

C A R L N I E L S E N

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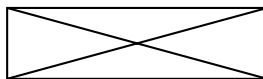
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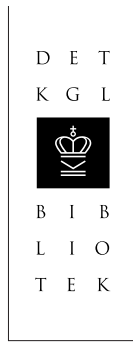
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Copenhagen 2004





CARL NIELSEN

ORKESTERVÆRKER 2

ORCHESTRAL WORKS 2

Udgivet af
Edited by
Niels Bo Foltmann
Peter Hauge



Edition Wilhelm Hansen
Copenhagen 2004

Orchestral parts are available

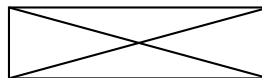
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GENERELT FORORD

GENERAL PREFACE

The Carl Nielsen Edition is an independent project under the auspices of the Music Department of the Royal Library, launched in 1994 on the initiative of the Ministry of Culture and funded by the Ministry and the foundation *Carl Nielsen og Anne Marie Carl-Nielsens Legat*, with further financial support for the publication of the individual volumes from a number of other private foundations.

The edition is for both practical and scholarly use, and is based on critical editorial principles. It comprises all Carl Nielsen's finished works and completed individual pieces, and seeks as far as possible to reflect the works in the version last sanctioned by the composer. In cases where songs exist in several different arrangements by Carl Nielsen, all the versions are published.

Each work is furnished with an introduction which gives a brief account of the genesis of the work and its place in the composer's oeuvre, and a Critical Commentary including source description, editorial emendations and additions, and important alternative readings. The editorial material is published together with the music.

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

The edition is divided into the three main series Stage Music, Instrumental Music and Vocal Music, each further divided into volumes; within each genre the works are ordered chronologically.

Carl Nielsen Udgaven er et selvstændigt projekt under Det Kongelige Biblioteks Musikafdeling, iværksat i 1994 på Kulturministeriets foranledning og finansieret af Kulturministeriet og *Carl Nielsen og Anne Marie Carl-Nielsens Legat*, hvortil kommer støtte fra en række private fonde til udgivelse af de enkelte bind.

Udgaven er til såvel praktisk som videnskabelig brug, tilrettelagt efter kritisk-videnskabelige udgivelsesprincipper. Den omfatter samtlige Carl Nielsens afsluttede værker og enkeltsatser og søger i videst mulige omfang at afspejle værkerne i den af komponisten senest sanktionerede version. I tilfælde, hvor sange foreligger i flere forskellige arrangementer fra Carl Nielsens hånd, udgives alle versioner.

Hvert værk er forsynet med en indledning, der kort beskriver værkets tilblivelseshistorie og placerer det i den samlede produktion, samt en kritisk beretning, hvor der redegøres for kildesituationen, redaktionelle ændringer og tilføjelser og vigtige varianter. Den kritiske beretning udgives sammen med noteteksten.

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

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

Series I, Stage Music

Operas
Music for other stage works
Incidental music and arrangements

Series II, Instrumental Music

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

Series III, Vocal Music

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

Series IV, Juvenilia, Addenda et Corrigenda

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

Editorial principles

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

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

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

Serie I, Scenemusik

Operaer
Musik til andre sceneværker
Enkelte satser i sceneværker samt arrangementer

Serie II, Instrumentalmusik

Symfonier
Andre orkesterværker
Koncerter
Kammermusik
Værker for orgel
Værker for klaver

Serie III, Vokalmusik

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

Serie IV, Juvenilia, Addenda et Corrigenda

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

Redaktionelle principper

Nodeteksten gengives uden typografisk markering af redaktionelle tilføjelser eller ændringer. Disse er dokumenteret i den kritiske beretning. Typografi, partiturostilling, instrument- og genrebetegnelser er normaliseret efter nutidig praksis. Med enkelte undtagelser, som der er gjort nærmere rede for i den kritiske beretning, er de mange tilføjelser og ændringer i Carl Niensens værker, der er foretaget af venner og kolleger, fjernet.

Nodeteksten er normaliseret med hensyn til artikulation, dynamik, buer, foredragsbetegnelser og spilletekniske anvisninger således, at der er analogi mellem entydige parallelsteder. Alle sådanne kompletteringer dokumenteres i den kritiske beretning. Oplagte skrive- og trykfejl er stiltiende rettet.

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

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

“Muta in” in connection with the retuning of timpani and changes between two instruments (for example clarinet in A and B^b) have been tacitly normalized. This also applies to the combination of ties and slurs.

In Carl Nielsen’s manuscripts the dynamic markings are sometimes rather carelessly placed, and this is also reflected in the early printed editions. This has been tacitly adjusted.

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised in 2003

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

“Muta in” i forbindelse med omstemning af pauker og skift mellem to instrumenter (f.eks. klarinet i A og B^b) er stiltiende normaliseret. Det samme gælder kombinationen af buer og bindebuer.

I Carl Nielsens manuskripter er de dynamiske angivelser undertiden placeret noget skødesløst, hvilket afspejler sig i de tidlige trykte udgaver. Dette er stiltiende justeret.

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2003

FORORD

PREFACE

SAGA DREAM

Alongside the work on the music for Ludvig Holstein's¹ love drama *Tove* in the winter season 1907-08, Nielsen was developing ideas for an orchestral work inspired by *Njal's Saga*. The first tentative indication of its thematic materials are thus to be found in the composer's score for *Tove*, which contains sketches for the introductory clarinet and viola theme of *Saga Dream*, but at this stage notated for French horn.² In March 1908 the music for *Tove* was completed, and on 1 April Nielsen end-dated the fair copy of *Saga Dream*. The copying of the orchestral material must therefore have been rather rushed as the first performance of the work was to be less than a week later, at the concluding concert of the season at The Music Society. Judging from the sources the composer had no great problems with the actual composition; the draft and the fair copy exhibit no major reworkings or deletions.

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

1 Danish writer (1864-1943).

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

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

SAGA - DRØM

Samtidig med at Carl Nielsen arbejdede med musikken til Ludvig Holsteins¹ kærlighedsdrama *Tove* i vinterhalvåret 1907-08, udviklede han ideerne til et orkesterværk inspireret af *Njals Saga*. De første spirende tegn på dette orkesterværk findes således i komponistens partitur til *Tove*, der indeholder skitser til *Saga-Drøms* indledende tema i klarinet og bratsch – i skitsen dog noteret for horn.² I marts 1908 færdiggjordes musikken til *Tove*, og den 1. april slutdaterede Carl Nielsen renskriften af *Saga-Drøm*. Allerede mindre end en uge senere skulle orkesterværket opføres i Musikforeningen ved sæsonens afsluttende koncert, og kopiering af orkestermaterialet må derfor være foregået noget hektisk. Efter kilderne at dømme har komponisten ikke haft de store problemer med selve kompositionen; kladden og renskriften udviser ingen større omarbejdelser eller overstregninger.

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

1 Digter (1864-1943).

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

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

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

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

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

Several of the reviewers speak of the work as a "sound-piece" and are uncertain how to describe its odd, one-movement structure with a free cadenza in the middle. A month later William Behrend⁶ wrote about it in *Illustreret Tidende*, claiming among other things that the work possessed no "special Nordic musical idiom" and continued:

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

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

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

5 *Dannebrog*, 7.4.1908.

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

7 *Illustreret Tidende*, 3.5.1908.

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

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

Saga-Drøm blev førsteopført i Musikforeningen den 6. april 1908 under komponistens ledelse, og hele koncerten blev gentaget to dage senere. Også *Hymnus amoris* fra 1897 stod på programmet, dirigeret af ham selv, ved siden af værker af Mozart og Weber under Franz Nerudas⁴ ledelse. *Saga-Drøm* vakte ikke den store begejstring, hverken blandt dagbladenes anmeldere eller blandt hovedparten af publikum. *Dannebrog* skriver om værket:

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

Flere af anmelderne omtaler værket som et "klangstykke" og er usikre på, hvordan man kan beskrive dets særprægede, ensatsede struktur med en fri kadence i midten. William Behrend⁶ skrev en måned senere en omtale i *Illustreret Tidende*; her hævder han blandt andet, at værket ikke besidder noget "særlig nordisk Tonesprog" og fortsætter:

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

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

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

5 *Dannebrog*, 7.4.1908.

6 Musikhistoriker og -kritiker (1861-1940).

7 *Illustreret Tidende*, 3.5.1908.

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

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

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

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

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

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

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

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

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

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

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

⁹ *Vort Land*, 7.4.1908.

¹⁰ *Kristeligt Dagblad*, 7.4.1908.

⁹ *Vort Land*, 7.4.1908.

¹⁰ *Kristeligt Dagblad*, 7.4.1908.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

15 (1866-1929).

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

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

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

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

15 (1866-1929).

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

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

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

“Re the proofs for *Saga Dream* we can inform you that since on inquiry at your home and from Telmanyi²⁴ we were unable to

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

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

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

“M.H.t. Korrekturerne til ‘En Saga-Drøm’ saa kan vi meddele Dem, at vi, da vi ved Forespørgsler i Deres Hjem og hos Telmanyi²⁴ ikke kunde faa opgivet Deres Adresse, allerede for lang Tid

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

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

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

19 Some of the copies of the parts are even dated as late as 26.11.1917, that is three days before the concert took place; cf. *Description of Sources*, B². Johannes Andersen (1890-1980), Danish hornist and composer.

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

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

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

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

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

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

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

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

19 Nogle af stemmeafskrifterne er endda dateret så sent som 26.11.1917, det vil sige tre dage før koncerten fandt sted, jf. *Description of Sources* B². Johannes Andersen (1890-1980), hornist og komponist.

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

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

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

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

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

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

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

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

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

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

siden har ladet Magister JEPPESEN²⁵ læse Korrekturerne, idet nemlig Autografladene ikke kan holde saa længe. 2. Korrektur læses af samme Grund i Tyskland og saafremt De skulde finde en eller anden Fejl i det færdigt trykte Partitur er der ikke andet at gøre end at trykke en Liste med Angivelse af Fejlene og lade denne indklæbe i Partituret.”²⁶

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Peter Hauge

AT THE BIER OF A YOUNG ARTIST

The short string piece *At the Bier of a Young Artist* was written under the shadow of the death of the painter Oluf Hartmann.³¹ He was the son of the composer Emil Hartmann³² and the brother of Bodil Neergaard,³³ lady of the manor of Fuglsang on Lolland – a gathering-place for many artists, including Carl Nielsen. Oluf Hartmann died on Sunday 16 January 1910, and already by the following Wednesday Nielsen had ended the pencil draft of the *Andante lamentoso*. The work appears originally to have been conceived as a string quartet piece.³⁴ It must be assumed that after the first performance Nielsen adapted the work for string orchestra, adding a double-bass

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

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

31 Danish painter (1879-1910).

32 (1836-1898).

33 (1867-1959).

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

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

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

Peter Hauge

VED EN UNG KUNSTNERS BAARE

Den korte stryggersats *Ved en ung Kunstners Baare* blev til under indtryk af maleren Oluf Hartmanns død.³¹ Denne var søn af komponisten Emil Hartmann³² og broder til Bodil Neergaard,³³ der var frue på godset Fuglsang på Lolland – samlingspunkt for en lang række kunstnere – blandt dem Carl Nielsen. Oluf Hartmann døde søndag den 16. januar 1910, og allerede den følgende onsdag slutdaterede Carl Nielsen blyantskladden til *Andante lamentoso*, tilsyneladende oprindeligt konciperet som en strygekvartetsats.³⁴ Det må antages, at Carl Nielsen efter uropførelsen har omarbejdet værket for strygeorkester, idet han tilføjede en kontrabas-

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

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

31 Dansk maler (1879-1910).

32 (1836-1898).

33 (1867-1959).

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

Klokkespil

Carl Nielsen :
Saga-Drøm

Efter 2: 93 takter i andante tranqu. indtræder en fri kadence mellem Fløjte, Obs., klarinet og Fagot. Efter Fagottens indtræde et ppp Bækkeskrælle og på 6' rolige taktslag heretter falder Klokkespillet ind:

Handwritten musical notation for 'Klokkespil' in treble clef. It shows a series of notes with stems, some marked with a 'p' dynamic. A circular stamp from the 'BIBLIOTECA CARL NIELSEN' is visible on the right side of the page.

Piatti

Carl Nielsen :
Sagadrøm

Efter 2: 93 takter (andante tranquillo) indtræder en fri kadence mellem Fløjte, obs., klarinet og Fagot. ret snart efter Fagottens indtræde (på tegn fra dirigenten):

Handwritten musical notation for 'Piatti' in treble clef. It includes dynamic markings like 'pianissimo!!' and 'pppp', and a fermata symbol. A circular stamp from the 'BIBLIOTECA CARL NIELSEN' is visible on the right side of the page.

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

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

—

B E S Æ T N I N G

O R C H E S T R A

3 flauti

2 oboi

2 clarinetti

2 fagotti

4 corni

3 trombe

3 tromboni

tuba

timpani

piatto sospeso

campanelli

archi

F O R K O R T E L S E R

A B B R E V I A T I O N S

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

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

- 1** “by analogy with” is used when something has been “added”, “emended” or “omitted” by analogy with another passage in the main source. The analogy may be vertical. When something is added “by analogy with” one or more instruments, it is understood that the analogy is with the same place in the same bar(s). Or it may be horizontal. When something is added “by analogy with” one or more bars, it is understood that the analogy is with a parallel place in the same instrument(s).
- 2** “as in” is used when something is “added”, “emended” or “omitted” to correspond to the same place in another source.
- 3** “in accordance with” is used in cases where there is no authoritative source, only a guideline – for example printed part material.

In the bar number column, the symbol “+” is used to indicate an upbeat to the bar in question.

SOURCES

SAGA DREAM

- A** Printed score, first edition
- A¹** Printed score, first edition
- B** Printed parts
- C** Score, autograph, printing manuscript
- D** Score, draft
- E¹** Parts, manuscript copy
- E²** Parts, manuscript copy
- E³** Parts, manuscript copy
- F** Sketch

- A** Printed score, first edition.

Title page: “Til min Ven Bror Beckmann / SAGA-DRØM / SAGEN-TRAUM | RÊVE DE SAGA / DREAM OF SAGA / komponiert von / CARL NIELSEN / op. 39 / EIGENTUM DES VERLEGERES FÜR ALLE LÄNDER – PROPRIÉTÉ POUR TOUS PAYS / AUFFÜHRUNGSRECHT VORBEHALTEN – DROITS DE REPRÉSENTATION RÉSERVÉS / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG / SOLE AGENTS / LONDON / AUGENER LIMITED / GÖTEBORG – STOCKHOLM – MALMÖ / A. B. NORDISKA MUSIKFÖRLAGET / Copyright 1920 by Wilhelm Hansen, Copenhagen”; flyleaf, recto: “Motto fra ‘Nials Saga’ / ‘Nu drømmer Gunnar; lad ham nyde sin Drøm / i Fred’ / ‘Nun träumt Gunnar; laßt ihn seinen / Traum in Frieden genießen’ | ‘Maintenant Gunnar rêve; qu’il jouisse / de son rêve en paix’ | ‘Now Gunnar is dreaming; let him enjoy / his dream in peace’”. First music page: “SAGA-DRØM. / Til min Ven Bror Beckmann. / SAGEN-TRAUM. / Meinem Freund Bror Beckmann gewidmet. / Tondichtung für Orchester Op. 39. | RÊVE DE SAGA. / Dédicé à mon ami Bror Beckmann. / Composition pour Orchestre Op. 39. | DREAM OF SAGA. / Dedicated to my friend Bror Beckmann. / Composition for Orchestra Op. 39.”

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

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

Pl. No.: 17442 (1920); autographic transfer process by Oscar Brandstetter, Leipzig.

33.3x26.9 cm, cover plus 17 pp., sewn.

- A¹** Printed score, first edition.

DK-Kk, CNS 61e (belongs together with **E³**).

Title page: As **A**.

Transferred to the Royal Library by the Royal Theatre, 1938.

Pl. No.: 17442 (1920); autographic transfer process by Brandstetter, Leipzig.

33.9x26.8 cm, 17 pp., bound in marbled halfbinding.

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

B Printed parts, first edition.

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

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

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

Pl. No.: 17442.^a (1920).

34x27 cm, 14 bifolios with no covers.

C Score, autograph, fair copy, printing manuscript.

DK-Kk, CNS 61a.

Title: On first music page: "Saga-Drøm. / Carl Nielsen."
End-dating: "1/4 08."

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

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

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

The source has been restored.

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

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

D Score, autograph, draft.

DK-Kk, CNS 61b.

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

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

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

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

The source has partly been restored.

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

E¹ Parts, manuscript copy.

DK-Kk, CNS 61c.

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

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

[1]: 34.6x26 cm, 43 parts

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

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

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

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

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

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

1 "First performed Sunday 30th Jan. 1921".

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

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

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

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

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

E² Parts, manuscript copy.

DK-Kk, CNS 61d.

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

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

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

Parts drawn by Johannes Andersen (JA) in 1917 – however, an extra set containing vl. 1, 2, va. and vc. was made in 1920. The set has two trb.b. parts. There are also a few other musicians’ datings: vl. 1 (no. 2) “11 Min Dir: Komponisten⁴ / Göteborg d 22 Okt. / 1919. / PCR [=Peder C. Rönn]” added in pencil; trb.t. 2: “Olaf Jensen / 29/11-1917” added in pencil; trb.b.: “Hornung Jensen / d: 29-11-17.” added in ink; tb.: “August Petersen / 29/

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

E³ Parts, manuscript copy.

DK-Kk, CNS 345m (belongs together with **A¹**).

Title: “Moderen” [“The Mother”].

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

Paper type: 12 staves.

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

F Sketch.

DK-Kk, CNS 348.

Title: “Forspil til ‘Tove’”.⁵

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

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

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

The source has been partly restored.

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

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

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

⁴ “11 mins. Conducted by the composer”.

⁵ “Prelude to ‘Tove’”.

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

There are also several other sets of part material: **E¹** was used in the first performance in the spring of 1908 and until about 1914. Source **E¹** was copied from the fair copy **C** before Carl Nielsen made changes and corrections in pencil in the score. Errors in copying from the draft (**D**) to the fair copy (**C**) also appear in the parts (**E¹**) – these were probably corrected in the rehearsals and later also corrected in **C**. Source **E²** was copied in November 1917, and since the earlier material (**E¹**) was in Gothenburg, **E²** was also made on the basis of **C**. Sources **E¹** and **E²** are associated with the composer, although they have no additions or changes of significance.

The printed parts (**E³**) belong together with the printed score **A¹** and were used at the Royal Theatre in Copenhagen. Carl Nielsen had nothing directly to do with these two sources.

AT THE BIER OF A YOUNG ARTIST

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

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

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

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

The source has been restored.

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

C Parts, manuscript.

DK-Kk, CNS 49a.

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

D Score, manuscript copy.

DK-Kk, CNS 49b.

It has not been possible to document whether this source was created before or after Carl Nielsen's death. However, the hand has a certain similarity to that of Source **C** (va. no. 5), dated 7.1.1935, which could indicate that the copy comes from this time.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34.5x26 cm, 1 bifolio, fol. 1^r – fol. 2^r written in ink, paginated 2-3.

Paper type: 18 staves.

Addition in pencil, top of fol. 1^r: "4 1/2 Min." This manuscript copy shows the additions that Telmányi made in ink in Source **A**, but not the additions in pencil (bb. 8-10) nor Carl Nielsen's addition of "rall. a tempo" (bb. 26-27).













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





6 "At the bier of a young artist".

7 See Preface, pp. xxvii-xxviii.

EDITORIAL EMENDATIONS
AND ALTERNATIVE
READINGS

SAGA DREAM


Bar	Part	Comment
1-116	ptto.sosp.	ptti. emended to ptto. sosp.
7-18	cor.	phrase notated in bass clef emended to treble clef
13	cor. vc. cb.	B : note 1: beginning of 
18-20	cl.2	C : b.19 note 2: beginning of slur
18	cor.	<i>dim.</i> and  emended to <i>dim.</i> in  as in B
19	fg.1	B : note 2: <i>dim.</i> and not in b.20 note 1
20	fg.1	note 3: \downarrow (<i>f</i>) \rightarrow emended from \ddagger by analogy with the other parts
21	tb.	C : note 1: pp
22	va.	B : no <i>div.</i> and b.27 note 1 has no double stems
22-27	va.2	slur added by analogy with va.1
22	vc.	B : no <i>div.</i>
27	cl.1	C : note 3: \sharp added in pencil (CN)
28-29	timp.	tie added by analogy with  and in accordance with B ; C : tie missing, page turn
28	va.	 added by analogy with vc., cb.
31	va. vc. cb.	C : note 1: \downarrow changed to \downarrow in ink (CN)
32	tb.	C : note 2: \sharp added in pencil (CN)
33		C : <i>molto tranqu.</i> crossed out in pencil (CN)
34	va.	marc. added by analogy with bb.33 (vc., cb.), 37 (vl.2), 39 (vl.1)
35	va.	note 8: stacc. added by analogy with bb.38 (vl.2), 40 (vl.1)
36	va.	notes 5-6: flags emended to beams by analogy with bb.39 (vl.2), 41 (vl.1)
38	cb.	C : notes 4-6: stacc.
40	cb.	C : stacc.
43	vc. cb.	B : note 3: beginning of 
44	tb.	E ¹ (cue notes to cor.1.2): f  p added in pencil (CN)
44	va.	C : note 5: stacc.
45	va.	C : notes 3, 7: marc. added in pencil (CN)
46	vl.1,2	C : note 5: <i>cresc.</i>
46	vl.2	B : note 5: beginning of  ; C : note 6: \sharp added in pencil (CN)
46	vl.2 (2,3,4)	E ¹ : note 6: \sharp added in pencil (CN?)
46	va.	<i>trem.</i> added, four slashes emended to three in accordance with B
47	vl.1,2	C : notes 5-8: passage added in pencil (CN) and <i>NB tilføjet 'NB added'</i> added in margin in pencil (CN)
47	vl.1	E ¹ : third crotchet: \ddagger
48	vc.	<i>dim.</i> added by analogy with vl.1,2, va., cb. and in accordance with E ¹ ; E ² : note 5: <i>dim.</i>
52	fg. cor.	
52-53	trb.t. trb.b. tb.	B : note 1: beginning of  tie added
52	cor.3 trb.t.2	
52	vl.1	B : note 4: beginning of 
52	va.	B : note 3: beginning of 
52	cb.	B : note 5: beginning of 
55-58	fg.1	C : end of slur open because of page turn bb. 56-57, the latter part of the slur added in pencil (engraver)
56	vl.1,2	C : note 12: stacc.

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

Bar	Part	Comment
108	tb.	C: note 2: \sharp added in pencil (CN)
109	tr.3	B: note 5: <i>dim.</i>
110	fl.	E¹: notes 22-24: $d'''c'''d'''$ changed to $b^{\sharp}n'''c'''$ - b^{\sharp} (leger line erased) and <i>h a h</i> added in pencil (CN)
110	cl.1	E¹: notes 22-24: $e''-d''-e''$ erased and changed to $c^{\sharp}b^{\flat}c^{\sharp}$ in pencil (CN?)
110	cl.2	E¹: note 22-24: $e''-d''-e''$ erased and changed to $c^{\sharp}b^{\flat}c^{\sharp}$ in pencil and <i>cis-h-cis</i> added in pencil (CN)
111	tr.3	stacc. added by analogy with tr.1,2
112	fg.	pp added by analogy with the general dynamic level
112	cor.1,2	<i>dim.</i> moved from note 1 by analogy with va., vc., cb.; C: note 4: <i>dim.</i>
112	cor.3,4	<i>dim.</i> moved from second crotchet as in C and by analogy with va., vc., cb.
113	cb.	B: note 13: <i>dim.</i> and not <i>dim.</i> in b.114 note 1
114, 115	cor.1,2	<i>dim.</i> added by analogy with str.

AT THE BIER OF A YOUNG ARTIST

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

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