 as triplets; <b>B:</b> 
196	cl. timp.	marc. added by analogy with fl.1,2, ob., tamb.picc.
198-200	fl.1,2 picc. ob. cl. cor. tr. trb.b.	marc. added by analogy with b.196
198-199	picc.	<b>B:</b> all notes: a symbol that can be read as both stacc. and marc.



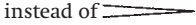


Bar	Part	Comment
198-199	vl.1,2	marc. added as in <b>B</b> (vl.1) and by analogy with b.196
200	trb.t. trb.b.	<b>B:</b> 
202-204	fl.1,2 cl.	stacc. added by analogy with b.201
202-204	ob.	b.202 notes 3-6, b.203 note 6, b.204 notes 3-6: stacc. added by analogy with b.201 and b.203 notes 3-5
202	tr. trb.t. trb.b.	( <i>dim.</i> ) emended to <i>dim.</i>
202	vl.2	<b>B:</b> notes 3-6: stacc.
203	tamb.picc.	( <i>dim.</i> ) emended to <i>dim.</i>
203	vl.1	<b>B:</b> notes 3-5: stacc.
204	picc.	notes 3-4: stacc. added as in <b>B</b> and by analogy with bb.201-203
205	trb.t. trb.b.	( <i>molto dim.</i> ) emended to <i>molto dim.</i>
205	va. vc. cb.	( <i>dim.</i> ) emended to <i>dim.</i>
208	vl.1	<b>B:</b> notes 3-6: stacc.
217	vc.	<i>dim.</i> added by analogy with fl., cl.2
218	cl.1	<b>A:</b> <i>p</i> changed to <i>f</i> in pencil (CN)
219-220	cor.2,3	<b>B:</b> cor.2: <i>b<sup>b</sup></i> ; cor.3: <i>f'</i>

BOHEMIAN - DANISH FOLKSONGS  
PARAPHRASE FOR STRING ORCHESTRA

Bar	Part	Comment
1		<b>B:</b> <i>Andante</i>
1, 3, 5, 7	vl.1 vc.	<b>B:</b> notes 2-4: slur
1-2	vl.1	<b>A:</b> <i>Teče voda, teče</i> added in pencil (Emil Telmányi?); <b>C:</b> <i>Teče voda, teče</i> added in ink (CN)
1-3	vl.2	<b>B:</b> slurs: b.1 notes 1-2, b.1 note 3 to b.2 note 2, b.2 notes 3-5, b.3 notes 1-3; b.3: no grace note
1-3	va.	<b>B:</b> slurs: b.1 notes 1-2, b.1 note 3 to b.2 note 2, b.2 notes 3-5; b.3: no slur and no grace note
4	vl.1 vc.	<b>B:</b> notes 1-2: slur
4	va.	<b>C:</b> note 2: <i>d'</i>
5-6	vl.2	<b>B:</b> no slur
5-6	va.	<b>B:</b> only slur b.5 notes 1-2
8	vl.1	<b>B:</b> notes 1-2: slur
9	vl.1	<b>B:</b> notes 2-4: slur
11	vl.1	open slur emended to slur as in <b>C, D</b> and in accordance with <b>E, F, A:</b> bb.11-12: page turn
11	vl.2	lower part: notes 1-3: slur added as in <b>B, C, D</b>
12-13	vl.2	upper part: b.12 note 2 to b.13 note 1: slur added as in <b>D</b>
17	vl.2	<i>f</i> added as in <b>B, C</b> and by analogy with vl.1 and in accordance with <b>E, F</b>
18	vl.1,2	<b>B:</b> <i>mf</i>  instead of <i>dim.</i>
18	vc.	<b>B:</b> <i>mf dim.</i> instead of 
22	vl.1,2	<b>B:</b>  instead of <i>dim. p</i>
22	vc.	<b>B:</b> notes 1-6: 
23		<b>B:</b> <i>poco rall.</i>
24	vl.2 va.	<b>B:</b> <i>ppp</i> instead of <i>pp</i>
25	vc. cb.	<b>B:</b> <i>ppp</i> instead of <i>pp</i>
29	va.	end of slur emended from note 2 to note 4 as in <b>D</b> and in accordance with <b>F, B, C:</b> no grace notes
29	va.	note 1: <i>f<sup>b</sup></i> emended to <i>f<sup>b</sup></i> as in <b>D</b> and by analogy with vl.1,2 and in accordance with <b>E, F</b>
32	vl.1 (solo) va. (solo)	<b>B:</b> <i>p</i> instead of <i>poco f</i>
32	vl.1 (solo)	<b>B:</b> notes 2-3: slur added in ink
32	vc. cb.	<b>B:</b> <i>p</i> instead of <i>pp</i>



Bar	Part	Comment
38		(♩ = ♩) added as in <b>C</b>
40		(♩ = ♩) added as in <b>C</b>
42	solì	<b>f</b> added by analogy with the other str.
43-49	solì	<b>A</b> : notated <i>col altri</i>
43-44	cb.	ten. added by analogy with vc., va.
44	vc.	notes 2-3: ten. added as in <b>C, D</b> and by analogy with va.
50	vl.1	<b>p</b> as in <b>B, C</b> and by analogy with the other str. and in accordance with <b>E</b>
50	solì	<b>B</b> : <i>mf</i> <i>espress</i> instead of <i>poco f</i>
50	va. (solo)	
	vc. (solo)	<b>B</b> : note 1: ten.; notes 2-3: slur
54	solì	<b>f</b> added by analogy with dynamic level of the tutti parts
54	va. (solo)	third minim: divisi notation (g <sup>b</sup> , b <sup>b</sup> ) emended to b <sup>b</sup> '
54-55	va.	<b>B</b> : b.54 third minim to b.55 second minim: notated as double-stops
55-57	solì	<b>A</b> : notated <i>col altri</i>
56	vc.	<b>B</b> : sixth crotchet: b <sup>b</sup> , g'
57	vl.2	open slur emended to slur; <b>A</b> : bb.57-58: page turn
58	vc.	<i>unis.</i> omitted
64-65	cb.	marc. added by analogy with bb.60-63
64	cb.	<b>B</b> : notes 3-4: g-G
70	vl.2	superfluous <i>div.</i> omitted
77-80	cb.	<i>dim.</i> in b.77 emended to <i>di-mi-nu-en-do</i> by analogy with the other parts
83	vl.1	<i>div.</i> added as in <b>B</b>
85-86		single bar line emended to double bar line
86	vl.1 (solo)	<b>B</b> : both <i>mf</i> and <i>mp</i>
86	vl.2 (solo)	
	va. (solo)	
	vc. (solo)	<b>B</b> : <i>mp</i> instead of <i>mf</i>
86	vl.2 (solo)	ten. added by analogy with vl.1 (solo)
86-90	vl.2 (solo)	<b>A</b> : <i>Dronning Dagmar ligger i Ribe syg (Th. Laubs Melodiform)</i> 'Queen Dagmar lies ill in Ribe (Thomas Laub's melody form)' and a footnote: <i>Bemærkninger af C.N. egenhændig indført i Statsradiofoniens Partiturexemplar</i> 'Remarks added in C.N.'s own hand in the Danish Broadcasting Corporation's score copy' added in pencil (Emil Telmányi); <b>C</b> : <i>Dronning Dagmar ligger i Ribe syg (Th. Laubs Melodiform)</i> added in ink (CN)
88	va. (solo)	
	vc. (solo)	note 1: ten. added by analogy with vl.1 and in accordance with <b>E, F</b>
92	vl.1 (solo)	
	va. (solo)	
	vc. (solo)	note 1: ten. added by analogy with b.100
93	va. (solo)	
	vc. (solo)	ten. added by analogy with vl.1 solo
94	vc. (solo)	ten. added as in <b>C</b> and by analogy with the other parts
102	va. (solo)	
	vc. (solo)	ten. added by analogy with vl.1 (solo), vl.2 (solo)
106	vl.1 (solo)	<b>p</b> added by analogy with vl.1 (tutti)
106	vl.1	<i>arco</i> added as a consequence of <i>pizz.</i> in b.76
107	vl.2 (solo)	<b>p</b> added by analogy with vl.2 (tutti)
107	vl.2	<i>arco</i> added as a consequence of <i>pizz.</i> in b.83
109	vl.1,2	<b>B</b> : note 1: <i>mp</i>
112	vl.2	open slur emended to slur; <b>A</b> : bb.112-113: page turn

Bar	Part	Comment
115	vl.1,2	<b>B</b> : 
116	vl.1,2	<b>B</b> :  instead of 
117-118	vl.1,2 va. cb.	<b>B</b> :  in b.117 and <i>mf</i> b.118 note 1 instead of <i>mf</i> b.117 note 1
117	va. vc. cb.	<i>arco</i> added as a consequence of <i>pizz.</i> in b.83
117	cb.	<b>B</b> : first crotchet: ♩ (a) with ten. instead of †
123	vc.	ten. added by analogy with b.131
137	cb.	<i>molto</i> added by analogy with the other parts
137-142	cb.	<b>B</b> : doubles vc.
141	vc.	( <i>molto dim.</i> ) emended to <i>molto dim.</i>
141-142	vc. cb.	<b>B</b> : <i>dim. pp</i> instead of <i>molto dim. ppp</i>
143	vl.1	notes 1-4: ten. omitted due to <i>segue</i> in the same bar
143-144	va.	 <b>f</b> added as in <b>C, D</b> and by analogy with vl.1,2 and in accordance with <b>E, F</b>
144		<b>A</b> : ♩ = 60 changed in pencil to ♩ = 60!;
		<b>B</b> : ♩ = 60
144	va.	<i>molto</i> added by analogy with vl.1,2 and in accordance with <b>E, F</b>
146	vl.2	<b>B</b> : notes 2-3, 6-8: ten.
149-151	vc. cb.	b.149 note 2 to b.151 note 1: ten. added by analogy with bb.130-132 (vc.)
154	vl.1	<i>unis.</i> omitted
156, 157	vl.1	<b>B</b> : notes 3-5: slur
157	vl.2	<b>B</b> : notes 1-4: slur
157	va.	<b>B</b> : notes 4-6: slur, no ten.
158	vl.2	<b>B</b> : <i>poco marc.</i>
160	vc. cb.	<b>B</b> : marc. instead of ten.
165	vl.1 va.	<b>B</b> : notes 1-3 and notes 4-6: slurs
170	vl.1	<b>C</b> : note 6: ten.
176	vl.1	lower part: marc. added as in <b>C, D</b> and by analogy with vl.1 and in accordance with <b>E, F</b>

