

C A R L N I E L S E N

VÆRKER  
WORKS

D E T

K G L



B I B

L I O

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

Udgivet af Carl Nielsen Udgiven  
Det Kongelige Bibliotek

Serie III. Vokalmusik. Bind 1

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Edition Wilhelm Hansen  
Copenhagen 2002

D E T

K G L



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C A R L N I E L S E N

K A N T A T E R 1

C A N T A T A S 1

Udgivet af

Edited by

Lisbeth Ahlgren Jensen and Niels Krabbe



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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

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 will be documented in the Critical Commentary. Typography, score disposition, genre names, and instrument names have been normalized in accordance with present-day practice. With a few exceptions, discussed in more detail in the Critical Commentary, the many additions and changes in Carl Nielsen's works that have been made by friends and colleagues have been removed.

Articulation, dynamics, ties and slurs, execution markings and playing instructions have been normalized on the basis of analogies between clearly parallel passages. All such completions are documented in the Critical Commentary. Obvious writing and printing errors have been tacitly corrected.

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

### Serie I, Scenemusik

Operaer  
Musik til andre sceneværker  
Enkelte satser i sceneværker samt arrangementer

### Serie II, Instrumentalmusik

Symfonier  
Andre orkesterværker  
Koncerter  
Kammermusik  
Værker for orgel  
Værker for klaver

### Serie III, Vokalmusik

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

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

#### Redaktionelle principper

Nodeteksten gengives uden typografisk markering af redaktionelle tilføjelser eller ændringer. Disse vil være 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.

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

<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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“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 2002*

“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 2002*



# FORORD

## PREFACE

The three works *Hymnus amoris*, *Sleep* and *Springtime on Funen*, presented in this volume, have to a greater or lesser extent found their places in the standard concert repertoire; besides these works, Carl Nielsen's cantata output comprises a number of commissioned works which by all indications were only performed a single time on the occasion for which they were commissioned; they will be published in the Carl Nielsen Edition Vol. III/2-3.<sup>1</sup>

### H Y M N U S A M O R I S

Carl Nielsen is said to have had the idea for *Hymnus amoris* as early as 1891, on his honeymoon in Italy, when he saw Titian's painting of a jealous husband killing his wife.<sup>2</sup> The motif appealed to both Carl Nielsen and his wife, the sculptress Anne Marie Carl-Nielsen,<sup>3</sup> and both were prompted to create a work of art dealing with love in all its shades. Carl Nielsen realized his version in 1896 in the form of *Hymnus amoris* for soli, choir and orchestra,<sup>4</sup> while Anne Marie Carl-Nielsen never executed an intended frieze on the subject. On the other hand she drew the title page that graces the printed score of *Hymnus amoris* (see page xxxvii). On a copy of the piano score that Carl Nielsen gave her he wrote the following:

- 1 The cantata *Funen* for solo, male choir and orchestra, opus 14 (two copies in manuscript in DK-Kk), performed in June 1935 at a choir festival in Assens, Denmark, is according to an advance notice in the newspaper *Fyns Socialdemokrat* (8.2.1935 and 17.6.1935) an incomplete work by Carl Nielsen, finished after his death by Kai Senstius; since nothing else in the history of its preservation suggests that Carl Nielsen had anything to do with this work, it is not included in the Carl Nielsen Edition.
- 2 Titian (c. 1487-1576), perhaps *The Miracle of the Jealous Husband* (fresco, Scuola del Santo, Padua). Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, Copenhagen 1947-1948, Vol. 1, p. 131, publish the anecdote from the memory of Mrs. Irmelin Eggert Møller (cf. Vol. 2, p. 372).
- 3 Née Brodersen (1863-1945).
- 4 In his diary Carl Nielsen writes on 27.12.1896: "This evening, 27th December, I have completed my choral piece about love" (quoted from Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevsveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 142.)

De tre værker, *Hymnus amoris*, *Sønnen* og *Fynsk Foraar*, der præsenteres i dette bind, har i større eller mindre grad fundet deres plads i det gængse koncertrepertoire; udover disse værker omfatter Carl Niensens kantateproduktion en række bestillingsværker, der efter alt at dømme kun er blevet opført en enkelt gang ved den lejlighed, til hvilken de blev bestilt; de vil blive udgivet i *Carl Nielsen Udgavens* bind III/2-3.<sup>1</sup>

### H Y M N U S A M O R I S

Carl Nielsen skal have fået idéen til *Hymnus amoris* så tidligt som i 1891, da han under sin bryllupsrejse til Italien så Tizians maleri af en jaloux ægtemand, der dræber sin hustru.<sup>2</sup> Motivet virkede dragende på såvel Carl Nielsen som hans hustru, billedhuggeren Anne Marie Carl-Nielsen,<sup>3</sup> og det skal hos dem begge have vakt et ønske om at skabe et kunstværk over kærligheden i alle dens afskygninger. Carl Nielsen realiserede sin version i 1896 i skikkelse af *Hymnus amoris* for soli, kor og orkester,<sup>4</sup> mens Anne Marie Carl-Nielsen aldrig udførte en påtænkt billedfrise over emnet. Derimod tegnede hun titelbladet, der pryder det trykte partitur til *Hymnus amoris* (se side xxxvii). På et eksemplar af klaverpartituret, som Carl Nielsen forærede hende, skrev han følgende:

- 1 Kantaten *Fyn* for solo, mandskor og orkester, opus 14 (to eksemplarer i manuskript i DK-Kk), opført i juni 1935 ved et korsangsstævne i Assens, er ifølge foromtale og anmeldelse i *Fyns Socialdemokrat* (8.2.1935 og 17.6.1935) et ufuldendt værk af Carl Nielsen, som efter hans død blev fuldført af Kai Senstius; da intet i overleveringen i øvrigt peger på, at Carl Nielsen har haft noget at gøre med dette værk, indgår det ikke i Carl Nielsen Udgaven.
- 2 Tizian (ca. 1487-1576), måske "St. Antonius opvækker en kvinde dræbt i jalousi af sin ægtemand" (fresko, Scuola del Santo, Padua). Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1947-1948, bd. 1, s. 131, gengiver anekdoten efter erindring af Irmelin Eggert Møller, (jf. bd. 2, s. 372).
- 3 Født Brodersen (1863-1945).
- 4 I sin dagbog skriver Carl Nielsen d. 27.12.1896: "Iaften den 27 December har jeg fuldendt mit Korstykke om Kærlighed.", citeret efter Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevsveksling med Anne Marie Carl-Nielsen*, København 1983, s. 142.

“To my own Marie!

These tones in praise of love are but little compared to the real thing; but if you will constantly care for me then I will strive to achieve a higher expression of the strongest power in the world, and then we two together shall rise higher and higher towards the goal and all our striving will be for love in life and in art.

Your  
Carl”<sup>5</sup>

In a letter of February 1897 to the Swedish composer Bror Beckman<sup>6</sup> Carl Nielsen tells him about his work with the choral piece:

“I really worked with this idea for a year or two, but it was only in the summer that I managed to begin writing the music. On 27th December the piece was finished and on 23rd and 25th March it will be performed at The Music Society (Musikforeningen), probably conducted by myself.”<sup>7</sup>

The text for *Hymnus amoris* was written by the folklorist and literary historian Axel Olrik<sup>8</sup> on the basis of Carl Nielsen’s own draft and later translated into Latin by the leading classical philologist of the period Johan Ludvig Heiberg.<sup>9</sup> Carl Nielsen made several statements about the background for having the work sung in Latin, for example in correspondence with Bror Beckman, where he says: “I think the whole piece and the idea are thus given a more objective and universal stamp”.<sup>10</sup> There is a similar argument in Carl Nielsen’s preface to the printed score:

“I think I can defend my choice of Latin by saying that this language is monumental and elevates one above over-lyrical or personal feelings which would be out of place where the object is to use a large polyphonic choir to describe such a universally human feeling as love. In addition, this language is more singable than Danish or German, and finally – as the most

- 5 Quoted from the reproduction of the copy in Torben Schousboe, *op. cit.*, p. 153.
- 6 (1866-1929).
- 7 17.2.1897 (DK-Kk, CNA, I.A.d.). Quoted after Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Niensens Breve. I udvalg og med kommentarer*, Copenhagen 1954, pp. 33-34. As will be evident from the following, the first performance only took place a month later.
- 8 (1864-1917). Anne Marie Telmányi, *Mit Barndomshjem*, Copenhagen 1965, p. 33, says that Axel Olrik’s wife Sofie Olrik, née Hasselquist (1855-1911) contributed to the text.
- 9 (1854-1928).
- 10 Letter to Bror Beckman, 3.3.1897, printed in Irmelin Eggert Møller and Torben Meyer, *op. cit.*, p. 35.

“Til min egen Marie!

Disse Toner til Kjærlighedens Pris er kun saa lidt imod det Virkelige; men naar Du bestandig vil holde af mig saa vil jeg stræbe efter at naa et højere Udtryk for den stærkeste Magt i Verden, og saa skal vi to sammen stige højere og højere imod Maalet og al vor Stræben skal være Kjærligheden i Livet og i Kunsten.

Din  
Carl”<sup>5</sup>

I et brev fra februar 1897 til den svenske komponist Bror Beckman<sup>6</sup> fortæller Carl Nielsen om sit arbejde med korværket:

“Jeg har egentlig arbejdet med denne Idé i et Par Aar, men først i Sommer fik jeg begyndt paa Musiken. Den 27 December blev Stykket færdigt og den 23 og 25 Marts bliver det opført her i Musikforeningen rimeligvis under min egen Anførsel.”<sup>7</sup>

Teksten til *Hymnus amoris* blev skrevet af folkemindeforskeren og litteraturhistorikeren Axel Olrik<sup>8</sup> på baggrund af Carl Niensens eget udkast og siden oversat til latin af sin tids førende klassiske filolog Johan Ludvig Heiberg.<sup>9</sup> Om baggrunden for, at værket blev sunget på latin, har Carl Nielsen udtrykt sig flere gange, bl.a. i korrespondancen med Bror Beckman, hvor han siger: “Jeg synes at hele Stykket og Ideen derved faar et mere objektivt og almengyldigt Præg.”<sup>10</sup> En lignende begrundelse findes i Carl Niensens forord til det trykte partitur:

“At jeg har valgt Latin, mener jeg at kunne forsvare derved, at dette Sprog er monumentalt og hæver En ud over alt for lyriske eller personlige Fornemmelser, der ikke vilde være paa deres Plads, hvor Talen er om gennem et stort polyfont Kor at skildre en saa almenmenneskelig Magt som Kjærligheden. Desuden er dette Sprog mere sangbart end Dansk eller Tysk og endelig –

- 5 Citeret efter gengivelse af det pågældende eksemplar i Torben Schousboe, *op. cit.*, s. 153.
- 6 (1866-1929).
- 7 17.2.1897 (DK-Kk, CNA, I.A.d.). Citeret efter Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Niensens Breve. I udvalg og med kommentarer*, København 1954, s. 33-34. Som det fremgår af det følgende, fandt uropførelsen dog først sted en måned senere.
- 8 (1864-1917). I Anne Marie Telmányi, *Mit Barndomshjem*, København 1965, s. 33 oplyses, at Axel Olriks hustru, Sofie Olrik, f. Hasselquist (1855-1911) bidrog til teksten.
- 9 (1854-1928).
- 10 Brev til Bror Beckman 3.3.1897, gengivet i Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 35.



important reason – the textual repetitions are more tolerable in Latin.”<sup>11</sup>

*Hymnus amoris* was given its first performance at The Music Society in Copenhagen on 27th April 1897 under the baton of the composer with the singers Tia Krætma, Katie Adler and Viggo Bielefeldt as soloists. It is evident from the programme that the work was performed under the Danish title *Hymne til Kjærligheden* (Hymn to Love)<sup>12</sup> while the Latin text stanzas were printed alternating with the Danish translation in the programme. The critics had great expectations of Carl Nielsen’s new work, and the day before the concert the newspaper *Dannebrog* had already featured an enthusiastic notice of an apparently well-attended open full rehearsal;<sup>13</sup> after the concert the reviewer N[anna]. L.[iebmann]<sup>14</sup> wrote in the same paper that Carl Nielsen had won a decisive victory with this work:

“The young, talented composer, who yesterday evening also showed himself to be an energetic and assured conductor, has with this work indisputably risen many degrees in the judgement of the public.

To a Latin text which depicts in short lines the stages of love in childhood, youth, manhood and old age, and finally ends as a hymn of praise in Heaven, Mr. Nielsen has written beautiful, natural and poetic music, which in its performance last evening could only have a directly appealing effect on the audience.”<sup>15</sup>

*Berlingske Tidende*’s reviewer, H.W. Schytte,<sup>16</sup> expressed surprise that the work was sung in Latin:

“The odd idea that a Danish poem should be translated into Latin to inspire our young Danish composer and our Music Society choir of young ladies and gentlemen at a time when Latin is close to being abolished in the learned schools, was something to which we at first had difficulty reconciling ourselves. But we hastened to drive away these reflections and found the idea in the text acquired by the composer attractive and well suited to a sufficiently gifted composer. We did not quite grasp the little instrumental beginning. It seemed to us

som den vægtigste Grund – taales Textgjentagelserne bedre paa Latin.”<sup>11</sup>

*Hymnus amoris* blev uropført i Musikforeningen i København den 27. april 1897 under komponistens ledelse med sangerne Tia Krætma, Katie Adler og Viggo Bielefeldt som solister. Af programmet fremgår, at værket opførtes under den danske titel *Hymne til Kjærligheden*,<sup>12</sup> mens de latinske tekststrofer blev trykt afvekslende med den danske oversættelse i programmet. Kritikerne havde store forventninger til Carl Niensens nye værk, og avisen *Dannebrog* bragte allerede dagen før koncerten en begejstret omtale af en tilsyneladende velbesøgt åben generalprøve;<sup>13</sup> efter koncerten skrev anmelderen N.[anna] L.[iebmann]<sup>14</sup> i samme avis, at Carl Nielsen vandt en afgørende sejr med dette værk:

“Den unge, talentfulde Komponist, der i Aftes tillige viste sig som en energisk og sikker Dirigent, er ubestridelig med dette Arbejde steget mangfoldige Grader i det almene Omdømme.

Til en latinsk Text, der i korte Linjer skildrer Kjærlighedens Stadier i Barndom, Ungdom, Manddom og Alderdom og tilsidst ender som Jubelhymne i Himlen, har Hr. Nielsen skrevet en skøn, naturlig og poetisk Musik, som i Udførelsen i Aftes maatte virke umiddelbart tiltalende paa Tilhørerne.”<sup>15</sup>

*Berlingske Tidendes* anmelder H.W. Schytte<sup>16</sup> udtrykte forundring over, at værket blev sunget på latin:

“Den besynderlige Idee, at en dansk Digtning oversættes paa Latin for at inspirere vor unge, danske Komponist og vor Musikforenings Kor af unge Damer og Herrer i en Tid, hvor man er nærvædet at afskaffe Latinen i de lærde Skoler, havde vi til en Begyndelse ondt ved at forsones os med. Men vi skyndte os at forjage disse Betragtninger og fandt Hovedtanken i den af Komponisten erhvervede Text tiltrækkende og godt egnet for en tilstrækkelig begavet Tonekunstner. Den lille instrumentale Begyndelse fik vi ikke rigtig fat paa. Det forekom os, der ikke var noget at faa fat paa, men med det første Kor blev vor Op-

11 Carl Nielsen, preface to the score for *Hymnus amoris*, opus 12, Wilhelm Hansen, cop. 1897, 1898 (Source A).

12 Programme for *Musikforeningens Tredje Koncert, Tirsdag den 27. og Torsdag den 29. April 1897* [The Music Society, Third Concert, Tuesday 27th and Thursday 29th April 1897] (DK-Kk, Småtrykssamlingen).

13 *Dannebrog* 26.4.1897.

14 Danish composer, singer and critic (1849-1935).

15 *Dannebrog* 28.4.1897.

16 Danish music reviewer (1827-1903).

11 Carl Nielsen, forord i partitur til *Hymnus amoris*, opus 12, Wilhelm Hansen, cop. 1897, 1898 (kilde A).

12 Program for *Musikforeningens Tredje Koncert, Tirsdag den 27. og Torsdag den 29. April 1897* (DK-Kk, Småtrykssamlingen).

13 *Dannebrog* 26.4.1897.

14 Dansk komponist, sanger og kritiker (1849-1935)

15 *Dannebrog* 28.4.1897.

16 Dansk musikanmelder (1827-1903).

that there was nothing to grasp, but with the first chorus our attention was immediately captured, and gradually we let Latin be Latin and listened only to the music, which maintained an interest that during the 25 minutes the piece lasted rather grew than diminished, despite the fact that the Brahms section had already given us much to think about.”<sup>17</sup>

*Nationaltidende's* reviewer Angul Hammerich,<sup>18</sup> on the other hand, was inclined to think that *Hymnus amoris* marked a turning-point in Carl Nielsen's musical output:

“In his most recent works the young composer has entered, by a path of speculation, into a musical wilderness where even very robust musical natures had greater and greater difficulty following him. Here, in his new choral work, he has not become another, but has become considerably more assured, more positive, more aware of his goals. He has therefore created a work which qua work of art must be placed much higher than the preceding ones. One must always have respect for the urge towards independent personal expression, towards originality, which is in his compositions, no less for the considerable technical dexterity in pure counterpoint to which they bear witness. Both qualities are evident once more in the new work, more clearly and purely than before.”<sup>19</sup>

In *Politiken* the reviewer Charles Kjerulf<sup>20</sup> polemicized over the fact that Carl Nielsen had “wanted his thoughts and visions appareled in the shroud of the dead language”:

“But dear me! – Why must this little true-born Dane Carl Nielsen, who just a few years ago stood in a military band on Odense market-place and blew the cornet or banged the triangle for the changing of the guard – why must he absolutely have his feelings put into Latin to set a love-hymn to music?

*That is really not something he owes his fine, indisputable talent.*”<sup>21</sup>

Carl Nielsen's position in musical life was not yet so strong that he could avoid being regarded as something of an upstart – or at least pilloried as pretentious for his use of Latin.

17 *Berlingske Tidende, Aften* 28.4.1897. At the concert, among other pieces, Johannes Brahms' Fourth Symphony and a section of his songs were also performed.

18 Danish musicologist (1848-1931).

19 *Nationaltidende* 29.4.1897. The same review appeared in *Dagbladet*, 29.4.1897.

20 Danish composer and music reviewer (1858-1919).

21 *Politiken* 28.4.1897.

mærksomhed strax beslaglagt, og vi lod efterhaanden Latin være Latin og hørte kun efter Musiken, som fastholdt vor Interesse, der i de 25 Minutter Stykket varede, snarere voxede end tog af, uagtet Brahms-Afdelingen allerede havde givet meget at tænke paa.”<sup>17</sup>

*Nationaltidendes* anmelder Angul Hammerich<sup>18</sup> var derimod tilbøjelig til at mene, at *Hymnus amoris* markerede et vendepunkt i Carl Niensens musikalske produktion:

“I sine seneste Arbejder var den unge Komponist ad Spekulationens Veje kommen ind i et musikalsk Vildnis, hvor selv ret haardføre Musiknaturer vanskeligere og vanskeligere kunde følge ham. Her i sit nye Korværk er han ikke blevet en Anden, men er bleven betydelig sikrere, mere positiv, mere maalbevidst. Han har derfor skabt et Arbejde, der som Kunstværk maa sættes adskillig højere end de foregaaende. Den Trang til selvstændigt, personligt Udtryk, til Originalitet, der er i hans Kompositioner, maa man altid have Respekt for, ikke mindre for den betydelige tekniske Dygtighed i den rene Kontrapunktik, de bære Vidne om. Begge Egenskaber gaa igjen i det nye Værk, klarere og renere end før.”<sup>19</sup>

I *Politiken* polemiserede anmelderen Charles Kjerulf<sup>20</sup> over, at Carl Nielsen havde “ønsket sine Tanker og Syner ikklædt det døde Sprogs Ligdragt”:

“Herregud – hvorfor skal nu absolut den lille, bund-dansk fødte Carl Nielsen, der for kun faa Aar siden endnu stod som Militær-Musiker paa Odense Torv og blæste Kornet eller slog Triangel til Vagtparaden – hvorfor skal nu han absolut først have sine Følelser sat paa Latin for at sætte en Kærligheds-Hymne i Musik?

*Det skylder han virkelig ikke sit fine, ubestridelige Talent.*”<sup>21</sup>

Carl Niensens position i musiklivet var endnu ikke så stærk, at han undgik at blive betragtet som lidt af en opkomling – eller i det mindste udstillet som prætentios for sin anvendelse af latin.

17 *Berlingske Tidende, Aften* 28.4.1897. Ved koncerten opførtes bl.a. også Johannes Brahms' 4. symfoni og en afdeling af hans sange.

18 Dansk musikforsker (1848-1931).

19 *Nationaltidende* 29.4.1897. Samme anmeldelse blev bragt i *Dagbladet* 29.4.1897.

20 Dansk komponist og musikanmelder (1858-1919).

21 *Politiken* 28.4.1897.

*Hymnus amoris* was composed for soloists, children's choir, mixed choir and orchestra and thus has the same ensemble as his third major choral work, *Springtime on Funen* (1921), while the intervening choral work, *Sleep* (1903-04) was composed for mixed choir and orchestra. Since children's choirs were not so widely used at the time, Carl Nielsen left the possibility open of replacing the children's choir in *Hymnus amoris* with high women's parts. The original set of vocal parts (Source **B**) does not include independent children's choir parts, but includes the children's music in the soprano part.<sup>22</sup> Although separate children's parts were later printed (Source **I**), it had always remained the practice also to reproduce the children's part in the soprano part with the alternative ensemble in mind. In this connection it should be mentioned that the children's choir section *Amor mihi vitam donat* later took on its own independent life, as it was printed as a three-part piece in several songbooks.<sup>23</sup>

At the first performance in 1897 the children's choir was replaced by sopranos, that is, with a different sonority from what – according to one critic – would have been most effective:

“This music made a great and strong impression. The effect would have been even greater and stronger if the composer had had the first chorus sung by children's voices – and if the song of old age – as a contrast to the swelling male choir of manhood – had been written for individual male voices. This would have spread light and shade better and increased the effect.”<sup>24</sup>

As far as the first criticism is concerned, as early as the new performance of *Hymnus amoris* at The Danish Concert Society (Dansk Koncert-Forening) on 26th April 1902, a boys' choir was used,<sup>25</sup> and in later performances too during Carl Nielsen's lifetime the music was sung with a children's or boys' choir, for example at a concert on 6th February 1919<sup>26</sup> and on 9th December 1924, when a choir of as many as 100 children from the

22 However, only the children's choir part in the first section (bb. 1-117) and some of the last section (bb. 506-533) are printed in the soprano part. The final c. 40 bars for children's choir (bb. 567-606) can only be found in the separate children's parts (see description of Source **I** p. 209).

23 *Korsangbog for Pige-gymnasier, Kvindeseminarier og Damekor*, ed. Hakon Andersen and Finn Høffding, Wilhelm Hansen, Copenhagen & Leipzig [1931], p. 91; and *Gymnasiesangbogen*, ed. Hakon Andersen and Finn Høffding, Wilhelm Hansen, Copenhagen & Leipzig [1929], p. 160.

24 *Vort Land* 28.4.1897. Review by Robert Henriques.

25 According to the programme (DK-Kk, CNA, I.E.b.). Reviewed in *Tilskueren*, 1902, pp. 510-11 (Rudolph Berg), and *Illustreret Tidende*, 1902, p. 556 (Hother Ploug).

26 Programme for *Carl Nielsens Symfoni-Koncert* 6.2.1919 at the Odd-Fellow Palæ (DK-Kk, Småtrykssamlingen).

*Hymnus amoris* er komponeret for soli, børnekor, blandet kor og orkester og har hermed samme vokalbesætning som Carl Nielsens tredje store korværk, *Fynsk Foraar* (1921), mens det mellemliggende korværk *Søvnen* (1903-04) er komponeret for blandet kor og orkester. Da børnekor næppe var så udbredt i samtiden, åbnede Carl Nielsen mulighed for, at det trestemmige børnekor i *Hymnus amoris* kunne erstattes af lyse damestemmer. Det oprindelige sæt vokalstemmer (kilde **B**) omfatter ikke selvstændige børnekorstemmer, men inkluderer børnekor-satsen i sopranstemmen.<sup>22</sup> Skønt der senere er trykt separate børnestemmer (kilde **I**), har det til stadighed været praksis, at børnekorsatsen tillige blev aftrykt i sopranstemmen med den alternative besætning for øje. Det skal i den forbindelse nævnes, at børnekorafsnittet *Amor mihi vitam donat* senere fik et selvstændigt liv, idet det blev trykt som trestemmig sats i flere sangbøger.<sup>23</sup>

Ved uropførelsen i 1897 blev børnekoret udført af sopraner, altså i en lidt anden klanglig iklædning end dén, der – ifølge en kritiker – havde været den mest virkningsfulde:

“Stort og stærkt Indtryk gjorde denne Musik. Endnu større og stærkere vilde Virkningen have været, hvis Komponisten havde ladet det første Kor synge af Børnestemmer – og hvis Alderdommens Sang – som Modsætning til Manddommens svulmende Herrekor – havde været skrevet for enkelte Mandsstemmer. Det vilde have fordelt Lys og Skygge bedre og øget Effekten.”<sup>24</sup>

Hvad det første kritikpunkt angår, så blev der allerede ved genopførelsen af *Hymnus amoris* i Dansk Koncert-Forening den 26. april 1902 benyttet et drengekor,<sup>25</sup> og også ved senere opførelser i Carl Nielsens levetid blev musikken opført med børne- eller drengekor, fx ved en koncert den 6. februar 1919<sup>26</sup> og den 9. december 1924, da et kor på så mange som 100 børn fra

22 Dog er kun børnekorsatsen i første afsnit (t.1-117) og dele af sidste afsnit (t. 506-533) trykt i sopranstemmen. De afsluttende ca. 40 takter for børnekor (t. 567-606) findes kun i den separate børnestemme (se beskrivelsen af kilde **I** s. 209).

23 *Korsangbog for Pige-gymnasier, Kvindeseminarier og Damekor*. Udg. af Hakon Andersen og Finn Høffding, Wilhelm Hansen, København & Leipzig [1931], s. 91 og *Gymnasiesangbogen*. Udarbejdet af Hakon Andersen og Finn Høffding, Wilhelm Hansen, København & Leipzig [1929], s. 160.

24 *Vort Land* 28.4.1897. Anm. af Robert Henriques.

25 Ifølge program (DK-Kk, CNA, I.E.b.). Anm. i *Tilskueren*, 1902, s. 510-11 (Rudolph Berg), og *Illustreret Tidende*, 1902, s. 556 (Hother Ploug).

26 Program for *Carl Nielsens Symfoni-Koncert* 6.2.1919 i Odd-Fellow Palæet (DK-Kk, Småtrykssamlingen).

school Øregaard Gymnasium participated.<sup>27</sup> As for the second criticism – that the section *Old Age* was sung chorally rather than by single voices – it appears that Carl Nielsen took it into account, or had himself arrived at the same conclusion. For in the printed score that was published at the beginning of 1898, that is about a year after the performance in Musikforeningen, the section *Old Age* was given to three soloists, tenor, baritone and bass, whereas it is evident from the choral parts from 1897 (Source **B**) that this section was originally written for tenors and divided basses. The contrast between the sections *Manhood* and *Old Age* is thus reinforced. In the choral parts in Source **I**, too, the section *Old Age* is to be sung by soloists from the choir (“Solostimmen aus dem Chore”).

The first performance of *Hymnus amoris* outside Denmark was planned for a music festival in Mühlhausen in Alsace in the spring of 1898; but it is doubtful whether the performance ever took place.<sup>28</sup> It is more likely to have been at a performance in The Music Society (Musikföreningen) in Stockholm on 25th February 1902<sup>29</sup> that the choral work was heard by a foreign audience for the first time. At this time the Swedish musical society shared the conductor Franz Neruda<sup>30</sup> with The Music Society in Copenhagen, and it was probably through him that a connection was made between Carl Nielsen and Stockholm musical life. In 1914 *Hymnus amoris* was performed with the composer conducting at the Baltic Music Festival in Malmö, Sweden,<sup>31</sup> and thanks to later performances in among other cities Helsinki (1921),<sup>32</sup> Gothenburg (1922)<sup>33</sup> and Heidelberg (1924)<sup>34</sup> the work helped to ensure Carl Nielsen one of his greatest international successes.

On 12th May 1897 Carl Nielsen noted in his diary that the day before he had sold “Hymn to Love” and six small piano pieces (which appeared as op. 11) to the publisher Wilhelm Hansen for

Øregaard Gymnasium medvirkede.<sup>27</sup> Hvad det andet kritikpunkt angår – at afsnittet *Alderdøm* blev sunget korisk frem for af enkelte stemmer – virker det som om, Carl Nielsen tog det op til overvejelse eller af sig selv var kommet frem til samme resultat. I det trykte partitur, der blev udgivet i begyndelsen af 1898, altså et års tid efter opførelsen i Musikforeningen, er afsnittet *Alderdøm* nemlig overladt til tre solister, hhv. tenor, baryton og bas, hvorimod det af korstemmerne fra 1897 (kilde **B**), fremgår, at dette afsnit oprindeligt var skrevet for tenorer og delte basser. Kontrasten mellem afsnittene *Manddom* og *Alderdøm* bliver herved forstærket. Også i korstemmerne i kilde **I** angives det, at afsnittet *Alderdøm* synges af solister fra koret (“Solostimmen aus dem Chore”).

Den første opførelse af *Hymnus amoris* uden for Danmark var planlagt til at skulle finde sted ved en musikfest i Mühlhausen i Alsace i foråret 1898; men det er dog tvivlsomt om opførelsen fandt sted.<sup>28</sup> Sandsynligvis var det snarere ved en opførelse i Musikforeningen i Stockholm den 25. februar 1902<sup>29</sup>, at korværket lød for et udenlandsk publikum for første gang. Den svenske musikforening delte på dette tidspunkt dirigenten Franz Neruda<sup>30</sup> med Musikforeningen i København, og det var formentlig gennem ham, der knyttedes en forbindelse mellem Carl Nielsen og det stockholmske musikliv. I 1914 blev *Hymnus amoris* opført under komponistens ledelse ved Den baltiske Musikfest i Malmö,<sup>31</sup> og gennem senere opførelser i bl.a. Helsingfors (1921),<sup>32</sup> Göteborg (1922)<sup>33</sup> og Heidelberg (1924)<sup>34</sup> var værket med til at sikre Carl Nielsen en af hans største internationale succes'er.

Den 12. maj 1897 noterede Carl Nielsen i sin dagbog, at han dagen forinden havde solgt “Hymne til Kjærligheden” samt seks små klaverstykker (der udkom som op. 11) til forlaget

27 Programme for concert at Musikforeningen, 9.12.1924 (DK-Kk, Småtrykssamlingen). See also John Fellow, *Carl Nielsen til sin samtid*, Copenhagen 1999, p. 323.

28 According to correspondence between Edgar Rueff and Carl Nielsen 1897-98, (DK-Kk, CNA, I.A.b.). See also John Fellow, *op. cit.*, pp. 686ff and Torben Schousboe, *op. cit.*, p. 152.

29 Martin Tegen, *Musiklivet i Stockholm 1890-1910*, Stockholm, 1955, p. 84.

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

31 *Svenska Dagbladet* 26.6.1914. Reviewed by O. M-s. (Olallo Morales).

32 Programme for concert 28.5.1921 (DK-Kk, CNA, I.E.b.).

33 The concert was held on 27 or 28.4.1922, according to B. Wallner, *Wilhelm Stenhammar och hans tid*, Stockholm, 1991, Vol. 3, p. 454.

34 Programme for Nordische Musikwoche, Heidelberg, 11th-16th June 1924 (DK-Kk, CNA, I.E.b.)

27 Program for koncert i Musikforeningen 9.12.1924 (DK-Kk, Småtrykssamlingen). Se også John Fellow, *Carl Nielsen til sin samtid*, København, 1999, s. 323.

28 Ifølge breve udvekslet mellem Edgar Rueff og Carl Nielsen 1897-98, (DK-Kk, CNA, I.A.b.). Se også: John Fellow, *op. cit.*, s. 686 ff. og Torben Schousboe, *op. cit.*, s. 152.

29 Martin Tegen, *Musiklivet i Stockholm 1890-1910*, Stockholm, 1955, s. 84.

30 Bøhmisk-født cellist, komponist og dirigent (1843-1915).

31 *Svenska Dagbladet* 26.6.1914. Anm. ved O. M-s. (Olallo Morales).

32 Program for koncerten 28.5.1921 (DK-Kk, CNA, I.E.b.).

33 Koncerten fandt sted 27. eller 28.4.1922, iflg. B. Wallner, *Wilhelm Stenhammar och hans tid*, Stockholm, 1991, bd. 3, s. 454.

34 Program for Nordische Musikwoche, Heidelberg, 11.-16. Juni 1924, (DK-Kk, CNA, I.E.b.)



the sum of DKr 650.<sup>35</sup> Just under a year later the choral work was printed under the title *Hymnus amoris, Soli Chor Orchester Op. XII*. It is dedicated to Carl Nielsen's theory teacher from his time at the Academy, Orla Rosenhoff,<sup>36</sup> to whom the composer probably sent many a kind thought while, in preparation for the work with the strict polyphony, he solved a number of contrapuntal problems in rigorous style.<sup>37</sup> The choral work was published both as an orchestral score (Pl. No. 12130), and as a piano score (Pl. No. 12104). Both editions have an identical title page,<sup>38</sup> drawn by Anne Marie Carl-Nielsen in an Art Nouveau-like style.

At the first performance *Hymnus amoris* was performed from manuscript orchestral parts (Source **C**) and drawn, lithographed choral parts (Source **B**). Since the orchestral score had not yet been printed, Carl Nielsen must on this occasion have conducted from a manuscript score, probably the fair copy of the score that was later to serve as printing source, and which is not known today.

Relatively soon after (or at the same time as) the appearance of the printed score (Source **A**), a new set of vocal parts (Source **I**) was printed. This may be due to the above-mentioned change in the ensemble in the section *Old Age* from tutti (choir) to choir soloists. But the new set of vocal parts may also be the result of a change that the composer made in the final section of the work. In the printed score here (bb. 567-606) there is a passage for children's choir which is not included in the soprano part in Sources **B** and **I**, only in the independent children's choir part in Source **I**. The passage is unlikely to have been sung at the first performance, but must have been incorporated in the choral work a relatively short time before it was printed. This is also suggested by the fact that the passage in the autograph piano score (Source **D**) is notated on pasted-in strips of paper, on which Carl Nielsen has written the following comment in red crayon at the bottom of p. 38: "From here to the end, add a staff at the top." The added passage means that the children's choir, which in the concluding section is designated "Chor der Engel" (angelic choir), sings *together* with the five-part "human choir", whereas at the beginning of the same section it sings *alternating* with the human choir. One can in

35 Torben Schousboe, *op. cit.*, p. 145.

36 Danish composer and teacher (1844-1905).

37 L. Dolleris, *Carl Nielsen. En Musikografi*, Odense, 1949, p. 43; Torben Meyer & Frede Schandorf Petersen, *op. cit.*, Vol. 2 p. 38-39. The many counterpoint exercises are preserved along with sketches for *Hymnus amoris* (DK-Kk, CNS 310 c).

38 However, for practical reasons, the title pages, which were also used as the covers, have different colours. The cover of the orchestral score is white, that of the piano score is bright pink.

Wilhelm Hansen for en sum af 650 kr.<sup>35</sup> Et lille års tid efter forelå korværket trykt under titlen *Hymnus amoris, Soli Chor Orchester Op. XII*. Det er tilegnet Carl Niensens teorilærer fra konservatorietiden, Orla Rosenhoff,<sup>36</sup> til hvem komponisten sikkert sendte mangen en venlig tanke, mens han forud for arbejdet med det stærkt polyfone værk løste en mængde kontrapunkt-opgaver i streng stil.<sup>37</sup> Korværket blev udgivet dels som orkesterpartitur (pl. nr. 12130), dels som klaverpartitur (pl.nr. 12104). Begge udgaver har identisk titelblad,<sup>38</sup> der er tegnet af Anne Marie Carl-Nielsen i en jugendstil-præget streg.

Ved uropførelsen blev *Hymnus amoris* opført efter håndskrevne orkesterstemmer (kilde **C**) og tegnede, litograferede korstemmer (kilde **B**). Da orkesterpartituret endnu ikke forelå trykt, må Carl Nielsen ved denne lejlighed have dirigeret værket efter et håndskrevent partitur, formentlig den renskrift af partituret, der senere kom til at tjene som trykforlæg og som ikke kendes i dag.

At der relativt hurtigt efter (eller samtidigt med) fremkomsten af det trykte partitur (kilde **A**) blev trykt et nyt sæt vokalstemmer (kilde **I**), kan hænge sammen med den oven for nævnte ændring af besætningen i afsnittet *Alderdom* fra tutti (korister) til kor-solister. Men det nye sæt vokalstemmer kan også være fremkaldt af en ændring, som komponisten foretog i værkets afsluttende del. Her forekommer i det trykte partitur (t.567-606) en passage for børnekoret, der ikke er indeholdt i sopranstemmen i kilderne **B** og **I**, men udelukkende i den selvstændige børnekorstemme i kilde **I**. Passagen kan altså næppe være blevet sunget ved uropførelsen, men må være indarbejdet i korværket relativt kort tid, før det blev trykt. Herfor taler også, at passagen i det autografe klaverpartitur (kilde **D**) er noteret på indklæbede papirstrimler, hvortil Carl Nielsen har skrevet følgende kommentar med rød farvestift nederst på s. 38, "Herfra og til Slutningen tilføjes et System øverst." Den tilføjede passage indebærer, at børnekoret, der i det afsluttende afsnit er betegnet "Chor der Engel", synger *sammen* med det femstemmige "menneskekor", hvor det i begyndelsen af samme afsnit synger *alternierende* med menneskekorret. Man kan altså betragte den tilføjede passage

35 Torben Schousboe, *op. cit.*, s.145.

36 Dansk komponist og pædagog (1844-1905).

37 L. Dolleris, *Carl Nielsen. En Musikografi*, Odense, 1949, s. 43; Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2 s. 38-39. De mange kontrapunktøvelser er bevaret sammen med skitser til *Hymnus amoris* (DK-Kk, CNS 310 c).

38 Titelbladene, der også er benyttet til omslag, har dog af praktiske grunde forskellig farve. Orkesterpartiturets omslag er således hvidt, klaverpartiturets stærkt lyserødt (pink).

other words regard the added passage as an intensification of the supernatural element, or as an underscoring of the work's idea of the connection between earthly and celestial love.

The manuscript orchestral parts (Source **C**) were in the possession of The Music Society for many years, and were lent or rented out from there for performances. In 1920, in a letter to the Swedish composer and conductor Wilhelm Stenhammar,<sup>39</sup> Carl Nielsen takes stock of the state of the performance material: "Piano arrangement and choral parts have been printed by Hansen and I think could be bought cheaply, as they were made before the war. The orchestral material only exists as handwritten copies and can be borrowed from The Music Society."<sup>40</sup>

Considering that *Hymnus amoris* had been performed for something like 25 years from manuscript orchestral parts, it may seem surprising that the publisher Wilhelm Hansen had the orchestral parts printed in 1924 (Source **J**).<sup>41</sup> The performance dates, which the musicians have written on the parts, show too that the manuscript material was in use long after 1924, for example at a performance of the work at The Danish Philharmonic Society (Dansk Filharmonisk Selskab) on 8th December 1930.<sup>42</sup>

The main source for the present edition of *Hymnus amoris* has been Carl Nielsen's own copy of the printed score (Source **A**) from 1898. Among supplementary sources the manuscript orchestral parts (Source **B**) and the lithographed vocal parts (Source **C**) have been particularly important, since they are assumed to have been based on Carl Nielsen's fair-copied score and have additions in pencil in his hand. In many cases his additions were printed in the score, either because they were in his fair copy, but had simply been forgotten when the parts were written out, or because in connection with the performance of the music he found it necessary to make adjustments of things like dynamics, articulation or phrasing.

The vocal soloists' parts have mainly been edited on the basis of the main source itself; however, printed solo parts for soprano and tenor (Sources **G** and **H**) have been used for corrective purposes, since these tend to be more detailed with respect to articulation markings and dynamics. In the vocal

39 (1871-1927).

40 Letter to Wilhelm Stenhammar, 14.8.1920 (DK-Kk, CNA, I.A.d.).

41 The dating of the parts, 22.8.1924, comes from Wilhelm Hansen, Engraver's Book, Pl. Nos. 11494-13689 (DK-Kk, Music Dept.).

42 Note on 1st bassoon part (Source **C**). Programme for the concert (DK-Kk, Småtrykssamlingen). On the performance, see also Torben Schousboe, *op. cit.*, p. 583 note 9.

som en intensivering af det overjordiske element eller som en understregning af værkets idé om forbindelsen mellem den jordiske og den himmelske kærlighed.

De håndskrevne orkesterstemmer (kilde **C**) var gennem mange år i Musikforeningens besiddelse og blev herfra udlånt eller udlejet til opførelser. I et brev til den svenske komponist og dirigent Wilhelm Stenhammar<sup>39</sup> gør Carl Nielsen i 1920 status over opførelsesmaterialets stand: "Klaverudtog og Korstemmer er trykt hos Hansen og faas vist billigt da det er trykt før Krigen. Orkestermaterialet findes kun i Afskrift og kan laanes hos Musikforeningen."<sup>40</sup>

I betragtning af at *Hymnus amoris* altså gennem hen ved 25 år var blevet opført efter håndskrevne orkesterstemmer, kan man undre sig over, at forlaget Wilhelm Hansen i 1924 lod orkesterstemmerne trykke (kilde **J**).<sup>41</sup> Opførelsesdatoer, som musikerne har skrevet på stemmerne, viser da også, at det håndskrevne materiale var i brug længe efter 1924, således ved en opførelse af værket i Dansk Filharmonisk Selskab den 8. december 1930.<sup>42</sup>

Som hovedkilde til nærværende udgave af *Hymnus amoris* har tjent Carl Niensens håndeksemplar af det trykte partitur (kilde **A**) fra 1898. Af supplerende kilder har især de håndskrevne orkesterstemmer (kilde **B**) og de litograferede vokalstemmer (kilde **C**) haft betydning, da de formodes at bygge på Carl Niensens renskrevne partitur og indeholder tilføjelser med blyant i hans hånd. I mange tilfælde er hans tilføjelser blevet trykt i partituret, enten fordi de stod i hans renskrift, men bare var blevet glemt, da man udskrev stemmerne, eller fordi han i forbindelse med opførelsen af musikken har fundet det nødvendigt at foretage justeringer af f.eks. dynamik, artikulation eller frasering.

Vokalsolisternes partier er overvejende revideret på hovedkildens egne præmisser; dog har trykte solostemmer for sopran og tenor (kilde **G** og **H**) været anvendt som korrigerende instans, da disse som tendens er mere udførlige med hensyn til

39 (1871-1927).

40 Brev til Wilhelm Stenhammar 14.8.1920 (DK-Kk, CNA, I.A.d.).

41 Dateringen af stemmerne, 22.8.1924, fremgår af Wilhelm Hansen, Stikkerbog: pl. nr. 11494-13689, (DK-Kk, Musikafdelingen).

42 Tilskrift på 1. fagot-stemmen (kilde **C**). Programme for koncerten (DK-Kk, Småtrykssamlingen). Om opførelsen: se også Torben Schousboe, *op. cit.*, s. 583 note 9.

material the Latin text is given with the original edition's spellings and word divisions.<sup>43</sup>

Axel Olrik's Danish text (see below) was printed in the introduction to the published score. Carl Nielsen also wished it to appear in concert programmes, alongside J.L. Heiberg's Latin translation, out of consideration for the audience.

#### CHILDHOOD

Love gives me life  
and I grow in its leading strings;  
each day it fills me with joy.  
Love gives me life.

Love gave you life  
and you grow in its leading strings;  
each day it fills you with joy.  
Love gave you life.

Love gives me life  
and I grow in its leading strings;  
each day it fills me with joy.  
Love gives me life.

#### YOUTH

Love is my striving and my longing,  
it shines for me as a guiding star;  
eternally I seek its fulness.  
Love is my striving and my longing.

#### MANHOOD

Love is my wellspring  
and deeds grow by its banks.  
Love is my strength,  
Love is my wellspring.

Love is my pain.  
Nothing has wounded me like love,  
yet it is precious to me.  
Love is my pain.

artikulationstegn og dynamik. I vokalsatsen gengives den latinske tekst efter originaludgavens stavemåder og orddelinger.<sup>43</sup>

Nedenstående gengives Axel Olriks danske vokaltekst, som blev trykt i indledningen til det trykte partitur, og som Carl Nielsen af hensyn til publikum også foretrak at lade aftrykke i koncertprogrammer side om side med J.L. Heibergs latinske oversættelse.

#### BARNDOM

Kjærlighed giver mig Livet,  
og jeg voxer i dens Ledebaand,  
hver Dag mætter den mig med Glæde.  
Kjærlighed giver mig Livet.

Kjærlighed gav dig Livet,  
og du voxer i dens Ledebaand,  
hver Dag mætter den dig med Glæde.  
Kjærlighed gav dig Livet.

Kjærlighed giver mig Livet,  
og jeg voxer i dens Ledebaand,  
hver Dag mætter den mig med Glæde.  
Kjærlighed giver mig Livet.

#### UNGDOM

Kjærlighed er min Higen og mit Savn,  
den lyser for mig som Ledestjerne,  
jeg søger evig efter dens Fuldkommelse.  
Kjærlighed er min Higen og mit Savn.

#### MANDDOM

Kjærlighed er mit Kildevæld,  
og der gror Daad ved dens Bredder,  
Kjærligheden er min Styrke.  
Kjærligheden er mit Kildevæld.

Kjærligheden er min Smerte,  
intet har saaret mig som den,  
dog er den mig dyrebar.  
Kjærligheden er min Smerte.

<sup>43</sup> For reviewing the Latin text we take this opportunity to thank Senior Researcher Erik Petersen, Manuscripts Dept., The Royal Library, Copenhagen.

<sup>43</sup> For gennemsyn af den latinske tekst bringes en tak til seniorforsker, dr.phil. Erik Petersen, Håndskriftafdelingen, Det Kongelige Bibliotek.

Love is my wellspring  
and deeds grow by its banks.  
Love is my strength,  
Love is my wellspring.

AGE

Love is my peace.  
Love is my evening glow,  
it gave me riches that I too might give.  
Love is my peace.

Fount of light from low mound,  
lightning-flash from the dark earth,  
broken into billions of rays,  
divine fire, still wondrous!

Listen! Listen! Heavenly music  
floods over earthly fields;  
lifted to the zones of light  
the song of love rings out.

Love gave me life,  
love fulfils my longing,  
love is a well of strength,  
peace is the name of love.  
Fount of light from low mound  
purified by fire of Heaven.  
Love, fulness and oneness,  
Love, we hail and thank thee.

*Lisbeth Ahlgren Jensen*

Kjærligheden er mit Kildevæld,  
og der gror Daad ved dens Bredder,  
Kjærligheden er min Styrke.  
Kjærligheden er mit Kildevæld.

ALDERDOM

Kjærligheden er min Fred,  
Kjærligheden er min Aftenrøde,  
og den gav mig Rigdom til selv at give.  
Kjærligheden er min Fred.

Lysets Væld fra lave Tue,  
Lynglimt fra den mørke Muld,  
brudt i Billioner Straaler  
Guddoms-Ild dog underfuld!

Hør! Hør! Himmeltoner  
vælder over jordisk Vang,  
løfter op til Lysets Zoner  
lyder Kjærlighedens Sang.

Kjærligheden gav mig Livet,  
Kjærligheden stiller Savn,  
Kjærlighed er Væld af Styrke,  
Fred er Kjærlighedens Navn.  
Lysets Væld fra lave Tue  
lutres gennem Himlens Ild,  
Kjærlighed, du fulde, ene,  
Hil og Tak, og Tak og Hil!

*Lisbeth Ahlgren Jensen*



## S L E E P

**H**ardly had Carl Nielsen finished composing the *Helios Overture* during a stay in Greece in the spring of 1903 before he began planning the writing of a new work.

In a postcard to Julius Lehmann<sup>1</sup> he described his idea with the intended work and later he asked Lehmann to say whether he would write a text for it:

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

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

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

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

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

The work on the choral piece did not come easily to Carl Nielsen, for although in the spring of 1903 he had been “brimming over with music” and looking forward to starting, six months later he had not got much further. In a letter to his friend Henrik Knudsen<sup>4</sup> of 26th November 1903 he writes:

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

## S Ø V N E N

**N**æppe var Carl Nielsen under et ophold i Grækenland i foråret 1903 blevet færdig med at komponere *Helios Ouverturen*, før han havde planer om at skrive et nyt værk. På et postkort til Julius Lehmann<sup>1</sup> beskrev han sin idé med det påtænkte værk og bad senere Lehmann svare på, om han ville skrive en tekst til det:

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

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

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

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

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

Arbejdet på korværket faldt ikke Carl Nielsen let, for skønt han i foråret 1903 havde været “overfuld af Musik” og glædet sig til at komme i gang, så var han et halvt år efter ikke nået meget videre. I et brev til vennen Henrik Knudsen<sup>4</sup> hedder det 26. november 1903:

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

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

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

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

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

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

*Sleep* has a text by Johannes Jørgensen<sup>9</sup>, but Carl Nielsen appears to have worked long with the music before he found this text. According to Godske-Nielsen’s memoirs a turning-point in the crisis-like state in which Carl Nielsen found himself in the autumn of 1903 only came when he “had managed to write his beautiful melody for the poem ‘Sænk kun dit Hoved, du Blomst’ (‘Lower thy head, o flower’).” The fair copy of this song, the text of which is by Johannes Jørgensen, is dated 8th December 1903,<sup>10</sup> that is a few days before Carl Nielsen confided to Henrik Knudsen that he had now “at last” made a beginning on *Sleep*. Thus it may well be that *Sænk kun dit Hoved, du Blomst* constituted a first step on the way to *Sleep*. But it is not clear whether Jørgensen wrote these verses as independent poems

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

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

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

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

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

*Søvnen* har tekst af Johannes Jørgensen<sup>9</sup>, men øjensynlig beskæftigede Carl Nielsen sig længe med musikken, før han fandt frem til denne tekst. Ifølge Godske-Nielsens erindringer indtraf der først et vendepunkt i den kriselignende tilstand, som Carl Nielsen i efteråret 1903 befandt sig i, da han “var kommen over at skrive sin smukke Melodi til Digtet: ‘Sænk kun dit Hoved, du Blomst’.” Renskriften af denne sang, der netop har tekst af Johannes Jørgensen, er dateret 8. december 1903,<sup>10</sup> altså få dage før Carl Nielsen betroede Henrik Knudsen, at han nu “endelig” havde fået begyndt på *Søvnen*. Der kan altså meget vel være tale om, at *Sænk kun dit Hoved, du Blomst* udgjorde et første skridt på vejen til *Søvnen*. Men det står ikke klart, om Jørgensen skrev de pågældende strofer som selvstændige digte, før Carl Nielsen

5 Quoted from Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Nielsens Breve i Udvalg og med Kommentarer*, Copenhagen 1954, p. 57. (Original in Dk-Kk, CNA, I.A.c.)

6 Letter to Henrik Knudsen 11.12.1903, quoted from Irmelin Eggert Møller and Torben Meyer (eds.), *op. cit.*, p. 58. (Original in Dk-Kk, CNA, I.A.c.)

7 Civil servant and composer (1867-1935).

8 Svend Godske-Nielsen, “Nogle Erindringer om Carl Nielsen”, *Tilskueren: Maanedsskrift for Litteratur, Kunst, Samfundsspørgsmaal og almenfattede videnskabelige Skildringer*, 1935, 1st half-volume, pp. 414-430.

9 Danish poet (1866-1956).

10 Dating according to Dk-Kk, CNS 246 d. The song appeared in the collection *Strofiske Sange. Strofische Gesänge*, Op. 21, Vol. 2 (1907).

5 Citeret efter Irmelin Eggert Møller og Torben Meyer, (udg.), *Carl Nielsens Breve i Udvalg og med Kommentarer*, København 1954, s. 57. (Original i Dk-Kk, CNA, I.A.c.)

6 Brev til Henrik Knudsen 11.12.1903, citeret efter Irmelin Eggert Møller og Torben Meyer, (udg.), *op.cit.*, s. 58. (Original i Dk-Kk, CNA, I.A.c.)

7 Kontorchef og komponist (1867-1935).

8 Svend Godske-Nielsen, “Nogle Erindringer om Carl Nielsen.” *Tilskueren: Maanedsskrift for Litteratur, Kunst, Samfundsspørgsmaal og almenfattede videnskabelige Skildringer*, 1935, 1. Halvbind, s. 414-430.

9 Dansk digter (1866-1956).

10 Datering iflg. Dk-Kk, CNS 246 d. Sangen udkom i samlingen “Strofiske Sange. Strofische Gesänge”, Op. 21, Hæfte 2 (1907).

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*Københavns Adresseavis* strikes the same note:

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

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

Koret og Orkestret fremførte den interessante Nyhed fortrinlig, og Hr. Carl Nielsen, der selv dirigerede, hyldedes med stormende Bifald og flere Fremkaldelser.”<sup>15</sup>

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

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

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

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

*Københavns Adresseavis* anslår de samme toner:

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

15 Anmeldelsen er signeret “G.K.H.”

16 23.3.1905. Usigneret anmeldelse.

17 22.3.1905. Anmeldelse signeret “Coda”.

18 22.3.1905. Anmeldelse signeret “H.T.”

15 The review is signed “G.K.H.”

16 23.3.1905. Unsigned review.

17 22.3.1905. Review signed “Coda”.

18 22.3.1905. Review signed “H.T.”

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

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

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

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

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

As far as is known, *Sleep* was only granted one more performance in Carl Nielsen's lifetime, at his symphonic concert on 11th February 1918.<sup>22</sup> Although after thirteen years' dormancy the work appeared almost as new, the audience had in the meantime grown more accustomed to harsh dissonances:

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

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

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

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

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

*Søvnen* opnåede så vidt vides kun en opførelse mere i Carl Niensens levetid, nemlig ved hans Symfonikoncert den 11. februar 1918.<sup>22</sup> Skønt værket efter 13 års dvale fremstod næsten som en nyhed, var publikum i mellemtiden blevet mere fortrolig med skarpe dissonanser:

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

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

21 12.11.1905. Review signed “Ch. K.” [Charles Kjerulf].

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

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

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

21 12.11.1905. Anmeldelse signeret “Ch. K.” [Charles Kjerulf].

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



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

The choral parts for *Sleep* were printed (with Danish text underlaid) before the first performance in 1905,<sup>24</sup> while the orchestral and piano scores were not printed until 1907.<sup>25</sup> In this connection *Sleep* was also underlaid with a German text by C. Rocholl.<sup>26</sup> An undated entry in Carl Nielsen’s diary for 1906-07<sup>27</sup> shows that he took great care reading the proofs of the score before it went into print, but in June 1907 he wrote, slightly vexed, to his former pupil Knud Harder<sup>28</sup> that the score would not be published for the time being, “since Wilhelm Hansen is moving his printing-shop”.<sup>29</sup>

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

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

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

Korstemmerne til *Søvnen* blev trykt (med dansk tekst-underlægning) forud for uropførelsen i 1905,<sup>24</sup> mens orkester- og klaverpartituret først tryktes i 1907.<sup>25</sup> I denne forbindelse blev *Søvnen* tillige underlagt en tysk tekst af C. Rocholl.<sup>26</sup> En udateret indføring i Carl Niensens dagbog for 1906-07<sup>27</sup> viser, at han var meget omhyggelig med at læse korrektur på partituret, før det gik i trykken, men lidt ærgerlig skrev han i juni 1907 til sin tidligere elev Knud Harder,<sup>28</sup> at partituret ikke ville udkomme foreløbig, “da Wilh: Hansen er i færd med at flytte sit Trykkeri.”<sup>29</sup>

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

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

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

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

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

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

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

28 Danish composer and conductor (1885-1967).

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

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

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

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

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

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

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

28 Dansk komponist og dirigent (1885-1967).

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

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

## SPRINGTIME ON FUNEN

Carl Nielsen composed *Springtime on Funen* during an enforced break from the work on the Fifth Symphony in the summer of 1921, apparently with some unwillingness.<sup>1</sup> For example in a letter written to Frants Buhl a few days after the completion of the work we read:

“I would rather not have done it, but since the payment I was to have was small (according to the value of money now) I could not in decency refuse as people might think it was the money that was the problem.”<sup>2</sup>

A few weeks earlier he had told Vera Michaelsen in a very frank letter how he had been close to giving up the whole affair:

“For some time I have not felt quite comfortable because I could not start on the choral work which I *must* have done by the 1st of September, and every day I considered throwing it away and informing the board of all these combined societies that I had to beg off [...] But then one day I found the tone and the style, which will be a light mixture of lyricism and humour, and now it is well in hand and will soon be finished.”<sup>3</sup>

The background and genesis of the work are described in detail in a longish letter of 25th September 1946 from the author of the text, Aage Berntsen,<sup>4</sup> to Torben Meyer in connection with the latter’s work on his Carl Nielsen biography of 1948.<sup>5</sup> The text is the result of a competition for a choral work on Danish history or landscape, announced around 1917 by The Danish Choral Society (Dansk Korforening),<sup>6</sup> which Carl Nielsen was to

- 1 The first movement of the Fifth Symphony had been completed in the course of March 1921, and Carl Nielsen found it difficult to get started on the second movement (cf. Michael Fjeldsøe, “Carl Niensens 5. symfoni. Dens tilblivelse og reception i 1920erne”, *Dansk Årbog for Musikforskning* 1996, pp. 52-53). It is possible that the work on *Springtime on Funen* whetted the composer’s appetite to continue with the larger work.
- 2 Letter of 4.9.1921, quoted after Irmelin Eggert Møller & Torben Meyer, *Carl Niensens Breve. I udvalg og med kommentarer*, Copenhagen 1954, pp. 207-208.
- 3 Letter of 19.8.1921. DK-Kk, CNA, I.A.c.
- 4 Danish doctor and writer (1885-1952).
- 5 Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, Copenhagen 1948, base their whole account of the genesis of the work on this letter. Copy of letter in DK-Kk, CNU.
- 6 In a letter to Frants Buhl of 4.9.1921 Carl Nielsen gives the date as “one of the early years of the war”, and in a letter to Harald Balslev of 5.8.1921 he writes “4-5 years ago”. The judges in the *Dansk Korforening* competition (according to an interview with Georg Høeberg in *Fyens Stiftstidende* 7.7.1922) were Einar Christiansen, Viggo Bierring (chairman of the society) and Sophus Michaëlis.

## F Y N S K F O R A A R

Carl Nielsen komponerede *Fynsk Foraar* i en påtvungen pause i arbejdet med femte symfoni i sommeren 1921, tilsyneladende med en vis ulyst.<sup>1</sup> Således hedder det få dage efter afslutningen på værket i et brev til Frants Buhl:

“Jeg vilde helst have været fri, men da Betalingen, jeg skulde have var lille (efter Penges Værdi nu) kunde jeg ikke være bekendt at undslaa mig da man maaske kunde tro at det var Pengene jeg savnede.”<sup>2</sup>

Et par uger tidligere havde han i et meget åbenhjertigt brev fortalt Vera Michaelsen om, hvordan han havde været meget tæt på at opgive hele sagen:

“Jeg har i en Tid ikke haft det videre godt fordi jeg kunde ikke komme igang med det Korværk som *skal* være fra Haanden til 1ste Septbr og jeg tænkte hver Dag paa at smide det fra mig og meddele Bestyrelsen for alle disse sammensluttede Foreninger at jeg maatte sige Pas [...] Men saa fandt jeg en Dag Tonen og Stilen, som bliver en let Blanding af Lyrik og Humor og nu gaar det godt fremad og jeg bliver snart færdig.”<sup>3</sup>

Værkets baggrund og tilblivelse er indgående beskrevet i et længere brev af 25. september 1946 fra tekstens forfatter, Aage Berntsen,<sup>4</sup> til Torben Meyer i forbindelse med sidstnævntes arbejde på sin Carl Nielsen Biografi fra 1948.<sup>5</sup> Teksten skyldtes en konkurrence om et korværk om dansk historie eller natur, udkrevet o. 1917 af *Dansk Korforening*,<sup>6</sup> til hvilken Carl Nielsen

- 1 Første sats af femte symfoni var blevet færdig i løbet af marts 1921, og det faldt Carl Nielsen tungt at komme i gang med anden sats (jf. Michael Fjeldsøe, “Carl Niensens 5. symfoni. Dens tilblivelse og reception i 1920erne”, *Dansk Årbog for Musikforskning* 1996, s. 52-53). Muligvis har arbejdet med *Fynsk Foraar* skærpet komponistens lyst til at komme tilbage til arbejdet med det større værk.
- 2 Brev af 4.9.1921, citeret efter Irmelin Eggert Møller og Torben Meyer, *Carl Niensens Breve. I udvalg og med kommentarer*, København 1954, s. 207-208.
- 3 Brev af 19.8.1921. DK-Kk, CNA, I.A.c.
- 4 Dansk læge og forfatter (1885-1952).
- 5 Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1948, bygger hele fremstillingen om værket tilblivelse på dette brev. Kopi af brevet i DK-Kk, CNU.
- 6 I brev til Frants Buhl af 4.9.1921 angiver Carl Nielsen tidspunktet som “Et af de første Krigsaar...”, og i brev til Harald Balslev af 5.8.1921 skriver han “...for 4-5 Aar siden”. Dommere i *Dansk Korforenings* konkurrence var (ifølge interview med Georg Høeberg i *Fyens Stiftstidende* 7.7.1922) Einar Christiansen, Viggo Bierring (korforeningens formand) samt Sophus Michaëlis.

set to music. After Aage Berntsen's text had been selected, however, several years were to pass before Carl Nielsen had the desire or the time to go to work on the composition.

Pressure of time and failing health forced Carl Nielsen to ask his pupil Nancy Dalberg,<sup>7</sup> who had earlier helped with the fair-copying of the large score for *Aladdin*, to lend a helping hand – not only with the fair-copying, but also with the instrumentation. On 26th July 1921 he sent a first enquiry asking for help:

“You may know that some years ago I undertook to write music to a text by Aage Berntsen (yes, I've told you this). I would like to get this finished fairly soon. I've promised it, and here I sit! – Today I'd just like to ask\* whether you could see your way to helping me with the instrumentation of this piece. For I would prefer you to do it since, after all, you know my working method best and I have seen what this means in 'Aladdin'. So what do you think?

[note] \*I had the idea of asking you just now.”<sup>8</sup>

Just a fortnight later Carl Nielsen wrote from Damgaard to Harald Balslev that he had now started on the work: “However, the work goes badly, but better badly than never”.<sup>9</sup>

His zeal to get on with the interrupted symphony is reflected by the fact that he leaves it entirely to Nancy Dalberg both to fair-copy the piano score and to draw up the orchestral setting on the basis of his piano draft (Source **C**) with full instructions for instrumentation – instructions which she did not follow, however, in all details.

Together with a long letter of 22nd August 1921 he sent part of the piano draft to Mullerup,<sup>10</sup> where Nancy Dalberg was staying, and a couple of days later he himself went to Mullerup, where he finished off the draft with the end-dating “Mullerup 30 August 21”. Both his presence at Mullerup during Nancy Dalberg's instrumentation and fair-copying of the piano score, and the fact that Dalberg's fair copy has a number of additions in Carl Nielsen's hand (especially dynamics and metronome markings) show that her work and thus the final version as it appears in her fair copy of the orchestral score and the piano score (Sources **A** and **B**) enjoyed the full approval of the composer.

7 Danish composer (1881-1949).

8 Quoted after Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Niensens Breve i Udvalg og med Kommentarer*, Copenhagen 1954, p. 202.

9 Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 204.

10 A manor on Funen, near Gudme, owned by Nancy Dalberg's parents.

skulle sætte musik. Efter at Aage Berntsens tekst var blevet udvalgt, skulle der imidlertid gå en række år, før Carl Nielsen fik lyst og stunder til at tage fat på kompositionen.

Tidspres og svigtende helbred fik Carl Nielsen til at bede sin elev Nancy Dalberg,<sup>7</sup> der tidligere havde bistået omkring renskrivning af det store partitur til *Aladdin*, om at hjælpe til – ikke bare med renskriften men også med instrumentationen. Den 26. juli 1921 retter han en første forespørgsel med anmodning om hjælp:

“De ved maaske, at jeg for nogle Aar siden har paataget mig at skrive Musik til en tekst af Aage Berntsen (Jo, jeg har fortalt Dem det). Det skulde jeg gerne have færdigt i Løbet af nogen Tid. Jeg har lovet det og her sidder jeg! – I dag vilde [jeg] blot spørge\* om De tror De bliver istand til at hjælpe mig med Instrumentationen til dette Stykke. Jeg vil nemlig helst have Dem dertil, da De nu bedst kender min Arbejdsmaade og jeg har set i 'Aladdin' hvad det vil sige. Hvad mener De altså?

[note] \*Jeg fik Ideen at spørge Dem nu.”<sup>8</sup>

Knap 14 dage senere skriver Carl Nielsen fra Damgaard til Harald Balslev, at han nu er kommet i gang med arbejdet: “Det gaar imidlertid skidt med Arbejdet, men bedre skidt end aldrig”.<sup>9</sup>

Iveren efter at komme videre med den afbrudte symfoni afspejler sig i, at han helt og holdent overlader det til Nancy Dalberg både at renskrive klaverpartituret og at udarbejde orkestersatsen på baggrund af sin klaverkladde (kilde **C**) med fyldige anvisninger på instrumentationen – anvisninger, som hun dog ikke i alle detaljer fulgte.

Sammen med et længere brev fra den 22. august 1921 sender han en del af klaverkladden til Mullerup,<sup>10</sup> hvor Nancy Dalberg opholdt sig, og et par dage senere tager han selv til Mullerup, hvor han afslutter kladden med slutdateringen “Mullerup 30 August 21”. Både hans tilstedeværelse på Mullerup under Nancy Dalbergs instrumentation og renskrift af klaverpartituret samt det forhold, at Dalbergs renskrift indeholder en række tilføjelser i Carl Niensens hånd (specielt vedr. dynamik og metronomtal) viser, at hendes arbejde med værket og dermed den endelige version, som den foreligger i hendes renskrift af orkesterpartitur og klaverpartitur (kilde **A** og **B**), har haft komponistens fulde billigelse.

7 Dansk komponist (1881-1949).

8 Citeret efter Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Niensens Breve i Udvalg og med Kommentarer*, København 1954, s. 202.

9 Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 204.

10 Fynsk herregård i nærheden af Gudme, som ejedes af Nancy Dalbergs forældre.



In the above-mentioned letter to Nancy Dalberg, written a few days before he himself went to Mullerup, Carl Nielsen gave a set of instructions on how he wanted the work done; at the same time the letter shows the status he himself assigned to his piano draft:

“I’m working as hard as I can to finish ‘Springtime on Funen’ and then I intend to come over and visit Mullerup. Would you fair-copy what I enclose so I can manage it in time – it has to be delivered (all of it) by the 1st. So my plan is as follows: now you will fair-copy this, and then I’ll come over with the rest, which you will write out while I idle in your deck-chair, and then it’ll be sent to Copenhagen from Mullerup [...]

Are you fellows writing?<sup>11</sup> Then listen. Everything I have written in ( ) should not be included in the piano arrangement, and where it says \* I’d like you to do it piano-wise. For at the beginning (the first four or five pages) I thought more about orchestral sketches for you to use in any instrumentation, but at the moment it is a matter of getting a piano arrangement finished; the rest must wait.”<sup>12</sup>

Then come further instructions on how the details in the draft should be read.

It is evident from the correspondence that at first Nancy Dalberg fair-copied the piano score. It is not clear from the sources whether her instrumentation and subsequent fair copy of the orchestral score **A** were done immediately after this and under Carl Nielsen’s supervision, while he was still at Mullerup. In that case things went very quickly. For as early as 3rd September Carl Nielsen was back at Damgaard again, and it is absolutely clear from his piano autograph **C** – the material for Nancy Dalberg’s instrumentation – that he took this with him to Damgaard, since the sketch for “Og Klokketaarnet styrted” (‘And the Bell-Tower toppled’) on the last pages of **C** bears the dating “Damgaard 10-9-21”. In that case the piano fair copy, the instrumentation and the fair copy of the orchestral material must all have been done in the days between 23rd or 24th August and 2nd September. There is therefore another possibility: that Carl Nielsen subsequently sent his autograph **C** back to Nancy Dalberg, who then worked up the fully written-out orchestral score **A**. Carl Nielsen’s above-quoted remark to

I det omtalte brev til Nancy Dalberg, skrevet få dage før han selv tog til Mullerup, giver Carl Nielsen en række instrukser om, hvordan han ønsker arbejdet udført; samtidig viser brevet, hvilken status han selv tillægger sin klaverkladde:

“Jeg arbejder alt hvad jeg kan for at blive færdig med ‘Fynsk Foraar’ og saa er det min Mening at komme over og besøge Mullerup. Vil De nu skrive rent, hvad jeg hermed sender saa kan jeg naa det og det skal være afleveret (det hele) til den 1ste. Min Plan var altså: Nu skriver De dette rent og saa kommer jeg over med Resten, som De skriver mens jeg driver i Deres Liggestol og saa sendes det til Kjøbenhavn fra Mullerup [...]

Skiver I Ka-le?<sup>11</sup> Hør nu. Alt hvad jeg sat ( ) ved skal ikke med i Klaverudtoget og hvor der staar \* beder jeg Dem gøre det Klavermæssigt. I Begyndelsen (de første 4 a 5 Pag) har jeg nemlig mere tænkt paa Orkesterskitser til Deres Brug ved eventuel Instrumentation, men [det] gælder foreløbigt om at faa et Klaverudtog færdigt; det andet maa vente.”<sup>12</sup>

Herefter følger yderligere anvisninger på, hvordan detaljer i kladden skal læses.

Som det fremgår af brevvekslingen, har Nancy Dalberg i første omgang renskrevet klaverpartituret, og det fremgår ikke klart af kilderne, om hendes instrumentation og efterfølgende renskrift af orkesterpartituret **A** har fundet sted umiddelbart herefter og under Carl Niensens opsyn, mens han endnu var på Mullerup. I så fald er det gået stærkt. For allerede 3. september er Carl Nielsen tilbage på Damgaard igen, og det fremgår entydigt af hans klaverautograf **C** – forlægget for Nancy Dalbergs instrumentation – at han har taget dette med sig til Damgaard, idet skitsen til “Og Klokketaarnet styrted” på de sidste sider af **C** bærer datoangivelsen “Damgaard 10-9-21”. I givet fald skulle således såvel klaverrenskrift som instrumentation og renskrift af orkestermateriale have fundet sted i dagene mellem 23. eller 24. august og 2. september. En anden mulighed er dog, at han efterfølgende har sendt sin autograf **C** tilbage til Nancy Dalberg, som derefter har udarbejdet det fuldt udskrevne orkesterpartitur **A**. Carl Niensens oven for citerede

11 Jocular allusion to Ludvig Holberg’s comedy *Den Stundesløse*, where the “fusspot” of the title constantly browbeats his clerks.

12 The letter, dated Damgaard 22.8.1921, is quoted in its entirety in Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 206.

11 Humoristisk allusion til Ludvig Holbergs komedie *Den Stundesløse*.

12 Brevet, dateret Damgaard 22.8.1921, er citeret i sin helhed i Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 206.

Nancy Dalberg in the letter of 22nd August that “the rest must wait” suggests the latter possibility.

Back at Damgaard again, he was able to write with considerable relief on 3rd September to his wife:

“My new choral work has become a really big effort (42 pages in the piano arrangement) and has now actually been delivered on time. But I have also worked a lot and with a certain lightness. The poet has called it ‘Springtime on Funen’ but I also give it a subtitle, that is ‘Lyrical Humoresque’ which suggests that the style is light and lively [...] Now I will continue with my interrupted symphony.”<sup>13</sup>

By 26th October 1921 the piano score and parts had already been engraved at the publisher Wilhelm Hansens Forlag,<sup>14</sup> and it is clear from the piano fair copy (Source **B**) that the material was to be delivered to The Danish Choral Society no later than 1st December with a view to the first performance in the summer of 1922.<sup>15</sup>

The first performance at the *3die Landssangstævne* (“Third National Choral Festival”) in Odense in July 1922 is unlikely to have done full justice to the work. The performance conducted by Georg Høeberg took place at the opening concert on 8th July in the Odense Cattle Hall, euphemistically rechristened “The Market Hall” for the occasion, and with space for an audience of no fewer than 10,000.<sup>16</sup> According to the many press reports the concert itself had no fewer than c. 1000 participants (800 in the choir, 100 in the children’s choir and 80 in the orchestra). In this connection it should however be mentioned that, although the concert programme said that “all the choirs” participated in a number of the other works in the concert, it was only “the Funen and Copenhagen people”, who performed in *Springtime on Funen*.<sup>17</sup>

13 Torben Schousboe, *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 446.

14 Cf. the publisher’s engraving book in DK-Kk, Music Dept., under the numbers 17812 and 17812/a-d.

15 See *Sources*, Source **B**, pencil addition. The many printed parts were a gift from the music publisher Alfred Wilhelm Hansen (cf. *Dansk Korforening. Beretning for Aaret 1921-22*, Copenhagen 1923, DK-Kk, Small Prints Collection).

16 Also performed at the concert were extracts from Julius Bechgaard’s *Frode* and Lange-Müllers *Agnete og Havmanden*, and it concluded with Palestrina’s *Sicut cervus* performed in this case with a full orchestra. The soloists in *Springtime on Funen* were Dagny Møller, Poul Wiedemann and Albert Høeberg.

17 *Dansk Korforening. Beretning for Aaret 1921-22* (DK-Kk, Small Prints Collection) gives a more cautious estimate of the choral singers involved. i.e. 400-500.

bemærkning til Nancy Dalberg i brevet fra 22. august om at “det andet maa vente” peger på den sidstnævnte mulighed.

Tilbage på Damgaard igen kan han den 3. september med tydelig lettelse skrive til hustruen:

“Mit nye Korværk er blevet et helt stort Arbejde (42 Sider i Klaverudtog) og er nu virkelig rettidigt afleveret. Men jeg har også arbejdet meget og med en vis Lethed. Det hedder jo fra Digterens Haand: ‘Fynsk Foraar’ men jeg giver det en Undertitel tillige, nemlig ‘lyrisk Humoreske’ der antyder at Stilen er let og livfuld.[...] Nu skal jeg til at fortsætte paa min afbrudte Symfoni.”<sup>13</sup>

Allerede d. 26. oktober 1921 er klaverpartitur og stemmer stukket hos Wilhelm Hansens Forlag<sup>14</sup> og klaverrenskriften (kilde **B**) viser, at materialet skulle leveres til *Dansk Korforening* senest 1. december med henblik på førsteopførelsen sommeren 1922.<sup>15</sup>

Førsteopførelsen ved *3die Landssangstævne* i Odense i juli 1922 har næppe ydet værket fuld retfærdighed. Opførelsen under Georg Høebergs ledelse fandt sted ved åbningskoncerten d. 8. juli i Odense Kvæghal, der i dagens anledning eufemistisk var omdøbt til “Markedshallen”, og som kunne rumme ikke færre end 10.000 tilhørere.<sup>16</sup> Ifølge de mange presseomtaler havde koncerten ikke færre end ca. 1000 medvirkende (800 i koret, 100 i børnekoret og 80 i orkestret). Det skal dog i denne forbindelse bemærkes, at mens ifølge koncertprogrammet “Alle Kor” medvirkede ved en række af koncertens øvrige værker, var det kun “Fyenboerne og Københavnerne”, der medvirkede ved *Fynsk Foraar*.<sup>17</sup>

13 Torben Schousboe, *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 446.

14 Jvf. forlagets stikkerbog i DK-Kk, Musikafdelingen, under numrene 17812 og 17812/a-d.

15 Se *Sources*, kilde **B**, blyants-tilføjelse. De mange trykte stemmehæfter var en gave fra musikforlægger Alfr. Wilhelm Hansen (jf. *Dansk Korforening. Beretning for Aaret 1921-22*, København, 1923, DK-Kk, Småtrykssamlingen).

16 Ved koncerten opførtes i øvrigt brudstykker af Julius Bechgaards *Frode*, Lange-Müllers *Agnete og Havmanden*, og man sluttede af med Palestrinas *Sicut cervus*, her udført med fuldt orkester. Solisterne i *Fynsk Foraar* var Dagny Møller, Poul Wiedemann og Albert Høeberg.

17 *Dansk Korforening. Beretning for Aaret 1921-22* (DK-Kk, Småtrykssamlingen) anslår forsigtigere antallet af medvirkende korsangere til 400-500.

Carl Nielsen himself did not attend this performance; from his recreation at Damgaard he wrote to Nancy Dalberg a fortnight before the concert that he had been “feeling rather down” and ended the letter laconically: “Of course I will not come to ‘Springtime on Funen’ in Odense.”<sup>18</sup> And in the newspaper *Politiken*, where Hugo Seligman wrote a longish advance notice of the work on the performance day, one could read the next day in an unsigned report: “Enthusiastic applause rewarded the choral work. The composer and poet were called for in vain. Neither was present.”<sup>19</sup>

In the days around 8th and 9th July 1922 the Funen newspapers had extensive reports on the national choral festival and the many prominent guests, as well as detailed concert reviews, not least of Carl Nielsen’s new work. Everywhere the work aroused great enthusiasm, but the reviewers made no bones about the fact that they would like to see it performed in more appropriate circumstances. In *Fyns Tidende* N.O. Raasted wrote:

“So light and graceful, so witty and veiled is the language spoken here that a number of the beauties of the work could only be lost in a performance in such a form!”

And after mentioning the many excellent points of the work, he concluded:

“One looks forward to hearing all this again when the work can at some time, before too long, appear in circumstances that are more favourable to its appreciation.”<sup>20</sup>

Later, the same reviewer had an opportunity to expand on the critique. In the October issue of the periodical *Musik* Raasted wrote:

“The work, which has an enchanting freshness and grace, was however not in the least suited to the monstrous dimensions of all these external trappings. A number of the most beautiful details were literally drowned in the space, so it would be best

18 Letter to Nancy Dalberg, 29.6.1922 (quoted after Irmelin Eggert Møller & Torben Meyer, *op. cit.* p. 216; the date is erroneously given as 24.6.1922). Also note the letter from Georg Høeberg to CN of 12.7.1922 (CNA I.A.b.) where Høeberg tells CN about the first performance in Odense. The following remark in Torben Schousboe, *op. cit.*, p. 454, must therefore be regarded as mistaken: “At the beginning of July CN felt well enough to go to the national choral festival in Odense, where he attended the first performance of ‘Springtime on Funen’ on 8th July [...]”.

19 *Politiken* 8.7.1922 (signed “H.S.”) and 9.7.1922 (Karsten Eskildsen of the Odense City Museums has kindly drawn attention to these articles).

20 *Fyns Tidende*, 9.7.1922.

Selv overværede Carl Nielsen ikke denne opførelse; fra sit rekreationsophold på Damgaard skriver han til Nancy Dalberg 14 dage før opførelsen, at han har været “temmelig langt nede” og slutter brevet lakonisk: “Jeg kommer naturligvis ikke til ‘Fynsk Foraar’ i Odense.”<sup>18</sup> Og i *Politiken*, hvor Hugo Seligman på opførelsesdagen har en længere foromtale af værket, kan man dagen efter i en usigneret notits læse: “Bejestret Bifald lønnede Korværket. Man kaldte forgæves på Komponist og Digter. Ingen af dem var til Stede.”<sup>19</sup>

I dagene omkring 8. og 9. juli 1922 har de fynske aviser fyldige reportager om landsstævnet og de mange prominente gæster samt indgående koncertanmeldelser, ikke mindst af Carl Niensens nye værk. Overalt vækker værket stor begejstring, idet anmelderne dog ikke lægger skjul på, at de gerne så det opført under mere passende omstændigheder. I *Fyns Tidende* skriver N.O. Raasted:

“Saa let og yndefuldt, saa skælmsk og forborgent er det Sprog, der tales her, at en Mængde af Værkets Skønheder maatte gaa tabt under en Opførelse under disse Former!”

Og efter en omtale af værkets mange fortræffeligheder slutter han:

“Alt dette vil man glæde sig til at høre igen, naar Værket engang inden alt for længe kan komme frem under Forhold, der er gunstigere for Tilegnelsen.”<sup>20</sup>

Senere fik samme anmelder lejlighed til at uddybe kritikken. I oktobernummeret af tidsskriftet *Musik* skriver Raasted:

“Værket, der er af en henrivende Friskhed og Ynde, egnede sig imidlertid slet ikke til hele det ydre Apparats uhyre Dimensioner. En Mængde af de skønneste Enkeltheder druknede bogstaveligt talt i Rummet, saa man gør rettest i at opsætte en indgå-

18 Brev til Nancy Dalberg, 29.6.1922 (citeret efter Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 216; datoen fejlagtigt angivet som 24.6.1922). Jævnfør også brev fra Georg Høeberg til CN af 12.7.1922 (CNA I.A.b.) hvor Høeberg fortæller CN om førsteopførelsen i Odense. Følgende bemærkning i Torben Schousboe, *op. cit.*, s. 454, må således anses for fejlagtig: “I begyndelsen af juli følte CN sig rask nok til at tage til landssangerstævnet i Odense, hvor han overværede førsteopførelsen af ‘Fynsk Foraar’ den 8. juli”.

19 *Politiken* 8.7.1922 (signeret “H.S.”) og 9.7.1922 (Karsten Eskildsen, Odense Bys Museer, har venligst gjort opmærksom på disse artikler).

20 *Fyns Tidende*, 9.7.1922.

to defer a detailed account of this highly appealing composition until some occasion when there is an opportunity to hear it in more favorable conditions.”<sup>21</sup>

These views are set in relief by Emil Telmányi’s information that Carl Nielsen stated expressly that the work was written for a “small orchestra”, not least so it would be possible to give performances in the provinces, where people did not have access to orchestras as big as that of The Music Society.<sup>22</sup>

*Fyens Stiftstidende* was the newspaper that accorded the event most attention, with photos of both guests of honour and the ‘triumphal arch’ set up for the occasion with the inscription “Our country we love”; the ample review of the work dwells on among other things its special ‘Funen’ tone:

“There was greatest interest in the next item in the concert, Aage Berntsen’s and Carl Nielsen’s never-before-performed work for soloists, choir and orchestra, ‘Springtime on Funen’. Rarely have a poet and composer been so fortunate in finding the fullest expression of the distinctive atmosphere and emotional life of a Danish region. The Funen islanders totally lack the capacity to take themselves too seriously. As true sons of the Funen soil, Berntsen and Carl Nielsen have therefore made ‘Springtime on Funen’ a humoresque; but no less distinctively, the humoresque bears the stamp of the lyrical, for among the Danes the people of Funen remain those who abandon themselves most easily to the play of the emotions.”<sup>23</sup>

“N-n.” in *Fyns Social-Demokraten* is much more specific. Of the huge array of singers and orchestral musicians he says:

“The sounds from the many throats and instruments surely roared like the storm over the plains? Alas no – there was no storm. Like a gentle summer breeze the sounds wafted out over the listening crowd, were lost in the low, elaborate roof structure of the market hall and exhausted their force through the open ventilators.”<sup>24</sup>

There are indication that Carl Nielsen considered the first performance less than interesting; just two weeks before the performance his thoughts at Damgaard were already turning towards a performance at The Music Society in Copenhagen in the coming winter. In a letter to Rudolph Simonsen of 29th June 1922 he speaks of his deliberations about the programming of

ende Omtale af denne højst indtagende Komposition, til der engang bliver Lejlighed til at høre den under gunstigere Forhold.”<sup>21</sup>

Disse vurderinger sættes i relief af Emil Telmányis oplysninger om, at Carl Nielsen udtrykkeligt skulle have præciseret, at værket er skrevet for “lille orkester”, ikke mindst for at muliggøre opførelser i provinsen, hvor man ikke rådede over orkestre på størrelse med *Musikforeningens*.<sup>22</sup>

*Fyens Stiftstidende* er den avis, der vier begivenheden størst opmærksomhed med fotos af både æresgæster og den til lejligheden opstillede æresport med påskriften “Vi elsker vort Land”; den fyldige anmeldelse af værket hæfter sig bl.a. ved dets særlige fynske tone:

“Størst Interesse knyttede der sig til Koncertens næste Nummer, Aage Berntsens og Carl Niensens aldrig tidligere opførte Arbejde for Soli, Kor og Orkester, ‘Fyenssk Foraar’. Sjældent har en Digter og en Komponist haft saa meget Held for at finde det fuldgyldige Udtryk for en dansk Landsdels ejendommelige Stemnings- og Følelsesliv. Fyenboerne savner absolut Evnen til at tage sig selv med stor Højtidelighed. Som ægte Sønner af fynske Slægter har Berntsen og Carl Nielsen derfor gjort ‘Fyenssk Foraar’ til en Humoreske; men ikke mindre ejendommeligt er det at Humoresken bærer Lyrikens Præg, for Fyenboerne er og bliver de danskere, der lettest hengiver sig til Stemningernes vekslende Spil.”<sup>23</sup>

Anderledes kontant er “N-n.” i *Fyns Social-Demokraten*. Om det store opbud af sangere og orkestermusikere hedder det:

“Tonerne fra de mange Struber og Instrumenter maatte da bruse som Stormen over Sletten! Ak nej – der blev ingen Storm. Som en mild Sommerbrise bølgede Tonerne ud over den lyttende Skare, fortabte sig i Markedshallens lave, indviklede Tagkonstruktion og satte Kraften over Styr gennem de aabne Ventil.”<sup>24</sup>

Noget kunne tyde på, at heller ikke Carl Nielsen fandt førsteopførelsen så interessant; allerede knap to uger inden opførelsen har han på Damgaard sine tanker rettet mod en opførelse i *Musikforeningen* i København den kommende vinter. I et brev til Rudolph Simonsen af 29. juni 1922 beretter han om sine overvejelser omkring programlægningen af denne koncert, men

21 *Musik*, Vol. 6, No. 10, 1st October 1922, pp. 136-137.

22 Torben Schousboe, “Samtale med Emil Telmányi”, *Dansk Musiktidsskrift*, Vol. 40, May 1965, p. 98.

23 Unsigned review in *Fyens Stiftstidende*, 10.7.1922.

24 *Fyns Social-Demokraten*, 10.7.1922.

21 *Musik*, 6. Aargang, Nr. 10, 1. Oktober 1922, s. 136-137.

22 Torben Schousboe, “Samtale med Emil Telmányi”, *Dansk Musiktidsskrift*, 40 årgang, maj 1965, s. 98.

23 Usigneret anmeldelse i *Fyens Stiftstidende*, 10.7.1922.

24 *Fyns Social-Demokraten*, 10.7.1922.

this concert, but in the letter he writes not so much as a single word about the imminent premiere of *Springtime on Funen* in Odense.<sup>25</sup> On the other hand he lists the work in the coming performance as follows: “III myself: ‘Springtime on Funen’ small orchestra: light and gay and graceful as my humble talents can manage” – almost demonstratively stressing the contrast with the huge apparatus that had been set up in Odense.

The performance in Copenhagen conducted by the composer took place at The Music Society in the first concert of the season on 21st November 1922; the copy of the concert programme in *DK-Kk* has a sketch by Carl Nielsen showing the arrangement of the children’s choir with the boys gathered on the left of the conductor and the girls on the right, and with ‘first parts’ outermost, ‘third parts’ in the middle and ‘second parts’ farthest in.<sup>26</sup>

In *Politiken*, the day after the concert, Axel Kjærulf exploited the opportunity to take a swipe at The Music Society:

“So the good old ‘Music Society’ opened its doors again and let in the spring itself to the tones of the grizzled Carl Nielsen – it was a breath of the eternally young that marvellously aired out the dusty society with its permanent staff of mildewed members and ponderous tradition, it was a breeze so healthy, a scent of flowers so sweet, so blessedly refreshing.

There can hardly be anyone in our music here in Denmark who as much as Carl Nielsen encourages resistance and makes us fall at his feet in admiration; no one who can annoy, no one who can please like him – no one who is greater, for better or worse.”

On the work itself, he continues:

“It is enchantingly formed, so light and bright, so full and fertile, so simple and inward.

In each strophe one recognizes Carl Nielsen’s Danish tone, but here sweeter and truer than before. He is intimate with everything – and the rest of us get as close as possible to this often so inaccessible man – and grow fond of him.”<sup>27</sup>

25 Letter to Rudolph Simonsen of 29.6.22, *DK-Kk*, CNA, I.A.c. (only the end of this letter is quoted in Irmelin Eggert Møller & Torben Meyer, *op. cit.* pp. 217-218).

26 Other works on the programme were *Carissimi*, *Jephtha* (“orchestrated and partly reworked by Carl Nielsen”); Handel, *Concerto Grosso* in G minor; and Mozart’s G minor symphony K.550.

27 Signed “Ax.K”, *Politiken*, 22.11.1922.

nævner i brevet ikke med ét ord den forestående premiere på *Fynsk Foraar* i Odense.<sup>25</sup> Derimod omtaler han værket ved den kommende opførelse således: “III myself: ‘Fynsk Foraar’ lille Orkester: let og lystigt og efter ringe Evne yndefuldt” – næsten som en demonstrativ betoning af modsætningen til det store apparat, der var stablet på benene i Odense.

Opførelsen i København under komponistens ledelse fandt sted i *Musikforeningen* ved sæsonens første koncert 21. november 1922; eksemplaret af koncertprogrammet i *DK-Kk* har en skitse i Carl Niensens hånd, der viser børnekorets opstilling med drengene samlet til venstre for dirigenten og pigerne til højre og med førstestemmerne yderst, tredjestemmerne i midten og andenstemmerne inderst.<sup>26</sup>

Dagen efter koncerten benytter Axel Kjærulf i *Politiken* anledningen til at lange ud efter *Musikforeningen*:

“Saa lukkede gamle ‘Musikforeningen’ da op igen og aabnede for selve Foraaret i Toner af den graanede Carl Nielsen – det var et pust af det evigtunge, der luftede herligt ud i den støvede Forening med den faste Stab af bedagede Medlemmer og tung Tradition, det var en Blæst saa sund, en Blomsterduft saa sød...saa velsignet vederkvægende.

Der er vel ingen herhjemme i vor Musik, der i den Grad som Carl Nielsen ægger til Modstand og faar os til at falde for Fode i Beundring, ingen, der kan ærgre, ingen, der kan glæde som han – ingen, der er større end han i ondt og godt.”

Om selve værket fortsætter han:

“Bedaarende er det formet, saa let og lyst, saa fuldt og frodigt, saa enkelt og inderligt.

Man kender i hver Strofe Carl Niensens danske Tone, her blot sødere og sandere end før. Han er *dus* med det hele ... og vi andre kommer denne ofte saa utilnærmelige Mand paa allernærmeste Hold – og kommer til at holde af ham.”<sup>27</sup>

25 Brev til Rudolph Simonsen af 29.6.22, *DK-Kk*, CNA, I.A.c. (kun slutningen af dette brev er citeret i Irmelin Eggert Møller og Torben Meyer, *op.cit.* s. 217-218).

26 Øvrige værker på programmet var *Carissimi*, *Jephtha* (“instrumenteret og delvis bearbejdet af Carl Nielsen”), Handel, *Concerto Grosso* i g-mol samt Mozarts g-mol symfoni, K.550.

27 Signeret “Ax.K”, *Politiken*, 22.11.1922.



*Nationatidende* too mentions the concert and says in connection with the new work that Carl Nielsen “here has his irresistibly young smile on his otherwise so grim and brooding face.”<sup>28</sup>

Both reviewers also note how excellently Carl Nielsen conducted the Mozart symphony.

Three months later, Carl Nielsen again had an opportunity to conduct the work, this time in a concert at the Odd Fellow Palæ where the symphony *The Four Temperaments* was also on the programme, and at the gala concert in June 1925 on his 60th birthday in Tivoli he conducted it again. Additionally, there were a number of performances in the provinces at various choral rallies, and the work also made its appearance at many of the memorial concerts held in 1931 and 1932.<sup>29</sup> Finally, it should be noted that it was included on the programme of a Carl Nielsen evening in Stockholm at The Royal Academy of Music (Kungl. Musikkonservatorium) in 1927.<sup>30</sup>

As will be evident from the Description of Sources, p. 213, we have no fully written-out score of *Springtime on Funen* in Carl Nielsen’s hand, nor was the score printed during the composer’s lifetime. The main source for the present edition is thus Nancy Dalberg’s orchestration and fair copy (**A**) drawn up on the basis of Carl Nielsen’s autograph piano score (**C**) in close collaboration with the composer. Clearly Carl Nielsen fully approved of Nancy Dalberg’s final version: on the one hand the score is furnished with a number of additions in his own hand; on the other, it was used in performances throughout the composer’s lifetime.

Carl Nielsen’s autograph piano score (**C**), Dalberg’s fair copy of the piano score (**B**) and the parts from the first performance (**E** and **F**) were taken into account as corrective aids.

C. Rocholl’s singable translation of Aage Berntsen’s text is reproduced on pp. 203-204.

Niels Krabbe

28 Signed “-st-ts-”, *Nationaltidende*, 22.11.1922.

29 Among other places Industribygningens Teatersal (Copenhagen), 22.4.1932; Kungliga Musikaliska Akademiens Högtidsdag (Stockholm), 15.11.1931; Viborg Theatre, 27.11.1931 (information on the last of these performances kindly supplied by Knud Ketting).

30 “Musikföredrag IX. (757)”, 14.5.1927. Programme in DK-Kk, CNU. From two hastily sent letters (both dated 1.4.1927) written by Carl Nielsen in Lugano to his wife in Copenhagen, it is evident that something has gone wrong with the dispatch of the musical material to Stockholm (cf. Torben Schousboe, *op. cit.*, p. 521).

Også *Nationatidende* har en omtale af koncerten og siger i forbindelse med det nye værk, at Carl Nielsen “har her sit uimodstaaelige unge Smil paa det ellers ofte saa barske og grublende Ansigt.”<sup>28</sup>

Begge anmeldere hæfter sig i øvrigt ved, hvor fremragende Carl Nielsen dirigerede Mozart-symfonien.

Tre måneder senere fik Carl Nielsen igen mulighed for at dirigere værket, denne gang ved en Palæ-koncert hvor også symfonien *De fire Temperamenter* stod på programmet, og ved festkoncerten i juni 1925 på sin 60-års fødselsdag i Tivoli dirigerede han det på ny. Hertil kommer en række opførelser i provinsen ved forskellige korstævner, ligesom værket også optrådte på programmet ved mange af de mindekoncerter, der afholdtes i 1931 og 1932.<sup>29</sup> Endelig skal det anføres, at det indgik på programmet ved en Carl Nielsen-aften i 1927 i Stockholm på Kungl. Musikkonservatorium.<sup>30</sup>

Som det fremgår af kildebeskrivelsen s. 213 foreligger der ikke noget fuldt udskrevet partitur af *Fynsk Foraar* fra Carl Niensens hånd, ligesom partituret heller ikke er trykt i komponistens levetid. Hovedkilden for nærværende udgave er således Nancy Dalbergs instrumentation og renskrift (kilde **A**), udarbejdet på baggrund af Carl Niensens klaverautograf (kilde **C**) og i tæt samarbejde med komponisten. At sidstnævnte fuldt og helt har vedkendt sig Nancy Dalbergs endelig udformning fremgår dels af, at partituret er forsynet med en række tilføjelser i Carl Niensens hånd, dels ifølge sagens natur af, at det blev anvendt ved opførelser gennem hele komponistens levetid.

Carl Niensens autografe klaverpartitur (**C**), Dalbergs renskrift af klaverpartituret (**B**) samt stemmerne fra førsteopførelsen (**E** og **F**) har været inddraget som korrigerende instans.

C. Rocholls sangbare tyske oversættelse af Aage Berntsens text er gengivet på s. 203-204.

Niels Krabbe

28 Signeret “-st-ts-”, *Nationaltidende*, 22.11.1922.

29 Bl.a. Industribygningens Teatersal (København) 22.4.1932, Kungliga Musikaliska Akademiens Högtidsdag (Stockholm) 15.11.1931, Viborg Theater 27.11.1931 (oplysning om sidstnævnte opførelse er velvilligt givet af Knud Ketting).

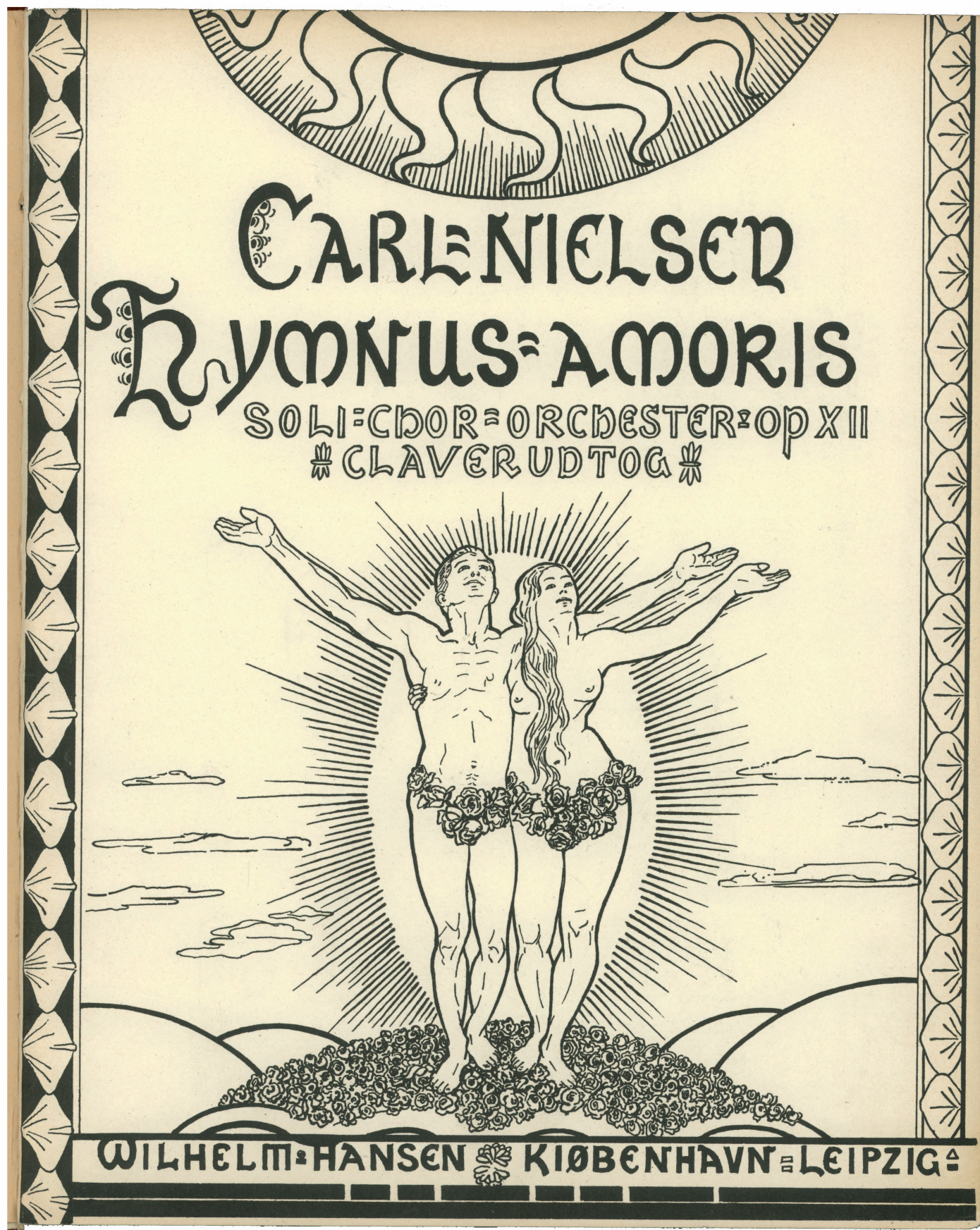
30 “Musikföredrag IX. (757)”, 14.5.1927. Programme in DK-Kk, CNU. Af to hastigt afsendte breve (begge dateret 1.4.1927) skrevet af Carl Nielsen i Lugano til hustruen i København fremgår, at noget er gået galt i forbindelse med nodematerialets fremsendelse til Stockholm (Jf. Torben Schousboe, *op. cit.*, s. 521).



Sleep (Source **D**), piano score, autograph, bb. 556-569: At the bottom of the page, Carl Nielsen's addition in red crayon that an extra music staff should be added (designated "Kinderstimmen" and "Chor der Engel").

Søvn (kilde **D**), klaverpartitur, autograf, t.556-569: Nederst på siden ses Carl Niensens tilføjelse med rød farvestift om, at der skulle indklæbes et ekstra nodesystem (betegnet "Kinderstimmen" og "Chor der Engel").





Anne Marie Carl-Nielsen designed the title page of *Hymnus amoris*. This title page was used for both the orchestral score (Source **A**) and the piano score (Source **B**).

Anne Marie Carl-Nielsen udførte titelbladet til *Hymnus amoris*. Dette titelblad blev anvendt til såvel orkesterpartituret (kilde **A**) som klaverpartituret (kilde **B**).



7.

pp

Mis gaar ned i So - len, for ha den lunt paa Kjo - len og le - ged med vor Mors Gaar, mind

Plestinnet som gnavent Barn, og Bed - ste far i Or - nens Kroeg mildt grim - led

a - ver Bi - bel - sproeg.

ta se, mi kommer

Violen som sag, 5 foruden

C.B. Jeppis

Springtime on Funen (Source C), piano score, Carl Nielsen's pencil draft, introduction bb. 129-156: Piano arrangement with many instructions to Nancy Dalberg on the instrumentation, which were not followed in all details in Nancy Dalberg's fair copy (Source A).

Fynsk Foraar (kilde C), klaverpartitur, Carl Niensens blyantskladde, indledning t. 129-156: Klaversats med talrige anvisninger til Nancy Dalberg på instrumentationen, der ikke i alle detaljer blev fulgt i Nancy Dalbergs renskrift (kilde A).



Fynsk Foraar 9

*poco agitato*

*dim*

*dim*

*dim*

*dim*

*rall.*

1) Viol. I-II og Træbl

\* Viol. Fag. 1-2  
Cello Corno 1-2 (stoppet=con sord)

Springtime on Funen (Source C), piano score, Carl Nielsen's pencil draft, bridge to "Den milde Dag er lys og lang" ("The tender day is light and long): Piano arrangement with many instructions to Nancy Dalberg on the instrumentation. Footnote 1: "Viol. I-II og Træbl" ("Viol. I-II and woodw."). Footnote 2: "Blæserne (først Horn) falder efterhaanden bort" ("The winds (French horn first) gradually drop out"). \*: "Viol. Fag. 1-2 Cello Corno 1-2 (stoppet=con sord)[stoppet=con sord.]"; as will be evident from the score p. 22, bb. 187ff, Nancy Dalberg did not follow these instructions in every respect.

Fynsk Foraar (kilde C), klaverpartitur, Carl Niensens blyantskladde, overledning til "Den milde Dag er lys og lang": Klaversats med talrige anvisninger til Nancy Dalberg på instrumentationen. Fodnote 1: "Viol. I-II og Træbl". Fodnote 2: "Blæserne (først Horn) falder efterhaanden bort". \*: "Viol. Fag. 1-2 Cello Corno 1-2 (stoppet=con sord)"; som det fremgår af partituret s. 22, t. 187 ff. fulgte Nancy Dalberg ikke disse forskrifter i enhver henseende.



87. *Molto adagio* ♩ = 72. *Fink ju*

Fag. *pp*

I. Viol. *pp*

II. Viol. *pp*

Sopran *solo* *Se. Rob - le blom - ster drys - ser o - ver Vj - en, se*

Tenor *solo* *Se. Rob - le blom - ster drys - ser o - ver Vj - en, se*

Bas - Kontr. *Se. Rob - le blom - ster drys - ser o - ver Vj - en, se*

Kor. *8/8 (♩ = 72)*

Fag. *pp*

I. Viol. *pp*

II. Viol. *pp*

Sopran *Rob - le blom - ster drys - ser o - ver Vj - en, se*

Tenor *Se. Rob - le blom - ster drys - ser o - ver Vj - en, se*

Bas - Kontr. *Se. Rob - le blom - ster drys - ser o - ver Vj - en, se*

Kor.

Springtime on Funen (Source A), score, fair copy by Nancy Dalberg: Adagio interpolation in *Dansevis* bb. 105-108: Conductor's comments and breathing instructions entered in blue and red crayon.

Fynsk Foraar (kilde A), partitur, renskrift af Nancy Dalberg: Adagio-indsud i *Dansevis* t. 105-108: Dirigentanmærkninger og vejtrækningsangivelser indsat med blå og rød stift.



By Næstved  
mon det  
Him bar  
og giver  
At x =  
min sk  
det er  
fuld i

Springtime on Funen (Source B), piano score, fair copy by Nancy Dalberg; End of the tenor solo “Den milde dag”: The pasted-in third stanza was only added after the fair copy was finished.

Fynsk Foraar (kilde B), klaverpartitur, renskrift af Nancy Dalberg; Slutningen af tenorsoloen “Den milde dag”: det indklæbede tredje vers er først kommet til efter at renskriften er afsluttet.

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B E S Æ T N I N G  
O R C H E S T R A

3 flauti / 1 flauto piccolo

3 oboi / 1 corno inglese

2 clarinetti

2 fagotti

4 corni

3 trombe

3 tromboni

tuba

timpani

triangolo

campanelli / campane

archi

soprano solo (An Unhappy Woman / En ulykkelig Kvinde)

soprano solo (Youth / Ungdom)

tenore solo

baritono solo

basso solo

coro 1 (Children's Voices / Børnekor or Boys' Choir / Drengekor)

coro 2 (S A T B)

Hvis et børnekor ikke står til rådighed, kan børnestemmerne synges af lyse sopraner.

If no children's chorus is available, the children's parts may be sung by light sopranos.

# HYMNUS AMORIS

FOR SOLOISTS,  
CHOIR AND ORCHESTRA

# HYMNUS AMORIS

FOR SOLI,  
KOR OG ORKESTER

## BARNDOM CHILDHOOD

Op. 12

Andantino quasi allegretto (♩ = 100)

Flauto 1  
Flauto 2  
Flauto (Flauto piccolo) 3  
Oboe 1  
Oboe 2  
Corno inglese (Oboe 3)  
Clarinetto (A) 1  
Clarinetto (A) 2  
Fagotto 1  
Fagotto 2  
Corno (F) 1  
Corno (F) 2  
Corno (E) 3  
Corno (E) 4  
Tromba (C) 1  
Tromba (C) 2  
Tromba (E) 3  
Trombone tenore 1  
Trombone tenore 2  
Trombone basso 3  
Tuba  
Timpani (A, E)  
Triangolo  
Campanelli  
Campane  
Violino 1  
Violino 2  
Viola  
Violoncello  
Contrabbasso

Andantino quasi allegretto (♩ = 100)

2 soli  
mf  
p  
tutti  
pp  
mf  
2 soli

2 soli  
mf  
p  
tutti  
pp  
mf  
2 soli

2 soli  
div.  
mf  
p  
mf  
2 soli

con sord.  
2.  
pp

7

Fl. 1 *p* *mp*

Fl. 2 *mp espressivo*

Ob. 1 *p* *ppp* *p*

Ob. 2 *mp* *dim.* *p* *p*

Cl. (A) 1 *mp espressivo*

Cl. (A) 2 *p*

Tr. (C) 1 *p* 1. con sord.

Tr. (C) 2 *p*

Vi. 1 *p* tutti *p*

Vi. 2 *p*

Va. *p* tutti *p*

14

Fl. 1 *mf* *f* *dim.* *pp*

Fl. 2 *cresc.* *f* *dim.* *pp*

Fl. 3 *mp cresc.* *f* *dim.* *pp*

Ob. 1 *cresc.* *f* *dim.* *pp dolce*

Ob. 2 *cresc.* *f* *dim.* *pp*

Cl. (A) 1 *cresc.* *f* *dim.* *pp*

Cl. (A) 2 *cresc.* *f* *dim.* *pp*

Tr. (C) 1 *f* *dim.* *pp*

Tr. (C) 2 *f* *dim.* *pp*

Vi. 1 *cresc.* *f* *dim.* *pp*

Vi. 2 *tutti v* *f* *dim.* *pp*

Va. *div.* *p cresc.* *unis.* *f* *dim.* *pp*

*cresc.* *f* *dim.* *pp*



Musical score for woodwinds and strings, measures 22-30. The score includes parts for Flute (1, 2, 3), Oboe (1, 2), Clarinet (A) (1, 2), Trombone (1, 2), Violin (1, 2), and Viola. Dynamics range from *f* (forte) to *pp* (pianissimo). There are *dim.* (diminuendo) markings and a first ending bracket labeled '1.' for the Trombone part.

Musical score for strings and voices, measures 29-32. It includes parts for Flute (1), Oboe (1, 2), Trombone (1, 2), Soprano (S. 1), Coro 1 (S. 2), and Alto (A.). A section labeled '1' is indicated by a boxed number. The voice parts include Danish lyrics: "A - mor mi - hi vi - tam do - nat, a - - do - les - co". Dynamics include *fz*, *f*, and *p*.

\*) Hvis et børnekor ikke står til rådighed, kan børnestemmerne synges af lyse sopraner.  
If no children's chorus is available, the children's parts may be sung by light sopranos.

quasi rall. un poco più moto

2

36

Fl. 1

Fl. 2

S. 1

CORO I S. 2

A.

VI. 1

*p*

*f*

in fas-ci-is ei - us, et quo-ti-di-e me gau - - di - o sa - tu - rat.

*f*

in fas-ci-is ei - us, et quo-ti-di-e me gau - - di - o sa - tu - rat.

*f*

in fas-ci-is ei - us, et quo-ti-di-e me gau - - di - o sa - tu - rat.

quasi rall. un poco più moto

2 soli

*p dolce*

44

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (A) 1

Cl. (A) 2

Cor. (F) 1

Cor. (F) 2

Tr. (C) 1

Tr. (C) 2

VI. 1

VI. 2

Va.

Vc.

*mf*

*pp*

*mf*

*pp*

*mf*

*p dolce*

*pp*

*p dolce*

*pp*

*p dolce*

*pp*

*p dolce*

*pp*

*p*

*p*

*mp leggiero*

*p*

*mp leggiero*

*p*

*mp leggiero*

*pizz.*

*mf*

*p*

*2 soli*

*solo*

*div.*

*mp leggiero*

51

Fl. 1, 2, 3

Ob. 1, 2

Cl. (A) 1, 2

Cor. (F) 1, 2

Tr. (C) 1, 2

S. 1

S. 2

CORO 2

A. 1

A. 2

VI. 1

VI. 2

Va.

Vc.

*p*

*poco f*

*mf*

*mp*

*poco f*

*pizz.*

*p*

*tutti*

*poco f*

MØDRE (DAMESTEMMER)  
MOTHERS (WOMEN'S VOICES)

A - mor ti - bi vi - tam de - dit, a - mor ti - bi vi - tam de - dit,  
A - mor ti - bi vi - tam de - dit, a - mor ti - bi vi - tam de - dit,

4 soli

4 soli

1 2 3

Fl.

1 2

Ob.

1 2

Cl. (A)

1 2

1 2

Cor. (F)

1 2

Tr. (C)

1 2

S. 1

S. 2

CORO 2

A. 1

A. 2

VI. 1

VI. 2

Va.

Vc.

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

*1.* *p dolce* *pp*

*pp* A - mor ti - bi vi - tam de - dit, a - do - les - cis -

*dim.* de - - - dit.

*dim.* a - mor ti - bi vi - tam de - - - dit. A - mor ti - bi

*dim.* a - mor ti - bi vi - tam de - - - dit.

*tutti* *pp dolce* *pp*

*tutti* *pp dolce* *pp*

*pp dolce* *pp*

*tutti* *p* *pp*

66

1 *p* cre - - - - - scen - - - - - do *mp* cre - - - - - scen - - - - -

2 *mp* cre - - - - - scen - - - - -

3 *mp* cre - - - - - scen - - - - -

Ob. 1 *mp* cre - - - - - scen - - - - -

2 *mp* cre - - - - - scen - - - - -

Cl. (A) 1 *mp* cre - - - - - scen - - - - - do

2 *mp* cre - - - - - scen - - - - -

Fg. 1 *mp* cre - - - - - scen - - - - -

2 *mp* cre - - - - - scen - - - - -

Cor. (F) 1 *pp* *pp* cre - - - - - scen - - - - -

2 *mp* cre - - - - - scen - - - - -

S. 1 *cresc.* in fas - ci - is ei - us, et quo - ti - di - e te gau - di - o sa - tu - *mp* cre - - - - - scen - - - - - do

S. 2 *mp* A - mor ti - bi vi - tam de - dit, a - do - les - cis in fas - ci - is ei - us, et quo - ti - di - e te *cresc.* cre - - - - - scen - - - - - do

CORO 2 A. 1 *cresc.* vi - tam de - dit, a - do - les - cis in fas - ci - is ei - us, et quo - ti - di - e te *mp* cre - - - - - scen - - - - - do

A. 2 *mp* A - mor ti - bi vi - tam

VI. 1 *cre* - - - - - scen - - - - - do *mp* *cre* - - - - - scen - - - - -

VI. 2 *cre* - - - - - scen - - - - - do *mp* *cre* - - - - - scen - - - - -

Va. *mp* *cre* - - - - - scen - - - - -

Vc. *cre* - - - - - scen - - - - - do *mp* *cre* - - - - - scen - - - - -

5

73

1  
2  
Fl.

3  
do

1  
2  
Ob.

1  
2  
Cl. (A)

1  
2  
Fg.

1  
2  
Cor. (F)

1  
2  
S.

1  
2  
CORO 2

1  
2  
A.

1  
2  
VI.

Va.

Vc.

rat, a - - - mor ti - bi vi - tam de - - dit,  
ci - is ei - us, et quo - ti - di - e te gau - - -  
gau - di-o sa-tu-rat, a - mor ti - - bi vi - tam de-dit, a - -  
de - dit, a - - - mor ti - bi vi - - tam

This page of a musical score, numbered 9, covers measures 79 through 84. It features a variety of instruments and vocal parts. The orchestral parts include Flutes (Fl.), Oboes (Ob.), Clarinets in A (Cl. (A)), Bassoons (Fg.), Cor Anglais (Cor. (F)), Violins I and II (VI. 1 and VI. 2), Violas (Va.), and Cellos (Vc.). The vocal parts consist of Soprano I (S. 1), Soprano II (S. 2), Alto I (A. 1), and Alto II (A. 2), collectively forming the Coro 2. The score begins at measure 79, marked with a dynamic of *p* and a hairpin crescendo leading to *f* by measure 81. The vocalists enter in measure 79 with the lyrics: 'a - do - les - cis in fas - ci - - - - is'. In measure 80, they continue with 'di - o sa - tu - rat, a - mor ti - bi vi - tam'. Measure 81 contains the lyrics 'mor ti - bi vi - - - tam de - dit, a - - - - -'. Finally, in measure 82, they sing 'de - dit, a - mor ti - bi vi - tam de - dit, a - - - do -'. The instrumental parts feature complex rhythmic patterns, often with slurs and accents, and some strings include trills marked 'trem.'. The score concludes at measure 84 with a dynamic of *p*.



poco pesante

85

Fl. 1 *molto* *ff*

Fl. 2 *molto* *ff*

Ob. 1 *molto* *ff*

Ob. 2 *molto* *ff*

Cl. (A) 1 *molto* *ff*

Cl. (A) 2 *molto* *ff*

Fg. 1 *molto* *ff*

Fg. 2 *molto* *ff*

Cor. (F) 1 *molto* *ff*

Cor. (F) 2 *molto* *ff*

S. 1 *ff*  
ei - - us, et quo - ti - - di - e te

S. 2 *ff*  
de - dit, a - do - les - cis in fas - ci - is ei - - us, et quo

CORO 2  
A. 1 *ff*  
- - do - les - - cis in fas - ci - is ei - us, et quo - ti - di - e te

A. 2 *ff*  
les - cis in fas - ci - - is ei - us, et quo - ti - di - e te

poco pesante

VI. 1 *trem. molto* *ff*  
div.

VI. 2 *trem. molto* *ff*

Va. 1 *molto* *ff* *trem.*

Va. 2 *molto* *ff* *trem.*

Vc. *molto* *ff* *div.*

91

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Timp.

S. 1

S. 2

CORO 2

A. 1

A. 2

VI. 1

VI. 2

Va. 1 2

Vc.

Cb.

*sempre ff*

*ff*

*tr*

*f*

gau - di - o sa - - - tu - rat.

ti - di - e te gau - di - o sa - tu - rat.

gau - di - o sa - - - tu - - - rat.

gau - di - o sa - - - tu - - - rat.

*sempre ff*

*sempre ff*

*sempre ff*

*sempre ff*

*sempre ff*

*sempre ff*

*ff*



103

Tr. (C) 1/2

S. 1

CORO 1 S. 2

A.

mi - hi vi - tam do - nat, a - do - les - co in fas - ci - is ei - us, et quo - ti - di - e me

mi - hi vi - tam do - nat, a - do - les - co in fas - ci - is ei - us, et quo - ti - di - e me

mi - hi vi - tam do - nat, a - do - les - co in fas - ci - is ei - us, et quo - ti - di - e me

*p* *f* *p* *f* *p* *f*

111

Tr. (C) 1/2

S. 1

CORO 1 S. 2

A.

gau - di - o sa - tu - rat, a - - - mor vi - - - tam do - - -

gau - - - di - o sa - tu - rat, a - - - mor vi - tam do - - -

gau - - - di - o sa - tu - rat, a - - - mor vi - tam do - - -

*dim.* *pp* *cresc.* *f* *dim.* *pp* *cresc.* *f* *dim.* *pp* *cresc.* *f*

VI. 1

VI. 2

Va.

Vc.

Cb.

poco rit.

UNGDOM  
YOUTH  
Molto animato

8

118

Cor. (A) 1  
Cor. (A) 2  
Cor. (Eb) 3  
Cor. (Eb) 4  
Tr. (C) 1  
Tr. (C) 2

T. solo

A - - mor est vo - tum me - - - um et de - - - si -

S. 1  
CORO 1 S. 2  
A.

nat.  
nat.  
nat.

Molto animato

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

pizz. div.  
mf  
pizz. div.  
mf  
pizz. div.  
mf  
pizz.  
mf  
pizz.  
mf

125

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. (A) 1  
Cl. (A) 2

Fg. 1  
Fg. 2

Cor. (A) 1  
Cor. (A) 2

Cor. (Eb) 3  
Cor. (Eb) 4

Tr. (Eb) 1  
Tr. (Eb) 2

Soprano solo  
Vo - tum me - um et de - si - de - ri - um,

Tenore solo  
de - ri - um, prae-lu - cet mi - hi

Vi. 1  
Vi. 2

Va.  
Vc.  
Cb.

*mp*

*dim.* *p*

*f*

*p*

*p*

*p*

*p*

*p*

132

Fl. 1  
Fl. 2  
Cl. (A) 1  
Cl. (A) 2  
Fg. 1  
Fg. 2  
Cor. (A) 1  
Cor. (A) 2  
Cor. (Eb) 3  
Cor. (Eb) 4  
Tr. (Eb) 1  
Tr. (Eb) 2  
S. solo  
T. solo  
Vi. 1  
Vi. 2  
Va.  
Vc.  
Cb.

*mp*

*mf*

*p*

*mf*

*p*

*p*

*mf*

*pp*

*mf*

*p*

*pp*

*mf*

*p*

*pp*

*mf*

*p*

mi - - hi in - star si - de - ris.

in - star si - de - ris, ple - ni -

unis.

div.



139

rit.

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *p* 1.

Ob. 2

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

Cor. (A) 1 *p* *mp* *mf* muta in Ab

Cor. (A) 2

Cor. (Eb) 3 *p*

Cor. (Eb) 4

Tr. (Eb) 1 *pp* senza sord. 1.

Tr. (Eb) 2

S. solo

T. solo

tu - - di - nem ei - - - us sem - per quae - - -

rit.

Vi. 1 *mf*

Vi. 2 *mf*

Va. *mf*

Vc. *mf*

Cb. *mf*

9 Tempo I (Andantino quasi allegretto) Molto animato

146

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (Ab) 1 2

Cor. (Eb) 3 4

Tr. (Eb) 1 2

T. solo

A.

CORO 2 T. 1

T. 2

*pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*, *pp*

*a2*, *pp*, *dim.*, *dim.*, *dim.*, *dim.*, *dim.*

*molto tranquillo*, *1.*, *senza sord.*, *pp*, *mf*, *con passione*

ro, a - mor est vo - tum me - um et de - si-de-ri -

Ple - ni - tu - di-nem ei - us sem - per quae - ro,

Ple-ni - tu - di-nem ei - us sem - per quae - ro,

Ple - ni - tu - di - nem ei - us sem - per quae - ro,

Tempo I (Andantino quasi allegretto) Molto animato

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp*, *pp*, *pp*, *pp*, *pp*

*mf*, *mf*, *mf*, *mf*, *mf*

*rit.*

Tempo I

Molto animato

rit.

154 1.

Fl. 1 2 *tranquillo*

Ob. 1 2 *p*

Cl. (A) 1 2 *p*

Fg. 1 2 a2 *pp*

Cor. (Ab) 1 2 *pp* muta in A

Cor. (Eb) 3 4 *pp* muta in E

Tr. (Eb) 1 2 *p* muta in E

S. solo *con passione*  
A - mor est vo - tum me - um et de - si-de-ri -

T. solo  
um,

A. *pp* *dim.*  
ple - ni - tu - di - nem ei - us sem - per quae - ro,

CORO 2 T. 1 *pp*  
ple - ni - tu - di - nem ei - us sem - per quae - ro,

T. 2 *pp*  
ple - ni - tu - di - nem ei - us sem - per quae - ro,

Tempo I

Molto animato

rit.

VI. 1 *pp* *mf*

VI. 2 *pp* *mf*

Va. *pp* *mf*

Solo Vc. **B**

Gli altri *pp* *mf*

Cb. *pp* *mf*

10 Tempo I

162

Fl. 1 2 *p* *tranquillo*

Ob. 1 2 *p*

Cl. (A) 1 2

Fg. 1 2 *p*

Cor. (A) 1 2 *p*

Cor. (E) 3 4 *mp*

Tr. (E) 1 2 *pp*

S. solo um.

A. *p* a - - mor est vo - tum me - um et *cresc.*

CORO 2 T. 1 *p* *cresc.*

T. 2 A - - mor est vo - tum me - um et de - - si - de - -

Tempo I  
*tranquillo*

VI. 1 *p* *arco* *p dolce*

VI. 2 *p*

Va. *p*

Solo Vc. *p* *tranquillo* *solo arco*

Gli altri *p*

Cb. *p*

170

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (A) 1 2

Cor. (E) 3 4

Tr. (E) 1 2

A.

CORO 2 T. 1

T. 2

VI. 1

VI. 2

Va.

Soli 4 soli

Vc.

Gli altri

Cb.

mf

f

a2

p

f

f

f

1.

p

f

f

arco

f

arco

p

f

f

arco

mf

arco

mf

f

mf

f

178 a2

Fl. 1 2

Fl. 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (A) 1 2

Cor. (E) 3 4

A.

CORO 2 T. 1

T. 2

VI. 1

VI. 2

Va.

Vc. tutti

Cb.



187

*a2*

Fl. 1 2  
Fl. 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (A) 1 2

Cor. (E) 3 4

A.  
CORO 2 T. 1  
T. 2

VI. 1  
VI. 2

Va.  
Vc.  
Cb.

*p*

*mf*

*dim.*

*cresc.*

*cre - - - - scen*

tu - di - nem ei - - us sem - - per quae - ro, a - mor est vo - tum,  
 quae - ro, a - - - mor est vo - tum me - - um, est vo - tum, est  
 sem - per quae - ro, a - mor est vo - tum, est vo - tum, est

poco meno mosso

196

a2

Fl. 1 2

3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (A) 1 2

Cor. (E) 3 4

Tr. (E) 1 2 3

Timp.

A.

CORO 2 T. 1

T. 2

VI. 1

VI. 2

Va.

Vc.

Cb.

do cre - scen - do f

do cre - scen - do f

do cre - scen - do f

do cre - scen - do f

do cre - scen - do f marcato

do cre - scen - do f

do cre - scen - do f

do cre - scen - do f

do cre - scen - do f

do cre - scen - do f marcato

do cre - scen - do f marcato

est vo - tum me - - um, a - - - - mor

vo - tum, est vo - tum me - um, a - - - - mor est

vo - tum, vo - tum me - um, a - - - - mor est

do cre - scen - do f

do cre - scen - do f

do cre - scen - do f

do cre - scen - do f marcato

do cre - scen - do f marcato

div. trem. f

div. trem. f

poco meno mosso

allargando

204

Fl. 1 *sempre f* *a2* *cresc.* *ff*

Fl. 2 *sempre f* *cresc.* *ff*

Ob. 1 *sempre f* *cresc.* *ff*

Ob. 2 *sempre f* *cresc.* *ff*

Cl. (A) 1 *sempre f* *cresc.* *ff*

Cl. (A) 2 *sempre f* *cresc.* *ff*

Fg. 1 *sempre f* *cresc.* *ff* *molto marcato*

Fg. 2 *sempre f* *cresc.* *ff* *molto marcato*

Cor. (A) 1 *sempre f* *cresc.* *ff*

Cor. (A) 2 *sempre f* *cresc.* *ff*

Cor. (E) 3 *sempre f* *cresc.* *ff*

Cor. (E) 4 *sempre f* *cresc.* *ff*

Tr. (E) 1 *f* *cresc.* *ff*

Tr. (E) 2 *f* *cresc.* *ff*

Tr. (E) 3 *f* *cresc.* *ff*

Timp. *f* *cresc.* *ff*

S. *ff*

A. *ff*

CORO 2 *ff*

T. 1 *ff*

T. 2 *ff*

VI. 1 *sempre f* *cresc.* *ff* *molto marcato*

VI. 2 *sempre f* *cresc.* *ff* *molto marcato*

Va. *sempre f* *cresc.* *ff* *molto marcato*

Vc. *sempre f* *cresc.* *ff* *molto marcato*

Cb. *sempre f* *cresc.* *ff* *molto marcato*

est vo - tum me - - um, a - - mor, a - - mor est vo - tum  
 est vo - tum me - - um, a - - mor est vo - - - tum me - - um est  
 vo - tum me - - - um, a - - mor est vo - - tum me - um,  
 vo - tum me - um, a - - mor est vo - - tum me - um,  
 unis. unis.

allargando



221

Fl. 1 2

3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (A) 1 2

Cor. (E) 3 4

Tr. (E) 1 2 3

Timp.

Vi. 1

Vi. 2

Va.

Vc. 1 2

Cb.

*dim.* *pp* *mp*

*pp* *cresc.*

*dim.* *pp* *cresc.*

*ppp* *cresc.*

*pp* *molto*

*ppp* *cresc.*

*dim.* *pp*

*pp* *mp cresc.*

*pp* *cresc.*

*pp* *cresc.*

*mp cresc.*

*mp cresc.*

MANDDOM

13 MANHOOD

Allegro moderato, con energia

228

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Fg. (Flute/Guitar):** Two staves. The first staff (1) starts with a *f marcato* dynamic. The second staff (2) starts with a *f* dynamic and later has a *f marcato* section.
- Cor. (A) and Cor. (E):** Two staves each. The E-flat Cor. (E) part has a *f marcato* section with a triplet of notes.
- Tr. (E):** Two staves. The first staff (1) has a *f* dynamic.
- Timp. (Timpani):** One staff with a *f* dynamic.
- T. 1 and T. 2 (Trumpets):** Two staves. T. 2 has a *f* dynamic.
- CORO 2 (Chorus):** Two staves (B. 1 and B. 2) with lyrics in French. B. 1: "A - mor \_ est fons me-us, a - - - mor est fons me - us, vir - - - tus su-per". B. 2: "A - mor est fons me-us, a - - mor est fons me - us, vir-tus su-per ri-pas".
- Va. (Viola):** One staff with a *f* dynamic.
- Vc. (Violin):** Two staves. The first staff (1) has a *f* dynamic. The second staff (2) has a *f marcato* dynamic.
- Cb. (Cello):** One staff with a *f* dynamic and a *f marcato* section ending with a *div.* (diviso) marking.

Allegro moderato, con energia



235

Fl. 1 2  
3

Ob. 1 2  
a2

Cl. (A) 1 2

Fg. 1 2  
cresc.

Cor. (A) 1 2  
a2

Cor. (E) 3 4  
3.

Tr. (E) 1 2  
mf  
3

Trb.t. 1 2  
mf

Trb.b. 3  
mf

Tb. 3  
poco f p

T. 1  
f  
A - - mor est fons me-us, a - - -

T. 2  
f  
- est fons me-us, vir - tus su- per ri - - pas - ei - us flo - ret, a - - - mor est

CORO 2  
cresc. f

B. 1  
cresc. f  
ri - pas ei - - - us flo-ret, a- mor est ro - bur, a - mor est ro - bur me - - um, a - - -

B. 2  
cresc. f  
ei - - - us flo - ret, a - mor est ro - - bur me - - um, a - - mor est

VI. 1  
f

VI. 2  
f

Va. f  
cresc.

Vc. 1 f  
cresc.

Vc. 2 f  
cresc.

Cb. f  
cresc.



247

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (A) 1  
2

Cor. (E) 3  
4

Trb.t. 1  
2

Trb.b. 3

Tb.

T. 1  
T. 2

CORO 2

B. 1  
B. 2

VI. 1  
VI. 2

Va.

Vc. 1  
2

Cb.

us flo - - ret, a - mor est ro - bur me - - um, a - -  
pas ei - us flo - - ret, a - mor est ro - bur me - um, a - - mor est fons me - us,  
a - - mor est fons me-us,  
- - ret, a - - mor est ro - - bur me - - um, a - mor est

252

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (A) 1 2

Cor. (E) 3 4

Tr. (E) 1 2

Trb.t. 1 2

Trb.b. 3

Tb.

Timp.

T. 1  
- mor est fons me - us, a - - mor est fons me - us, a - mor est ro - bur

T. 2  
vir - tus su - per ri - pas ei - us flo - ret, a -

CORO 2  
vir - - tus su - per ri - pas ei - - us flo - ret, a - - mor est ro - bur me -

B. 1  
fons me - us, a - mor est ro - bur, a - - mor est ro - - bur, a - mor est ro - bur -

B. 2

VI. 1

VI. 2

Va. 1 2

Vc. 1 2

Cb.

257

Ob. 1

Ob. 2

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

Cor. (A) 1

Cor. (A) 2

Cor. (E) 3

Cor. (E) 4

Trb.t. 1

Trb.t. 2

T. 1  
me-um, a - - mor est ro - - bur me-um, a - mor est ro-bur me - - um, a - - mor est ro - bur me - um, a - - mor

T. 2  
- - - mor est ro - bur me - um, a - - mor est ro - bur me - um, a - - mor

CORO 2

B. 1  
- - - um, a - - - mor est ro - bur me - - um,

B. 2  
- - - me - - um, a - - - mor

VI. 1  
sul G.

VI. 2  
sul G.

Va. 1

Va. 2

Vc. 1

Vc. 2

Cb.

262

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (A) 1 2

Cor. (E) 3 4

Tr. (E) 1 2

Tr. (E) 3

Trb.t. 1 2

Trb.b. 3

Tb. 1 2

Timp.

T. 1

T. 2

CORO 2

B. 1

B. 2

Vi. 1

Vi. 2

Va. 1 2

Vc. 1 2

Cb.

*cresc.*

*ff*

*f*

*mf*

*molto*

*trem.*

*div.*

*unis.*

*um.*

*mor est ro - bur me - um, a - mor est ro - bur, est ro - bur, est ro - bur, est ro - bur, est ro -*

*a - mor est ro - bur me - um, est ro - bume um, a -*

*est fons me - us, a - mor est ro - bur, est ro - bur, est ro - bur, est ro - bur, est ro - bur, est ro -*



EN ULYKKELIG KVINDE

AN UNHAPPY WOMAN

Molto agitato

267 **15**

Fl. 1 2  
3 muta in picc. muta in fl. gr.

Ob. 1 2  
fff fp fp fp

Cor. ingl. mp

Cl. (A) 1 2  
fff fp fp fp

Fg. 1 2  
1. fp fp fp

Cor. (A) 1 2 con sord. fff muta in Eb fp fp fp

Cor. (E) 3 4 con sord. fff muta in F

Tr. (E) 1 2  
ff

Trb. t. 1 2  
ff

Trb. b. 3  
ff

Tb.  
ff

Timp. E, B $\sharp$  muta in C, G

S. solo  
ff con fuoco

T. 1 mor. A mor est do-lor me - us, a - mor est

T. 2 bur.

CORO 2  
B. 1 mor.

B. 2 bur.

Molto agitato

VI. 1 trem. p fp p fp p fp

VI. 2 trem. p fp p fp p fp

Va. 1 2 div. trem. p unis. p fp p fp p fp

Vc. div. p pizz. p fz p fz p fz p

Cb. trem. p pizz. p fz p fz p fz p

274

Fl. 1 2

Ob. 1 2

Cor. ingl.

Cl. (A) 1 2

Fg. 1 2

Cor. (Eb) 1 2

Cor. (F) 3 4

S. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

do-lor me - us, nil me al - ti - us vul - ne - ra - vit,

*fp* *fp* *p* *espressivo* *dim.* *mp* *mf* *senza sord.* *segue* *p* *fz* *p*

281

Fl. 1 2 *fp* *mp*

3

Ob. 1 2 *p* *fp*

Cor. ingl. *p* *fp*

Cl. (A) 1 2 *fp* *p* *fz* *dim.* *p* *muta in Bb*

Fg. 1 *mp*

2

Cor. (Eb) 1 2 *p*

Cor. (F) 3 4

S. solo *p*  
 nil me al - - - ti - us vul - ne - ra - vit,

VI. 1 *p* *p*

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

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

Vc. *p* *p*

Cb. *p* *p*

288

1. *dim.* *ppp*

Fl. 1 2

3

Ob. 1 2 *ppp* *tranquillo* 1.

Cor.ingl.

Cl. (Bb) 1 2

Fg. 1 *dim.* *ppp* *pp*

2 *pp*

Cor. (Eb) 1 2 *p* *dim.* *ppp* *pp*

Cor. (F) 3 4

S. solo *dim.* *pp* *tranquillo*  
 a - mor! nil ta - men ca - ri - us, nil

Vi. 1 *pp* *ppp* *tranquillo* *div.*

Vi. 2 *dim.* *ppp*

Va. *dim.* *ppp*

Vc. *ppp*  
 di - - - mi - - nu - - en - - - do

Cb. *ppp*  
 di - - - mi - - nu - - en - - - do

296

Fl. 1 2 *mp*

Fl. 3 *mp*

Ob. 1 2 *pp*

Cor. ingl.

Cl. (Bb) 1 2

Fg. 1 *pp* *p*

Fg. 2 *pp*

Cor. (Eb) 1 2 *pp* *mf* *p* *mf*

Cor. (F) 3 4

S. solo  
 ta - men ca - ri - us, nil ta-men ca-ri- us, a-mor est

Vi. 1 *p dolce*

Vi. 2 *p*

Va. *arco*

Vc. *pizz.*

303

Fl. 1 2

Ob. 1 2

Cor.ingl.

Cl. (Bb) 1 2

Fg. 1 2

Cor. (Eb) 1 2

Cor. (F) 3 4

S. solo

do - lor, a - mor! do - lor me - us a - -

VI. 1

VI. 2

Va.

Vc.

Cb.

*p* *mf* *cresc.* *f* *dim.*

*p* *mf* *f* *dim.*

*p* *f* *dim.*

*f* *pizz.* *dim.*

*p* *arco* *f* *pizz.* *dim.*

310

Fl. 1, 2, 3  
Ob. 1, 2  
Cor. ingl.  
Cl. (Bb) 1, 2  
Fg. 1, 2  
Cor. (Eb) 1, 2  
Cor. (F) 3, 4  
S. solo  
VI. 1, 2  
Va.  
Vc.  
Cb.

*p*, *mp*, *f*, *fz*, *p*, *cresc.*, *arco*, *mf*

- mor est, a-mor est do-lor, nil ta-men ca-ri-us, a - mor est



318

Fl. 1 2  
3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (Eb) 1 2

Cor. (F) 3 4

S. solo  
do - - - lor, nil me al - - - ti - us vul - ne - ra - vit,

VI. 1  
VI. 2

Va.

Vc.  
Cb.

*f* *p* *mp* *mf* *dim.* *espressivo* *pizz.*

326

Fl. 1 2

Ob. 1 2

Cor.ingl.

Cl. (Bb) 1 2

Fg. 1 2

Cor. (Eb) 1 2

Cor. (F) 3 4

S. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

*p*

*mp*

*f*

*fp*

*fz*

*dim.*

*pizz.*

*arco*

a - mor est do-lor me - us,

333

Fl. 1 2

Ob. 1 2

Cor.ingl.

Cl. (Bb) 1 2

Fg. 1 2

Cor. (Eb) 1 2

Cor. (F) 3 4

S. solo

a - mor est do-lor me - us, nil me al - ti - us vul - ne - ra - vit,

VI. 1

VI. 2

Va.

Vc.

Cb.

340

Fl. 1 2 *fp* *mp*

Ob. 1 2 *dim.* *p* *fp*

Cor.ingl. *dim.* *p* *fp*

Cl. (Bb) 1 2 *fp* *p* *fs* *p*

Fg. 1 2 *mp*

Cor. (Eb) 1 2 *mf* *dim.* *p*

Cor. (F) 3 4

S. solo *p*  
 nil me al - - - ti - us vul - ne - ra - vit,

VI. 1 *p* *p dim.*

VI. 2 *p* *p dim.*

Va. *p* *p dim.*

Vc. *p* *p dim.*

Cb. *p* *p dim.*

348

Fl. 1 2

Ob. 1 2

Cor. ingl.

Cl. (Bb) 1 2

Fg. 1 2

Cor. (Eb) 1 2

S. solo

S. 1

CORO 2

S. 2

VI. 1

VI. 2

Va.

Vc.

Cb.

*ppp* *tranquillo*

*ppp*

*pp*

*p* *ppp*

*tranquillo*

a - mor! nil ta - men ca - ri - us, nil

A - mor, a - mor,

A - mor, a - mor,

*ppp* *tranquillo*

*ppp*

*ppp*

*ppp*

*ppp*

356

Fl. 1 2

Ob. 1 2

Cor. ingl.

Cl. (Bb) 1 2

Fg. 1 2

Cor. (Eb) 1 2

Tr. (E) 1 2

Timp.

S. solo  
ta - men ca - ri - us, a - - - mor est do - lor

S. 1  
a - mor est fons, a - mor, a - - - mor est fons me - us,

CORO 2  
a - mor est fons, a - mor, a - - - mor est fons me - us,

S. 2  
a - mor est fons, a - mor, a - - - mor est fons me - us,

VI. 1

VI. 2

Va.

Vc.

Cb.

*ppp* *mp* *molto* *f* *dim.*

*ppp* *mf*

*pp* *mp* *f* *dim.*

*pp* *mf*

*pp* *f*

*p* *cresc.* *f*

*p* *cresc.* *f*

*pp* *f*

*pp* *f* *dim.*

*pp* *f* *dim.*

*f*

*f*

363

**Fl.** 1 2 3  
*mp* *f* *p* cre - - - - - scen - - - - -

**Ob.** 1 2  
*p* *mf* *p* *p* cre - scen -

**Cor. ingl.**  
*p* *f* *f* *p* *p*

**Cl. (Bb)** 1 2  
*p* *f* *f* *p* *pp* cre - - - - - scen -

**Fg.** 1 2  
*p* *f* *p* *p* cre - - - - - scen -

**Cor. (Eb)** 1 2  
*p* *p* senza sord. *f* *p* *p* cre - - - - - scen -

**Cor. (F)** 3 4  
*p* *mf* *p* *p* cre - - - - - scen -

**Tr. (E)** 1 2  
*pp* *f* *pp* *pp* cre - - - - - scen -

**Timp.**  
*pp* *f* *f* *p* *pp* cre - - - - - scen -

**S. solo**  
me - us, a - mor est do - lor me - us, *p* *f* *p* cre - - - - - scen -

**S. 1**  
a - - mor est fons me-us, a - mor est fons me - us, a - mor est *p* *f* *p* *p* cre - - - - - scen -

**CORO 2 S. 2**  
a - - mor est fons me-us, a - mor est fons me - us, a - mor est *p* *f* *p* *mp* *cresc.* *p.* *p* cre - - - - - scen -

**T.**  
a - -

**VI. 1**  
*mp* *f* *p* cre - - - - - scen -

**VI. 2**  
*p* *f* *p* cre - - - - - scen -

**Va.**  
*p* *f* *p* cre - - - - - scen -

**Vc.**  
*p* *f* *p* cre - - - - - scen -

**Cb.**  
*p* *f* *p* cre - - - - - scen -



370

Fl. 1 2  
3  
do  
f

Ob. 1 2  
do  
f fp fp fp fp

Cor. ingl.  
mf espressivo

Cl. (Bb) 1 2  
do  
f fp fp fp fp

Fg. 1 2  
do  
f fp fp fp fp

Cor. (F) 3 4  
do  
f p

Tr. (E) 1 2  
do  
f pp

Timp.  
do  
f f

S. solo  
a - mor est do - lor me - us, a - mor est do - lor,

S. 1  
do  
f  
fons me - - us,

S. 2  
do  
f  
fons me - - us,

CORO 2  
A. p  
a - - mor est

T. p  
a - - mor est

VI. 1  
do  
f p f p f p f p

VI. 2  
do  
f p f p f p f p

Va.  
do  
f p f p f p f p

Vc.  
do  
f fz p fz p fz p fz p

Cb.  
do  
f fz p fz p fz p fz p

376

Fl. 1  
2  
3

Ob. 1  
2

Cor. ingl.

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (Eb) 1  
2

Cor. (F) 3  
4

Tr. (E) 1  
2  
3

Timp.

S. solo

S. 1

S. 2

CORO 2

A.

T.

VI. 1

VI. 2

Va.

Vc.

Cb.

*mp* cre - - - scen - - - do

*mp* cre - - - scen - - - do

*p* *espressivo*

*mp* cre - - - scen - - - do

*p* *mf* *molto espressivo* cre - - - scen - - - do

*espressivo* cre - - - scen - - - do

*p* cre - - - scen - - - do

*p* cre - - - scen - - - do

*f* *cresc.* *marcato*

*f* *cresc.*

a - mor est do

*f*

*cresc.*

*cresc.*

*f*

trem.

cre - - - scen - - - do

trem.

div.

cre - - - scen - - - do

trem.

do

cre - - - scen - - - do

trem. arco

do

cre - - - scen - - - do

arco

do

cre - - - scen - - - do





395

Fl. 1 2

Ob. 1 2

Cor. ingl.

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2

Cor. (F) 3 4

Tr. (E) 1 2

Timp.

S. 1  
est fons me-us, a - - - mor est ro - bur me-um, a - mor est ro - bur

S. 2  
A - - mor est fons me-us, vir - tus su-per

CORO 2 A.  
- us flo-ret, vir - tus su-per ri - pas ei - us flo - ret, a - mor est fons me -

T.  
ro - bur me - um, a-mor est fons me - us, vir-tus su - - - per ri - pas ei - -

B.  
- vir-tus su-per ri - - pas ei-us flo-ret, a - - - mor, a-mor est ro-bur me -

VI. 1 1 2

VI. 2

Va.

Vc.

Cb.

401

Fl. 1 2  
3

Ob. 1 2

Cor. ingl.

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2

Cor. (F) 3 4

Tr. (E) 1 2  
3

Trb.t. 1 2

Trb.b. 3

Tb.

Timp.

S. 1  
me - um, a - mor est fons me - us, a - mor est ro - bur me - um, a - -

S. 2  
ri - pas ei - us flo - ret, a - mor est fons me - us, a - mor est ro - bur me - um, a - mor est

CORO 2 A.  
- us, a - - mor est ro - bur me - um, a - mor est ro - bur me - um, ro - bur me - um, a - mor est

T.  
- - - us flo - ret, a - - - mor est ro - bur me - um, a - mor est ro - bur me - um, a - mor est

B.  
- um, ro - bur me - um, ro - bur me - um, ro - bur me - um, a - - mor est fons, a - mor est

VI. 1 1 2

VI. 2 1 2

Va.

Ve.

Cb.

*cresc.*  
*cre - - - - - scen - - - - - do*  
*ff*

407

Fl. 1 2 *sempre ff*

Ob. 1 2 *sempre ff*

Cor. ingl. *sempre ff* muta in Ob.

Cl. (A) 1 2 *sempre ff*

Fg. 1 2 *sempre ff*

Cor. (E) 1 2 *sempre ff*

Cor. (F) 3 4 *sempre ff*

Tr. (E) 1 2 3 *sempre ff*

Trb.t. 1 2 *sempre ff*

Trb.b. 3 *sempre ff*

Tb. *sempre ff*

Timp.

S. 1  
- mor, a - - mor, a - mor est fons, a - mor est fons,

S. 2  
ro-bur, a - mor est ro-bur, a - mor est fons, a - mor est fons,

CORO 2 A.  
ro-bur, a - mor est ro-bur, a - mor est fons, a - mor est fons, vir-tus su -

T.  
ro-bur, a - mor est ro-bur, a - mor est fons, a - mor est fons, vir-tus

B.  
ro-bur, a - mor est ro-bur, a - mor est fons, a - mor est fons, vir - tus

VI. 1 *sempre ff* unis. sul G. ....

VI. 2 *sempre ff* sul G. ....

Va. *sempre ff* sul C. ....

Vc. *sempre ff* div. ....

Cb. *sempre ff*



415

The musical score is divided into several systems:

- Woodwinds:** Flute (Fl.) parts 1, 2, 3; Oboe (Ob.) parts 1, 2, 3; Clarinet in A (Cl. (A)) parts 1, 2; Bassoon (Fg.) parts 1, 2; Cor in E (Cor. (E)) parts 1, 2; Cor in F (Cor. (F)) parts 3, 4.
- Strings:** Violin I (VI. 1) and Violin II (VI. 2); Viola (Va.); Violoncello (Vc.) parts 1, 2; Contrabass (Cb.).
- Percussion:** Timpani (Timp.).
- Voice:** Soprano 1 (S. 1), Soprano 2 (S. 2), and Chorus parts for Alto (CORO 2 A), Tenor (T.), and Bass (B.).

Key musical markings include dynamics such as *mf marcato cresc.*, *f*, *poco f*, and *p*. Performance instructions like *a2* and *poco f* are also present. The vocal parts include lyrics in Latin: "a - mor est fons me-us, vir - tus su - per", "a - mor est fons me-us, a - - mor est ro - bur", and "su - per ri - pas ei - us flo - - ret, a - - mor".

422

1 2  
Fl. 1 2  
3  
*cresc.* *marcato* *f*

1 2  
Ob. 1 2  
3  
*cresc.* *cresc.* *f*

1 2  
Cl. (A) 1 2  
*cresc.* *cresc.* *f*

1 2  
Fg. 1 2  
*cresc.* *cresc.* *f*

1 2  
Cor. (E) 1 2  
*a2* *f*

3 4  
Cor. (F) 3 4  
*a2* *f*

Timp.

S. 1  
*cresc.*  
ri - pas ei - - - us flo - - ret, a - mor est ro - - -

S. 2  
*cresc.*  
me - um, vir - tus su - per ri - - pas ei - us flo - ret, a - - -

CORO 2 A.  
*cresc.*  
est fons me-us, vir - tus su - per ri-pas ei - us flo - - ret, a - mor est fons me - us,

T.  
*cresc.*  
vir - - tus su - per ri - pas ei - us flo - - ret, a - mor est ro - - -

B.  
*mf* *cresc.* *f*  
a - - mor est fons me-us, a - - mor est fons, a - mor est fons me - us,

VI. 1 1  
*cresc.* *f*

2  
*cresc.* *f*

VI. 2  
*cresc.* *f*

Va.  
*cresc.* *f*

Vc. 1  
*mf* *cresc.* *f*

2  
*mf* *cresc.* *f*

Cb.  
*poco f* *poco f* *f*

427

Fl. 1 2

3

Ob. 1 2

3

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2

Cor. (F) 3 4

Tr. (E) 1 2

Trb.t. 1 2

Trb.b. 3

Tb.

Timp.

S. 1

S. 2

CORO 2 A.

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

musical notation

*dim.*

*mp*

*cre*

*un.*

*3*

bur me um, a-mor est ro-bur, a-mor est fons me-us, a-mor est ro-bur me-um, a-mor est fons me-us, a-mor est ro-bur, est ro-bur, est ro-bur, est ro-bur me-um, a-bur me-um, a

vir-tus su-per

432

Fl. 1 2  
3

Ob. 1 2  
3

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2

Cor. (F) 3 4

Tr. (E) 1 2

Trb.t. 1 2

Trb.b. 3

Tb.

S. 1  
S. 2

CORO 2 A.

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

scen - do f cresc. a2

mor scen est ro bur, a do mor cresc est fons

a - - mor scen est ro bur me - um, a - - - mor

mor scen est ro bur me - um, a - - - mor est

mor scen est ro bur, a do mor cresc est fons

ri - pas ei - - us flo - ret, vir - tus su - - per ri - - pas

scen - do f cresc. trem. f cresc. f cresc.

allargando

**436** *a2*

Fl. 1 2

3

Ob. 1 2

3

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2

Cor. (F) 3 4

Tr. (E) 1 2

3

Trb.t. 1 2 *a2*

Trb.b. 3

Tb. *ff*

Timp. *mf*

S. 1 *ff*

S. 2 *ff*

CORO 2 A. *ff*

T. *ff*

B. *ff*

Vi. 1 *ff* *trem.* *marcato* *f*

Vi. 2 *ff* *trem.* *marcato* *f*

Va. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *ff* *marcato* *f*

me - - us, a - - mor est fons me - us, a - - mor ro - bur me - -  
est fons me - - us, a - mor est, a - mor est ro - bur  
fons me - us, a - mor est  
me - - us, a - - mor est fons me - us, a - - mor ro - bur me - -  
ei - - us flo - - ret, a - mor est ro - bur me - - - um,

*allargando*  
*trem.*

molto rit. Tempo I

443

Fl. 1 2

Ob. 1 2 3

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2

Cor. (F) 3 4

Tr. (E) 1 2 3

Trb.t. 1 2

Trb.b. 3

Tb.

Timp.

S. 1

S. 2

CORO 2 A.

T.

B.

um, a mor!

me um, a mor!

fons, a mor!

um, a mor!

a mor!

*sempre ff* *dim.* *p* *dim.*

molto rit. Tempo I

VI. 1

VI. 2

Va.

Vc.

Cb.

*sempre ff* *dim.* *p* *dim.*

*sempre ff* *dim.* *p* *dim.*

*sempre ff* *dim.* *p* *dim.*

*sempre ff* *dim.* *p* *dim.*

*sempre ff* *dim.* *p* *dim.*

*sempre ff* *dim.* *p* *dim.*





# ALDERDOM

## OLD AGE

26

Quasi lento

462

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

Ob. 1

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

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

Cor. (E) 1

Cor. (F) 3

Trb.t. 1/2

Trb.b. 3

Tb.

Timp.

T. solo *pp* *dim.* *p* *p*  
A-mor est pax me - - a, a-mor est pax me - - a,

Bar. solo *pp* *dim.* *p* *p*  
A - mor est pax me - - a, a - - mor est pax me - - a,

B. solo *pp* *dim.* *p* *p*  
A - mor est pax me - - a, a - mor - est pax me - - a,

Quasi lento

VI. 1 *mf* *dim.* *p* *mf*

VI. 2 *mf* *dim.* *p* *mf*

Va. *mf* *dim.* *p* *mf*

Vc. *mf* *dim.* *p* *mf* unis. *mf* *div.* *p*

Cb.

470

Fl. 1  
Fl. 2  
Ob. 1  
Cl. (A) 1  
Fg. 1  
Cor. (E) 1  
Cor. (F) 3  
Trb.t. 1  
Trb.t. 2  
Trb.b. 3  
Tb.  
Timp.  
T. solo  
Bar. solo  
B. solo  
Vi. 1  
Vi. 2  
Va.  
Vc.  
Cb.

*pp* *poco f* *mp*

*pp* *poco f* *mf*

*pp* *poco f* *mp*

*mp* *dim.*

*pp*

*p* *f* *dim.*

est au - ro - ra me - a ves - pe - ri, o - pes mi - hi lar - gi - tus ut ip - se

sul G. *mf* *poco f* *dim.*

*p* *div.* *unis.* *poco f* *dim.*

*p* *unis.* *poco f* *dim.*

478 1.

Fl. 1 2

Ob. 1

Cl. (A) 1

Fg. 1 2

Cor. (E) 1

Cor. (F) 3

Trb.t. 1 2

Trb.b. 3

Tb.

Timp.

T. solo

Bar. solo

B. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

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

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

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

*ppp* *p* *mf* *p* *pp* *ppp* *p* *mf* *p* *pp* *ppp* *p* *mf* *p* *pp*

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

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

*dim.* *p* *div.* *unis.* *f* *p*

*p* *div.* *unis.* *f* *div.* *p*

est au - ro - ra me - a ves - pe - ri, o - pes mi - - hi lar - gi -

lar - gi - ar, est au - ro - ra me - a ves - pe - ri, o - - pes mi - hi

*unis.* *div.* *unis.* *div.*

poco rall. a tempo

487

Fl. 1 2

Cl. (A) 1

Fg. 1 2

Cor. (E) 1 2

Cor. (F) 3 4

Trb.t. 1 2

Trb.b. 3

Tb.

Timp.

T. solo

Bar. solo

B. solo

Vi. 1

Vi. 2

Va. 1 2

Vc.

Cb.

o - pes mi - hi lar - gi - tus ut ip - se lar - gi - ar, est au ro - ra me - a ves - pe - ri,

tus ut ip - se lar - gi - ar, a - mor est pax me - - a,

lar - gi - tus ut ip - se lar - gi - ar, ut ip - - se lar - gi - ar,

scordatura

\*) Under de følgende pauser stemmer viola 2 C-strengen ned til A.  
 During the following rests the violas re-tune the C string to the lower A.

496

Fl. 1

Cl. (A) 1 2

Fg. 1

Cor. (E) 1 2

Cor. (F) 3 4

Trb.t. 1 2

Trb.b. 3

Tb. tenuto

Timp. *pppp*

T. solo *pp* mezza voce *dim.*  
a - - mor est pax me - a.

Bar. solo *pp* mezza voce  
a - mor est pax me - - a.

B. solo *pp* mezza voce *dim.*  
a - mor est pax me - a.

VI. 1 con sord. *ppp*

VI. 2 con sord. *ppp*

Va. 1 con sord. *ppp* senza sord. *ppp* *dim.*

Va. 2 senza sord. *pp* *dim.*

Vc. con sord. *ppp* div. senza sord. 2 soli *ppp* solo *pppp dim.* I solo

Cb. *pp* *dim.*



Tempo I (Andantino)

506

Fl. 1 2

Cl. (A) 1 2

Cor. (E) 1 2

Cor. (F) 3 4

Timp.

Trgl. *mf* *pp* *mf*

Cmplli. *mf* *p*

BØRNEKOR  
CHILDREN'S VOICES

S. 1 *f* *f* *f* *p* *mf*  
Lu - cis fons ex hu - mi - li, a - trae ter - rae ful - gur,

CORO 1 S. 2 *f* *f* *f* *p* *mf*  
Lu - cis fons ex hu - mi - li, a - trae ter - rae ful - gur,

A. 1 2 *f* *f* *f* *p* *mf*  
Lu - cis fons ex hu - mi - li, a - trae ter - rae ful - gur,

Solo

VI. 1 *mp* *p* *trem.*

Gli altri *mp* *p* *mp* *trem.*

VI. 2 *mp* *p* *mp* *trem.*

Va. 1

Va. 2 \*)

Vc.

Cb.

Tempo I (Andantino)

senza sord. *mp* *p*

senza sord. div. *mp* *p* *trem.*

senza sord. *mp* *p* *trem.*

senza sord. *mp* *p* *trem.*

\*) C-strengen omstemmes atter.  
Re-tuning of the C string once more.

514

Fl. 1 2

Cl. (A) 1 2

Timp.

Trgl.

Cmplli.

S. 1  
S. 2  
A. 1  
A. 2

CORO 1

A. 1  
A. 2

CORO 2

T.  
B.

Solo

VI. 1

Gli altri

VI. 2

ENGLE / ANGELS

MENNESKER  
HUMANITY

*f* *dim.* *p* *f* *p* *f* *mf* *f*

*f* *dim.* *p* *f* *p* *f* *mf* *f*

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

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

*ppp*  
Ec-ce!

*ppp*  
Ec-ce!

*ppp*  
Ec-ce!

*f* *mp* *f* *mf* *f*

*f* *p* *mf* *trem.*

*f* *p* *mf* *trem.*

*f* *p* *mf*

523

Fl. 1  
2

Cl. (A) 1  
2

Timp.

Trgl.

Cmplli.

S. 1  
S. 2

CORO 1

A. 1  
A. 2

A. 1  
A. 2

CORO 2

T.  
B.

VI. 1  
VI. 2

*dim.*

*mf*

*p*

*f*

*mf*

*pp*

*p*

*dim.*

*p*

fons ex hu - mi - li, mi - ra fax di - vi - na!

fons ex hu - mi - li, mi - ra fax di - vi - na!

fons ex hu - mi - li, mi - ra fax di - vi - na!

fons ex hu - mi - li, mi - ra fax di - vi - na!

au - di - te! ec - ce! ec - ce! au di - te! ec - ce!

ec - ce! au - di - te! ec - ce! ec - ce! au di - te! ec - ce!

ec - ce! au - di - te! ec - ce! ec - ce! au di - te! ec - ce!

ec - ce! au - di - te! ec - ce! ec - ce! au - di - te! ec - ce!

*dim.*

*p*

*dim.*

*p*

Allegro, ma un poco

532

Ob. 1 2

Fg. 1 2

Cor. (E) 1 2

S. solo

S. 1

S. 2

CORO 1

A. 1

A. 2

A. 1

A. 2

CORO 2

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*f* *dim.* *p* *mp*

*f* *dim.* *p* *mp*

*f* *dim.* *p* *mp*

*f* *dim.* *p* *mp*

*f* *dim.* *p* *mp*

*f* *dim.* *p* *mp*

*f* *dim.* *p* *mp*

*f* *dim.* *p* *mp*

*f* *dim.* *p* *mp*

*f* *dim.* *p* *mp*

*f* *dim.* *p* *mp*

Ec - ce! au - di - te! cae - li can - tus ter - rae cam - pi re - bo -

ec-ce! au - di - te!

ec-ce! au di - te!

ec-ce! au di - te!

ec-ce! au - di - te!

*molto*

*molto*

*molto*

*molto*

Allegro, ma un poco

div.

*f* *dim.* *mp*

*f* *dim.* *mp*

*f* *dim.* *mp*

*f* *dim.* *mp*

*f* *dim.* *mp*

*f* *dim.* *mp*

*f* *dim.* *mp*

poco a poco rall.

541

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2

Cor. (F) 3 4

S. solo  
- ant, \_\_\_\_\_ lu - cis su - bli-mes re-gi - o - nes vox a - - - mo-ris per - so -

T. solo  
Ec - ce! au - di - te! cae - li can - tus ter - rae cam - pi re - bo - ant, \_\_\_\_\_

A. 1

A. 2

CORO 2

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

poco a poco rall.

Tempo I (Andantino quasi allegretto)

550

Fl. 1

Ob. 1  
2

Cl. (A) 1

Fg. 1  
2

Cor. (E) 1  
2

Cor. (F) 3  
4

S. solo

T. solo

S. 1

S. 2

CORO 2 A.

T.

B.

nat.

*p* *mf* *p* *mp* *mf* *mp* *p* *poco*

A - mor vi - tam de - dit re - plet de-si-de - ri - a, sca -

A - - mor vi - tam de - dit re - plet de - si de - ri -

A - mor vi - tam de - dit re - plet de - si - de - ri - a,

A - mor!

Pax a - mo - ris no - men, pax a - mo - ris no -

Tempo I (Andantino quasi allegretto)

VI. 1

VI. 2

Va.

Vc.

Cb.

*p* *mf* *p* *mf* *p* *mf* *p*



559

Fl. 1 *a poco cresc.*

Fl. 2 *f cresc.*

Ob. 1 *a poco cresc.*

Ob. 2 *a poco cresc.*

Ob. 3 *mf cresc.*

Cl. (A) 1 *a poco cresc.*

Cl. (A) 2 *mf cresc.*

Fg. 1 *a poco cresc.*

Fg. 2 *cresc.*

Cor. (E) 1 *p poco a poco cresc.*

Cor. (E) 2 *cresc.*

Cor. (F) 3 *a poco cresc.*

Cor. (F) 4 *cresc.*

Timp. *a poco cresc.* *mp cresc.* *f*

CORO 1 S. A. *poco a poco cresc.* di-

S. 1 *poco a poco cresc.* - tu - ri - go, sca - tu - ri - go est vir - tu

S. 2 *poco a poco cresc.* a, sca - tu - ri - go, sca - tu - ri - go

CORO 2 A. *poco a poco cresc.* sca - tu - ri - go vir - tu - tis, sca - tu -

T. *poco a poco cresc.* - mor, a - mor! a - mor! a -

B. *poco a poco cresc.* - men est, sca - tu - ri - go est vir -

VI. 1 *poco a poco cresc.* *cresc.* *cresc.*

VI. 2 *poco a poco cresc.* *cresc.* *cresc.*

Va. *poco a poco cresc.* *cresc.* *cresc.*

Vc. *poco a poco cresc.* *cresc.* *cresc.*

Cb. *poco a poco cresc.* *cresc.* *cresc.*

568

Fl. 1 2  
3

Ob. 1 2  
3

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2

Cor. (F) 3 4

Tr. (E) 1 2

Trb.b., Tb. 1 2

Timp.

Cmpli.

CORO 1 S. A.  
A. vi - na! di - vi - na! di -

S. 1  
- - - tis, lu - cis fons ex hu - mi - li, ig - ne splen - det cae - li, a -

S. 2  
est vir - tu - tis, lu - cis fons ex hu - mi -

CORO 2 A.  
- - - ri - go lu - cis fons ex hu - mi - li ig - ne splen - det cae - li,

T.  
- - - mor! lu - cis fons ex hu - mi - li, ig - ne splen - det

B.  
tu - tis, lu - cis fons ex hu - mi - li,

VI. 1

VI. 2

Va.

Vc.

Cb.

578

Fl. 1 2 *sempre ff*

Ob. 1 2 *sempre ff*

Cl. (A) 1 2 *sempre ff*

Fg. 1 2 *sempre ff*

Cor. (E) 1 2 *sempre ff a2*

Cor. (F) 3 4 *sempre ff*

Tr. (E) 1 2 *sempre ff*

Trb.t. 1 2 *ff*

Trb.b.,Tb. *ff*

Timp. *sempre ff*

Cmplli. *ff*

CORO 1 S. *ff*  
A. *ff*  
vi - na! di - vi - na!

S. 1 *ff*  
S. 2 *ff*  
mor al - - - me, u - - - ni - ce,

CORO 2 A. *ff*  
T. *ff*  
B. *ff*  
a - - - mor al - me, u - - - ni - ce, a - -  
cae - li, a - - - mor al - - - me, u - - - ni - ce,  
ig - - - ne splen - - - det cae - - - li, a - mor al - me, u - - - ni - ce, a - -

Vi. 1 *sempre ff*

Vi. 2 *sempre ff*

Va. *sempre ff*

Vc. *sempre ff*

Cb. *sempre ff*

589

Fl. 1 2  
3

Ob. 1 2  
3

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2  
a2

Cor. (F) 3 4  
a2

Tr. (E) 1 2  
3

Trb.t. 1 2

Trb.b., Trb. 1 2

Timp.

Trgl.

Cmplli.

CORO 1 S.  
A. lu - cis fons ex hu - mi-li, a - trae ter - rae ful - gur,

S. 1 a - ve! ti - bi gra - tes!

S. 2 gra - tes! a - ve! ti - bi gra - tes!

CORO 2 A. ve! ti - bi gra - tes! a - ve! ti - bi gra - tes!

T. a - ve! ti - bi gra - tes!

B. - - ve! ti - bi, gra - tes! a - ve! ti - bi gra - tes!

VI. 1

VI. 2

Va. div.

Vc.

Cb.

un poco più moto

598

Fl. 1 2 3

Ob. 1 2 3

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2

Cor. (F) 3 4

Tr. (E) 1 2 3

Trb.t. 1 2

Trb.b., Tb.

Timp.

Trgl.

Cmplli.

CORO 1 S. A. mil-le frac - ta ra - di - is, mi - ra fax di - vi - na! A - mor!

S. 1. tes! A - mor!

S. 2. mor! A - mor!

CORO 2 A. mor! A - mor!

T. gra - tes! A - mor!

B. mor! A - mor!

un poco più moto

VI. 1

VI. 2

Va.

Vc.

Cb.





---

B E S Æ T N I N G  
O R C H E S T R A

3 flauti / 2 flauto piccolo

2 oboi

2 clarinetti

2 fagotti

4 corni

3 trombe

3 tromboni

tuba

timpani

tam-tam

campanelli

archi

coro (S A T B)

# SLEEP

FOR CHOIR AND ORCHESTRA

# SØVNEN

FOR KOR OG ORKESTER

Andante tranquillo (♩ = 52)  
rall. a tempo

Op. 18

Flauto (Flauto piccolo) 1 2  
Flauto 3  
Oboe 1 2  
Clarinetto (Bb) 1 2  
Fagotto 1 2  
Corno (F) 1 2 3 4  
Tromba (F) 1 2 3  
Trombone tenore 1 2  
Trombone basso  
Tuba  
Timpani (G, C, F)  
Tam-tam  
Campanelli  
Soprano  
Alto  
CORO  
Tenore  
Basso  
Violino 1  
Violino 2  
Viola  
Violoncello  
Contrabbasso

1

poco rall. a tempo

11

Fl. 1

Fl. 2

Fl. 3

Cl. (Bb) 1

Cl. (Bb) 2

Vi. 1

Vi. 2

Va.

Vc.

pp

a2

pp

pp

poco rall. a tempo

dim.

dim.

dim.

pp dim.

un pochettino di più

19

Fl. 1

Fl. 2

Fl. 3

Cl. (Bb) 1

Cl. (Bb) 2

Cor. (F) 1

Cor. (F) 2

Vi. 1

Vi. 2

Va.

Vc.

ppp

1.

ppp

un pochettino di più

con sord.

pp

con sord.

pp

con sord.

pp

con sord.

pp

poco rall. a tempo

25

Vi. 1

Vi. 2

Va.

Vc.

dim.

ppp molto tranquillo

mf

pp

dim.

ppp molto tranquillo

mf

pp

dim.

ppp molto tranquillo

mf

pp

dim.

ppp molto tranquillo

mf

pp

rall. a tempo ma tranq.

31

Fl. 1  
2  
3

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

S.  
A.  
T.  
B.

CORO

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

*mp* *espressivo* *dim.*

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

*mp* *dim.*

*mp* *dim.*

*pp* *dim.*

*dim.* *dim.* *mp* *espressivo* *dim.*

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

*dim.* *pp* *dim.*

senza sord. solo

36

Fl. 1 *pp*

Fl. 2 *pp* a2

Ob. 1 *pp* 1.

Ob. 2 *pp*

Cl. (Bb) 1 *mf* 3

Cl. (Bb) 2 *mf* 3 *dim.* 3

Fg. 1 *mf* 1.

Fg. 2 *mf*

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

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

Cor. (F) 3

Cor. (F) 4

Cmplli.

S.

A.

CORO

T.

B.

VI. 1 *mp* *dim.* 6 *con sord.* *tutti*

VI. 2 *mp* *dim.* 6 *con sord.* *tutti*

Va. *p* *mf* *dim.*

Vc. *mf* *mp dim.*

Cb. *mp dim.*

2

40 *molto rall.* *a tempo*

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

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

Cmpli.

S.

A.

T.

B.

CORO

VI. 1

VI. 2

Va.

Vc.

Cb.

*dim.* *pp* *p* *mp* *dim.* *senza sord.*

Mil - - de Søvn, du sto - re Mo - der, from-me  
Gen - - tle sleep, be - lov - ed mo - ther, pi - ous

Mil - de Søvn, mil - de Søvn, du sto - re Mo - - der,  
Gen - tle sleep, gen - tle sleep, be - lov - ed mo - - ther,

Mil - de Søvn, du sto - re Mo - der, ved hvis  
Gen - tle sleep, be - lov - ed mo - ther, at whose

Mil - de Søvn, du sto - re Mo - der, ved hvis  
Gen - tle sleep, be - lov - ed mo - ther, at whose



45

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

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

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*mf*, *dim.*, *pp*

Mo-der, ved hvis Bryst vi Hvi - le fin - - der, som ved  
 mo-ther, at whose bo - - som all find com - - fort, ref - uge

ved at hvis Bryst vi Hvi - le fin-der, som ved sto - - re,  
 at whose whose bo - som all find com-fort, ref - - uge from in -

Bryst - - vi Hvi-le fin - - der, Hvi-le fin-der, som ved sto - - re,  
 bo - - som all find com - - fort, all find ref-uge from in - clem - - ent

Bryst vi Hvi - le find fin - der, som ved sto - - re, stil - - le  
 bo - som all find com - fort, ref - uge from in - clem - - ent

molto tranq.

51

Fl. 1 *p* *espressivo*

Fl. 2 *p*

Fl. 3 *p*

Ob. 1 *p* *espressivo*

Ob. 2 *p*

Cl. (Bb) 1 *p*

Cl. (Bb) 2 *p*

Fg. 1 *pp* *p*

Fg. 2 *pp* *p*

Cor. (F) 1 *p*

Cor. (F) 2 *p*

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

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

S. *p*  
sto - re, stil - le Flo - der, der i Fred,  
from in - cle - ment wea - ther, sweet res - pite,

A. *p*  
stil - le Flo - der, der i Fred og Mør - ke rin - der. Mil - de  
clem - ent clem - ent wea - ther, sweet res - pite from wear - y ef - fort. Gen - tile

T. *p*  
stil - le Flo - der, der i Fred og Mør - ke rin - der. Mil - de Søvn,  
wea - ther sweet res - pite, sweet res - pite from wear - y ef - fort. Gen - tile sleep,

B. *p*  
Flo - der, der i Fred og Mør - ke rin - der.  
wea - ther, sweet res - pite from wear - y ef - fort.

VI. 1 *p*

VI. 2 *p* *div.*

Va. *p*

Vc. *p*

Cb. *p*

56

Fl. 1 *pp*

Ob. 1 *pp*

Cl. (Bb) 1 *pp*

Fg. 1 *pp*

Cor. (F) 1 *pp*

S. *pp*  
 der i Fred og Mør-ke rin-der. Mil - de Søvn,  
 sweet res - pite from wear - y ef - fort. Gen - tle sleep,

A. *pp*  
 Søvn, mil - de Søvn, mil - de Søvn, du  
 sleep, gen - tle sleep, gen - tle sleep, sleep, be -

T. *pp*  
 mil - de Søvn. Søvn, du mil - de Søvn. Søvn,  
 gen - tle sleep. Sleep, thou gen - tle sleep. Sleep,

B. *pp*  
 Mil - - de Søvn, du from - me Mo - der, mil - de Søvn, du  
 Gen - - tle sleep, be - lov - ed mo - ther, gen - tle sleep, be -

Vi. 1 *pp*

Vi. 2 *pp*

Va. *pp* div.

Vc. *pp* *ppp*

Cb. *pp* *ppp*

61

Fl. 1 *mf* *pp*

Fl. 2 *pp*

Ob. 1 *mf*

Cl. (Bb) 1 *pp*

Fg. 1 *mf*

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

Cor. (F) 2 *mf* *pp*

Cor. (F) 3 *mf*

Cor. (F) 4 *mf*

S. *mf* *dim.* *pp* *pp*

A. *mf* *dim.* *pp*

T. *mf* *dim.* *pp*

B. *mf* *dim.* *pp*

VI. 1 *mf* *pp* *pp*

VI. 2 *mf* *pp*

Va. *mf* *pp* *pp*

Vc. *mf* *pp*

Cb. *mf* *pp*

1. *mf* *pp*

2. *pp*

3. *pp*

a2 *pp*

unis. *pp*

1. *mf*

2. *pp*

3. *pp*

1. *mf*

2. *pp*

3. *pp*

1. *mf*

2. *pp*

3. *pp*

*mf* *pp* *pp* *pp* *pp* *pp*

— vor Mo — — der. Da — — gen lang mod dig vi  
— our mo — — ther. Tran — — quil home be-yond the

from — — me Mo — — der. Da — — gen lang mod dig vi stun — — der, bli —  
lov — — ed mo — — ther. Tran — — quil home be-yond the moun — — tains, lead —

du from-me Mo — — der.  
be - lo - ved mo — — ther.

from - me Mo — — der.  
lov - ed mo — — ther.

67

Fl. 1 2 3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

stun - der, bli - - de Hjem, hvor - til vi stræ - - ber. Sa - lig<sup>3</sup>  
 moun - tains, lead us to thy groves and foun - - tains. Bliss - ful

- de Hjem, hvor - til vi stræ - - ber. Sa - - lig er den  
 - us to thy groves and foun - - tains. Bliss - - ful is the

Da - - gen lang mod dig vi stun - - der, bli -  
 Tran - - quil home be - yond the moun - - tains lead -

Da - - gen<sup>3</sup> lang mod dig vi stun - - der, bli - de Hjem, hvor -  
 Tran - - quil home be - yond the moun - - tains, lead us to thy

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

72

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.

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

er den Mand, som blun - der, som har luk - ket si - ne Læ - ber. Sa -  
 is the man who slum - bers he whose mind sleep dis - en - cum - bers. Bliss -

Mand, som blun - der, som har luk - ket si - ne Læ - ber. Sa -  
 man who slum - bers, he whose mind sleep dis - en - cum - bers. Bliss -

- de Hjem, hvor - til vi stræ - ber, bli - de Hjem. Sa - lig  
 us to thy groves and foun - tains, tran - quil home. Bliss - ful

til vi stun - der. Sa - lig er den Mand, som blun - der, ja,  
 groves and foun - tains. Bliss - ful is the man who slum - bers, oh



78

Fl. 1 *pp* *a2* *pp* *p*

Fl. 2 *pp* *p*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. (Bb) 1 *pp*

Cl. (Bb) 2 *pp*

Fg. 1 *pp*

Fg. 2 *pp*

Cor. (F) 1 *pp*

Cor. (F) 2 *pp*

Cor. (F) 3

Cor. (F) 4

S. *lig!* *Ja, sa* *lig,*  
*ful!* *oh bliss* *ful,*

A. *lig,* *sa* *lig,* *sa*  
*ful,* *bliss* *ful,* *bliss* *ful,* *bliss*

CORO

T. *er den Mand, som blun-der, sa - lig<sup>3</sup>* *er den Mand, som blun-der, den Mand som*  
*is the man who slum-bers, bliss - ful* *is the man who slum-bers, the man who*

B. *sa - - -<sup>3</sup> lig,* *ja, sa* *sa - - -<sup>3</sup> lig,* *ja, sa - <sup>3</sup> lig,* *ja, sa - <sup>3</sup>*  
*bliss - - - ful,* *oh bliss* *bliss - - - ful,* *oh bliss* *ful,* *oh bliss*

VI. 1 *pp*

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

Va. *dim.*

Vc. *dim.*

Cb. *dim.*

83 rall. a tempo ma molto tranq.

Fg. 1 2 *mf* *pp*

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

Trb.t. 1 2 *mf* *dim.* *pp* *dim.* *ppp*

Trb.b. *pp* *dim.* *ppp*

Tb. *pp* *dim.* *ppp*

Timp. *pp* *dim.*

S. *pp* *mf* *dim.* *pp*  
 sa - lig er den Mand, som blun - - - der. Sa - lig, sa - lig!  
 bliss - ful is the man who slum - - - bers. Bliss - ful, bliss - ful!

A. *pp* *mf* *dim.* *pp*  
 - - - lig, sa - lig, sa - lig, sa - lig!  
 - - - ful, bliss - ful, bliss - ful, bliss - ful!

CORO T. *pp* *mf* *dim.* *pp*  
 blun - - - der, som blun - - - der. Sa - lig, sa - lig!  
 slum - - - bers, who slum - - - bers. Bliss - ful, bliss - ful!

B. *pp* *mf* *p dim.* *pp*  
 lig. Sa - lig, ja, sa - lig, sa - lig!  
 ful. Bliss-ful oh, bliss - ful, bliss - ful!

VI. 1 *pp* *mf* *dim.* *pp* *dim.*

VI. 2 *pp* *mf* *dim.* *pp* *dim.*

Va. *pp* *mf* *dim.* *pp* *dim.*

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

Cb. *pp* *mf* *pizz.* *arco* *p* *pp* *dim.*

Molto agitato (♩ = 120 a 126)

90

Fl. 1 *p* *dim.* *ppp* *pp* *a2* muta in picc.

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

Ob. 1 2

Cl. (Bb) 1 2 *pp* *dim.* *ppp*

Fg. 1 2

Cor. (F) 1 2 3 4 *con sord.* *fp*

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

Timp. *ppp*

S. *p*

CORO A. *p*

T. *p*

B. *p*

En Kval, en  
A pang, a

En Kval, en  
A pang, a

Molto agitato (♩ = 120 a 126)

VI. 1 *p* *fp* *div.* *fp* *f* *p*

VI. 2 *p* *fp* *div.* *fp* *f* *p* *sul pont. trem.*

Va. *f* *p* *sul pont. trem.*

Vc. *f* *p*

Cb. *f* *p*

*sul pont. trem.*

99

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

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

Tyn-ge... vé mig er jeg vaa-gen? En Kval, en Kval, \_ En Tyn-ge... vé mig, er jeg  
 bur-den, Help me! am I wak-ing? A pang, a pang, \_ a bur-den, Help me, am I

T. En Kval, en Tyn-ge... vé mig, er jeg vaa-gen? En  
 A pang, a bur-den, Help me, am I wak-ing? A

B. En Kval, en Tyn-ge... vé mig, er jeg vaa-gen? En  
 A pang, a bur-den, Help me, am I wak-ing? A

*p* *fp* *f* *p* *f* *p* *cresc.*

*fp* *con sord.* *fp* *f* *p* *f* *mp* *mp* *cresc.*

*con sord.* *p* *fp* *fp* *p* *f* *mp* *mp* *cresc.*

*con sord.* *p* *fp* *fp* *p* *f* *mp* *mp* *cresc.*

*fz* *p* *fz* *p* *fz* *f* *p* *cresc.*

*fz* *p* *fz* *p* *fz* *f* *p* *cresc.*

*mp* *f* *p*

*mp* *f* *p*

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

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

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

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

*mfz* *cresc.*

107 muta in fl. gr.

**Picc.** 1 *ff* *dim.*

**Fl.** 2 3 *ff* *dim.*

**Ob.** 1 2 *fz* *ff* *dim.*

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

**Fg.** 1 2 *ff* *dim.*

**Cor. (F)** 1 2 *cresc.* *fz* *ff* *dim.*

3 4 *cresc.* *fz* *ff* *dim.* *senza sord.*

**Tr. (F)** 1 *fz* *ff* *dim.*

2 3 *fz* *ff* *dim.* *senza sord.*

**S.** *fz* *ff* *dim.*

vaa-gen? vé mig, er jeg vaa-gen? jeg tru - es, ja - ges, bag mig føl - ger no-gen,  
wak-ing? Help me! am I wak-ing? I'm threat-ened, hunt - ed, some-thing from me tak-en!

**A.** *fz* *ff* *dim.*

vaa-gen? vé mig, er jeg vaa-gen? jeg tru - es, ja - ges, bag mig føl - ger no-gen,  
wak-ing? Help me! am I wak-ing? I'm threat-ened, hunt - ed, some-thing from me tak-en!

**T.** *cresc.* *fz* *ff* *dim.* *p*

Kval, en Tyn-ge... vé mig, er jeg vaa-gen? jeg tru - es, ja - ges, bag mig føl - ger no-gen, jeg  
pang, a bur-den, Help me! am I wak-ing? I'm threat-ened, hunt - ed, some-thing from me tak-en! I'm

**B.** *cresc.* *fz* *ff* *dim.* *p*

Kval, en Tyn-ge... vé mig, er jeg vaa-gen? jeg tru - es, ja - ges, bag mig føl - ger no-gen, jeg  
pang, a bur-den, Help me! am I wak-ing? I'm threat-ened, hunt - ed, some-thing from me tak-en! I'm

**VI. 1** *fz* *ff* *dim.* *unis.*

**VI. 2** *fz* *ff* *dim.* *unis.*

**Va.** *fz* *ff* *dim.* *div.*

**Vc.** *fz* *ff* *dim.* *pizz.*

**Cb.** *ff* *dim.*

1 Fl. 2 3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.b.

Tb.

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*p* *ff* *senza sord.* *a2* *pp* *f* *ff* *f* *pp* *f* *ff* *nat.* *div.* *un.* *un.* *nat.* *nat.* *nat.* *arco* *ff*

jeg tru - es, ja - ges, bag mig føl-ger no - gen, jeg véd ej hvem, jeg véd ej hvem,  
 I'm threat-ened hunt - ed, some - thing from me tak - en! I've lost the way, I've lost the way,  
 jeg tru - es, ja - ges, bag mig føl-ger no - gen, jeg véd ej hvem, jeg véd ej hvem,  
 I'm threat-ened, hunt - ed, some - thing from me tak - en! I've lost the way, I've lost the way,  
 tru - - es, ja - ges, bag mig føl-ger no - gen, jeg véd ej hvem, jeg véd \_\_\_\_\_ ej  
 threat - - ened, hunt - ed, some - thing from me tak - en! I've lost the way, I've lost \_\_\_\_\_ the  
 tru - - es, ja - ges, bag mig føl-ger no-gen, jeg véd \_\_\_\_\_ jeg  
 threat - - ened, hunt - ed, some - thing from me tak-en! \_\_\_\_\_ I've





127

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.

Tb.

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

Ak, mør - ke      Hu - ler      hæn-ger lavt      og haardt      ned  
 Oh, gloom - y,      cav - erns,      clam-my rock      and clay      weigh

Ak, mør - ke      Hu - ler      hæn-ger lavt      og haardt      ned  
 Oh, gloom - y,      cav - erns,      clam-my rock      and clay      weigh

Ak, mør - ke      Hu - ler      hæn-ger lavt      og haardt      ned  
 Oh, gloom - y,      cav - erns,      clam-my rock      and clay      weigh

Ak, mør - ke      Hu - ler      hæn-ger lavt      og haardt      ned  
 Oh, gloom - y,      cav - erns,      clam-my rock      and clay      weigh



139 muta in picc.

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.  
Tb.  
Timp.  
S.  
A.  
CORO  
T.  
B.  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

men jeg er fan-gen, bun-den, Fo - den glip-per. Ak, skal jeg dø blandt  
 but I am cap-tive, hob-ble, foot - hold fail-ing. Oh, must I die a -

men jeg er fan-gen, bun-den, Fo - den glip-per. Ak, skal jeg dø blandt  
 but I am cap-tive, hob-ble, foot - hold fail-ing. Oh, must I die a -

men jeg er fan-gen, bun-den, Fo - den glip-per. Ak, skal jeg dø blandt  
 but I am cap-tive, hob-ble, foot - hold fail-ing. Oh, must I die a -

145 muta in fl.gr.

Picc. 1 *ff*

Fl. 2 3 *dim.* *f* *a2*

Ob. 1 2 *dim.*

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

Fg. 1 2 *ff* *ff* *ff* *ff* *dim.* *mf* *dim.*

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

Tr. (F) 1 2 3 *molto dim.* *p*

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

Trb.b. *molto dim.* *p*

Tb. *molto dim.* *p*

Cmpli. *marc. ff* *ff* *ff*

S. *dis - se skum - le Klip - per?*  
*mong those dis - mal vales?*

A. *dis - se skum - le Klip - per?*  
*mong those dis - mal vales?*

CORO

T. *dis - se skum - le Klip - per?*  
*mong those dis - mal vales?*

B. *dis - se skum - le Klip - per?*  
*mong those dis - mal vales?*

Vi. 1 *dim.*

Vi. 2 *trem.* *dim.*

Va. *ff* *trem.* *div.* *dim.* *unis.*

Vc. *ff* *ff* *ff* *dim.* *ff* *ff*

Cb. *ff* *ff* *ff* *dim.* *ff* *ff*





poco rall.

156

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

Cmplli.

S.

A.

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*mp* *dim.* *pp*

*pp* *dim.* *ppp*

*pp* *dim.* *ppp*

*dim.*

*pp* *pp* *pp*

poco rall.

9

un pochettino meno

162

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

Cmplli.

S.

A.

CORO

T.

B.

*mp*, *p*, *con sord.*, *a2*

Vand si - ver ned, det dryp - per, det dryp - - per  
 Wa - - ter seeps down, it plum-mets, it plum - - mets

Vand si - ver ned, det dryp - per, det dryp - - per  
 Wa - - ter seeps down, it plum-mets, it plum - - mets

un pochettino meno

VI. 1

VI. 2

Va.

Vc.

Cb.

*p*, *3*

167

Fl. 1  
2  
3

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Cmplli.

S.

A.

CORO  
T.

B.

VI. 1  
VI. 2

Va.

Vc.

Cb.

tungt i Dy-bet.  
in the a-byss.

tungt i Dy-bet.  
in the a-byss.

Det dryp - per, Vand si - ver ned.  
it plum-mets, wa-ter seeps down,

Jeg snub - ler,  
I stum - ble,

Det dryp - per, Vand si ver ned.  
it plum-mets, wa-ter seeps down,

Jeg snub - ler,  
I stum - ble,

*p* *f* *mp* *pp* *f* *dim.* *senza sord.* *con sord.*

173

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Cmplli.

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*mp* *pp* *p*

snub - - ler, styr - - ter,  
stum - - ble, tum - - ble,  
snub - - ler, styr - - ter,  
stum - - ble, tum - - ble,

styr - - ter, gli - - der ud - - paa  
tum - - ble, head - - long in - - to

styr - - ter, gli - - der ud - - paa  
tum - - ble, head - - long in - - to

178 **10**

Fl. 1 *f* *dim.* *p*

Fl. 2 *f* *dim.* *p* *cresc.*

Fl. 3 *p* *cresc.*

Ob. 1 *p* *cresc.*

Ob. 2 *p* *cresc.*

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

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

Fg. 1 *f* *dim.* *p* *cresc.*

Fg. 2 *f* *dim.* *p*

Cor. (F) 1 *f* *dim.* *p* *senza sord.*

Cor. (F) 2 *p* *senza sord.*

Cor. (F) 3 *3. con sord.* *senza sord.* *senza sord.* *cresc.* *ff*

Cor. (F) 4 *cresc.*

Cmplli. *mf*

T. *Kry - bet. dark-ness.*

B. *Kry - bet. dark-ness.*

Vi. 1 *f* *p* *cresc.*

Vi. 2 *f* *dim.* *p* *cresc.*

Va. *f* *p* *cresc.*

Vc. *f* *p* *cresc.*

Cb. *f*

183 muta in picc. 1

Fl. 1 *f* *dim.* *p*

Fl. 2 *f* *dim.*

Fl. 3 *f* *dim.*

Ob. 1 *f* *dim.*

Ob. 2 *f* *dim.*

Cl. (Bb) 1 *f* *dim.*

Cl. (Bb) 2 *f* *dim.*

Fg. 1 *f* *dim.*

Fg. 2 *f* *dim.*

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

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

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

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

S. *mp*  
Jeg  
I

A. *mp*  
Jeg  
I

VI. 1 *f* *dim.*

VI. 2 *f* *dim.*

Va. *f* *dim.*

Vc. *f* *dim.*

Cb. *f* *dim.*

Senza sord. a2



188 fl. gr. 2 muta in picc. 2

Fl. 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.  
Cmplli.  
S.  
A.  
CORO  
T.  
B.  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*p*  
*mp*  
*a2*  
*con sord.*  
*p*  
*mp*  
*p*  
*p*  
*p*  
*p*  
*mp*  
*p*  
*p*  
*p*  
*p*  
*mp*  
*mp*  
*mp*  
*p*  
*poco*  
*p*  
*poco*

snub - - ler, styr - - ter, snub-ler, gli - - der,  
stum - - ble, tum - - ble, stum-ble, head - - long,  
snub - - ler, styr - - ter, snub-ler, gli - - der,  
stum - - ble, tum - - ble, stum-ble, head - - long,  
snub - - ler, styr - - ter,  
stum - - ble, tum - - ble,  
snub - - ler, styr - - ter,  
stum - - ble, tum - - ble,  
*poco*



197

Picc. 1 2  
*cre - scen - do* *molto*

Fl. 3  
*cre - scen - do* *molto*

Ob. 1 2  
*cre - scen - do* *molto*

Cl. (Bb) 1 2  
*cre a2 - scen - do* *molto cresc.*

Fg. 1 2  
*cre - scen - do* *molto*

Cor. (F) 1 2 3 4  
*cre - scen - do* *molto*

Tr. (F) 1 2 3  
*p f mp f p* *molto*

Trb.t. 1 2  
*a2 p f mp f p* *molto*

Trb.b. 1 2  
*p f mp f p* *molto*

Tb. 1 2  
*p f mp f p* *molto*

Timp.  
*p* *molto*

Cmpli.  
*p* *molto*

S.  
*cresc.*  
 Bun - de, paa Gra-vens Bun - de, og skal i den - ne Grav jeg gaa til Grun - - de? Jeg  
 an - guish, my life in an - guish, con-signed to lan - guish, must I die in black - - vales? I *molto*

A.  
*cresc.*  
 Bun - de, paa Gra-vens Bun - de, og skal i den - ne Grav jeg gaa til Grun - - de? Jeg  
 an - guish, my life in an - guish, con-signed to lan - guish, must I die in black - - vales? I *molto*

CORO  
 T.  
*cresc.*  
 Kry - - bet. Er jeg en Le - ven-de paa Gra - vens Bun - - de? Jeg  
 dark - - ness. Am I con - demned to live my life in an - - guish? I *molto*

B.  
*cresc.*  
 Kry - - bet. Er jeg en Le - ven-de paa Gra - vens Bun - - de? Jeg  
 dark - - ness. Am I con - demned to live my life in an - - guish? I *molto*

VI. 1  
*cre - scen - do* *molto*

VI. 2  
*cre - scen - do* *molto*

Va.  
*cre - scen - do* *molto*

Vc.  
*cre - scen - do* *molto*

Cb.  
*cre - scen - do* *molto*



207

Fl. 1 2 3

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.b.

Tb.

Timp.

S.

CORO T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*ff* *a2* *ff* *ff* *f marcato* *f* *p* *ff* *ff* *ff*

Vé mig! Jeg tru - es!  
Help me! I'm threat-ened,

tru - es! Bag mig føl-ger no - gen. Vé  
threat-ened, some - thing from me tak - en. Help

Vé mig! Jeg tru - es! Bag mig føl-ger no - gen. Jeg tru - es! Er jeg  
Help me! I'm threat-ened, some - thing from me tak - en. I'm threat - ened! Am I

213

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.

S.  
Bag mig føl-ger no - gen. Er jeg vaa-gen? Er jeg fan-gen? Gaar jeg til Grun - de?  
some - thing from me tak - en! *Am* I wak-ing? *Am* I cap-tive? Con-signed to lan-guish?

A.  
Vé mig! Jeg tru - es. Bag mig føl-ger no - gen!  
Help me! I'm threat-ened! Some - thing from me tak - en!

T.  
mig! Bag mig føl-ger no - gen. Vé mig! Skal jeg dø blandt  
me! Some - thing from me tak - en. Help me! Must I die in

B.  
vaa - gen? Bag mig føl-ger no - gen. Vé mig! Skal jeg dø blandt  
wak - ing? Some - thing from me tak - en. Help me! Must I die in

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





224

Fl. 1: *dim.* *mp* *mp* *cre - - - - scen - -*  
Fl. 2: *dim.* *mp* *mp* *cre - - - - scen - -*  
Ob. 1: *dim.* *mp* *mp* *cre - - - - scen - -*  
Ob. 2: *dim.* *mp* *mp* *cre - - - - scen - -*  
Cl. (Bb) 1: *dim.* *mp* *mp* *cre - - - - scen - -*  
Cl. (Bb) 2: *dim.* *mp* *mp* *cre - - - - scen - -*  
Fg. 1: *dim.* *p* *mp* *cre - - - - scen - -*  
Fg. 2: *dim.* *p* *mp* *cre - - - - scen - -*  
Cor. (F) 1: *p* *mp* *mp* *cre - - - - scen - -*  
Cor. (F) 2: *p* *mp* *mp* *cre - - - - scen - -*  
Cor. (F) 3: *p* *mp* *mp* *cre - - - - scen - -*  
Cor. (F) 4: *p* *mp* *mp* *cre - - - - scen - -*  
Tr. (F) 1: *p* *mp* *mp* *cre - - - - scen - -*  
Tr. (F) 2: *p* *mp* *mp* *cre - - - - scen - -*  
Tr. (F) 3: *p* *mp* *mp* *cre - - - - scen - -*  
Trb.t. 1: *p* *mp* *mp* *cre - - - - scen - -*  
Trb.t. 2: *p* *mp* *mp* *cre - - - - scen - -*  
Trb.b. 1: *p* *mp* *mp* *cre - - - - scen - -*  
Trb.b. 2: *p* *mp* *mp* *cre - - - - scen - -*  
Tb. 1: *p* *mp* *mp* *cre - - - - scen - -*  
Tb. 2: *p* *mp* *mp* *cre - - - - scen - -*  
S. *dim.* *p* *mp* *cre - - - - scen - -*  
A. *dim.* *p* *mp* *cre - - - - scen - -*  
CORO 1: *dim.* *p* *mp* *cre - - - - scen - -*  
CORO 2: *dim.* *p* *mp* *cre - - - - scen - -*  
T. *dim.* *p* *mp* *cre - - - - scen - -*  
B. *dim.* *p* *mp* *cre - - - - scen - -*  
VI. 1: *dim.* *p* *mp* *cre - - - - scen - -*  
VI. 2: *dim.* *p* *mp* *cre - - - - scen - -*  
Va. *dim.* *p* *mp* *cre - - - - scen - -*  
Vc. *dim.* *p* *mp* *cre - - - - scen - -*  
Cb. *dim.* *p* *mp* *cre - - - - scen - -*

**Lyrics:**  
S. o - ver mig. Det dryp - pertungt i Dy - bet, mør - ke Hu - ler hæn - ger lavt og haardt ned o - ver mig.  
o - ver me. It plum - mets in the a - byss, gloom - y cav - erns, clam - my rock and clay, weigh o - ver me.  
A. o - ver mig. Det dryp - pertungt i Dy - bet, mør - ke Hu - ler hæn - ger lavt og haardt o - ver mig.  
o - ver me. It plum - mets in the a - byss, gloom - y cav - erns, clam - my rock and clay o - ver me.  
CORO 1. lavt og haardt ned o - ver mig. Gaar jeg til Grun - de? Skal jeg dø blandt skum - - le  
rock and clay, weigh o - ver me! Con - signed to lan - guish? Must I die in dis - - - mal  
CORO 2. lavt og haardt ned o - ver mig. Gaar jeg til Grun - de? Skal jeg dø blandt skum - le Klip - per? Bag mig føl - ger no - gen,  
rock and clay weigh o - ver me. Con - signed to lan - guish? Must I die in dis - mal an - guish? Some - thing from me tak - en,

pesante

13

muta in picc.

229

Fl. 1 a2 marcato *do* *ff* *molto* *ff*

Fl. 2 3 *do* *molto* *ff*

Ob. 1 marcato *molto* *ff*

Ob. 2 *molto* *ff*

Cl. (Bb) 1 a2 *molto* *ff*

Cl. (Bb) 2 *molto* *ff*

Eg. 1 *molto* *ff*

Eg. 2 *molto* *ff*

Cor. (F) 1 *molto* *ff*

Cor. (F) 2 *molto* *ff*

Cor. (F) 3 *molto* *ff*

Cor. (F) 4 *molto* *ff*

Tr. (F) 1 *molto* *ff*

Tr. (F) 2 *molto* *ff*

Tr. (F) 3 *molto* *ff*

Trb.t. 1 *molto* *ff*

Trb.t. 2 *molto* *ff*

Trb.b. *mp* *molto* *ff*

Tb. *molto* *ff*

Timp. *ff*

S. *ff*

A. *ff*

CORO

T. *ff*

B. *ff*

Bag - mig føl - ger no - gen! Hjælp mig! Jeg kvæ - les! En Døds - angst vil  
 Some - - thing from me tak - - en! Help me! I smo - ther! These tor - ments will

Bag mig føl - ger no - - gen! Hjælp mig! Jeg kvæ - les! En Døds - angst vil  
 Some - thing from me tak - - en! Help me! I smo - ther! These tor - ments will

Klip - - per? Vé mig! Hjælp mig! Jeg kvæ - les! En Døds - angst vil  
 an - - guish? Help me! Help me! I smo - ther! These tor - ments will

bag mig føl - ger no - gen! Vé mig! Hjælp mig! Jeg kvæ - les! En Døds - angst vil  
 some-thing from me tak - en! Help me! Help me! I smo - ther! These tor - ments will

pesante

VI. 1 *do* *ff* *molto* *ff*

VI. 2 *do* *ff* *molto* *ff*

Va. *do* *molto* *ff*

Vc. *molto* *ff*

Cb. *molto* *ff*

234 a2

1 2  
Fg. *cre - - - scen - - - do*

1 2  
Cor. (F) *cre - - - scen - - - do*

3 4  
*fz* *cre - - - scen - - - do*

1 2  
Tr. (F) *cre - - - scen - - - do*

3  
*cre - - - scen - - - do*

1 2  
Trb.t. *cre - - - scen - - - do*

Trb.b. *fz* *cre - - - scen - - - do*

Tb. *fz* *cre - - - scen - - - do*

Timp. *fz*

S.  
knu - se mig! Jeg syn - ker, jeg syn - ker! Al - mæg - ti - ge, o, frels mig! Jeg  
shat - ter me! I'm sink - ing, I'm sink - ing! Om - nip - o - tent, oh, save me! I

A.  
knu - se mig! Jeg syn - ker, jeg syn - ker! Al - mæg - ti - ge, o, frels mig! Jeg  
shat - ter me! I'm sink - ing, I'm sink - ing! Om - nip - o - tent, oh, save me! I

T.  
knu - se mig! Jeg syn - ker, jeg syn - ker! Al - mæg - ti - ge, o, frels mig! Jeg  
shat - ter me! I'm sink - ing, I'm sink - ing! Om - nip - o - tent, oh, save me! I

B.  
knu - se mig! Jeg syn - ker, jeg syn - ker! Al - mæg - ti - ge, o, frels mig! Jeg  
shat - ter me! I'm sink - ing, I'm sink - ing! Om - nip - o - tent, oh, save me! I

8  
VI. 1 *cre - - - scen - - - do*

VI. 2 *cre - - - scen - - - do*

Va. *cre - - - scen - - - do*

Vc. *fz* *cre - - - scen - - - do*

Cb. *fz* *cre - - - scen - - - do*

239

Picc. 1 *fff* *t* muta in fl.gr.

Fl. 2 3 *fff*

Ob. 1 2 *fff* *a2*

Cl. (Bb) 1 2 *fff*

Eg. 1 2 *fff*

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

3 4 *fff*

Tr. (F) 1 *fff*

2 3 *fff*

Trb.t. 1 2 *fff*

Trb.b. *fff*

Tb. *fff*

Timp. *fff* *ff* *dim.*

Tam. *fff*

S. *fff*

A. *fff*

CORO

T. *fff*

B. *fff*

VI. 1 *fff* *trem.*

VI. 2 *fff* *trem.*

Va. *fff* *trem.* *ff* *dim.*

Vc. *fff* *trem.* *ff* *dim.*

Cb. *fff* *ff* *dim.*

poco a poco tranq. e calando

247

Fl. 1  
Ob. 1 2  
Cl. (Bb) 1 2  
Fg. 1 2  
Cor. (F) 1 2 3 4  
Timp.

poco a poco tranq. e calando

VI. 2  
Va.  
Vc.

quasi rall.

255

Fl. 1  
Cl. (Bb) 1 2  
Cor. (F) 1 2 3 4  
Timp.  
VI. 2  
Va.  
Vc.

molto tranq.

Cl. (Bb) 1, 2 *pp*

Cor. (F) 3, 4 *ppp*

Trb.t. 1 *pp*, *mp*, *dim.*

Trb.b. 2 *pp*, *mp*, *dim.*

Tb. *pp*, *mp*, *p*, *dim.*

Timp. *pp*

S. *ppp*, *p*, *pp*

A. *ppp*, *p*, *pp*

T. *ppp*, *p*, *pp*

B. *ppp*, *p*, *pp*

Drøm - me svin-der, Vi - sions fad-ing, Sy - ner fal-me, dreams dis - solv-ing,

VI. 1 *mp espressivo*, *p*, *sul D.*

VI. 2

Va. *pp*

Vc. *pp*, *pizz.*

Cb. *p*



Andante rall.

271

1. *marcato* *p* *pp*

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Trb.t. 1 2

Trb.b.

Tb.

S. *ppp*  
Blænd-værk bleg-ner hen.  
*phan - toms fade a-way.*

A. *ppp*  
Blænd-værk bleg-ner hen.  
*phan - toms fade a-way.*

CORO

T. *ppp*  
Blænd-værk bleg-ner hen.  
*phan - toms fade a-way.*

B. *ppp*  
Blænd-værk bleg-ner hen.  
*phan - toms fade a-way.*

VI. 1

Andante rall.

Tempo I (Andante tranq.)

279  
1.

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Trb.t. 1 2

Trb.b.

Tb.

S. *p* From - me Søvn, vor mil - de Mo - der, giv mig *mf* *dim.*  
Gen - - tle sleep, be - lov - ed mo - ther, give me

A. *p* From - me Søvn, vor mil - de Mo - der, giv mig at - - ter Fred *mf* *dim.*  
Gen - tle sleep, be - lov - ed mo - ther, give me once a - gain

CORO

T. *mp* *mf* *dim.*  
From - me Søvn, \_\_\_\_\_  
Gen - tle sleep, \_\_\_\_\_

B. *p* *mf* *dim.*  
From - me Søvn, giv mig at - ter  
Gen - - tle sleep, give me once a -

Tempo I (Andante tranq.)

VI. 1 *p* *mf*

VI. 2 *p* *mf*

Va. *p* *mp* *mf*

Vc. *pp* *p* *mf*

Cb. *pp* *p* *mf*

arco

div.

tutti

286

Fl. 1 2 3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

at - ter Fred og Hvil; lad mig, ——— lad mig, vor mil - de Mo - - der, ved dit  
 once a - gain thy peace; let me, ——— let me, our pi - ous mo - - ther, at thy

— og Hvil; lad mig ved dit Hjer - te, lad mig, vor mil - de Mo - der, fin - de ny - e  
 thy peace; let me at thy breast ——— let me, be - lov - ed mo - ther let me find re -

from me Søvn, giv mig at - ter Fred ——— og  
 gen - tle sleep, give me, give me once ——— thy

Fred og Hvil; lad mig ved dit Hjer - te, lad mig, vor mil - de Mo - der, ved dit Hjer - te  
 - gain thy peace; let me at thy breast ——— let me, our pi - ous mo - ther, at thy bo - som

291

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

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

Ob. 1 *dim.* *pp*

Ob. 2 *dim.* *pp*

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

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

Fg. 1 *dim.* *pp*

Fg. 2 *dim.* *pp*

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

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

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

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

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

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

T. *dim.* *pp*

B. *dim.* *pp*

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

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

Va. *dim.* *pp*

Vc. *dim.* *pp*

Cb. *dim.* *pp*

S. Hjer-te fin - de ny - e Kræf - - ter. Søvn, vor  
 bo-som dis - co-ver new re - lease. Sleep, oh

A. Kræf - ter, ny - e Kræf - ter, ny - e Smil. Søvn, vor Mo-der, Søvn, vor Sø - -  
 sour - ces, re-sour-ces, new re - lease. Sleep, oh mo-ther, sleep, oh, sis - -

T. Hvil, from me Søvn, o, from-me Søvn, from - me Søvn.  
 peace gen - tle sleep, oh, gen - tle sleep, gen - tle sleep.

B. fin - de ny - e Kræf - ter, ny - e Smil.  
 dis - co-ver new re - lease, new re - lease.

297

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

S.  
A.  
CORO

T.  
B.

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

Mo-der, Søvn, vor Sø - ster med det mil - de Glem - sels - Bæ - ger, hil dig, du, som  
mo-ther, sleep, oh sis - ter sweet o - bliv - ions ten - der mis - tress, hail to thee our

- ster, med det mil - de Glem - sels - Bæ - ger, Søvn, vor Sø - ster, hil dig, du, som  
- ter, sweat o - bliv - ions ten - der mis - tress, sleep, oh sis - ter, hail to thee our

Søvn, vor Mo - - der, Søvn, vor  
Sleep, oh mo - - ther, sleep, oh

Søvn, vor Mo-der, Søvn, vor Sø - - - ster, Søvn, vor  
Sleep, oh mo-ther, sleep, oh sis - - - ter, sleep, oh

quasi rall.

303

Fl. 1 *poco f espressivo* *dim.*

Fl. 2 *poco f espressivo* *dim.*

Ob. 1 *pp* *poco f espressivo* *dim.*

Ob. 2 *pp* *poco f espressivo* *dim.*

Cl. (Bb) 1 *pp* *poco f espressivo* *dim.*

Cl. (Bb) 2 *pp* *poco f espressivo* *dim.*

Fg. 1 *poco f* *dim.*

Fg. 2 *poco f* *dim.*

Cor. (F) 1 *poco f* *dim.* *p*

Cor. (F) 2 *pp* *poco f* *dim.*

Cor. (F) 3 *pp* *poco f* *dim.*

Cor. (F) 4 *pp* *poco f* *dim.*

Tr. (F) 1

Tr. (F) 2

Tr. (F) 3

S. *poco f espressivo* *dim.*

A. *poco f espressivo* *dim.*

CORO

T. *poco f* *dim.*

B. *poco f* *dim.*

lin - drer, kvæ - ger, du, som trø - ster. Da - gen lang mod dig, mod dig vi stun - der,  
 sweet de - liv - 'ress! Our com - for - ter. Tran - quil home be - yond, be - yond the moun - tains

Sø - - - ster. Da - - gen lang mod dig vi stun - der,  
 sis - - - ter. Tran - quil home be - yond the moun - tains,

Sø - - - ster. Da - gen lang mod dig vi stun - der,  
 sis - - - ter. Tran - quil home be - yond the moun - tains,

VI. 1 *poco f espressivo* *dim.*

VI. 2 *poco f espressivo* *dim.*

Va. *poco f espressivo* *dim.*

Vc. *poco f* *dim.* *pp*

Cb. *poco f* *dim.*

quasi rall.

1 *pp*  
 2 *pp*  
 3 *pp*  
 Ob. 1 *p cresc.*  
 2 *p cresc.*  
 Cl. (Bb) 1 *pp*  
 2 *pp*  
 Fg. 1 *pp*  
 2 *pp*  
 Cor. (F) 1 *pp*  
 2 *pp*  
 3 *pp*  
 4 *pp*  
 S. *pp*  
 A. *pp*  
 CORO  
 T. *pp*  
 B. *pp*  
 VI. 1 *pp*  
 VI. 2 *pp*  
 Va. *pp*  
 Vc. *pp*  
 Cb. *pp*

bli - de Hjem, hvor - til vi stræ - ber. Sa - lig er den Mand, som blun - der, som har luk - ket si - ne  
 lead us to thy groves and foun - tains. Bliss - ful is the man, who slum - bers, he whose sleep dis - en -

bli - de Hjem, hvor - til vi stræ - ber. Sa - lig er den Mand, som blun - der.  
 lead us to thy groves and foun - tains. Bliss - ful is the man, who slum - bers.

bli - de Hjem, hvor - til vi stræ - ber. Sa - lig er den Mand, som blun - der.  
 lead us to thy groves and foun - tains. Bliss - ful is the man, who slum - bers.



poco rall. a tempo

313

Fl. 1

Fl. 2  
3

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Cmplli.

S.  
A.  
CORO  
T.  
B.

pp dim. 3

pp dim. 3

mp dim. 3

pp

pp 3

pp dim. 3

pp 3

pp 3

pp 3

pp 3

pp 3

pp 3

Sul pont. trem.

Sul pont. trem.

pp div. 3

pp 3

pp dim. 3

poco rall. a tempo

318

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

Fl. 2, 3 *pp marcato* *p* *dim.*

Ob. 1, 2

Cl. (Bb) 1, 2 *pp marc.*

Fg. 1, 2

Cor. (F) 1, 2, 3, 4 *molto tranquillo* *ppp*

Cmppli.

S. *ppp* *ppp*

A. *ppp* *ppp*

T. *ppp* *ppp*

B. *ppp* *ppp*

blun - - - der! Sa - - - lig!  
slum - - - bers! Bliss - - - ful!

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

324

Fl. 1 *ppp* *dim.*

Fl. 2 *ppp* *dim.*

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

Cor. (F) 1 *dim.* *ppp* *dim.*

Cor. (F) 2 *pp*

S. *pppp*  
Sa - - - lig!  
Bliss - - - ful!

A. *pppp*  
Sa - - - lig!  
Bliss - - - ful!

T. *pppp*  
Sa - - - lig!  
Bliss - - - ful!

B. *pppp*  
Sa - - - lig!  
Bliss - - - ful!

VI. 1 nat. *pppp* *morendo*

VI. 2 nat. *pppp* *morendo*

Va. nat. *pppp* *morendo*

Vc. *dim.* *pppp* *morendo*

Cb. *ppp*

AN DEN SCHLAF\*

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

Holder Schlaf voll Muttertreue!

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

Selig, wer dich hat gefunden!

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

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

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

Traume schwinden, Schein verbleichet,  
Blendwerk weicht hin.

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

Selig, wer dich hat gefunden!

*Johannes Jørgensen*

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

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

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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

2 clarinetti

2 fagotti

4 corni

2 trombe

timpani

triangolo

archi

soprano solo

tenore solo

basso baritono solo

coro 1 (S A T B)

coro 2 (children's choir)

# SPRINGTIME ON FUNEN FYN SK FORAAR

LYRICAL HUMORESQUE  
FOR SOLOISTS,  
CHOIR AND ORCHESTRA

LYRISK HUMORESKE  
FOR SOLI,  
KOR OG ORKESTER

Op. 42

Allegretto un poco (♩ = 96)

The musical score is arranged in two systems. The first system includes woodwinds, brass, and percussion. The second system includes strings and a choir. The woodwinds (Flute 1 & 2, Oboe 1 & 2, Clarinet Bb 1 & 2, Bassoon 1 & 2) and brass (Horn 1 & 2, Trombone 1 & 2) parts are mostly silent, with some notes appearing in the second system. The percussion (Timpani C, G and Triangle) is also silent. The string section (Violin 1 & 2, Viola, Violoncello, Contrabasso) and the choir (Soprano, Alto, Tenor, Bass) are active. The Violin 1 part features a prominent melodic line with a 'div.' (divisi) marking in the second system. The Viola, Violoncello, and Contrabasso parts provide harmonic support with sustained notes. The choir parts are silent throughout the score.

8

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

Trgl.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*mp*

*mp*

*mp*

*p*

*p*

*f*

*f*

*p*

*p*



16

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

Trgl.

VI. 1

VI. 2

Va.

Vc.

Cb.

*p* *f* *f* *f* *f* *f*

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

23

Fl. 1 2  
do  
*ff*  
di - - - mi - - -

Ob. 1 2  
do  
*ff*  
di - - - mi - - -

Cl. (Bb) 1 2  
do  
*ff*  
di - - - mi - - -

Fg. 1 2  
do  
*ff*  
di - - - mi - - -

Cor. (F) 1 2  
do  
*ff*  
di - - - mi - - -

3 4  
do  
*ff*  
di - - - mi - - -

Tr. (F) 1 2  
do  
*ff*  
*mf*  
di - - - mi - - -

Timp.  
*f cresc.*  
*ff*  
C, G muta in A, D

Trgl.

Vi. 1  
do  
*ff*  
di - - - mi - - -

Vi. 2  
do  
*ff*  
di - - - mi - - -

Va.  
do  
*ff*  
di - - - mi - - -

Vc.  
do  
*ff*  
di - - - mi - - -

Cb.  
do  
*ff*  
di - - - mi - - -

30 2

Fl. 1 2  
nu - - en - - do

Ob. 1 2  
nu - - en - do

Cl. (Bb) 1 2  
nu - - - en - - - - do *p*

Fg. 1 2  
nu - - - en - - - - do

Cor. (F) 1 2  
nu - - - - en - - - - do *mp*

3 4  
nu - - - - en - - - - do

Tr. (F) 1 2

Timp.

Trgl.

S. *mp*  
Som en græs - grøn Plet, naar Sne - en maa tø, som et  
Like a patch of green as snows dis - ap - pear, like a

A. *mp*

CORO 1

T. *mp*  
Som en græs - grøn Plet, naar Sne - en maa tø, som et  
Like a patch of green as snows dis - ap - pear, like a

B. *mp*

VI. 1  
nu - - en - - do *mp*

VI. 2  
nu - - - - en - - - - do

Va. *mp*  
nu - - en - - do *div.*

Vc. *p*  
nu - - - - en - - - - do *p*

Cb. *p*  
nu - - - - en - - - - do *p*

37

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

Trgl.

S.

A.

CORO 1

T.

B.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*p*

*mp*

1.

Aa - kan - de - blad paa den dy - be Sø lig - ger den vaar - li - ge fyn - ske  
 broad li - ly leaf ly - ing on the mere, Fun - en a - wak - ens, and Spring is

Aa - kan - de - blad paa den dy - be Sø lig - ger den vaar - li - ge fyn - ske  
 broad li - ly leaf ly - ing on the mere, Fun - en a - wak - ens, and Spring is

44

Fl. 1  
2 *muta in picc.*

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Timp.

Trgl.

S.  
A.  
T.  
B.

Ø. Nu blom - strer det knor - te - de Æ - ble-træ bag Bak - ker, der run - des som  
here. Now blos - soms the old wiz-ened ap - ple tree on hills - ker, der run - des som

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

51 3

**Fl.** 1 2  
**Ob.** 1 2  
**Cl. (Bb)** 1 2  
**Fg.** 1 2  
**Cor. (F)** 1 2, 3 4  
**Tr. (F)** 1 2  
**Timp.**  
**Trgl.**  
**S.**  
**A.**  
**CORO I**  
**T.**  
**B.**  
**VI. 1**  
**VI. 2**  
**Va.**  
**Vc.**  
**Cb.**

*f*, *mp*, *p*

1. *f*, *mp*

*f*, *mp*, *p*

1. *p*

*mp*

1. *p*

*mp*

1. *p*

*mp*

*mp*, *mp*, *mp*, *mp*

3, 3, 3, 3

3, 3

3, 3

3, 3

3, 3

3, 3

3, 3

3, 3

3, 3

3, 3

3, 3

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.

Trgl.

S.  
I Ha-ver hvor is-nen-de Sne - fnug sprang de rej-ser den strit-ten-de  
In gar-dens where snow-flakes once did lie, are trel-lis-es stretch-ing to -

A.  
I Ha-ver hvor is-nen-de Sne - fnug sprang de  
In gar-dens where snow-flakes once did lie, are

CORO 1  
T.  
I Ha-ver hvor is-nen-de Sne - fnug sprang de rej-ser den strit-ten-de  
In gar-dens where snow-flakes once did lie, are trel-lis-es stretch-ing to -

B.  
I Ha-ver hvor is-nen-de Sne - fnug sprang de rej-ser den strit-ten-de  
In gar-dens where snow-flakes once did lie, are trel-lis-es stretch-ing to -

VI. 1  
cre - - - - scen - - - - do *f*

VI. 2  
cre - - - - scen - - - - do *f*

Va.  
cre - - - - scen - - - - do *f*

Vc.  
cre - - - - scen - - - - do *f*

Cb.  
cre - - - - scen - - - - do *f*

*mf cresc.*

*f*



66

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

Trgl.

S.

A.

CORO I

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

Hum - le-stang, at Hum - len kan vok - se sig svaj og lang.  
wards the sky. The hops will be grow - ing both straight and high.

rej-ser den strit - ten-de Hum - le-stang, at Hum-len den vok - ser sig svaj og lang.  
trel-lis-es stretch-ing to-wards the sky. The hops will be grow-ing both straight and high.

Hum - le-stang, at Hum - len kan vok - se sig svaj og lang.  
wards the sky. The hops will be grow - ing both straight and high.

div.

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

73

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

Trgl.

S.

A.

CORO I

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp*

*mp*

*pp*

*pp*

*pp*

*mp*

*pp*

*pp*

*f*

*dim.*

*mp*

*mf*

*dim.*

*div.*

*mp*

*pp*

*mp*

*mp*

Og al - le Folk sy - nes at  
And vil - lage folk say that the

Og al - le Folk sy - nes at  
And vil - lage folk say that the

*f* *dim.* *mp* *mf* *dim.* *div.* *mp* *pp* *mp* *mp*

81 1.

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

Trgl.

S.

A.

CORO 1

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

Da - gen er sød fra Mor - ge-nens Graa og til Af - ten - rød - og de mim-rer og de  
 days are fine, from morn - ing to dusk now the sun will shine, and they shiv-er, and they

cre -

cre -

cre - - - - scen - -

Da - gen er sød fra Mor - ge-nens Graa og til Af - ten - rød - og de mim-rer  
 days are fine, from morn - ing to dusk now the sun will shine, and they shiv-er,  
 cre - - - - scen - -

*pp*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

88

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Timp. *pp* *molto* *ff* A, D muta in G, C

Trgl.

S. *scen - - - do*  
mim-rer og de mim, mim, mim, mim, mim, mim, mim-rer ved Tan-ken om Bog - - - -  
shiv-er, and they shi - hi - hi - hi - hi - hiv-er to think of their fire - - - side

A. *scen - - - do*  
mim-rer og de mim-rer og de mim - rer ved Tan-ken om Bog - - - -  
shiv-er, and they shiv - er and they shiv - er to think of their fire - - - side

CORO I  
T. *do*  
og de mim-rer og de mim - rer ved Tan-ken om Bog - - - -  
and they shiv-er, and they shiv - er and they shiv - er to think of their fire - - - side

B. *do*  
og de mim-rer og de mim - rer ved Tan-ken om Bog - - - -  
and they shiv-er, and they shiv - er and they shiv - er to think of their fire - - - side

Vi. 1 *trem. div.*  
*ff*

Vi. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

94 5

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp. *tr* G, C muta in E, D

Trgl.

S. hve - de grød. \_\_\_\_\_  
sup - per - time. \_\_\_\_\_

A. \_\_\_\_\_

CORO I

T. hve - de - grød. \_\_\_\_\_  
sup - per - time. \_\_\_\_\_

B. \_\_\_\_\_

Vi. 1 pizz. *f*

Vi. 2 pizz. *f*

Va. pizz. *f*

Vc. pizz. *f*

Cb. *f*

un pochettino di più

102

Fl. 1 2  
 Ob. 1 2  
 Cl. (Bb) 1 2  
 Fg. 1 2

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

Timp.  
 Trgl.

Soprano solo

Aa se, \_\_\_\_\_ nu kom-mer Vaa - ren til Ha - - ven og til Gaar - den, og Luf - ten er saa  
 Oh see, \_\_\_\_\_ the Spring is com - ing, The gar - den is a - hum - ming, and now the air is

un pochettino di più

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

112

Fl. 1 2

Ob. 1 2

Cl. (B) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

Trgl.

S. solo

tynd og klar, \_\_\_\_\_ og u - den Lu - e gaar vor Far, \_\_\_\_\_ og man - ge Tan - ker Hjer - tet  
 thin and clear, \_\_\_\_\_ so take your cap off fa - ther dear. \_\_\_\_\_ So man - y thoughts come in to my

Vi. 1

Vi. 2

Va.

Vc.

Cb.



122

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

Trgl.

S. solo

faar, som in-gen Mo-ders Sjæl for - staar. Og Mis gaar ud i  
 heart, I hard-ly dare my feel-ings im - part. And pus - sy-cat is

(med Humør)  
(cheerfully)

VI. 1

VI. 2

Va.

Vc.

Cb.

130

S. solo

So - len, før laa den lunt paa Kjo - len og le - ged med vor Mor's Garn, mens Blæ - sten peb som vran - tent Barn, og  
 prowl - ing, no lon - ger stays in growl - ing, while win - ter winds were aw - ful she played with moth - er's ball of wool, and

VI. 1

VI. 2

Va.

137

Fl. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

S. solo

Bed - ste - far i Ov - nens Krog mildt grun - ded o - ver Bi - bel - sprog.  
 grand - pa sit - ting by the door was pon - der - ing the bi - ble lore.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

147

Ob. 1 2

Fg. 1 2

S. solo

Vi. 1

Vi. 2

Va.

Vc.

Aa  
Oh,

155 7

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

Trgl.

S. solo

se, \_\_\_\_\_ nu kom-mer Vaa - ren til al - - le her paa Gaar - den, og Stu-en er saa tam og trang, -  
 see, \_\_\_\_\_ the Spring is com - ing, oh, hear \_\_\_\_\_ the gar-den hum - ming, the kit-chen is no place to be, -

VI. 1

VI. 2

Va.

Vc.

Cb.

*ffp* *p* *f* *dim.* *trem.* *div.* *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.*

166

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Timp.

Trgl.

S. solo

— og Hjer- tet lø- ber fuldt af Sang, saa det er ved at spræn- ges, er det for - di, er det for- di det  
— when hearts are full and souls are free. What is this sud-den burn - ing, what is this strange, this strange and sud-den

VI. 1

VI. 2

Va.

Vc.

Cb.

dim. p cresc. cresc. cresc. cresc. p cresc. p dim. p trem. div. trem. div. cresc. cresc. p trem. p

175

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

Trgl.

S. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

*f* *molto dim.* *pp* *mf* *ff*  
*f* *molto dim.* *pp* *mf* *ff*  
*f* *molto dim.* *pp* *mf* *ff*  
*f* *molto dim.* *pp* *mf* *ff*  
*f* *molto dim.* *pp* *f* *ff*  
*f* *molto dim.* *pp* *mf* *f* *ff*  
*f* *molto dim.* *pp* *f* *ff*  
*f* *molto dim.* *pp* *cresc.* *molto cresc.* *ff*  
*f* *molto dim.* *pp* *cresc.* *molto cresc.* *ff*  
*f* *molto dim.* *pp* *cresc.* *ff*  
*f* *molto dim.* *pp* *trem.* *cresc.* *ff*  
*f* *molto dim.* *pp* *trem.* *mf* *ff*

læn - - - - ges?  
 yearn - - - - ing?

*a2*  
*v* *v* *v* *v* *v* *v* *v* *v*

186 *poco agitato*

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

3 4

Tr. (F) 1 2

Timp.

Trgl.

*poco agitato*

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*p* *ff* *ff* *f* *dim.* *mf*

*con sord.* *ff* *dim.* *dim.*

*con sord.* *ff* *dim.*

*con sord.* *ff*

E, D muta in G, C

*div.* *ff* *ff* *f* *dim.*

197 rall.

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2 *muta in A*

Fg. 1 2

Cor. (F) 1 2

VI. 1

VI. 2

Va.

Vc.

Cb.

**9**

Andantino con moto (♩. = 52 a 54)

Tenore solo *p* 210

1. Den mil - de Dag er lys og lang og fuld af Sol og Fug - le - sang, og alt er saa - mænd  
*The ten - der day is light and long and full of sun and black - birds' song and things are fine, and*

2. ræk - ke mig sin lil - le Haand med sam - me re - de - bon - ne Aand, vil luk - ke Ø - jet  
*of - fer me her lit - tle hand in sweet con - tent - ment we would stand, she'd low'r her eyes and*

3. Hæk - ken kom - mer Il - se - bil - mon det er mig hun smi - ler til? Hun bæ - rer Mælk i  
*hind the hedge I see her there, is it for me that smile so fair? She car - ries milk, she*

Andantino con moto (♩. = 52 a 54)

VI. 1

VI. 2

Va.

Vc.

Cb.



215

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

T. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

gan - ske godt, naar blot, naar blot, naar blot, naar blot vor Na - bos Il - se - bil vil det, som jeg saa  
 yet I wish, I wish, I wish, I wish, the neigh-bour's daugh-ter I - so - bel who long has held my  
 som til Blund og gi - - ve mig sin Mund! Ja, Da - gen den er lys og lang, og der er nok af  
 give to me her lips so will - ing - ly, ah, yes, the days are light and long and full of sun and  
 klin - ket Fad og gi - - ver Kat - ten Mad. Aa se, nu smi - ler hun i - gen, min Il - se - bil, min  
 feeds the cat, it's her she's smil - ing at. Oh, see she smiles, she smiles and now, my I - so - bel, I

senza sord.

*p* *f* *cresc.* *f*

221 rall.

Fl. 1 2 *dim.* *mp* 1. 2. 3.

Ob. 1 2 *dim.* *mp*

Cl. (A) 1 2 *dim.* *mp*

Fg. 1 2 *dim.* *mp*

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

T. solo

ger - ne vil - vil læg - ge Kin - den mod min Kind med sam - me var - me Sind, 2. vil  
 heart in spell would kiss my cheek - I would not tell - my dar - ling I - so - bel. She'd  
 Fug - le - sang, men jeg er ban - ge, Il - se - bil, vil ik - ke det, jeg vil! 3. Bag  
 black-birds' song, but I - so - bel my dar - ling dear, she loves me not, I fear, Be -  
 e - gen Ven - det er som sel - ve So - lens Skin faldt i mit Hjer - te ind.  
 know not how, my heart can bear this gen - tle pain, such beau - ty, such dis - - dain

VI. 1 *dim.* *mp* *pp* 1. 2. 3.

VI. 2 *dim.* *mp* *pp*

Va. *dim.* *mp* *pp*

Vc. *dim.* *mp* *pp*

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

# DE GAMLE UNGKARLE

## THE OLD BACHELORS

Allegretto moderato (♩ = 84)

226

Basso baritono solo

Der har vi den al-dren-de Sol i-gen,  
The sun once a-gain now his warmth does send,

Allegretto moderato (♩ = 84)

VI. 1 *poco f* *dim.* *p*

VI. 2 *poco f* *dim.* *p*

Va. *poco f* *dim.* *p*

Vc. *poco f* *dim.* *p*

Cb. *poco f* *dim.* *p*

232

Ob. 1 2 *poco f*

Cl. (A) 1 2 *poco f*

B. bar. solo

vel - kom-men til Gaar-den, du go - de Ven, du  
come in - to the farm-yard, you wel - come friend, you

VI. 1 *mp* *sempre*

VI. 2 *mp* *sempre*

Va. *mp* *sempre*

Vc. *mp* *sempre*

Cb. *mp* *sempre*

238

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

B. bar. solo

kom - mer med Blæst, du kom - mer med Støv, du aan - der paa Knop - pen, saa bli - ver den Løv.  
 come with the dust, you come with the breeze, you breathe on the buds and they turn in - to leaves.

VI. 1

VI. 2

Va.

Vc.

Cb.

*fp*

*mp*

10

243

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

B. bar. solo

Nu kom - mer du ik - ke med U - ro mer, mit  
 No lon - ger you come af - ter show'r and squall, my

VI. 1

VI. 2

Va.

Vc.

Cb.

250

1.

Cor. (F) 1/2

B. bar. solo

Hjer - te er ro - ligt, hvad end der sker, det er, som et luk - ket og ø - de Hus naar For - aa-ret  
 heart now is peace - ful, what-e'er may be-fall, my heart was a cold and de - sert - ed place, till spring - time ar -

VI. 1

VI. 2

Va.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

259

1.

Cor. (F) 1/2

B. bar. solo

kø - mer med Sus og Brus, det er som et luk - ket og ø - de Hus, naar For - aa-ret  
 rived with its smil - ing face. My heart was a cold and de - sert - ed place, till spring - time ar -

T. 1

T. 2

CORO 1

B. 1

B. 2

Tra-la - la, tra-la - la, tra-la - la, tra-la - la, tra-la - la,  
 Tra-la - la, tra-la - la, tra-la - la, tra-la - la, tra-la - la,

B. 1

B. 2

Tra-la - la, tra-la - la, tra-la - la, tra-la - la, tra-la - la,  
 Tra-la - la, tra-la - la, tra-la - la, tra-la - la, tra-la - la,

VI. 1

VI. 2

Va.

Vc.

Cb.

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

267

(♩ = ♩.)

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

B. bar. solo

T. 1 2

CORO 1

B. 1 2

VI. 1 2

Va.

Vc.

Cb.

kom - mer med Sus og Brus.  
rived with its smil - ing face.

tra - la - la, tra - la, la - la - la.  
tra - la - la, tra - la, la - la - la.

tra - la - la, tra - la, la - la - la.  
tra - la - la, tra - la, la - la - la.

Til Dan - sen gaar Pi - ger - ne  
The maid - ens are danc - ing now

Til Dan - sen gaar Pi - ger - ne  
The maid - ens are danc - ing now

*pp* *senza sord.* *p* *cresc.* *f*

*p* *cresc.* *f*

*cresc.* *trem.* *f*

*cresc.* *trem.* *f*

*cresc.* *trem.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

274

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

T. 1  
T. 2

CORO 1

B. 1  
B. 2

Vi. 1

Vi. 2

Va.

Vc.

Cb.

Arm i Arm, den e - ne er hed og den an - den er varm. De un - ge, de klap - per med bli - de Dask, de  
 arm in arm, and one of them's hot, and the oth - er is warm, they give one an - oth - er a play - ful slap, the



279

Fl. 1  
2

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Timp.

T. 1  
T. 2

CORO 1

B. 1  
B. 2

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

1.  
f

*ff*

f

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

senza sord.

3

3

3

3

3

3

3

3

3

3

3

3

3

gam-le, de la-ver sig tit en Kra-bask, de la-ver sig tit en Kra - bask, de la-ver sig tit en Kra - bask.  
oth-ers have of-ten to give them a rap, have of-ten to give them a rap, have of-ten to give them a rap.

gam-le, de la-ver sig tit en Kra-bask, de la-ver sig tit en Kra - bask, de la-ver sig tit en Kra - bask.  
oth-ers have of-ten to give them a rap, have of-ten to give them a rap, have of-ten to give them a rap.

3

(♩. = ♩)

285

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

*molto dim.*

Cor. (F) 1 2

3 4

Tr. (F) 1 2

Timp.

T. solo

(♩. = ♩)

*p*

Jeg tæn - der min Pi - be i Af - ten - fred, naar  
 I light up my pipe in the twi - light haze, the

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*molto dim.*

*p*

293

1. *p* 2. *p*

Cor. (F) 1 2

T. solo  
So - len er sun - ken i Ve - ster - led.  
sun has gone down in the wes - tern blaze.

B. bar. solo  
Og Maa - nen jeg ser gen-nem Vin - glas-sets Bund - for Pi - ben og  
I peer at the moon o'er the rim of my glass, for wine and the

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

13

302

2. *pp* *ppp*

Cor. (F) 1 2

T. solo  
Jeg tæ - der min Pi - be i Af - ten - fred, naar So - len er sun - ken i  
I light up my pipe in the twi - light haze, the sun has gone down in the

B. bar. solo  
Glas - set de de-ler min Mund.  
pipe make the time soon pass.

S.  
Tra-la - la, tra-la - la, tra-la - la, tra-la - la, tra-la - la, tra-la - la, tra-  
Tra-la - la, tra-la - la, tra-la - la, tra-la - la, tra-la - la, tra-la - la, tra-

A.  
*ppp*

CORO I  
T.  
Tra-la - la, tra-la - la, tra-la - la, tra-la - la, tra-la - la, tra-la - la, tra-  
Tra-la - la, tra-la - la, tra-la - la, tra-la - la, tra-la - la, tra-la - la, tra-

B.  
*ppp*

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.  
*ppp*

311

Fl. 1 2

1. *mp* *p* *dim.*

Fg. 1 2

*pp* *p* *dim.*

Cor. (F) 1 2

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

T. solo

Ve - ster - led.  
wes - tern blaze.

S.

la - la-la - la.  
la - la-la - la.

A.

CORO 1

T.

la - la-la - la.  
la - la-la - la.

B.

VI. 1

*p* *dim.*

VI. 2

Va.

*p* *dim.*

Vc.

*p* *dim.*

Cb.

# DEN BLINDE SPILLEMAND

## THE BLIND MUSICIAN

Andantino con moto

Flauto 1

Flauto (Flauto piccolo) 2

Oboe 1 2

Clarinetto (Bb) 1 2

Fagotto 1 2

Corno (F) 1 2 3 4

Tromba (F) 1 2

Basso-baritono solo

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

Fl. 1 2

Cl. (Bb) 1 2

Fg. 1 2

B. bar. solo

1. Nu kys-ser So - len mit Øj - e - laag, og Luf - ten sy - der som Vand i  
*To-day my eye - lids can feel the sun, and scorch-ing weath - er has now be-*

2. I Lom-mén har jeg min Kla-ri - net, min bed - ste Trø - ster, naar jeg har  
*I al - ways car - ry my clar-i - net, in times of grief it con-soles me*

13

Fl. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

B. bar. solo

Kog, jeg aan-der fug - ti - ge Mar-kers Lugt, nu er vist al Ting ku - lørt og smukt. Jeg fam - ler  
 gun, I smell the damp - ness of field and wood, there must be flow - ers and col-ours good, I go my  
 grædt; den gem-mer Vi - ser i Ho - be - tal bag kol-de Klap - per af glat Me - tal. Og Smaa-børn  
 yet; be-hind its cold met-al keys are found so many tunes and such mag-ic sound. And child-ren

14

Cl. (Bb) 1 2

Cor. (F) 1 2

B. bar. solo

frem med for - sig - tig Fod for ej at snu - ble mod Sten og Rod. Jeg hø - rer Ly - de saa  
 way with a war - y foot, I must not stum - ble on stone or root. I hear the noi - ses from  
 dan - ser, hvor - hen jeg gaar, med var - me Kin - der og Sil - ke-haar, smaa Hæn - der sø - ger min  
 fol - low me ev' - ry-where, their warm, soft cheeks and their silk - en hair, they reach for my hand with a

VI. 1

VI. 2

Va.

Vc.

23 poco rall.

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

B. bar. solo

lang - vejs fra: en Ko, der brø - ler i Deg - nens Mae.  
 far and near; a cow who lows in the pas - ture here.

gam - le Haand, det er, som rør - te jeg Vaa - rens  
 gen - tle touch, the ve - ry spir - it of spring - time is

VI. 1

VI. 2

Va.

Vc.

1. 2. poco rall.

*mf*

*f*

*p*

*pp*

*pp*

*pp*

*pp*

div.

*pp*

*pp*

a tempo

26

Cl. (Bb) 1 2

Fg. 1 2

B. bar. solo

Aand.  
such.

a tempo

VI. 1

VI. 2

Va.

Vc.

1. 2.

*f*

*dim.*

*p*

*f*

*f*

*dim.*

*p*

*f*

*f*

*dim.*

*p*

*f*

div.



accelerando **15**

Allegro (♩ = 138)

Fl. 1 2

Cl. (B♭) 1 2

Fg. 1 2

CORO 2

fl. 2 muta in picc.

1.

*p*

muta in A

*f*

DRENGENE  
THE BOYS

Nu vil vi ud og  
Now is the time for

accelerando

Allegro (♩ = 138)

VI. 1

VI. 2

Va.

Vc.

*p*

*cresc.*

*f*

*f*

Fl. 1 2

Ob. 1 2

Fg. 1 2

CORO 2

1.

*p*

*p*

le - ge, her er min ny - e Top, den kan sig rig - tig dre - je, og gø - re Re - je-hop.  
play - ing, with our new spin - ning top its twists and turns dis - play - ing, for we can make it hop.

PIGERNE  
THE GIRLS *p*

Og  
And

VI. 1

VI. 2

Va.

Vc.

*p*

*p*

*p*

47

Ob. 1 2

Fg. 1 2

CORO 2

vi vil bin-de Kran - se af Buk - kar og Vi - ol og med hin-an-den dan - se i Vaa-rens mil - de Sol.  
 we will gath-er flow - ers and make such fine bou-quets and dance a-way the hours these bright and sun-filled days.

VI. 1

VI. 2

Va.

Vc.

16

55

Cl. (A) 1 2

Fg. 1 2

Solo

EN LILLE PIGE  
 A YOUNG GIRL

Hør, Hans, Hvis du vil le - ge, saa kan vi hjæl - pes ad, saa har jeg,  
 Hey, Hans, if you will play now, you'll get your - self a treat, I say now,

(forlegen)  
 (bashful)

VI. 1

VI. 2

Va.

Vc.

62

Picc.

Cl. (A) 1/2

Fg. 1/2

Solo

saa har jeg, i, i, i, min Lom-me to Styk-ker Suk-ker - mad.  
*I say now, now, now, now I've got us two bits of cake to eat.*

Solo

EN DRENG (vrængende)  
 A BOY (mockingly)

Ja, Hans, hvis du vil  
 Yeah, Hans, if you will

Vi. 1

Vi. 2

Va.

Vc.

70

Picc.

Fg. 1/2

Solo

le - ge, med Pi - ge - børn i Flæng og dan - se med og nej - e, og dan - se, er  
*play now and girl-ish games en-joy, and curt-sey low, well hey now, that makes you a*

Vi. 1

Vi. 2

Va.

Vc.

77

Fl. 1 *ff* *mp* *cresc.*

Picc. *ff* muta in fl.gr.

Ob. 1 *ff*

Ob. 2 *ff*

Cl. (A) 1 *ff*

Cl. (A) 2 *ff*

Fg. 1 *a2 ff mp cresc.*

Fg. 2 *a2 ff mp cresc.*

Cor. (F) 1 *ff* *lunga*

Cor. (F) 2 *ff*

Cor. (F) 3 *ff*

Cor. (F) 4 *ff*

Tr. (F) 1 *ff*

Tr. (F) 2 *ff*

Solo *ff* (raaber) (shouting) *lunga*

du en Tø - se-dreng!  
big soft mum - my's boy!

ALLE DRENGE OG PIGER  
*lunga* ALL BOYS AND GIRLS *cresc.*

CORO 2 *lunga* *cresc.*

Nu vil vi ud og le - ge, og vi vil hjæl - pes ad, og  
Now is the time for play - ing, and we will have a treat, and

VI. 1 *ff* *mp* *cresc.*

VI. 2 *ff* *mp* *cresc.*

Va. *ff* *mp* *cresc.*

Vc. *ff* *mp* *cresc.*

Cb. *ff* *mp* *cresc.*

84

Fl. 1 *f* *dim.* *p*

Fl. 2 *f* *dim.* *p*

Ob. 1 2 *f* *dim.*

Cl. (A) 1 2 *f* *dim.* *p*

Fg. 1 2 *f* *dim.* *p*

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

Tr. (F) 1 2

CORO 2

vi vil bin - de Kran - se og spi - se Suk - ker - mad. Nu vil vi ud og le - ge, nu vil vi ud og le - ge.  
 we will gath - er flow - ers, and we'll have cake to eat, now is the time for play - ing, now is the time for play - ing.

Vl. 1 *f* *dim.* *p*

Vl. 2 *f* *dim.* *p*

Va. *f* *dim.* *p*

Vc. *f* *dim.* *p*

Cb. *f* *dim.* *p*

DE GAMLE  
THE OLD FOLKS

Andantino moderato (♩. = 48)

CORO 1

T. 1  
T. 2

1. Saa sæt - ter vi Pi - ben i Ov - nens Krog og luk - ker den skind-klæd - te Bi - bel - bog, det  
1. We hang up our pipes by the fire - side, and num - ber our bless - ings at ev - en - tide, for

B. 1  
B. 2

1. Saa sæt - ter vi Pi - ben i Ov - nens Krog og luk - ker den skind-klæd - te Bi - bel - bog, det  
1. We hang up our pipes by the fire - side, and num - ber our bless - ings at ev - en - tide, for

CORO 1

T. 1  
T. 2

er den vel - sig - ne - de For - aars - tid, og Gig - ten er ble - ven lidt me - re blid. 2. Vi ta - ger hin - an - den i  
spring - time is here, no more frosts and rains, it helps us for - get all our aches and pains. 2. We take our com - pan - ions

B. 1  
B. 2

er den vel - sig - ne - de For - aars - tid, og Gig - ten er ble - ven lidt me - re blid. 2. Vi ta - ger hin - an - den i  
spring - time is here, no more frosts and rains, it helps us for - get all our aches and pains. 2. We take our com - pan - ions

CORO 1

T. 1  
T. 2

tro - fast Haand, hver Fin - ger er krum som en krø - get Vaand, saa van - dre vi sam - men i Sol og Vind, der  
by the hand, our fin - gers are crook - ed, but still we stand to - gether, as al - ways, through wind and sun, it

B. 1  
B. 2

tro - fast Haand, hver Fin - ger er krum som en krø - get Vaand, saa van - dre vi sam - men i Sol og Vind, der  
by the hand, our fin - gers are crook - ed, but still we stand to - gether, as al - ways, through wind and sun, it

CORO 1

T. 1  
T. 2

lu - ner det kuld - skæ - re gam - le Skind. 3. Men naar vi har rok - ket en lil - le Tur, saa læn - ges vi ef - ter en  
com - forts us, each and ev' - ry one. 3. But when we have wan - dered a lit - le way, we long to go home at the

B. 1  
B. 2

lu - ner det kuld - skæ - re gam - le Skind. 3. Men naar vi har rok - ket en lil - le Tur, saa læn - ges vi ef - ter en  
com - forts us, each and ev' - ry one. 3. But when we have wan - dered a lit - le way, we long to go home at the

CORO 1

T. 1  
T. 2

lil - le Lur, for Gam - mel - folk hæl - der mod Stø - vet ned og læn - ges mod Hvi - len i E - vig - hed.  
end of day, for old folks have sseen much ad - vers - i - ty, and now long to rest in e - ter - ni - ty.

B. 1  
B. 2

lil - le Lur, for Gam - mel - folk hæl - der mod Stø - vet ned og læn - ges mod Hvi - len i E - vig - hed.  
end of day, for old folks have sseen much ad - vers - i - ty, and now long to rest in e - ter - ni - ty.

poco rall.

DANSEVISEN  
DANCE SONG

Allegro molto (♩ = 160)

Flauto 1

Flauto piccolo

Oboe 1  
2

Clarinetto (A) 1  
2

Fagotto 1  
2

Corno (F) 1  
2  
3  
4

Tromba (F) 1  
2

Timpani (B $\natural$ , E)

Triangolo

S.

A.

CORO 1

T.

B.

Kom her, kom her, Fi -  
Come here, come here, come

Allegro molto (♩ = 160)

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

trem.

mp

cresc.

ff



11

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.

S.

A.

CORO I

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*ff*

*p* *cresc. molto*

B $\flat$ , E muta in G $\sharp$ , C $\sharp$

ol og Kla - ri - net, vort Vin - ter - hjer - te hung - rer, kom her og spil os op, og  
 play your clar - i - net, our win - ter hearts are long - ing, come here and play a dance, we'll

ol og Kla - ri - net, vort Vin - ter - hjer - te hung - rer, kom her og spil os op, og  
 play your clar - i - net, our win - ter hearts are long - ing, come here and play a dance, we'll

17

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.

S.

A.

CORO 1

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

spil os op en Him - mel-spræt, saa he - le Ø - en gung - rer. Kom her, Fi - ol og Kla - ri-net, kom  
make the is - land trem - ble yet, where hap - py folk are throng - ing, come here and play your clar - i-net, come

spil os op en Him - mel-spræt, saa he - le Ø - en gung - rer. Kom her, Fi - ol og Kla - ri-net, kom  
make the is - land trem - ble yet, where hap - py folk are throng - ing, come here and play your clar - i-net, come

*tr* *G#, C# muta in E, A*

23

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.

S.

A.

CORO 1

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

her, Fi - ol og Kla - ri-net! Og spil os op en Him - mel-spræt, saa hel - le Ø - en gung - rer. Tra -  
 here and play your clar - i-net! We'll make the is - land trem - ble yet, where hap - py folk are throng - ing. Tra -

*p* *cresc. molto* *ff*

29

Fl. 1

Picc.

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Timp. E, A muta in A, D

Trgl.

S.

A.

CORO 1

T.

B.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

la - la-la - la la - la-la, tra - la - la-la - la - la - la-la. Hver ta'r sin Hjør-tens - kær ved Haand, nu  
 la - la-la - la la - la-la, tra - la - la-la - la - la - la-la. Now take your part-ner by the hand, and

la - la-la - la - la - la-la, tra - la - la-la - la - la - la-la. Hver ta'r sin Hjør-tens - kær ved Haand, nu  
 la - la-la - la - la - la-la, tra - la - la-la - la - la - la-la. Now take your part-ner by the hand, and

35

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.

S.

A.

CORO 1

T.

B.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*ff*

*ff*

vil vi al - le dan - se. Tra - la - la-la - la - la - la-la, tra - la - la-la - la - la - la-la. Vi  
join us in our danc - ing, tra - la - la-la - la - la - la-la, tra - la - la-la - la - la - la-la. Come

vil vi al - le dan - se. Tra - la - la-la - la - la - la-la, tra - la - la-la - la - la - la-la. Vi  
join us in our danc - ing, tra - la - la-la - la - la - la-la, tra - la - la-la - la - la - la-la. Come



47

Fl. 1

Picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Timp.

Trgl.

S.

A.

CORO 1

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

la - la-la - la - la - la-la. Kom her, \_\_\_\_\_ kom her, \_\_\_\_\_  
 la - la-la - la - la - la-la. Come here, \_\_\_\_\_ come here \_\_\_\_\_

la - la-la - la - la - la-la. Kom her, \_\_\_\_\_ kom her, \_\_\_\_\_  
 la - la-la - la - la - la-la. Come here, \_\_\_\_\_ come here \_\_\_\_\_

div.

div.



54

Fl. 1

Picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Timp.

Trgl.

S.

A.

CORO I  
T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*poco a poco dim.*

*dim.*

A, C muta in B $\flat$ , E

kom her.  
come here.

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

63

Fl. 1

Picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Timp.

Trgl.

T. solo

S.

A.

CORO 1

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp*

*mf*

*pp*

*pp*

*pp*

*pp*

*mf*

*p*

Og har du in - gen  
And if no part - ner

Tra - la - la - la - la - la - la-la, tra - la - la - la - la - la-la, tra - la - la - la - la - la-la, tra -  
Tra - la - la - la - la - la - la-la, tra - la - la - la - la - la - la-la, tra - la - la - la - la - la - la-la, tra -

Tra - la - la - la - la - la - la-la, tra - la - la - la - la - la - la-la, tra - la - la - la - la - la - la-la, tra -  
Tra - la - la - la - la - la - la-la, tra - la - la - la - la - la - la-la, tra - la - la - la - la - la - la-la, tra -

71

Fl. 1

Picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Timp.

Trgl.

T. solo

Hjær - tens - kær, saa kan du faa So - fi - - e, hun er vel  
 you have found, take So - phie from the bench. She may be

S.

la - la - la - la - la - la-la, tra - la - la - la - la - la-la, tra - la - la - la - la - la-la, tra - la - la - la - la -  
 la - la - la - la - la - la-la, tra - la - la - la - la - la-la, tra - la - la - la - la - la - la-la, tra - la - la - la - la -

A.

CORO 1

T.

la - la - la - la - la - la-la, tra - la - la - la - la - la-la, tra - la - la - la - la - la-la, tra - la - la - la - la -  
 la - la - la - la - la - la-la, tra - la - la - la - la - la-la, tra - la - la - la - la - la - la-la, tra - la - la - la - la -

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

78

Fl. 1 *p*

Picc.

Ob. 1 2

Cl. (Bb) 1 2 *p*

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

Trgl.

T. solo  
nok en bit - - te svær,  
just a wee bit round...

B. bar. solo  
men en for - stan - dig Pi - - ge.  
but she's a jol - ly wench.

S.  
la - la-la, tra - la - la - la - la - la-la, tra - la - la - la - la - la - la - la - la, tra - la - la-la. Vi  
la - la-la, tra - la - la - la - la - la - la-la, tra - la - la - la - la - la - la - la - la, tra - la - la-la. For

A.  
la - la-la, tra - la - la - la - la - la-la, tra - la - la - la - la - la - la - la - la, tra - la - la-la. Vi  
la - la-la, tra - la - la - la - la - la - la-la, tra - la - la - la - la - la - la - la - la, tra - la - la-la. For

CORO 1

T.  
la - la-la, tra - la - la - la - la - la-la, tra - la - la - la - la - la - la - la - la, tra - la - la-la. Vi  
la - la-la, tra - la - la - la - la - la - la-la, tra - la - la - la - la - la - la - la - la, tra - la - la-la. For

B.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

85

Fl. 1 *cre - scen - do* *ff*

Picc. *cre - scen - do*

Ob. 1 *cre - scen - do* *ff*

Ob. 2 *cre - scen - do* *ff*

Cl. (Bb) 1 *cre - scen - do* *ff* *muta in A*

Cl. (Bb) 2 *cre - scen - do*

Fg. 1 *cre - scen - do* *ff*

Fg. 2 *cre - scen - do* *ff*

Cor. (F) 1 *mf* *cresc.* *ff*

Cor. (F) 2 *ff*

Cor. (F) 3 *ff*

Cor. (F) 4 *ff*

Tr. (F) 1 *ff*

Tr. (F) 2 *ff*

Timp. *p* *cresc. molto* *ff*

Trgl.

S. *cresc.* *ff*  
sæt - ter Blom-ster i vor Hat og lø - ser op for Frak - ken. Kom, giv mig saa det Kys, min Skat, for -  
danc-ing is the high - est bliss, our coats we now un - but - ton, and now, my sweet, I want a kiss, for

A. *cresc.* *ff*

CORO 1

T. *cresc.* *ff*  
sæt - ter Blom-ster i vor Hat og lø - ser op for Frak - ken. Kom, giv mig saa det Kys, min Skat, for -  
danc-ing is the high - est bliss, our coats we now un - but - ton, and now, my sweet, I want a kiss, for

B. *cresc.* *ff*

VI. 1 *cre - scen - do* *ff*

VI. 2 *cre - scen - do* *ff*

Va. *cre - scen - do* *ff*

Vc. *cre - scen - do* *ff*

Cb. *cre - scen - do* *ff*

91

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.

S.

A.

CORO 1

T.

B.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*ff*

*a2*

u - den vid' - re Snak - ken. Vi dan - ser For - aars - da - gen hen og glem - mer Vin - trens Pla - ge. Kom  
kiss - ing I'm a glut - ton, we dance all through the spring - time day, and drive the win - ter far a - way. Come

u - den vid' - re Snak - ken. Vi dan - ser For - aars - da - gen hen og glem - mer Vin - trens Pla - ge. Kom  
kiss - ing I'm a glut - ton, we dance all through the spring - time day, and drive the win - ter far a - way. Come

97

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.

S.  
A.  
CORO 1  
T.  
B.

VI. 1

VI. 2

Va.

Vc.

Cb.

rall.

rall.

cresc.

ff

muta in Bb

Bb, E muta in G, C

div.

trem.

dim.

her, kom her, kom her, kom her, kom her, kom her, Fi - ol og Kla - ri - net!  
here, come here, come here, come here, come here, come here, come play your clar - i - net!

her, kom her, kom her, kom her, kom her, kom her, Fi - ol og Kla - ri - net!  
here, come here, come here, come here, come here, come here, come play your clar - i - net!

rall.

rall.

cresc.

ff

dim.

trem.

dim.

cresc.

ff

cresc.

ff

cresc.

ff

cresc.

ff

cresc.

ff



Molto adagio (♩ = 72)

105 *p*

S. solo

Se, Æb - le - blom - ster drys - ser o - ver Ve - - jen, se Æb - le - blom - ster drys - -  
 See, ap - ple blos - som fall - ing on the path - - way, see, ap - ple blos - som fall - -

T. solo

*p*

Se, Æb - le - blom - - ster drys - ser o - - ver Ve - jen, se Æb - le - blom - ster  
 See, ap - ple blos - - som fall - ing on the path - way, see, ap - ple blos - som

Molto adagio (♩ = 72)

VI. 1

*pp*

VI. 2

*pp*



108 *p*

Fg. 1

2

S. solo

- ser o ver Ve - jen, se, se, se, se, Æb - le - blom - ster drys - ser o - ver  
 - ing, on the path - way, see, see, see, see, ap - ple blos - som fall - ing on the

T. solo

drys - - ser, se, Æb - le - blom - ster drys - ser o - ver  
 fall - - ing, See, blos - som ap - - ple fall - - ing on the

B. bar. solo

*p*

Se, Æb - le - blom - ster drys - ser o - ver Ve - jen, o - - ver  
 See, ap - ple blos - som fall - - ing on the path - way, on the

VI. 1

VI. 2

# 22 Allegro molto

111

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

S. solo

T. solo

B. bar. solo

S.

A.

CORO 1

T.

B.

Allegro molto

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*ppp*

*p*

1.

*p*

*p*

*p*

*pppp* (hvisker) (whispering) *pp*

Nat - ten er vor e - gen,    Æb - le - blom - ster drys - ser.    Kom her,    kom her,    Fi -  
 The night be - longs to us,    ap - ple blos - som fall - ing.    Come here,    come here,    come

*pppp*    *pp*

Nat - ten er vor e - gen,    Æb - le - blom - ster drys - ser.    Kom her,    kom her,    Fi -  
 The night be - longs to us,    ap - ple blos - som fall - ing.    Come here,    come here,    come

*pppp*    *pp*

*p*

*p*

*p*

116

Fl. 1

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Timp.

Trgl.

S.

A.

CORO 1

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*mf cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*f cresc.*

*p cresc. molto*

*cresc.*

*cresc.*

*ff*

ol og Kla - ri - net, vort Vin - ter - hjer - te hung - rer, kom her og spil os op, og  
 play your clar - i - net, our win - ter hearts are long - ing, come here and play a dance, we'll

*cresc.*

*cresc.*

*ff*

ol og Kla - ri - net, vort Vin - ter - hjer - te hung - rer, kom her og spil os op, og  
 play your clar - i - net, our win - ter hearts are long - ing, come here and play a dance, we'll

*cresc.*

*cresc.*

*ff*

*p cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

122

Fl. 1 *ff*

Picc. *ff*

Ob. 1 2 *ff*

Cl. (Bb) 1 2 *ff* a2

Fg. 1 2 *ff*

Cor. (F) 1 2 *ff* a2

3 4 *ff*

Tr. (F) 1 2 *ff*

Timp. *ff* *tr* G, C muta in G#, D#

Trgl.

S. *ff*  
 spil os op en Him - mel-spræt, saa he - le Ø - en gung - rer. Hver ta'r sin Hjer - tens-kær ved Haand, vi  
 make the is - land trem - ble yet, where hap - py folk are thron - ing, now take your part - ner by the hand, come

A. *ff*

CORO I

T. *ff*  
 spil os op en Him - mel-spræt, saa he - le Ø - en gung - rer. Hver ta'r sin Hjer - tens-kær ved Haand, vi  
 make the is - land trem - ble yet, where hap - py folk are thron - ing, now take your part - ner by the hand, come

B. *ff*

VI. 1 *ff*

VI. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

128

Fl. 1

Picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Timp.

Trgl.

S.

A.

CORO 1

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*a2*

*muta in A*

*ff*

*ff*

*tr*

gaar i Vaa - rens Le - de-baad. Vi sæt - ter Blom - ster i vor Hat og lø - ser op for Frak - ken, vi  
 on for Spring is in the land, for danc - ing is the high - est bliss, our coats we now un - but - ton, we

gaar i Vaa - rens Le - de-baad. Vi sæt - ter Blom - ster i vor Hat og lø - ser op for Frak - ken, vi  
 on for Spring is in the land, for danc - ing is the high - est bliss, our coats we now un - but - ton, we

134

Fl. 1

Picc.

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Timp. G#, D# muta in Bb, E

Trgl.

S.

A.

CORO 1

T.

B.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*ff*

dan - ser For - aars - da - gen hen og sæt - ter Blom - ster i vort Haar. Kom her, kom her, Fi -  
 dance all through the spring - time day, and drive the win - ter far a - way, come here, come here, come

dan - ser For - aars - da - gen hen og sæt - ter Blom - ster i vort Haar. Kom her, kom her, Fi -  
 dance all through the spring - time day, and drive the win - ter far a - way, come here, come here, come

140

Fl. 1

Picc.

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2

Timp. *t* *B♭, E muta in G, C*

Trgl. *ff* *ff* *ff* *ff*

S.  
A.  
CORO I  
T.  
B.

ol og Kla - ri - net, Fi - ol og Kla - ri - net, og spil os op en  
*play your clar - i - net, come play your clar - i - net, we'll make the is - land*

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



146

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.

S.

A.

CORO I

T.

B.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*a2*

*a2*

Him - mel - spræt, saa he - - le Ø - - en  
trem - ble yet, where hap - - py folk are

Him - mel - spræt, saa he - - le Ø - - en  
trem - ble yet, where hap - - py folk are

152

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.

S.

A.

CORO 1

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

G, C muta in B $\flat$ , E

gung - - - - - rer. Kom her  
throng - - - - - ing. Come here,

gung - - - - - rer. Kom her  
throng - - - - - ing. Come here,

158 *poco rall.*

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.

S.

A.

CORO I

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*poco rall.*

Fi - ol og Kla - ri - net, Fi - ol og Kla - ri - net.  
 come play your clar - i - net, come play your clar - i - net.

Fi - ol og Kla - ri - net, Fi - ol og Kla - ri - net.  
 come play your clar - i - net, come play your clar - i - net.

FRÜHLING AUF FÜNEN\*

Chor

Wie ein grüner Fleck im schmelzenden Schnee,  
eine Kuppe in endloser Ebene,  
liegt die Insel Fünen in der Silbersee.  
Die ältesten Bäume, nun blühen sie  
auf Hügeln, so sanft wie ein Mädchenknie,  
und streu'n ihre Blüten über Mensch und Vieh,  
über Mensch und Vieh.

Man sieht es der bebenden Stange an,  
sie freut sich im Wind, dass der Lenz begann  
und der Hopfen jetzt bald wieder klettern kann.

Mit einem Mal sind alle Menschen vergnügt,  
der Lenz hat den Winter im Sturm besiegt.  
Und sie schnuppern, und sie schnuppern,  
und sie schnup-, schnup-, schnup-, schnup-, schnup-, schnup-,  
schnupp-, weil's jetzt schon nach  
Buchweizengrütze riecht.

Sopran Solo

Der Lenz mit seiner Sonne  
bringt eitel Glück und Wonne.  
Die Luft ist wieder leicht und lind,  
in blonden Haaren spielt der Wind.  
Und manches geht dir durch den Sinn,  
jedoch ist kein Verstand darin.

Die Miez geht in den Garten;  
sie konnt' es kaum erwarten.  
Genug sich faul herumgesielt!  
Genug mit Mutters Garn gespielt,  
dieweil der Ohm im Lehnstuhl saß  
und in der alten Bibel las.

Der Lenz mit seiner Sonne  
bringt eitel Glück und Wonne.  
Die Stube ist zur Frühlingszeit  
zu eng für diese Herrlichkeit,  
die sich um uns verbreitet,  
und uns're Herzen, uns're Herzen weitet.

Tenor Solo

Wie ist der Himmel klar und rein,

ein Tag voll Glück und Sonnenschein,  
doch würd' er noch viel schöner sein,  
wenn nur, wenn nur, wenn nur,  
wenn nur des Nachbarn Ilsebil,  
das selbe wollt', was ich gern will.  
Doch leider nicht wie ich es will,  
will's Nachbars Ilsebil.

Wie sehr es mir nach ihr gelüst',  
wie gern, wie gern ich sie geküßt,  
das wär's, was ich ihr sagen müßt',  
wenn nur, wenn nur, wenn nur,  
wenn nur des Nachbarn Ilsebil,  
das selbe wollt', was ich gern will.  
Doch leider nicht, wie ich es will,  
will's Nachbars Ilsebil.

Die Ilsebil ist jung und rund,  
mit einem süßen Kirschenmund.  
Wie gern schlöß' ich den Herzensbund,  
wenn nur, wenn nur, wenn nur,  
wenn nur des Nachbarn Ilsebil,  
das selbe wollt', was ich gern will.  
Doch leider nicht wie ich es will,  
will's Nachbars Ilsebil.

Bas Bariton Solo

Die Sonne kommt lachend durch Tor und Tür.  
Willkommen, sei herzlich willkommen hier!  
Du kommst mit dem Wind voll Blütenstaub;  
und küßt du die Knospe, dann wird sie zu Laub.

Nun du uns beglückest mit deinem Licht,  
verzagen und bangen wir länger nicht.  
Das Herz ist ein friedlich und stilles Haus,  
wenn nahet der Frühling mit Saus und Braus.

Männerchor

Tra-la-la, tra-la-la etc.

Da kommen zwei Mädchen, und da noch mehr,  
sie kommen zum Tanze von über allher.  
Die Jüngeren haben's so eilig nicht.  
Die Älteren aber der Haber sticht,  
die Ält'ren der Haber sticht,  
die Ält'ren der Haber sticht.

\* Oversættelse: C. Rocholl. Gengivet efter det trykte klaverpartitur,  
Wilhelm Hansen Edition, No. 4132

\* Translation: C. Rocholl. Quoted from the printed piano score,  
Wilhelm Hansen Edition, No. 4132

Tenor Solo

Ich rauche mein Pfeifchen als guter Christ,  
wenn die Sonne im Westen gesunken ist.

Bariton Solo

Den Mond seh ich scheinen durch's schimmernde Glas,  
weil nie überm Rauchen das Trinken ich vergaß.

Ich rauche mein Pfeifchen als guter Christ  
wenn die Sonne im Westen gesunken ist.

#### DER BLINDE SPIELMANN

Bariton Solo

Jetzt küßt die Sonne mein Augenlid.  
Jetzt singt die Amsel im dichten Ried.  
Jetzt ziehen Wölkchen in luft'gen Höh'n.  
Jetzt ist die Welt sicher bunt und schön.  
Ich gehe langsam und vorsichtig,  
doch alle Wege hier kenne ich.  
Ich hör' von ferne ein langes Muh,  
das Muh von unseres Küsters Kuh.

Die Klarinette, mein Trost im Leid,  
in meiner Tasche ist sie, bereit,  
froh zu ertönen allüberall,  
ein Rohr aus Holz mit Klappen von Metall.  
Und wenn er spielt, der arme blinde Mann,  
dann fangen die Kinder zu tanzen an.  
Und wenn ein Kind seine Hand ergreift,  
so hat den Alten der Lenz gestreift.

Kinder Chor

Es blühen schon die Schlehen,  
und munter wird der Dachs.  
Mein Kreisel soll sich drehen  
und springen wie ein Lachs.  
Laßt binden uns zum Kranze  
die Frühlings Blümelein,  
herbei zum Spiel und Tanze  
im Frühlingssonnenschein!

Hör, Hans, was ich dir sage:  
ach, bitte, spiel mit mir,  
denn ich hab,... denn ich hab...

zwei Stück Zuckerbrot,  
und eins davon schenk ich dir.

Hör Hans, was ich dir sage:

ja, wenn dir das gefällt,  
mit diesen Gänsen zu spielen,  
dann bist du ein blöder Weiberheld!

Laßt uns zusammen spielen  
und froh und lustig sein!  
Laßt uns zusammen spielen  
im Frühlingssonnenschein!  
Laßt uns zusammen spielen!  
Laßt uns zusammen spielen!

#### DIE ALTEN

Männerchor

Wir saßen am Ofen zur Winterszeit,  
doch jetzt kam der Frühling, es ist so weit.  
Nun klappen wir unsere Bibel zu,  
und auch diese lästige Gicht gibt Ruh'.

Jetzt können wir wieder spazieren geh'n,  
Bewegung ist wichtig für's Wohlergehn.  
Ein Ständchen am Tag, har der Artz gesagt,  
bedächtigen Schrittes und eingehakt.

Und nach dem Spaziergang ein Nikkerchen.  
Die Gicht tut ein ganz leises Zwickerchen.  
Doch lange schläft niemals ein alter Mann,  
weil bald er in Ewigkeit schlafen kann.

#### TANZWEISE

Chor

Kommt her, kommt her, kommt her und spielt uns auf!  
Mit deiner Klarinette, kommt her und spiel uns auf!  
Spiel uns mit deiner Fiedel auf!  
Spielt alle um die Wette!  
Spielt laut, so laut, ihr spielen könnt,  
spielt laut, so laut ihr spielen könnt,  
bis daß die ganze Insel dröhnt,  
spielt alle um die Wette!

Tra-la-la- etc.

Ja Lenz, o Lenz, wenn du regierst, dann sind wir nicht zu zähmen.

Tra-la-la etc.

Wenn du uns selbst zum Tanze führst, wer wird sich da noch grämen!

Spielt laut, so laut ihr spielen könnt,

bis daß die ganze Insel dröhnt.

Spielt auf, spielt auf, spielt auf!

Tra-la-la etc.

Tenor Solo

Und wenn du keine Liebste hast

dann reich den Arm Sofien.

Sie ist zwar eine Zentnerlast,

Bariton Solo

doch das sei ihr verziehen.

Chor

Wenn ich so recht im Zunge bin,

kuß ich dich auf die Bakken.

Hielst du mir doch da Mäulchen hin

und hörtest auf zu schnakken!

Wir tanzen heut die ganze Nacht,

weil es uns so viel Freude macht.

Spielt auf, spielt auf, spielt auf,

spielt auf, spielt auf, spielt auf,

spielt auf, spielt auf!

Soli

Sieh, Apfelblüten rieseln auf uns nieder!

Sieh, Apfelblüten rieseln auf uns nieder!

ach, sieh, ach. sieh, Apfelblüten rieseln auf uns nieder!

Chor

Rieselnd auf uns nieder,

rieselnd auf uns nieder.

Chor

Kommt her, kommt her, kommt her und spielt uns auf!

Mit deiner Klarinette, komm her und spiel uns auf!

Spiel uns mit deiner Fiedel auf!

Spielt alle um die Wette!

Spielt laut, so laut ihr spielen könnt,

spielt laut, so laut ihr spielen könnt,

bis daß die ganze Insel dröhnt!

Spielt alle um die Wette!

Spielt laut, so laut ihr spielen könnt,

bis dass die ganze Insel dröhnt!

Spielt auf! Spielt auf, Spielt auf, Spielt auf!

Spielt auf, Spielt auf, Spielt auf!

Spielt laut, so laut ihr spielen könnt,

bis daß die ganze Insel dröhnt.

Spielt auf, spielt auf, spielt auf, spielt auf, spielt auf, spielt auf!

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# FORKORTELSER

## ABBREVIATIONS

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



# C R I T I C A L C O M M E N T A R Y

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.

## S O U R C E S

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

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

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

- A** Printed score, Carl Nielsen’s own copy.  
*DK-Kk, CNS 310f.*  
Title page:  
“CARL NIELSEN / HYMNUS AMORIS / SOLI CHOR ORCHESTER  
Op XII / CLAVERUDTOG/  
WILHELM HANSEN / KIØBENHAVN LEIPZIG”.  
Fly-leaf (recto):  
“Jeg spiser naar jeg har Tid / og sover naar jeg er død.” [I eat when I have time and I’ll sleep when I am dead] (added by CN)  
Fly-leaf (verso):  
“Tilhører Carl Nielsen”. [Property of Carl Nielsen] A scrap of paper with conductor’s notes written in blue crayon has also been pasted in (CN).  
Inserted folio (recto):  
“Orla Rosenhoff tilegnet” [dedicated to Orla Rosenhoff]  
Inserted folio (verso): (= two unnumbered pages)  
Preface by Carl Nielsen in Danish and German, dated “Kjøbenhavn i December 1897”, vocal text in Danish, Latin, German.  
“Copyright 1898 by Wilhelm Hansen, Leipzig”  
Pl. no.: 12310.  
Donated to the Royal Library, Copenhagen, by Eggert Møller in 1975 from the estate of Irmelin Eggert Møller 33x26.4 cm, half-binding with corners and marbling, 2 unnumbered pages, pp. 3-81.  
Contents:  
Title page drawn by Anne Marie Carl-Nielsen (see facsimile p. xxxvii). Additions in music in pencil and blue crayon (some by CN, some in an unknown hand). Only the first impression has this title page. Later impressions have the edition number “Wilhelm Hansen Edition Nr. 468.”

**B** Printed choral parts.

DK-Kk, Mf. 1326.

“Hymne til Kjærligheden”.<sup>1</sup>

Transferred from Musikforeningen in 1945.

C. 27x17 cm, 120 parts, some parts sewn, some with taped spine.

Contents:

Soprano, alto, tenor and bass. Children’s parts are included in the soprano part. Tempo and character designations are “Andantino innocente” (i.e. different from Source **A**: “Andantino quasi allegretto”). The individual sections (corresponding to Source **A**’s sections “Kindheit”, “Jugend”, “Mannes Alter”, “Greisenalter”) are marked with Roman numerals I-V. Additions in pencil in some of the parts (some by CN).

**C** Orchestral parts, manuscript copy.

Dk-Kk, Mf. 1326.

“Hymne til Kjærligheden”.

Transferred from Musikforeningen in 1945.

34.5x26 cm, 48 parts, some parts sewn, some with taped spines.

Paper type: hand-ruled, 12 staves.

Contents:

Vl.1, vl.2, va., vc., cb., fl.1-3 (fl. picc.), ob.1-3 (cor. ingl.), cl. (A), fg.1-2, cor. (F) 1-4, tr. (C) 1,2, tr. (E), trb.t.1-2, trb.b., tb., trgl., cmppli., timp. The violin and viola parts have the tempo and character marking “Allegro innocente” or “Allegro innoncente”. Several parts have additions in pencil and blue crayon (some by CN, some by an unknown hand). In addition some parts have handwritten datings of concert performances between 1897 and 1930. It is worth noting that three clarinet parts were written out, while the work only uses two clarinets. The extra part for a third clarinet is on the whole identical to the cor anglais part. The trumpet parts were originally written out for “Child’s trumpet in A and E” (presumably a kind of toy instrument), but “Child’s trumpet” is crossed out and replaced by “Trumpet in C”. The individual sections (corresponding to Source **A**’s sections “Kindheit”, “Jugend”, “Mannes Alter”, “Greisenalter”) are marked with Roman numerals I-V. In several of the parts the Roman numerals are crossed out and *attacca* is added.

**D** Piano score, autograph.

DK-Kk, CNS 310e.

Title page:

“Hymm til Kjærligheden / af / Carl Nielsen / Klaverudtog”.

Donated by Irmelin Eggert Møller and Anne Marie Telmányi in 1953.

26.2x34,6 cm, half-binding with corners, 43 pages (two of these blank), numbered 1-40 and 42.

Paper type:

pp. 1-19: hand-ruled 16 staves

pp. 20-31: hand-ruled 14 staves

pp. 32-43: hand-ruled 16 staves (pp. 38-41 pasted-on strips)

Contents:

Written in ink, a few additions in pencil. Six strips (c. 2x34 cm) are pasted in on the last four pages (see Filiation p. 210).

Printing source for printed piano score.

**E** Printed piano score.

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

Preface by Carl Nielsen in Danish and German, dated

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

“Copyright 1898 by Wilhelm Hansen, Leipzig”.

Pl. no.: 12104.

34.2x27.2 cm, 2 unnumbered pages, pp. 2-43.

Title page by Anne Marie Carl-Nielsen. The cover, which is identical to the title page, is pink. Only the first impression has this title page. Later impressions have the edition number 2388.

**F** Part for solo tenor, manuscript (copy?).

DK-Kk, Mf. 1326.

“Hymnus amoris”.

Transferred from Musikforeningen in 1945.

35x26.7 cm, one folio, written on recto and verso sides.

Contents:

The part comprises the whole tenor part, that is also the passage in the section “Greisenalter” (Old Age) which was performed chorally in the first performance.

**G** Printed part for solo soprano.

DK-Kk, copy in CNU.

“Hymnus amoris. / Hymne til Kærligheden. Hymne an die

<sup>1</sup> “Hymn to Love”

Liebe. / Carl Nielsen, Op. 12. Sopran Solo. Ein unglückliches Weib."

"Copyright by Wilhelm Hansen, Leipzig. Eigentum des Verlegers für alle Länder."

Pl. no.: 12104b.

Copied from a copy in Wilhelm Hansen's rental material. 27x17cm.

Contents:

The part belongs to the section "Mannes Alter" (Manhood).

**H** Printed vocal part for solo tenor.

DK-Kk, Musikafdelingen, The Wilhelm Hansen Collection

"Hymnus amoris. / Hymne til Kærligheden Hymne an die Liebe. / Carl Nielsen, Op. 12".

"Tenor Solo."

"Copyright 1898 by Wilhelm Hansen, Leipzig. Eigentum des Verlegers für alle Länder."

Pl. no.: 12104c.

27x17cm.

**I** Printed vocal parts.

DK-Kk, Mf. 1326.

"Hymnus amoris. / Hymne til Kærligheden. Hymne an die Liebe. / Carl Nielsen, op. 12." Copyright 1898 by Wilhelm

Hansen, Leipzig. Eigentum des Verlegers für alle Länder.

Pl. nos.: 12104 d (children's parts); 12104 e (soprano); 12104 f (alto); 12104 g (tenor); 12104 h (bass).

27x17 cm, 187 parts.

**J** Printed orchestral parts.

DK-Kk, Musikafdelingen, The Wilhelm Hansen Collection.

Title on cover:

"Carl Nielsen / Op. 12 / "Hymnus amoris" Hymne til

Kærligheden – Hymne an die Liebe / Stemmer / Kjøbenhavn

& Leipzig./ Wilhelm Hansen, Musik-Forlag./ Kristiania &

Bergen / Norsk Musik-Forlag / Göteborg – Stockholm –

Malmö / A.B. Nordiska Musikförlaget"

"Copyright 1898 by Wilhelm Hansen, Leipzig."

Pl. no.: 12130a.

34x26.8 cm, 28 parts.

Contents:

According to Wilhelm Hansen, Engraver's Book, Pl. no.

11494-13689 (DK-Kk, Musikafdelingen) the parts were

created on 22.8.1924. Unlike the printed score (Source **A**)

the parts have the tempo and character designation

"Andantino innocente". Like Source **C** the parts include a (superfluous) part for third clarinet. A viola part is missing.

**K** Score, autograph, draft.

DK-Kk, CNS 310a.

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

84 pp., (numbered 1-83), library binding, written in pencil.

pp. 1-70: 35.6x27.1 cm

pp. 71-72: c. 24.5x27.1 cm (cut)

pp. 73-74: 35.1x26.4 cm (hand-ruled)

pp. 75-78: 35.6x27.1 cm

pp. 79-80: 35.6 x c. 25.5 cm (hand-ruled, incorrectly cut)

pp. 81-84: 35.6x26.7 cm

Paper type:

pp. 1-50: B & H. Nr. 14 A 24 staves

pp. 51-58: 24 staves

pp. 59-68: B & H. Nr. 14 A 24 staves

pp. 69-72: 24 staves

pp. 73-74: 22 staves

pp. 75-78 B & H. Nr. 14 A 24 staves

pp. 79-80 22 staves

pp. 81-84 24 staves

Parts of the work are almost fully composed, others only sketched out or prepared through empty bars.

**L** Sketches.

DK-Kk, CNS 310b.

Donated to the Royal Library, Copenhagen, by Irmelin

Eggert Møller in 1958.

Written in ink and pencil.

1 bifolio 35.4x26.9 cm, B & H. Nr. 14. A 24 staves

1 folio " B & H. Nr. 14. A 24 staves

1 bifolio 35.4x27.2 cm, [no company name] 22 staves

1 bifolio 35.6x26.9 cm, B & H. Nr. 14. A 24 staves

1 bifolio 35.4 x c.27.2 cm 22 staves

Bifolio written on p. 1 recto and verso. Folio written on recto side (rejected page of fair copy? Corresponds approximately

to bb. 506-525 in Source **A**). Bifolio written p. 1<sup>r</sup> and <sup>v</sup>, p. 2<sup>v</sup>.

Bifolio written p. 1<sup>r</sup> and 2<sup>v</sup>. Bifolio written p. 1<sup>r</sup> (ink), 2<sup>r</sup>

(pencil).

**M** Sketch.

DK-Kk, CNS 310c.

Donated to the Royal Library, Copenhagen, by Irmelin Eggert Møller in 1958.  
 2 pp., (numbered 46-47), written in pencil.  
 35.5x27 cm.  
 Paper type:  
 B. & H. Nr. 14. D. 24 staves.  
 Four-bar score sketch, and sketch for the beginning of the children's chorus "Amor mihi vitam donat". Also has a number of counterpoint exercises and sketches for *Saul and David*.

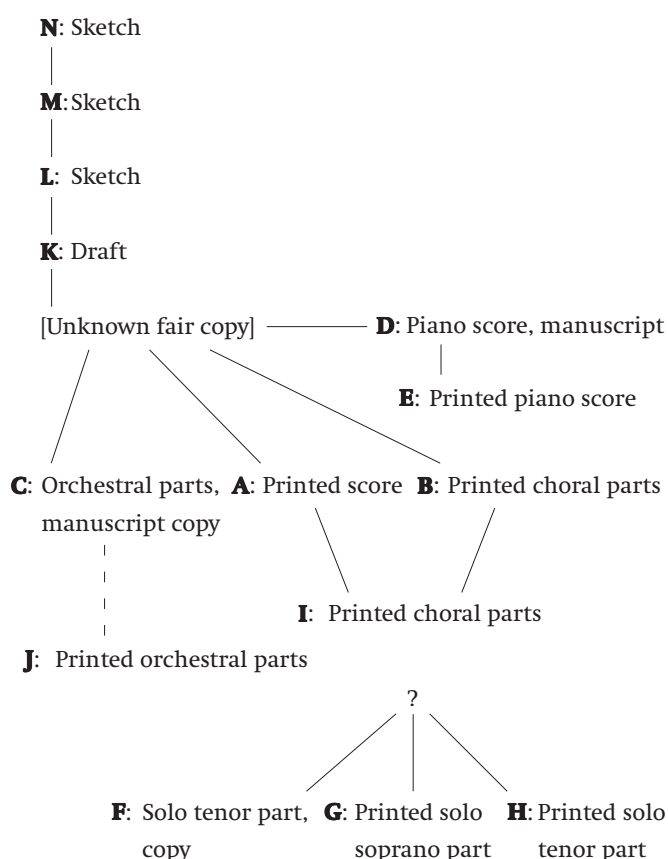
**N** Fragment.  
 DK -Kk, CNS 310d.  
 Paper type:  
 Envelope, c. 10.1x12.5 cm, written in pencil.  
 Back of envelope addressed to "Hr. Capelmusiker Carl Nielsen, Gjorslev Bøgeskov, Storehedinge." Consists of two bars in close motion of the theme from *Hymnus amoris*, as it appears (in 4/4 to the text "Amor est fons meus") in the section "Mannes Alter" (from b. 228).

## FILIATION AND EVALUATION OF SOURCES

The printed score, **A**, and the sets of parts **B** and **C**, are presumably based on a fair copy of the score that is no longer preserved, which may in addition have served as the source of the autograph piano score (**D**). Between the performance in the spring of 1897 and the publication of the printed orchestral and piano score (**A** and **E**) in the spring of 1898, Carl Nielsen reworked the vocal texture at the end of the work. This is evident from some pasted-in music staves on the last four pages of Source **D**, which formed the printing source for **E**. Both **A** and **E** were printed with the revised ending. Since the original set of choral parts (**B**) was produced before the work was revised, it became necessary to print a new set of choral parts (**I**). Unlike **B**, Source **I** has independent children's choir parts, which include the revised ending (a mainly homophonic passage, bb. 567-606). Since the revision had no consequences for the orchestral texture, **C** could still serve as performance material. The printed orchestral parts (**J**) were by all indications produced on the basis of **C**, since among other things they have the same tempo and character designations as these ("Andantino innocente") and not as **A** ("Andantino quasi allegretto"). **B** too is

designated "Andantino innocente", while neither the few preserved sketches (**N**, **L**, **M**) nor the draft (**K**) are furnished with tempo and character markings. The original vocal solo parts do not appear to have been preserved, and the basis of Sources **F**, **G** and **H** is not known. From various items of sales material from Wilhelm Hansen it is further evident that there was originally yet another solo part that was printed for the soprano in the section "Jugend" (Youth). Source **G** thus only has the soprano solo in the section "Mannes Alter" (Manhood).

The interrelations of the sources are shown in the following stemma:



The basis for this edition is Carl Nielsen's own copy of the printed orchestral score (**A**), from which he conducted the work on several occasions. The copy thus has a number of corrections and additions in his hand, which could be used as corrective material. Similarly the manuscript orchestral parts (**C**) have several of the composer's additions in his own hand, which have either led to revisions of the music or have been listed as variants in the list of editorial emendations and alternative readings.

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

- A** Printed score, Carl Nielsen's copy  
**A<sup>1</sup>** Printed score, Henrik Knudsen's copy  
**B** Score, autograph, fair copy  
**C** Printed choral parts (soprano, alto, tenor, bass)  
**D** Score, sketch  
**E** Piano score, manuscript (Henrik Knudsen's hand)  
**F** Printed piano score  
**G** Sketch
- A** Printed score, Carl Nielsen's copy.  
*DK-Kk, mu 7504.1670.*  
 "WILHELM HANSEN EDITION / SØVNEN / (An den Schlaf) /  
 Digt af Johannes Jørgensen / (Deutsch von C. Rocholl) / for /  
 Kor og Orkester / af / Carl Nielsen. / Op. 18 / Partitur. /  
 Orkesterstemmer. / Korstemmer. / FORLÆGGERENS  
 EJENDOM FOR ALLE LANDE. / KJØBENHAVN & LEIPZIG. /  
 WILHELM HANSEN, MUSIK-FORLAG. / Aufführungsrecht  
 vorbehalten."  
 Pl. no. 13882 (1906). Later impressions with edition  
 number: WILHELM HANSEN EDITION No. 1177.  
 Donated to The Royal Library, Copenhagen, by Eggert  
 Møller, 1975.  
 34.1x26.7 cm. 52 pp. numbered pp. 3-52. Danish and  
 German texts printed on unnumbered page before p. 3.  
 Half-binding.  
 Noted on the flyleaf: "Skrevne Stemmer: 6 I. Viol 5 II. -" - 4  
 Viola 4 Cello 4 Basso."<sup>2</sup>  
 Additions in pencil, some by CN.
- A<sup>1</sup>** Printed score, Henrik Knudsen's copy.  
 Danmarks Radio Music Archives. 3325.  
 Title page as **A**.  
 Dedication on title page: "Til Henrik Knudsen fra din  
 hengivne Carl N 14 - II - 08".<sup>3</sup>
- B** Score, autograph, fair copy.  
*DK-Kk, CNS 311a.*  
 "Søvnen / komponeret for Kor og Orkester / af / Carl  
 Nielsen".<sup>4</sup> Added in pencil: "Op. 17".

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

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

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

Additional note in pencil and red crayon on title page:  
 "Pariser [?] 50 Pl Zwischen Format /Texten see Stemmerne  
 eller Klaverudtog / 13882".<sup>5</sup>

End-dated: "27.11.1904".

Donated to The Royal Library, Copenhagen, by Irmelin  
 Eggert Møller and Anne Marie Telmányi, 1953.

35.5x26.6 cm. 67 pp. written in ink, numbered pp. 2-67.

Library binding.

Paper type:

pp. 1-8: B. & H. Nr. 14 A. 24 staves

pp. 9-24: 24 staves

pp. 25-42: B. & H. Nr. 14 A. 24 staves

pp. 42-52: 24 staves

pp. 53-60: B. & H. Nr. 14. A. 24 staves

pp. 61-67: 24 staves

Underlaid Danish text; in a few places there are indications  
 of where the German text is to be underlaid. Printing  
 manuscript for **A**.

- C** Printed choral parts (soprano, alto, tenor, bass).

*DK-Kk, mu 8110.2681.*

"SØVNEN. / Carl Nielsen, Op. 17. / Eigentum des Verlegers  
 für alle Länder. Wilhelm Hansen, Kopenhagen & Leipzig."

Pl. no. 13647 (1905).

26.6x17 cm. 6 pp.

- D** Score, sketch.

*DK-Kk, CNS 311b.*

Title on first page: "Søvnen".

End-dated: "10.11.1904".

Donated to The Royal Library, Copenhagen, by the estate of  
 Henrik Knudsen, 1947.

35.5x26.6 cm. 68 pages written in pencil, Danish text  
 underlaid in ink and pencil, numbered pp. 1-14, 17-70

(pagination error; p. 14 also placed before p. 13). Library  
 binding.

Paper type:

Pp. 1- 12 B. & H. Nr. 14. A. 24 staves

Pp. 13-14 18 staves (33x25.4 cm)

Pp. 17-70 B. & H. Nr. 14. A. 24 staves

The tempo marking is "Andante sostenuto" (unlike **A**:  
 "Andante tranquillo").

Red splash of colour on first page.

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

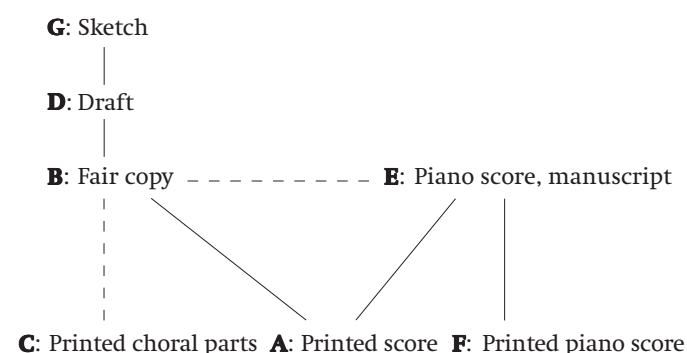
**E** Piano score, manuscript (Henrik Knudsen's hand).  
 DK-Kk, CNS 311d.  
 "Søvnen. An den Schlaf. / Carl Nielsen. Op. 18".  
 Donated by Irmelin Eggert Møller and Anne Marie Telmányi,  
 1953.  
 25.7x34.5 cm. 20 pages numbered 1-20, written in ink,  
 Danish text underlaid in ink, German text underlaid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

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

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

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

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



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



- A** Score, fair copy by Nancy Dalberg
- B** Piano score, fair copy by Nancy Dalberg
- C** Piano score, autograph, draft
- D** Printed piano score
- E** Parts, manuscript copy
- F** Printed choral parts, 1921

**A** Score, fair copy by Nancy Dalberg.  
DK-Kk, CNS 309a.  
Title page: “Fynsk Foraar / (Lyrisk Humoreske) / for / Soli, Kor og Orkester / af / Carl Nielsen.” (in Nancy Dalberg’s hand). Later additions in another hand: “Dette Partitur maa ikke benyttes til offentlig Opførelse og / maa ikke udlejes eller udlaanes.”<sup>6</sup> and “25991 / Copyright 1945 by W.H., Copenhagen”. Stamped “DANSK KORFORENING”, stamped over with “Wilhelm Hansen”.<sup>7</sup>  
Heading on p. 1: “Fynsk Foraar”.  
Donated to the Royal Library, Copenhagen, in 1958 by Irmelin Eggert Møller.  
34x26 cm, 98 pages written in ink and paginated 1-98 and one blank page; library binding.  
Music paper: 18 staves, no company name. Slightly trimmed in connection with binding.  
Fair copy by Nancy Dalberg with engraving instructions, conductor’s markings, in blue and red crayon (a few additions and proofing marks in pencil or red crayon in an unknown hand, and a number of additions in ink in CN’s hand re dynamics and metronome markings).  
The score was used for all performances between 1922 and 1945. Source for the printed score of 1945 (Wilhelm Hansen Edition 3433, Pl. No. 25991).

**B** Piano score, fair copy by Nancy Dalberg.  
DK-Kk, Wilhelm Hansens Arkiv.  
Title page: “Fynsk Foraar / Lyrisk Humoreske / Tekst af / Aage Berntsen / Musik af Carl Nielsen. Op 42” (in Nancy Dalberg’s hand).  
Added in pencil in another hand: “Obs! Til Nodestikker.

6 “This score must not be used for public performance and / must not be rented or lent out.”  
7 Until 1945, when the score was printed, the manuscript score and parts belonged to *Dansk Korforening*, which lent them out to the society’s members (the work is listed in the music inventory “Fortegnelse over Nodematerialet i Dansk Korforenings Arkiv” in the choral society’s annual reports in the period 1923-1944, now in DK-Kk, Småtrykssamlingen).

Børnestemmerne stikkes ikke særskilt, men i Korstemmen. Solostemmen heller ikke, kun Replikkerne 1 eller 2 Takter før Korets Indsats. Materialet leveres Korforeningen før 1/12 21”.<sup>8</sup>

Added in ink in another hand: “Dansk Korforening: 10 Klaverudtog. 350 Sopraner 250 Alt 200 Bas 200 Tenor.

Kl.Udt.17812 Stemmer 17812<sup>abcd</sup>.”<sup>9</sup>

Added in red crayon: “stikkes”.<sup>10</sup>

Title on first music page: “Fynsk Foraar Carl Nielsen. Op 42.” Added in CN’s hand: “(Lyrisk Humoreske)”. In pencil in another hand: “Off. forbeh.”<sup>11</sup>

Added in pencil at the bottom of the first music page: “Copyright 1921 by W.H. Copenh. 17812.”

25.5x34.5 cm. 22 loose folios, written in ink and paginated [1]2-42.

Music paper: 12 staves, no company name.

The text of the third verse of the song *Den milde Dag er lys og lang* is pasted in on p. 13.

Engraver’s notes. A few pencilled additions in an unknown hand.

On the last empty music page in another hand:

“Komponisten Hr Kapelmester Carl Nielsen Götaberggatan 22 Göteborg”.<sup>12</sup>

Printing manuscript for the piano score, **D**.

**C** Piano score, autograph, draft.  
DK-Kk, CNS 309b.  
Title on first music page (Fol 1r): “Carl Nielsen / Fynsk Foraar / Lyrisk Humoreske / Tekst af Aage Berntsen.”  
End-dating: “Mullerup. 30 August 21.”  
Donated to the Royal Library, Copenhagen, in 1958 by

8 “NB! To the music engraver. The children’s parts are not to be engraved separately, but in the choral part. Nor is the solo part, only the lines one or two bars before the entry of the choir. The material is to be delivered to the choral society before 1/12/21”.

9 “Klaverudtog” Danish for “piano score”. The piano score thus belonged to *Dansk Korforening*; in a letter to Carl Nielsen of 21.9.1927, his wife comes back to this matter: “I would like to ask you whether it is true that Fynsk Forård belongs to the choral society and whether the intention was that you had a copy taken before it was delivered. – and in the event of a copy, whether both parts and score ...” (quoted after Torben Scousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 531).

10 “To be engraved”.

11 Probably “publication rights reserved”.

12 “The composer Mr. Conductor Carl Nielsen, Götaberggatan 22 Gothenburg”. According to information from Knud Ketting, Nielsen was staying at Gothenburg during the following periods in 1922: 6.2-17.2, 1.3-8.3 and 16.4-28.4.



Irmelin Eggert Møller.

26x34.5 cm. 7 bifolios, paginated 1-29, written in pencil with a few ink additions in CN's hand; pp. 25-28 missing.

Paper type:

Bifolios 1-3 and 7: unnamed (12 staves).

Bifolios 4-5: unnamed (14 staves).

Bifolios 6: No. 8. *Folio 22* (22 staves).

Many instructions to Nancy Dalberg with a view to her orchestration.

On the second and third (unnumbered) pages of bifolio 7: sketch for "Da Klokketaarnet styrted" from *Cosmus*,<sup>13</sup> four-part a capella choir with autograph dating "Damgaard 10-9-21."

On the last (unnumbered) page of bifolio 7: two-bar sketch for unknown composition in piano notation.

**D** Printed piano score.

Title: "Fynsk Foraar / (Lyrisk Humoreske) / for Soli, Kor og Orkester / Tekst af / Aage Berntsen / Musik af / Carl Nielsen / Op. 42 / Klaverudtog / Stemmer: Sopran, Alt, Tenor, Bas / Forlæggerens Ejendom for alle Lande / København & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIKFORLAG / GÖTEBORG – STOCKHOLM – MALMÖ / A. B. NORDISKA MUSIKFÖRLAGET / Copyright 1921 by Wilhelm Hansen, Copenhagen."

Pl. No. 17812 (1921).

On the cover, edition number 2141.

26.5x33.5 cm, 33 pp.

**E** Parts, manuscript copy.

Manuscript parts, stamped "Dansk Korforening", stamped over with "Wilhelm Hansen."

Title (Violin 1<sup>mo</sup> N<sup>o</sup> 1): "Fynsk Foraar. Carl Nielsen".

Added in ink at the top of all parts in 1945 in connection with the printing of the orchestral material: "Maa ikke benyttes til offentlig Opførelse og maa ikke udlejes eller udlaanes".<sup>14</sup>

Performance dates in various hands indicating date, place of performance and musician on the last page in vl.1 (*Første Gang i Odense Dansk Korforenings Landsstævne*; then *21. Novbr 1922 i Københavns Musikforening*, ending with *2. Juni 1945*

*Statsradiofonien*). Vl.1 (8), vl.2 (6), va. (5, with no. 5 in recent phototype from Wilhelm Hansen), vc. (4), cb. (4, with nr. 4 in recent phototype from Wilhelm Hansen), fl.1, 2 (picc.), ob.1,2, fg.1,2, cor.1-4, tr.1,2, timp., trgl.

Paper unnamed, 12 staves.

25.5x34.5 cm.

**F** Printed choral parts, 1921.

Title: "Fynsk Foraar/ Lyrisk Humoreske / Tekst af Aage Berntsen / Carl Nielsen, Op. 42"

Copyright 1921 by Wilhelm Hansen, Copenhagen.

Pl. No. 17812a(bcd).

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

Carl Nielsen's autograph piano score (**C**), with a wealth of instructions to Nancy Dalberg about the instrumentation, formed the source first for the piano score fair-copied by Nancy Dalberg (**B**) and then for Nancy Dalberg's instrumentation of the work (**A**). **B** is the source for the printed piano score of 1921 (**D**), while **A** (with a number of additions in CN's hand) was used for all performances until 1945, when it was used as the source for the printed orchestral score of 1945 (**G**); the printed choral parts (**F**) from 1921 were written out after **B**. Nancy Dalberg's ink fair copy (**A**) formed the source for the manuscript orchestral parts (**E**), which according to notes written on the parts were used for the first time for a performance at *Musikforeningen* in November 1922; the orchestral parts from the first performances in Odense do not seem to have been preserved. The main source for the present edition is Nancy Dalberg's fair copy of the score (**A**). The sources **B**, **C**, **D** and **E** were used as corrective aids.



<sup>13</sup> Carl Nielsen's autograph of the music for Einar Christiansen's play *Cosmus* (CNS 335a) has the end-date 29-9-21 and was thus composed at the same time as the orchestration of *Springtime on Funen* was being done.

<sup>14</sup> "Must not be used for public performance and must not be rented or lent out."




EDITORIAL EMENDATIONS  
AND ALTERNATIVE  
READINGS













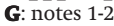




HYMNUS AMORIS, OPUS 12

Bar	Part	Comment
		<b>A, I:</b> <i>Kindheit</i>
		<b>B:</b> <i>Andantino innocente</i> ; <b>C:</b> <i>Andantino innocente</i> (in some parts: <i>Andantino innocente</i> ); <b>I:</b> <i>Andantino quasi allegretto</i>
3-4	ob.1	<b>C:</b> b.3 note 8 to b.4 note 1: slur added in pencil
4	ob.1	<b>C:</b> note 1: ten. added in pencil
4	vl.	<i>tutti</i> added in accordance with addition in pencil (CN) in <b>C</b>
4	vl.	<b>A:</b> <i>Flag.</i>
5	ob.1	<i>pp</i> added in accordance with addition in pencil (CN) in <b>C</b>
5	tr.	<b>C:</b> <i>Børnetrompet</i> in <b>A</b> erased and corrected to <i>Tromba</i> in <b>C</b>
6	vl.1,2	2 <i>sol</i> i added in accordance with addition in pencil (CN) in <b>C</b>
8	ob.1	<b>C:</b> note 1: ten. added in pencil
20	tr.1	<b>C:</b> <i>p</i> added in pencil (CN)
24	tr.1	<b>C:</b> <i>e''</i> corrected in pencil to <i>c#''</i>
27	cl.2	<i>p</i> emended to <i>pp</i> by analogy with woodw., brass
29	tr.1,2	stacc. added by analogy with b.28
30	tr.2	<b>C:</b> <i>a'</i> corrected in pencil to <i>e'</i>
30	CORO 1	<b>A:</b> <i>Kinderstimmen</i> * footnote: <i>Steht kein Kinderchor zur Verfügung, können die in der Hymne vorkommende Partien für Kinderstimmen von hellen Frauen-Sopranen gesungen werden.</i> <b>E:</b> * footnote: <i>Steht kein Knabenchor zur Verfügung, können die in der Hymne vorkommende Partien für Kinderstimmen von hellen Frauen-Sopranen gesungen werden.</i>
37	CORO 1	note 3: ♯ emended to ♮ in accordance with <b>B, I</b> and by analogy with b.109
42	vl.1	<b>C:</b> <i>a 4 Soli</i> (in some vl.1 parts corrected in pencil to <i>1 Solo</i> )
44	vl.2	<b>C:</b> <i>a 4 Soli</i>
44	va.	— added by analogy with vl.2
49	fl.2	note 1: stacc. added in accordance with <b>C</b> and by analogy with fl.1
51	tr.2	stacc. added by analogy with b.45 (tr.1)
52	CORO 2	<b>A:</b> <i>DIE MÜTTER (Frauenstimmen)</i>
52	va.	<i>p</i> removed
54	CORO 2, A.2	text emended from <i>ti-bi vi-tam de-dit</i> in accordance with addition in pencil (CN) in <b>A</b> and by analogy with A.1
56	vl.1	stacc. added in accordance with <b>C</b>
56	vl.2	stacc. added by analogy with vl.1
56	CORO 2, A.1,2	<b>I:</b> stacc.
57	ob.1,2	stacc. added by analogy with b.55
58	ob.1	note 1: stacc. added in accordance with <b>C</b> ; note 2: marc. added in accordance with addition in pencil in <b>C</b>
58	ob.2	note 1: stacc. added by analogy with ob.1; note 2: marc. added by analogy with ob.1
59	va.	— added in accordance with <b>C</b>
59	vc.	<i>tutti</i> added according to pencil addition in <b>C</b>
60	ob.1,2 cl.1 vc.	<i>pp</i> added in accordance with addition in pencil (CN) in <b>C</b> and by analogy with vl., va.
68	cor.1	<i>pp</i> added in accordance with addition in pencil (CN) in <b>C</b>
71	cor.2	<b>C:</b> <i>p dolce</i>
74	CORO 2, A.1	note 1: marc. added in accordance with <b>B, I</b>
75	CORO 2, A.1	note 1: marc. added in accordance with <b>B, I</b>
76	fl.3	note 1: marc. added in accordance with <b>C</b> and by analogy with bb.74-75
77	fl.3	note 1: marc. added by analogy with bb.74-76
79	fl.3	note 2: marc. added by analogy with b.78
80-81	ob.1	stacc. added in accordance with <b>C</b>
80	ob.2	stacc. added in accordance with <b>C</b>
81	ob.2	stacc. added by analogy with ob.1
82	va.	<i>trem.</i> added
83	ob.1	note 6: ten. added by analogy with ob.2
83	vl.2	<i>trem.</i> added
84	vl.2	notes 1-2, 4-5,7-8: stacc. added in accordance with <b>J</b> and by analogy with b.82
84	va.	<i>trem.</i> added
85	vl.2	<i>trem.</i> added
85	va.	notes 1-2, 4-5, 7-8: stacc. added by analogy with b.83
85	vc.	<i>molto</i> added by analogy with woodw., brass, str.
86-93	ob.1,2	stacc. added by analogy with fl.
86-101	fl.3 cl.	stacc. added by analogy with fl.1,2
86	va.	<i>trem.</i> added
87-101	fl.1,2	stacc. added by analogy with b.86
91	va.1	<i>trem.</i> removed
93-94	CORO 2, A.1,2	— added in accordance with <b>B, I</b>
94	cor.3,4	<i>ff</i> added in accordance with <b>C</b>
95	timp.	trill added
97	CORO 1	<b>A:</b> <i>Kinderstimmen</i>
100	fl.1 vl.1	<i>dim.</i> added in accordance with addition in blue crayon (CN) in <b>A</b>
100	fl.2,3 ob. cl. fg. cor. timp. vl.2 va. vc. cb.	<i>dim.</i> added by analogy with fl.1, vl.1
102	tr.1	<b>C:</b> <i>Børnetrompet</i> in <b>E-A</b>
113	CORO 1	<b>A:</b> <i>p</i> added in blue crayon
117	tr.1	<b>C:</b> <i>rall.</i> added in pencil (CN)
117	tr.1	<i>f</i> added by analogy with tr.2
117	tr.2	<b>C:</b> notes 1-3: <i>a'</i> corrected in pencil to <i>e'</i> ; <b>J:</b> notes 1-3: <i>e'</i>
118		<b>A:</b> <i>Jugend</i>
118	va.	<i>div.</i> added in accordance with <b>C</b>
125	vl.1	redundant <i>dim.</i> removed
126	vl.1	<i>p</i> added in accordance with addition in pencil (CN) in <b>C</b>
126	vl.2 va. vc. cb.	<i>p</i> added by analogy with vl.1
133	cor.1	<b>C:</b> —
134	cor.1	<b>C:</b> <i>p</i>
138	cl.1	<i>p</i> added in accordance with addition in pencil (CN) in <b>C</b>
138	cl.2	<i>p</i> added by analogy with cl.1
138	T.solo	<i>p</i> added in accordance with <b>H</b>
139	vc. cb.	note 3: emended from $G^b$ to $G^{\natural}$ in accordance with <b>C</b> and in accordance with addition (CN?) in <b>A</b>
140	cor.1	<i>p</i> added in accordance with <b>C</b>
140	cor.2	<i>mp</i> added in accordance with <b>C</b>
142	cor.2	<i>mf</i> added in accordance with <b>C</b>

Bar	Part	Comment
145	T.solo	 added in accordance with <b>H</b>
146	cor.4 tr.1	<b>pp</b> added by analogy with cor.1,2,3, str.
150	T.solo	<b>mf</b> added in accordance with <b>H</b>
151	T.solo	<i>con passione</i> added in accordance with <b>H</b>
152	vl.1	note 1: $d^{\flat}$ emended to $d^{\sharp}$ in accordance with <b>C</b>
153	T.solo	<b>H</b> : notes 2-4: <i>poco rit.</i>
154	vl.1	<b>C</b> : <i>tranquillo</i>
157	cor.4	<b>C</b> : note 2: <i>dim.</i> added in pencil (CN?)
158	vc. cb.	<b>mf</b> added in accordance with <b>C</b> and by analogy with vl., va.
161	fl.1	<b>mp</b> added in accordance with addition in pencil (CN) in <b>C</b>
161	ob.1	stacc. added by analogy with b.166 (fl.1, ob.2)
162	fl.1	stacc. and <b>p</b> added in accordance with addition in pencil in <b>C</b> (CN?)
162	vc. solo	<i>arco</i> added
162	T.2	missing syllable added
162	vc.(gli altri) cb.	<b>p</b> added by analogy with vl., va.
170	fl.1 ob.2	<b>C</b> : $\downarrow$ ; not stacc.
170	va.	<i>arco</i> added
173	cb.	<i>arco</i> added
174	fl.2 ob.1,2 fg.1,2 cor.1,2 vl.2 va. cb.	<b>C</b> : <b>f</b> corrected to <b>mf</b> ; <b>A</b> : <b>mf</b> added in blue crayon above the upper staff
174	fl.2	note 2: marc. added in accordance with <b>C</b> and by analogy with fl.1
175-199	vl. va.	stacc. added by analogy with bb.172-173 (vl.2) and b.174 (vl., va.)
177-178	cor.3	b.177 note 3 to 178 note 1: tie added in accordance with addition in pencil in <b>C</b>
180-181	ob.1	tie added by analogy with fl.1,2, cor.1,2, A. and in accordance with <b>J</b>
182	vl.1 va.	notes 1-3: stacc. added in accordance with addition in pencil in <b>C</b>
182	vc. cb.	<b>p</b> added in accordance with <b>C</b> and by analogy with woodw., brass
183	fg.1,2	<b>C</b> : <b>p</b> added in pencil (CN)
184	cor.1	<b>C</b> : <b>p</b>
187	ob. fg. vl.1	redundant <i>dim.</i> removed
190	va.	notes 1-3: stacc. added in accordance with addition in pencil in <b>C</b>
190	fl.1	note 1: end of slur emended from b.191 note 3
190-191	fl.1,2	b.190 note 2 to 191 note 3: slur added in accordance with <b>C</b> and by analogy with ob.1
192	cor.1	<b>p</b> added in accordance with addition in pencil (CN) in <b>C</b>
200	fl.2 ob.1,2 cl.1,2 fg.1,2 cor.1,2,3,4 timp. vl.2 va. cb.	<b>C</b> : <b>f</b> corrected to <b>mf</b> ; <b>A</b> : <b>mf</b> added in blue crayon above the upper staff
200-201	timp.	tie added
200	vl. va.	<i>trem.</i> added
202	va. (lower part)	notes 1-2: marc. added in accordance with <b>C</b>
202	vc. cb.	 added by analogy with fl., ob., cl., fg., vl., va.
204	tr.1,2	notes 1-3: marc. added by analogy with ob., cor., tr.3
204	tr.3	note 3: marc. added in accordance with <b>C</b>
204-205	cor.3	tie added in accordance with addition in pencil in <b>C</b>
204-209	timp.	tie added
207	ob.1	<b>C</b> : note 1: marc. added in pencil

Bar	Part	Comment
208	fl.1,2 ob.1,2 cl.1,2 fg.2 cor.1,2,3,4 tr.1 cb.	<b>C</b> : <b>ff</b> corrected to <b>f</b>
208	ob.1 cor.1 tr.2 vl.2	note 2: marc. added by analogy with ob.2 and bb.210, 212
208	ob.2	note 2: marc. added by analogy with bb.210, 212
208	fg.2	note 2: marc. and <b>sfz</b> added by analogy with bb.210, 212
210	fg.2	note 2: <b>sfz</b> added in accordance with <b>C</b>
210-215	timp.	tie added
212	fg.2	note 2: <b>sfz</b> added in accordance with <b>C</b>
216	cl.2	note 2: marc. added in accordance with <b>C</b> and by analogy with cl.1
216	vl.1 (lower part)	<i>trem.</i> added
216-219	timp.	tie added
217	cor.1	note 3: marc. added by analogy with cor.2,3
217	cor.4	note 1: marc. added by analogy with cor.2,3
218	ob.1,2 cor.1	note 3: marc. added by analogy with cor.2,3,4
219	cor.4	<b>C</b> : <b>p</b> added in pencil (CN)
220	ob.1,2 cl.1	<b>p</b> added by analogy with cor.3,4, tr., str.
220	cl.2	<b>p</b> added in accordance with addition in pencil (CN) in <b>C</b>
220	fg.1,2	<b>A</b> : <b>mf</b> added in blue crayon
220	cor.1,2	<b>p</b> added in accordance with <b>C</b>
224	cor.1	note 1: marc. added by analogy with cor.2
224	cor.3	<b>pp</b> added in accordance with <b>C</b> and by analogy with cor.2, fg., str.
225	cor.3	<b>C</b> : <b>mp</b> added in pencil (CN?)
225-227	tr.1,2	stacc. added by analogy with b.224
228		<b>A</b> : <i>Mannesalter</i>
228		<b>A</b> : <i>Allegro moderato. (con energia)</i>
228	cb.	<b>f</b> added in accordance with <b>C</b> and by analogy with va., vc.
230	fg.1	notes 2-4: marc. added by analogy with vc.2
234	cb.	note 6: stacc. added in accordance with <b>C</b> and by analogy with vc.2
236	trb.t.2	note 1: marc. added in accordance with <b>C</b>
239	va.	notes 4-5: stacc. and slur emended to marc. by analogy with ob.
240	fg.2	<b>f</b> added by analogy with fl., ob., cl., cor.1,2
240	cor.1,2	<i>dim.</i> added by analogy with fl., ob., cl., fg.
240	tb.	note 3: <b>p</b> added in accordance with <b>C</b>
243	fl.1 cl.2	<b>p</b> added in accordance with addition in pencil (CN) in <b>C</b>
243	cl.2	<b>C</b> : $f^{\sharp}$
243	vl.	<i>dim.</i> added in accordance with addition in pencil in <b>C</b>
243	vc.1	note 1: $d$ emended to $d^{\sharp}$ in accordance with addition in pencil (CN) in <b>A</b>
245	va.	<b>p</b> added in accordance with addition in pencil (CN) in <b>C</b>
247	va.	<b>p</b> added in accordance with addition in pencil (CN) in <b>C</b>
248	vl.1	<b>C</b> : <b>p</b> moved from note 3 to note 1 (CN?); <b>J</b> : note 1: <b>p</b>
248	vl.2	notes 4-5: stacc. added in accordance with <b>C</b>
249	cor.1,2	<b>C</b> : note 1: <b>mf</b> ; notes 1-3: marc.
252	CORO 2, B.1	<b>A</b> : note 3: marc. added in blue crayon
254	va.2 (upper part)	<b>C</b> : note 3: stacc.

Bar	Part	Comment
255	cb.	note 2: marc. added by analogy with fg.2
256	CORO 2, B.1	<b>A:</b> note 4: ten. added in blue crayon
256	vl.1,2	notes 1-3: marc added by analogy with b.254
257	CORO 2, B.1	<b>A:</b> notes 1-2: stacc. added in blue crayon; note 3: ten. added in blue crayon
257	CORO 2, B.2	<b>A:</b> note 2: ten. added in blue crayon
258	CORO 2, B.1,2	<b>mf</b> added in accordance with <b>B, I</b>
259	cor.2	note 7: stacc. added in accordance with <b>C</b>
259	CORO 2, B.2	<b>A:</b> note 7: ten. added in blue crayon
259	cb.	note 1: marc. added by analogy with vc.
261	vc.1	notes 2-3: stacc. added by analogy with fg.1
262	ob.1 cor.1,2	note 5: stacc. added by analogy with fg., vc.2
262	cor.3,4	notes 1-3: marc. added by analogy with fg., vc.2
263	fl.1,2	<b>C:</b> <i>f</i> and  added in pencil (CN?)
263	fl.3	<b>C:</b> <i>f</i> added in pencil (CN?)
263	ob.1	notes 2-8: stacc. added by analogy with vl.2
263	fg.2	note 4: stacc. added by analogy with vc.2, cb.
263	cor.1	note 3: stacc. added by analogy with ob.1
263	CORO 2, B.1	<b>A:</b> note 3: ten. added in blue crayon
263	va.2	notes 3-9: stacc. added by analogy with vl.2
263	vc.1	note 7: stacc. added by analogy with fg.1
263	vc.2 cb.	note 4: stacc. added by analogy with fg.2
264	cl.1	<b>C:</b> notes 2-6: marc. added in pencil
264	vl.1	note 11: <i>o</i> added in accordance with <b>C</b> and by analogy with notes 3,5,7,9
265	vl.1	note 1: <i>o</i> added in accordance with <b>C</b> ; notes 3,5,7,9,11: <i>o</i> added by analogy with b.264
266-267	tr.3	<b>C, J:</b> rests
266	trb.b.	<b>C:</b> notes 2-3: stacc.
266	vl.1	notes 1,3: <i>o</i> added by analogy with b.264
267	S.solo	<b>A:</b> <i>Ein unglückliches Weib</i>
267	vl.1,2	<b>ff</b> added in accordance with <b>C</b>
269	vl. va. vc. cb.	<i>trem.</i> added
269	vl.1	<b>C:</b> marc. added in pencil
270	S.solo	<i>con fuoco</i> added in accordance with <b>G</b>
271-272	fg.1	stacc. added in accordance with addition in pencil in <b>C</b>
271	va.	<i>unis.</i> added in accordance with <b>C</b>
272	vl.1,2	note 2: <b>fp</b> added by analogy with b.271
273	fg.1	<b>fp</b> added by analogy with bb.271-272 and ob., cl.
274	vl.2	note 2: <b>fp</b> added by analogy with vl. 1
274	va.	note 2: <b>fz</b> corrected to <b>fp</b> in accordance with <b>C</b>
275	vl.1	note 3: <i>b<sup>b</sup></i> emended to <i>c</i> in accordance with <b>C</b> and by analogy with b.276
277	ob.1,2	notes 1-3: stacc. added in accordance with <b>C</b> ; note 4: stacc. added by analogy with b.285
277	cl.1	stacc. added by analogy with b.281
278	S.solo	<b>G:</b> notes 1-2:  ; notes 2-3: 
285	ob.1	stacc. added by analogy with ob. 2, cor.ingl.
287	cl.1	<b>p</b> added in accordance with <b>C</b>
287	vl.1	redundant <i>dim.</i> removed
288-291	vc. cb.	<i>di-mi-nu-en-do</i> added in accordance with <b>C</b>
291	fl.1 fg.1 cor. 2	<b>ppp</b> added in accordance with <b>C</b>
291	cor.1	<b>p</b> added in accordance with <b>C</b>
291	S.solo	<b>G:</b> <b>ppp</b>
300	cor.1	<b>mf</b> added in accordance with <b>C</b>

Bar	Part	Comment
300	S.solo	<b>G:</b> notes 1-3: 
301	fl.2,3 cor.1	<b>C:</b> <b>p</b>
301	cor.1	<b>p</b> added in accordance with <b>C</b>
302	cor.1	<b>mf</b> added in accordance with <b>C</b>
302	S.solo	<b>G:</b> notes 1-3: 
303	cor.1	<b>p</b> added as in <b>C</b>
303	S.solo	<b>G:</b> note 3: <i>cresc.</i>
305	S.solo	<b>G:</b> note 1: <i>cresc.</i>
307-308	cor.1	<b>C:</b> 
309	S.solo	<b>G:</b> note 2: <i>dim.</i>
309	vl.2 va. vc. cb.	<i>dim.</i> added by analogy with vl.1
311	cl.1	<b>p</b> added in accordance with addition in pencil (CN) in <b>C</b>
311	cl.2	<b>p</b> added by analogy with ob., cor., ingl., fg., cor., str.
312	S.solo	<b>G:</b> notes 1-3: 
314	cor.2	<b>fz</b> added by analogy with b.312 and fg.2
314	S.solo	<b>G:</b> notes 1-3: 
315	cor.1,2	<b>p</b> added by analogy with fg., str.
316	fg.1	note 4: stacc. added by analogy with fl., ob.
318	S.solo	<b>G:</b> <b>f</b>
318-319	cl.2	beginning of slur emended from b.318 to b.319 by analogy with ob.1; <i>espressivo</i> emended from b.318 to b.319 by analogy with ob.1
319-320	cl.2	<i>dim.</i> emended from b.319 to b.320 by analogy with ob.1
321	cl.2	<b>C:</b>  added in pencil
322	S.solo	<b>G:</b> 
323	S.solo	<b>G:</b> notes 1-3: 
325	ob.1	<b>C:</b> <b>p</b> added in pencil (CN?)
331	vl.2	note 1: <b>p</b> added in accordance with <b>C</b> and by analogy with vl.1
333	vl.1	note 2: <b>f</b> added in accordance with <b>C</b> and by analogy with vl.2
336	S.solo	<b>G:</b> notes 1-3: 
337	ob.1 cl.1	notes 1-2: <b>fz p</b> corrected to note 1: <b>fp</b> in accordance with <b>C</b>
337	S.solo	<b>G:</b> b.337 note 3 to 338 note 3: 
343	S.solo	<b>p</b> added in accordance with <b>G</b>
343-344	S.solo	<b>G:</b> 
343	vc. cb.	<b>p</b> added by analogy with ob., cor.ingl., cor.1,2, vl., va.
345-346	S.solo	<b>G:</b> b.343 note 3 to 346 note 2: 
352	S.1,2	<b>B:</b> <b>ppp</b> ; <b>I:</b> <b>pp</b>
354	S.1,2	<b>B:</b> <b>ppp</b> ; <b>I:</b> <b>pp</b>
356	S.solo	<b>G:</b> notes 1-2:  ; notes 3-5: 
356	S.1,2	<b>B:</b> <b>pp</b>
356	vl.2	<b>ppp</b> removed
360	S.solo	<b>G:</b> 
361	tr.1,2	<b>f</b> added by analogy with woodw., str.
361-362	cor.1,2	 added in accordance with addition in pencil (CN?) in <b>C</b>
362	ob.2	<b>mf</b> added by analogy with cor. 2
363-364	timp.	<i>cresc.</i> corrected to 
364	cor.3	<b>p</b> added in accordance with <b>C</b>
365	vl.1	<b>f</b> added in accordance with <b>C</b>
366	cor.4	<b>mf</b> added in accordance with addition in pencil (CN?) in <b>C</b>
366	vl.2	redundant <i>dim.</i> removed
367	cor.3,4	<b>p</b> added by analogy with woodw., vc., cb.
368-370	cor.3	<i>cre-scen-do</i> added by analogy with cor. 4
369-370	timp.	tie added
371	timp.	<b>f</b> added in accordance with <b>C</b>
371	vc.	note 2: <b>fz</b> added by analogy with cb.

Bar	Part	Comment
371	cb.	note 2: <i>fz</i> added in accordance with <b>C</b> and by analogy with bb.372-374
375	tr.1,2	note 1: marc. added by analogy with bb.377-378 (fl.2,3, cor.1,2)
376	tr.1,2	note 2: marc. added by analogy with bb.377-378 (fl.2,3, cor.1,2)
377	fl.2,3	<i>mp</i> added in accordance with addition in pencil (CN?) in <b>C</b>
377	ob.1	<i>p</i> added in accordance with addition in pencil (CN) in <b>C</b>
377	tr.1,2	note 2: marc. added by analogy with fl.2,3, cor.1,2
378-379	cor.1,2 tr.1,2	note 2: marc. added by analogy with b.377
379	vc.	<i>arco</i> added
380	woodw. brass str.	<i>do</i> added
380	fl.2,3 cor.1,2	
	tr.1,2	note 2: marc. added by analogy with bb.377-379
380	tr.1	note 1: stacc. added in accordance with <b>C</b>
381	fl.2,3 cor.1,2	
	tr.1,2	note 2: marc. added by analogy with bb.377-379
381	cor.1,2	note 1: stacc. added in accordance with <b>C</b>
381	cor.3,4	note 2: marc. added by analogy with bb.379-380
381-382	timp.	tie added
382		<b>A:</b> <i>Allegro moderato (con energia)</i>
382	fl.2,3 cor.1,2	
	tr.1,2	note 2: marc. added by analogy with bb.377-379
382	cl.1	note 2: marc. added by analogy with ob.2
382	cor.1 tr.2	note 1: stacc. added by analogy with b.381
382	cor.2	note 1: stacc. added in accordance with <b>C</b>
382	tr.1	note 1: stacc. added in accordance with <b>C</b>
382	tr.2	note 1: stacc. added by analogy with tr.1
383-384	fg.2	b.383 note 2 to 384: marc. added by analogy with fg., cb.
383	CORO 2, S.1,2	<i>f</i> added in accordance with <b>B, I</b>
383	CORO 2, A.	<i>f</i> added by analogy with CORO 2, S.1,2
392	vl.2	marc. removed
394	fl.3 vl.1	<i>marcato</i> added by analogy with fl.1,2
395	fl.	notes 2-5: marc. added by analogy with b.391 (cor. ingl., vl.2) and vl.1
398-399	ob.2 vl.2	marc. added by analogy with bb.391-392 (vl.2)
398	vl.1	note 5: <i>fz</i> added in accordance with <b>C</b>
400-401	cor.ingl.	b.400 note 2 to 401 note 1: tie added in accordance with <b>C</b>
400	tr.1,2	marc. added by analogy with cor.
400	vl.1	note 3: <i>fz</i> added in accordance with <b>C</b>
401	vl.1 (lower part)	note 3: <i>fz</i> added in accordance with <b>C</b>
402	fg.2	notes 3-4: stacc. added by analogy with fg.1
403	fg.	notes 3-4: stacc. added by analogy with bb.401-402
405	cor.3,4	notes 2-3: marc. added by analogy with cor.1,2, trb.b.
405	trb.t.1	note 1: marc. added in accordance with <b>C</b>
405	trb.t.2	notes 1-3: marc. added in accordance with <b>C</b>
406	trb.t.2	<b>C, J:</b> <i>c'</i>
407	tr.2	note 2: marc. added in accordance with <b>C</b> ; notes 1, 3: marc. added by analogy with tr.1
408	cl.2	marc. added by analogy with cl.1
408	cor.2	marc. added by analogy with tr. and in accordance with addition in pencil in <b>C</b>

Bar	Part	Comment
408-409	CORO 2, S.1	b. 408 to 409 note 1: tie added in accordance with <b>B, I</b> ; text: <i>est robur</i> emended to <i>a-mor</i> ; in accordance with <b>B, I</b>
409	cl.2	notes 1-3: marc. added by analogy with cl.1
410	tr.3	marc. added by analogy with tr.1,2
411	tb.	<b>C:</b> notes 1-3: marc. added in pencil
418-420	fl.	marc. added in accordance with addition in pencil in <b>C</b>
418-419	ob.1	marc. added in accordance with addition in pencil in <b>C</b>
418-419	ob.2	marc. added by analogy with ob.1
418-419	vl.1 (upper part)	marc. added by analogy with ob.1,2
419	fl.3	
	vl.1 (upper part)	<i>marcato cresc.</i> added by analogy with fl.1,2
420	vl.1 (upper part)	notes 1-4: marc. added by analogy with fl.
420	vl.2	marc. added by analogy with b.418 (vl.1)
420-421	vl.1 (lower part)	b.420 note 2 to 421 note 3: slur added in accordance with addition in pencil (CN?) in <b>C</b>
421	vl.1 (upper part)	notes 2-4: slur added in accordance with addition in pencil (CN?) in <b>C</b>
421	vl.1 (lower part)	notes 4-5: slur added in accordance with addition in pencil (CN?) in <b>C</b>
421	vl.2	marc. added by analogy with b.419 (fl., vl.1)
421	timp.	<i>poco f</i> added by analogy with fg., cor., cb.
422	ob.3	notes 1-4: marc. added in accordance with addition in pencil in <b>C</b>
422	vl.1 (lower part)	beginning of slur emended from note 2 to note 1 in accordance with addition in pencil (CN?) in <b>C</b>
422	vl.2	notes 1-4: marc. added by analogy with b.420 (fl., vl.1)
423	ob.1,2 cl.	note 2: <i>cresc.</i> added by analogy with fl., ob.3, str.
423	CORO 2, A.	note 1: <i>♩</i> emended to <i>♩</i> in accordance with <b>B</b> ; text emended in accordance with <b>B, I</b> (handwritten corrections in many parts)
423	vc. (lower part)	<i>ppf</i> emended to <i>poco f</i> in accordance with <b>C</b>
423	cb.	
425	ob.1,2	note 2: marc. added in accordance with addition in pencil in <b>C</b>
426-427	timp.	tie added
426	vl.1	notes 4, 6, 8, 10,12: <i>o</i> added by analogy with note 2
426	vc. cb.	notes 2-6: marc. added by analogy with va.
427	fg.	notes 2-6: marc. added by analogy with cl.2
427	cor.3,4 va.	notes 2-6: marc. added by analogy with cl.2
427	vl.1	notes 2,4,6,8: <i>o</i> added by analogy with b.427
427	vc. cb.	notes 1-6: marc. added by analogy with cl.2, va.
428	cl.2	notes 4-6: marc. added by analogy with bb.426-427
428	fg. cor.3,4	
428	va. vc. cb.	notes 1-6: marc. added by analogy with cl.2
429	cl.2 fg. cor.3,4	
429	va. vc. cb.	marc. added by analogy with b.426 (cl.2, fg., cor.3,4, va.)
432	fl.2	<b>C:</b> note 1: <i>mp</i> added in pencil (CN)
432-437	cor.1	end of slur emended from b.432 note 1 to b.437 note 3 in accordance with addition in pencil in <b>C</b>



Bar	Part	Comment
432	va.	note 5: stacc. added by analogy with b.430 note 3 and b.433 note 1
434	va.	<i>trem.</i> added
434	cb.	<i>f</i> added by analogy with all other instruments.
438	fl.1,2,3 ob.1,2 cor. ingl. cl.2 fg.1,2 cor.2,3,4 CORO 2 cb.	<b>C:</b> <i>fff</i> corrected to <i>f</i> ; <b>A:</b> <i>f</i> added in blue crayon above woodw. parts, <i>ff</i> added in blue crayon above vocal parts <b>C:</b> <i>ff</i>
438	cl.1	<b>C:</b> <i>ff</i> corrected to <i>f</i>
438	tr.1,3 trb.t.1	tie added
438-439	timp.	<b>B</b> and <b>I:</b> <i>fff</i>
438	CORO 2, S. 1,2 B.	<i>marcato</i> added in accordance with <b>C</b>
439	vl.1	note 3: <i>fz</i> added in accordance with addition in pencil in <b>C</b>
439	va.	tie added
440-445	timp.	tie added
441	fl.1,2	<i>fz</i> emended from note 2 to note 3 by analogy with ob.1,2, cor.3,4, tr.1, vl.1 note 3: <i>d'''</i> corrected to <i>b'''</i> in accordance with <b>C</b>
442	fl.3	tie added in accordance with addition in pencil in <b>C</b>
444-445	fg.1	tie added in accordance with addition in pencil in <b>C</b>
446-448	timp.	tie added
448	fl.3	<i>dim.</i> added in accordance with addition in pencil (CN?) in <b>A</b>
448	cor.3,4 tr.1,2	note 2: <i>dim.</i> added by analogy with fl., ob., fg., str.
448	tr.3	<i>dim.</i> added by analogy with fl., ob., cl., fg., str.
448	timp.	<i>dim.</i> added in accordance with <b>C</b>
450	tr.	<i>p</i> added by analogy with woodw., str.
450	timp.	<i>p</i> added in accordance with addition in pencil (CN) in <b>C</b>
450-452	timp.	tie added
451	woodw. brass	
451	timp.	<i>dim.</i> added by analogy with fl., str.
454	cor.3,4 vc. cb.	<i>pp</i> added in accordance with <b>C</b>
454-459	timp.	tie added
462		<b>A:</b> <i>Greisenalter</i> ; <b>I:</b> <i>Greisenalter. (Solostimmen aus dem Chore)</i>
462-502	T.solo	<b>B, I:</b> the solo part is included in the tenor chorus parts; not in <b>H</b>
462-502	Bar.solo B.solo	<b>B, I:</b> the solo parts are included in the chorus parts B.1 and B.2
465	Bar.solo B.solo	<b>B, I:</b> <i>p</i>
465	vc.	<i>dim.</i> added by analogy with vl., va.
469	T.solo B.solo	<i>p</i> added in accordance with <b>B, I</b>
469	Bar. solo	<i>p</i> added by analogy with T.solo, B.solo
478	cor.1	<i>p</i> added in accordance with addition in pencil (CN) in <b>C</b>
494	trb.t. trb.b.	<b>A:</b> <i>pp</i> added in blue crayon (CN)
494	T.solo B.solo	<i>pp</i> added in accordance with <b>B, I</b>
494	Bar.solo	<i>pp</i> added by analogy with T.solo, B.solo
494	vl.1	<i>p</i> added by analogy with other str.
494	va.2	<b>A:</b> footnote: <i>Während den folgenden Pausen stimmen die Viola II die C Saite auf A herunter.</i>
496-497	timp.	tie added
496	vl. va. vc.	<i>Con sord.</i> added in accordance with addition in pencil and red crayon(CN) in <b>A</b>
498	vl. va. vc.	<i>Senza sord.</i> added in accordance with addition in pencil and red crayon (CN) in <b>A</b>
501	fg.1	<i>pppp</i> added in accordance with addition in pencil (CN) in <b>C</b>

Bar	Part	Comment
502-505	timp.	tie added
505	va.1	note 2: ° added by analogy with b.504
506		<b>A:</b> <i>Chor der Engel</i> ; <b>E:</b> <i>Chor der Engel (Kinderstimmen)</i> <b>D:</b> <i>Andantino</i> (above the vocal parts), <i>Andantino tempo I mo</i> (above the piano part) <b>E:</b> <i>Andantino</i> <b>C:</b> <i>Klokke</i> corrected to <i>Klokkespil</i> <b>C:</b> footnote: <i>wieder die C Saite umstimmen.</i> <b>B:</b> note 2: ♯ corrected (in several parts) to ♮ <b>B:</b> note 2: ♯ corrected (in several parts) to ♮ <i>f</i> added in accordance with <b>C</b> redundant <i>dim.</i> removed
506	cmplli.	<b>A:</b> <i>Chor der Engel – Chor der Menschheit</i>
506	va.2	<b>B:</b> note 2: ♯ corrected (in several parts) to ♮ <b>B:</b> note 2: ♯ corrected (in several parts) to ♮ <i>f</i> added in accordance with <b>C</b>
506	CORO 1	redundant <i>dim.</i> removed
507	CORO 1	<b>A:</b> <i>Chor der Engel – Chor der Menschheit</i>
518	vl.1,2	<b>B:</b> note 2: ♯ corrected (in several parts) to ♮ <i>f</i> added in accordance with <b>C</b>
518	vl.1	redundant <i>dim.</i> removed
522	CORO 1 CORO 2	<b>A:</b> <i>Chor der Engel – Chor der Menschheit</i>
522	CORO 1	<b>B:</b> note 2: ♯ corrected (in several parts) to ♮ <i>trem.</i> added
522	vl.1 (gli altri) vl.2	note 1: marc. added in accordance with addition in pencil in <b>C</b> and by analogy with fl.1,2, cl.1
523	fl.3 cl.2	<b>B:</b> note 2: ♯ corrected (in several parts) to ♮ <b>C:</b> note 1: marc. added in pencil; note 2: no stacc. <i>pp</i> added by analogy with CORO 2, T., B. <i>pp</i> added in accordance with <b>B</b> and by analogy with CORO 2, B. <i>p</i> added in accordance with addition in pencil (CN) in <b>C</b> <i>pp</i> added by analogy with CORO 2, T., B. <i>pp</i> added in accordance with <b>B</b> stacc. added in accordance with <b>C</b> and by analogy with b.522 <b>C:</b> note 1: stacc.; notes 2-3: marc. added in pencil <b>B:</b> note 2: ♯ corrected (in several parts) to ♮ <b>C:</b> note 1: stacc., note 2: marc. added in pencil <i>pp</i> added by analogy with CORO 2, A.2, T., B. note 3: stacc. added by analogy with CORO 2, T., B. stacc. added by analogy with CORO 2, T., B. note 1: marc. added by analogy with CORO 1, S.1,2 A.1 stacc. added in accordance with <b>B, I</b> notes 1-2: stacc. added in accordance with <b>B, I</b> <b>A:</b> <i>Allegro. (ma un poco)</i> <b>A, E:</b> version of the text in the preface: <i>altas</i> instead of <i>su-bli-mes</i> <b>H:</b> notes 2-3: <i>poco rall.</i> <b>H:</b> <i>rall.</i> <b>D:</b> <i>Tempo I mo (Andantino)</i> ; <b>E:</b> <i>Tempo I. (Andantino quasi allegretto.)</i> <b>A:</b> <i>pp</i> added in blue crayon above the upper staff <i>p</i> added in accordance with <b>C</b> and by analogy with fl., ob., str. stacc. added by analogy with b.555 <i>mp</i> added in accordance with addition in pencil (CN?) in <b>C</b> stacc. added by analogy with b.555 (cor.1,2) stacc. added by analogy with vl.1 stacc. added by analogy with bb.558-559 <b>A:</b> <i>Grosse Glocken</i> ; <b>C:</b> <i>Store Klokke</i> added in pencil
523	CORO 1	
524	timp.	
524	CORO 2, A.2	
524	CORO 2, T.	
525	cl.2	
525	CORO 2, A.1,2	
525	CORO 2, T. B.	
526	trgl.	
526	timp.	
526	CORO 1	
527	timp.	
527	CORO 2, A.1	
528	CORO 2, A.	
529	CORO 2, A.	
530	CORO 1, A.2	
531	CORO 2, A.T.B.	
532	CORO 2, A.T.B.	
534		
543-544	(S.solo)	
546	T.solo	
547	T.solo	
550		
550	tutti	
550	cor.1,3,4	
551	cor.1,2	
553	fg.1 cor.3	
553	cor.3,4	
558-559	vl.2 va.	
560-569	vl. va.	
563	camp.	

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

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

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


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





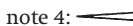
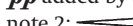
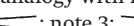
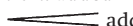
Bar	Part	Comment	Bar	Part	Comment
101	vc.	note 2: stacc. added in accordance with <b>B</b>	133	tb.	note 2: marc. added by analogy with other brass and woodw.
102	vl.1 (upper part)	$g^{\sharp m}$ corrected to $f^{\sharp m}$ in accordance with <b>B</b> and in accordance with correction in pencil (CN?) in <b>A</b>	133	S.	note 4: $fz$ added by analogy with A., T., B.
103	tr.2,3	$\text{—————}$ added in accordance with <b>B</b> and by analogy with tr.1	133	vc. cb.	note 7: $fz$ added in accordance with <b>B</b>
104	cor.3,4	notes 2-4: stacc. added by analogy with cor.1,2	134	fl.3 cor. tr. trb.t. trb.b. tb.	note 1: marc. added by analogy with fl.1,2, ob., cl., fg.
105	cor.	$\text{—————}$ added in accordance with <b>B</b>	134	tr. trb.t.	note 1: $fz$ added in accordance with <b>B</b> and by analogy with fl., ob., cl., cor., trb.b., tb.
105	tr.1,2	<i>con sord.</i> removed	135	fl.1	note 2: marc. added in accordance with <b>B</b>
105	tr.2	stacc. added by analogy with tr.1	135	fl.2,3	notes 2-3: marc. added by analogy with fl.1
106	vl.2 vc.	note 2: marc. added by analogy with vl.1, va.	135	cor.3,4	note 2: marc. added by analogy with fl.
106	va.	note 2: marc. added in accordance with <b>B</b>	135	tr.1	note 2: <i>marc.</i> emended to marc. by analogy with fl., cor. 3,4, vl.1,2
108	ob.1	notes 3-4: marc. added by analogy with ob.2	135	S. A. T. B.	note 2: $fz$ added in accordance with addition in pencil (CN?) in <b>B</b>
108	cor.2,3,4 tr.1	notes 2-4: marc. added by analogy with ob., cor.1, tr.2,3	138-140	fl.2,3	beginning of slur emended from b.139 to b.138 in accordance with <b>B</b>
109	ob.	$\text{—————}$ lengthened from b.108 note 4 by analogy with cor., tr.	138	fg.2	beginning of slur moved from beginning of b.139 to b.138 in accordance with <b>B</b>
109	cor.3,4	<b>B</b> : note 3: $f^{\sharp}$ (not *)	138	timp.	note 2: stacc. added in accordance with <b>B</b>
110	cor.1,2	note 4: marc. added by analogy with ob., fg.	138	va.	notes 4-5: stacc. removed in accordance with <b>B</b> ; notes 4-5: slur added in accordance with <b>B</b> ; note 4: $fz$ added by analogy with vc., cb.
111	cb.	<i>pizz.</i> moved from vc. in accordance with <b>B</b>	139-140	cl.2	slur added in accordance with <b>B</b>
111	cb.	note 1: stacc. added in accordance with <b>B</b> ; note 3: stacc. added by analogy with notes 1-2 and bb.112-113	140	timp.	stacc. added in accordance with <b>B</b>
112	cl. vl.2	<i>dim.</i> added in accordance with <b>B</b>	140	vc.	$fz$ moved from note 7 to note 4 in accordance with <b>B</b> and by analogy with va., cb.
112	fg.	note 3: marc. added in accordance with <b>B</b> and by analogy with ob., cor.	141	timp.	stacc. added in accordance with <b>B</b>
114	trb.b. tb.	<b>B</b> : note 2: stacc.	143-144	fl.3	tie added in accordance with <b>B</b>
114	vl.2	<i>div.</i> added	143-144	cor.3	tie added in accordance with <b>B</b>
114	vc.	<i>nat.</i> added	145	vc. cb.	note 7: $fz$ removed in accordance with <b>B</b> and by analogy with bb.143-144
116	cb.	<i>naturelle</i> removed	146	fl. picc.1	stacc. added by analogy with bb.147-148
117	fl.1	note 2: marc. added by analogy with fl.2, cl., tr.	146	ob.1	$\downarrow$ emended to $\downarrow$ in accordance with <b>B</b>
118	ob.	note 2: marc. added by analogy with fl.3, cor.1,2	147	cl.	$fz$ added in accordance with <b>B</b> and by analogy with bb.146,148
118	tr.1	marc. added in accordance with <b>B</b>	148-149	cor.1	tie added in accordance with <b>B</b>
118	tr.2	marc. added by analogy with fl.1,2, cl.	149	fl. picc.1	stacc. added by analogy with bb.147-148
119	fl.3	note 2: marc. added by analogy with ob., cor.1,2	149	fl.3	end of slur added in accordance with <b>B</b>
123	fg.	note 5: marc. and $fz$ added by analogy with ob., cl.	150	vc. cb.	note 4: marc. added in accordance with addition in pencil (CN?) in <b>A</b>
123	vl.1	<i>sempre</i> added by analogy with other str.	151	va.	<i>dim.</i> added by analogy with vl., vc., cb.
124	cl.	note 4: marc. added in accordance with <b>B</b> and by analogy with ob.	151	cb.	<i>dim.</i> added in accordance with <b>B</b> and by analogy with vc.
124	fg.	note 4: marc. added by analogy with ob., cl.	162	ob. cor.1,2	note 1: marc. added in accordance with <b>B</b>
125	fg.	note 1: $fz$ added in accordance with <b>B</b>	162	cor.3,4	note 1: marc. added by analogy with ob., cor.1,2
127	ob. cl.	note 1: $fz$ added in accordance with <b>B</b> and by analogy with fg.	162	S.1,2 A.	<i>p</i> added in accordance with <b>B, C, F</b>
127	trb.t.	note 2: marc. added in accordance with <b>B</b>	163	cor.	note 1: marc. added by analogy with ob. and b.162
127	va.	note 1: $fz$ added in accordance with <b>B</b> and by analogy with vc., cb.	166	ob. cl.	note 2: <i>p</i> added by analogy with cor.
127	va.	notes 4-6, 9: stacc. added by analogy with vc., cb.	166	cor.1,2	note 1: marc. added in accordance with <b>B</b>
128-129	cor.2,3	tie added in accordance with <b>B</b>	166	cl. cor.3,4	note 1: marc. added by analogy with ob., cor.1,2
130	tb.	marc. added by analogy with tr., trb.t., trb.b.	167	ob. cl. cor.	note 1: marc. added by analogy with bb.162, 163 (ob., cor.) and b.166
132	cor.4	end of slur emended from note 2 to note 1 in accordance with <b>B</b>	169	T.	note 3: ten. added in accordance with <b>B, C, F</b>
133	ob.	note 4: $fz$ added in accordance with <b>B</b>	169	B.	note 3: ten. added in accordance with <b>C</b> and by analogy with T.
133	trb.b.	note 2: marc. added in accordance with <b>B</b> ; $fz$ added by analogy with other brass and woodw.	172	cor.1,2	<i>con sord.</i> removed

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

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





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

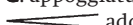
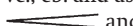

Bar	Part	Comment
238	cor.1,2	note 3: marc. added by analogy with bb.235-236
238	tr.2,3	note 3: marc. added by analogy with tr.1
239	tr.1	<i>fff</i> added in accordance with <b>B</b>
239	vl.1,2 va. vc. cb.	<i>trem.</i> added
239	tam.	<b>A:</b> <i>Tamtam</i> ; <b>B:</b> <i>Gongong</i>
245	cb.	♯ added in accordance with <b>B</b>
248	vc.	<i>dim.</i> added by analogy with vl.2, va.
250	fl.1	note 4: marc. added in accordance with <b>B</b>
251	fl.1	note 5: marc. added in accordance with <b>B</b>
251	vc.	<i>dim.</i> removed
253	fl.1	note 4: marc. added in accordance with <b>B</b>
253	timp.	<b>B:</b> <i>pp</i>
254	vc.	<i>dim.</i> added in accordance with <b>B</b>
255		<b>A:</b> brackets around <i>quasi rall.</i> removed
262	fl.1	note 1: <i>pp</i> added in accordance with <b>B</b>
263	timp. va. vc.	<i>pp</i> added in accordance with <b>B</b>
269	trb.b.	<i>dim.</i> added in accordance with <b>B</b>
270	trb.t.1 tb.	<b>B:</b> <i>dim.</i>
271	S. A. T. B.	<b>B, C:</b> <i>pp</i>
284	T.	<i>mp</i> added in accordance with <b>C</b>
284	va.	<i>mp</i> added by analogy with fg.1
286	vc.	note 3: A <sup>b</sup> emended to A <sup>a</sup> in accordance with <b>B</b>
286	vc.	note 5: stacc. added in accordance with <b>B</b>
286	cb.	note 2: stacc. added in accordance with <b>B</b>
287-288	cl.2	b.287 note 5 to b.288 note 1: tie added in accordance with <b>B</b>
287	A.	note 1: ten. added in accordance with <b>B, C</b>
287	B.	<b>F:</b> note 2: <i>pp</i>
287	vl.1	note 3: stacc. added by analogy with vl.2, vc., cb.
288	ob.1 cl.	note 4: stacc. added by analogy with fg.1
288	vl.2 va.	note 3: stacc. added in accordance with <b>B</b> and by analogy with vl.1
288	vc. cb.	note 4: stacc. added by analogy with vl.1,2, va.
289	S. A. T. B.	<i>cresc.</i> added in accordance with <b>B</b>
290	B.	<i>f</i> added by analogy with S.,A.,T.
291	cl. cor.3,4	<i>dim.</i> added by analogy with fl., ob., cor.1,2
291	S.	<i>dim.</i> added in accordance with <b>B</b>
291	T. B.	<i>dim.</i> added in accordance with <b>F</b>
292	cor.	<b>B:</b> <i>dim.</i>
293	S.	 added in accordance with <b>C</b> and by analogy with A., T., B.
293	va.	 emended from note 1 to note 2 in accordance with <b>B</b>
294	S.	<b>F:</b> note 2: <i>pp</i>
297	vl.2	note 1: end of slur added according to <b>B</b> (turn of page)
299	vc.	note 2: ten. added in accordance with <b>B</b> and by analogy with b.297 (fl., vl.)
301	ob.	missing – added
301	S.	<i>dim.</i> added in accordance with <b>B, C</b> and by analogy with A., T., B.
302	B.	<i>p</i> added in accordance with <b>B, C</b> and by analogy with S., A., T.
304	cl.	<i>espressivo</i> added by analogy with fl., ob., vl.
304	S.	<i>espressivo</i> added in accordance with <b>F</b> and by analogy with fl., ob., cl., vl.
304	A.	<i>espressivo</i> added by analogy with fl., ob., cl., S., vl.
304	va.	<i>espressivo</i> added in accordance with <b>B</b>
305	fg.1	note 1: e <sup>b</sup> emended to c' in accordance with <b>B</b>
305	T.	<b>B, C:</b> note 1: <i>f</i>

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

SPRINGTIME ON FUNEN, OPUS 42

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

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

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

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

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

Bar	Part	Comment
159-161	cl.2 cor.2	slur added by analogy with fl., ob.
160	va.	trem. added
161	fg.1 cor.1	end of slur emended from b. 160 to b. 161 by analogy with cl. 1
163-165	fg.1	slur added by analogy with cl.1
164	fl.2	<b>E:</b> <i>d'''</i> instead of <i>f''</i>
164	vl.2	<b>A, E:</b> note 2: <i>d''</i> crossed out and corrected to <i>f''</i> in pencil
169	fl.	<b>p</b> emended from note 2 to note 1 by analogy with ob., cl.
169	ob.2	note 2: <b>p</b> removed because of <b>p</b> at note 1 and as in <b>E</b>
171	va. vc.	trem. added
172		<b>A, E (va):</b> rit added in unknown hand
172	vl.2	trem. added
175	vl.1	trem. added
177-179	cor.4	slur added by analogy with fg.
178	tr.1	———— removed by analogy with all other voices
178-179	tr.1	slur added by analogy with cor.
180	vc.	trem. added
183	cb.	trem. added
183-184	vl.2	———— <i>molto cresc.</i> added by analogy with vl. 1
184	tr.1	<b>f</b> added by analogy with cor.3,4
186	cor	<b>A:</b> <i>con sord.</i> crossed out in blue crayon
189	fg.	<b>fz</b> emended to <b>ffz</b> by analogy with vc.
190	tr.	<b>A:</b> <i>senza sord.</i>
194	fg.1	note 2: <i>f'</i> corrected to <i>f#'</i>
196	cl.1	<b>E:</b> <i>solo</i>
196	cor.	<b>A:</b> <i>senza sord.</i> crossed out in blue crayon
198	va.	<b>p</b> added by analogy with vl.1,2
198	vl.1,2	<b>p</b> added by analogy with va., vc, cb. and as in addition in <b>E</b> (vl.2)
199	vc. cb.	<b>p</b> added by analogy with vl.1,2
201	ob.1,2	<b>E:</b> <i>solo</i>
207	cor.1	<b>E:</b> <i>solo</i>

[DEN MILDE DAG ER LYS OG LANG] –  
[THE TENDER DAY IS LIGHT AND LONG]



Bar	Part	Comment
210		<b>C:</b> only two text lines below the notes; footnote: <i>Plads til et Vers mere, som ikke findes endnu</i> "Room for one more line, which does not exist yet"; <b>B:</b> NB 3. Vers, se omstændige "NB: 3 <sup>rd</sup> line, see over" (text of third verse pasted in after double bar line)
211-212	vl.2	tie added by analogy with vc., cb.
217	T.solo	<b>C:</b> <i>blot naar blot – naar</i> instead of <i>blot, naar blot, naar</i>
218		<b>A, E:</b> <b>f</b> corrected in unknown hand to <b>mf</b>
218-228	fl.2 ob. cl.	two slurs combined to one slur by analogy with fg., cor.1,2 vl.1 ( <b>A:</b> page turn)
221	vl. va.	<i>dim.</i> added by analogy with vc., cb.
221-222	fl.2	tie added by analogy with cl.2 and as in <b>E</b>
221-222	cor.2	tie added as in <b>E</b>
222	fl. ob.	♪ 7 emended to ♪ by analogy with cl., fg.
224	vl.1	stacc. added by analogy with vl.2, vc., cb.

DE GAMLE UNGKARLE – THE OLD BACHELORS

Bar	Part	Comment
226		<b>B, C, D:</b> heading missing
226		<b>A:</b> ( <i>MM</i> ♩ = 84) added in CN's hand
232	ob.1,2	<b>E:</b> <i>solo</i>

Bar	Part	Comment
240	ob. cl. fg.	note 3: <b>fp</b> added by analogy with fl. and as in <b>E</b> (ob.)
244-245	cl. fg.	stacc. added by analogy with fl., ob.
252	B.bar.solo	<b>C:</b> <i>hvad saa der sker</i> instead of <i>hvad end der sker</i>
266	va.	<i>g</i> corrected to <i>g#</i> in pencil
271	vl.1,2	trem. added.
271	vl.1	<i>cresc.</i> removed because of <i>cresc.</i> in the previous bar
272	va.	trem. added
282	fl.2 ob.2 cl.2	<b>f</b> added by analogy with fl.1, ob.1, cl.1
282-283	ob.2	slur added by analogy with fl.2 and as in <b>E</b>
284	timp.	marc. added by analogy with b. 282
285	cor.3,4 tr.1,2	♪ 7 † emended to ♪ 7 †
285	tr.1,2	<b>E:</b> ♪ 7 †
298-300	B.bar.solo	<b>C:</b> <i>fra Vinglassets Bund</i> instead of <i>gennem Vinglassets Bund</i>
312	cor.2	<b>pp</b> added by analogy with fg.
312	va.	<i>div.</i> added
312, 313	fg. va	note 2: ten.. added by analogy with bb. 314, 317
313-314	vc.	———— added by analogy with all other parts
315	fg. vl.1 va.	note 1: stacc. added by analogy with bb. 314, 317; note 2: ten. added by analogy with bb. 314, 317
316	fg. vl.1 va.	note 2: ten. added by analogy with bb. 314, 317
317, 318	fl.1	slur added by analogy with vl.1 and bb. 315-317

DEN BLINDE SPILLEMAND – THE BLIND MUSICIAN

Bar	Part	Comment
1		<b>A:</b> (♩ = 72 a 76) added in pencil in unknown hand; <i>Barnkören upp</i> swedish for "Children's chorus rise" added in pencil in unknown hand
1		<b>C:</b> text of first stanza written below the notes, text of second stanza written after last bar with the following note: <i>lægges under Musikken</i> "Place below the music"
1		<b>E:</b> <i>solo</i>
2	cl.1	<i>dim.</i> added by analogy with b. 28
3-4	cl.1 fg.	———— added by analogy with cl.1 and as in <b>E</b>
4	fg.	<b>p</b> added by analogy with cl.1 and as in <b>E</b>
5	fg.	———— emended from b. 6 to b. 5 by analogy with cl.1 and as in <b>E</b>
24 <sup>1</sup> -25 <sup>1</sup>	cl.2	slur added by analogy with cl.1
30	cl.1 fg.	<i>dim.</i> added by analogy with b. 28 and as in <b>E</b> (cl.1, fg.2)
24 <sup>ii</sup> -25 <sup>ii</sup>	vl.2	
		emended to
		
26 <sup>i</sup>	B.bar.solo	by analogy with vl.1
		<b>D:</b> footnote: <i>Mae=Eng</i>



[NU VIL VI UD OG LEGE] –  
[NOW IS THE TIME FOR PLAYING]

Bar	Part	Comment
38	CORO	<b>F</b> : children's choir parts and children's solo parts included in soprano part
39-91		as a supplement to subsequent emendations of stacc. markings in this passage, this is a complete list of uses of stacc. in the three sources in piano score: <b>B, D</b> : b. 40 (m.d. note 3), b. 41 (m.d.), b. 43 (m.d., m.s.), b. 44 (m.d. note 3), b. 45 (m.d.), b. 48 (m.d. note 5), b. 49 (m.d.), b. 50 (m.d. note 3), b. 51 (m.d.), b. 52 (m.d. note 3), b. 53 (m.d.), b. 57 (m.d.), b. 59 (m.d.), b. 69 (m.d.), b. 71 (m.d.), bb. 73-76 (m.d.), b. 90 (m.d., m.s.). <b>C</b> follows <b>B</b> and <b>D</b> with the following exceptions: bb. 45, 74, 76 (m.d.): stacc. missing; b. 61 (m.d.): stacc.
39	fg. vl. va.	stacc. by analogy with fl. 1
40-42	vc.	stacc. added by analogy with bb. 39, 43-45
44	va.	note 3: stacc. added by analogy with fl.1, vl.1,2
49	CORO 2	<i>Bukar</i> emended to <i>Bukkar</i> by analogy with <b>B, C</b>
50, 52	vc.	stacc. added by analogy with bb. 49, 51
55-60	va.	stacc. added by analogy with vc.
61	va.	<i>pp</i> and <i>dim.</i> added by analogy with vc. and as in <b>E</b>
63	va.	<i>ppp</i> added by analogy with vc. and as in <b>E</b>
67	Solo, EN DRENG	<b>C</b> : footnote: <i>vrænger paa ja (jæ) og lege (lajje) o.s.v.</i> "Snarls on <i>ja</i> and <i>lege</i> etc."
67	va.	<i>fp</i> added by analogy with vc. and as in <b>E</b>
67-68	va.	stacc. added by analogy with vc.
69-76	va. vc.	stacc. added by analogy with bb. 57-60, 67-68
70	picc. fg. vl.1	slur added by analogy with vl.2
71	picc. fg.	stacc. added by analogy with vl.2
71	vl.1	stacc. added by analogy with b. 73
73	picc. fg.	stacc. added by analogy with vl. 2
79	fl.1	stacc. added by analogy with b. 38
80-83	fl.1 vl.1,2 va. vc.	stacc. added by analogy with bb. 39-46
83	cb.	<i>cresc.</i> added by analogy with vc. and as in <b>E</b>
84	cb.	<i>f</i> added by analogy with vc. and as in <b>E</b>
83-86	fl. vl.1,2 va.	stacc. added by analogy with vc. and bb. 42-43
87	fl.2, ob. cl.2	<i>f</i> added by analogy with b. 85 (cl.1) and as in <b>E</b>
87-88	fl. ob. cl. fg.	
	vl.1,2 va. vc. cb.	stacc. added by analogy with bb. 89-90
89	vl.1,2 va.	note 2: stacc. added by analogy with b. 90
89-90	fl. cl. fg. vc. cb.	stacc. added by analogy with vl.1,2, va.

DE GAMLE – THE OLD FOLKS

Bar	Part	Comment
		<b>A</b> : stanzas 1 and 2 in the same system ending with repeat marks; stanza 3 written out again; added in unknown hand between the system of stanzas 1 and 2: <i>Rep. skrives ud</i> "Repeat to be written out"; <b>C</b> : all three lines written in same system; footnote (CN's hand): <i>To vers skrives under og tredje V. skrives ud med Musik da det maaske skal have anden Tempobetegnelse o.s.v.</i>

Bar	Part	Comment
1		"Two stanzas to be written below and third stanza to be written out with music as it may need a different time signature etc."
2, 10	T.2 B.2	<b>B, C</b> : <i>Andantino con moto</i>
4		ten. added by analogy with T.1, B1
6, 14	T.2 B.2	<i>Bibelbog, det</i> emended to <i>Bibelbog. Det</i> as in <b>C</b>
8, 16		ten. added by analogy with T.1
18		<b>B</b> : <i>poco rall.</i>
18, 22	T.2 B.2	ten. added by analogy with T.1, B.1
22	T.1 T.2 B.1 B.2	<b>B</b> : notes 2-3: ten. (B.1: notes 3-4)
22	B. 1	ten. removed by analogy with b. 6
22	T.2 B.2	ten. added by analogy with T.1
24		<b>C</b> : <i>attacca</i>

DANSEVISEN – DANCE SONG

Bar	Part	Comment
		<b>C</b> : no heading
1	vl.1,2	<i>trem.</i> added
2	va. vc.	<i>trem.</i> added
5	cb.	<i>mp</i> added by analogy with b. 1 (vl.1,2), b. 2 (va., vc.)
7	vl.1,2 va.	<del>—————</del> removed because of <i>cresc.</i> in b. 5 ( <b>A</b> : turn of page)
9,10	ob.1,2	note 1: marc. added by analogy with fl., cl., fg. and as in <b>E</b>
9,10	tr.2	note 1: marc. added by analogy with tr.1
18	ob. cor.2-4 tr.1,2	note 1: ten. added by analogy with fl.1, cl., fg., cor.1 and as in <b>E</b>
18, 20		<b>B, C, D</b> (m.d.): note 1: ten.
19-20	cb.	stacc. added by analogy with vc.
24	S.	note 4: <i>b'</i> emended to <i>e'</i> as in <b>B, C, E</b>
25	ob.	marc. added by analogy with fl.1
25	cor.	marc. added by analogy with tr.
25-26	A. T. B.	marc. added by analogy with S. and as in <b>E</b>
25-28	va.	stacc. added by analogy with vc., cb.
26	ob. cl. fg. cor.	notes 2-3: stacc. added by analogy with fl., tr.
26	A. T. B.	notes 2-3: stacc. added by analogy with S.
26	cb.	stacc added by analogy with bb. 25, 27, 28
27	picc.	end of slur moved from last note of b. 26 to first note of b. 27 by analogy with bb. 39, 45
33	ob.	marc. added by analogy with fl.1
33-34	cor. tr.	marc. added by analogy with b. 25-26
34	fl.1	notes 2-3: stacc. added by analogy with b. 26 and CORO 1
34	ob. cor. tb.	notes 2-3: stacc. added by analogy with fl.1 and b. 28
34	CORO 1	note 1: marc. added by analogy with b. 26;
		notes 2-3: stacc. added by analogy with b. 26
34	fl.1 ob.	note 1: marc. added by analogy with b. 26
41	fl.1 ob. fg. cor. CORO 1	marc. added by analogy with cl., tr. and b. 33
41-44	vc. cb.	stacc. added by analogy bb. 25-28
42	fl.1 ob. cl. fg.	
	cor. tr. CORO 1	note 1: marc. added by analogy with b. 34
42	fl.1 ob. fg.	
	cor tr. CORO 1	notes 2-3: stacc. added by analogy with b. 34
45	fl.1 cl. fg.	
	cor. tr. trgl. str.	<i>molto cresc.</i> added by analogy with ob., and as indicated in <b>B, C</b>
47-48	picc.	slur added by analogy with bb. 26-27, 38-39, 44-45
47-48	ob.	slur added by analogy with fl.1

Bar	Part	Comment
57-59	cl.2	tie added by analogy with fl.1
62-63	cl.2	tie added by analogy with fl.1
62-63	cor.3	tie added by analogy with cor.1
70-84	fg. va.	stacc. added by analogy with bb. 66-69
75-76	vc. cb.	stacc. added by analogy with fg.
79	vl.2	slur added by analogy with vl.1
79-80	vc. cb.	stacc. added by analogy with fg. and bb. 75-76
83-84	vc. cb.	stacc. added by analogy with fg. and bb. 75-76
88	cor. 3	<b>p</b> added by analogy with timp.
90	ob. fg. cor. tr.	ten. added by analogy with fl. and b. 123
96	picc.	end of slur moved from last note of b. 95 to first note of b. 96 by analogy with bb. 93 and as in <b>E</b>
101	picc. ob. fg. cor. str.	note 2: marc. added by analogy with fl.1, tr., CORO 1
101	tr.	<b>ff</b> added by analogy with b. 102 (timp.)
101-102	A. T. B.	marc. added by analogy with S. and as in <b>E</b>
104	vl.1,2	<i>trem.</i> added
105-108	S. T. B.	<b>A:</b> breathing instructions added in red crayon
110	fg.2	<b>p</b> added by analogy with fg.1; slur added by analogy with fg.1 and as in <b>E</b>
111	cor 1,2	<b>p</b> added by analogy with fg and as in <b>E</b> (cor.2)
111	CORO 1	<b>B:</b> <i>Æbleblomster dryssed</i> instead of <i>Æbleblomster drysser</i>
119	fl.1 ob. cl. fg.	<b>mf</b> added by analogy with picc. and as in <b>E</b>
123	ob. cl. cor.3,4	ten. added by analogy with fl.1, fg., cor.1,2, tr.
127	cor.	stacc. added by analogy with fl.1, ob.
129	cl.1,2 fg.1,2	end of slur emended from last note of b. 128 to last note of b. 129 by analogy with b. 137
130	cl.	<b>-</b> emended to $\text{♪} \text{ } \text{♯}$ by analogy with fg.
131	picc.	<b>ff</b> added by analogy with bb. 123, 139
138	ob.1,2	note 1: marc. added by analogy with fl., cl., fg. and as in <b>E</b>
138	cor. tr.	note 1: marc. added by analogy with woodw., CORO 1
152-153	cl.2 cor.2	<b>E:</b> slur
156-160	fl.1, ob. cl.	<b>A:</b> two slurs (bb. 156-158 and bb. 159-160) probably due to page turn after b. 158
162	cl.1,2	note 2: <i>e</i> emended to <i>g</i> by analogy with all other parts and as in <b>E</b>



