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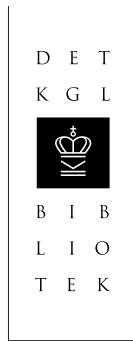
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Copenhagen 2002



CARL NIELSEN

KANTATER 1

CANTATAS 1

Udgivet af

Edited by

Lisbeth Ahlgren Jensen and Niels Krabbe



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and David Fanning (text of Springtime on Funen)

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GENERELT FORORD

GENERAL PREFACE

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

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

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

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

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

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

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

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

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

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

Series I, Stage Music

Operas
Music for other stage works
Incidental music and arrangements

Series II, Instrumental Music

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

Series III, Vocal Music

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

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

Editorial principles

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

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

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

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

Serie I, Scenemusik

Operaer
Musik til andre sceneværker
Enkelte satser i sceneværker samt arrangementer

Serie II, Instrumentalmusik

Symfonier
Andre orkesterværker
Koncerter
Kammermusik
Værker for orgel
Værker for klaver

Serie III, Vokalmusik

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

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

Redaktionelle principper

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

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised in 2002

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2002

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.¹ 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.”²

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.”³

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,⁴ to Torben Meyer in connection with the latter's work on his Carl Nielsen biography of 1948.⁵ 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),⁶ which Carl Nielsen was to

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.¹ 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.”²

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.”³

Værkets baggrund og tilblivelse er indgående beskrevet i et længere brev af 25. september 1946 fra tekstens forfatter, Aage Berntsen,⁴ til Torben Meyer i forbindelse med sidstnævntes arbejde på sin Carl Nielsen Biografi fra 1948.⁵ Teksten skyldtes en konkurrence om et korværk om dansk historie eller natur, udskrevet o. 1917 af *Dansk Korforening*,⁶ til hvilken Carl Nielsen

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 Nielsens 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 Nielsens 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.

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 Nielsens 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 Nielsens 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,⁷ 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.”⁸

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”.⁹

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,¹⁰ 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 Nielsens Brev 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,⁷ 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.”⁸

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”.⁹

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,¹⁰ 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 Nielsens 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 Nielsens Brev 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?¹¹ 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.”¹²

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?¹¹ 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.”¹²

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 orkestermaterialet 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 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.

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.

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.”¹³

By 26th October 1921 the piano score and parts had already been engraved at the publisher Wilhelm Hansens Forlag,¹⁴ 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 1922.¹⁵

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 10,000.¹⁶ 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*.¹⁷

- 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-Müller’s *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.”¹³

Allerede d. 26. oktober 1921 er klaverpartitur og stemmer stukket hos Wilhelm Hansens Forlag¹⁴ og klaverrenskriften (kilde **B**) viser, at materialet skulle leveres til *Dansk Korforening* senest 1. december med henblik på førsteopførelsen sommeren 1922.¹⁵

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.¹⁶ 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*.¹⁷

- 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 Alf. 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 Palestrina’s *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.”¹⁸ 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.”¹⁹

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.”²⁰

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

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.”¹⁸ Og i *Politiken*, hvor Hugo Seligman på opførelsesdagen har en længere foromtale af værket, kan man dagen efter i en usigneret notits læse: “Begejstret Bifald lønnede Korværket. Man kaldte forgæves på Komponist og Digter. Ingen af dem var til Stede.”¹⁹

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.”²⁰

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 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.

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.”²¹

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.²²

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.”²³

“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.”²⁴

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.”²¹

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*.²²

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.”²³

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 lytende Skare, fortabte sig i Markedshallens lave, udviklede Tagkonstruktion og satte Kraften over Styr gennem de aabne Ventilatorer.”²⁴

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.²⁵ 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.²⁶

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."²⁷

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.²⁵ 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 drenge samlet til venstre for dirigenten og pigerne til højre og med førstestemmerne yderst, tredjestemmerne i midten og andenstemmerne inderst.²⁶

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 graenede 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."²⁷

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.

Nationaltidende 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.”²⁸

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 1932.²⁹ 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 1927.³⁰

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 “Musikforedrag 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 *Nationaltidende* 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.”²⁸

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 1932.²⁹ Endelig skal det anføres, at det indgik på programmet ved en Carl Nielsen-aften i 1927 i Stockholm på Kungl. Musikkonservatorium.³⁰

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 Berntsen’s 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, Kungl. Musikaliska Akademiens Högtidsdag (Stockholm) 15.11.1931, Viborg Theater 27.11.1931 (oplysning om sidstnævnte opførelse er velvilligst givet af Knud Ketting).

³⁰ “Musikforedrag 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).

Fynsk Foraar 9

poco assolate

Finora solo

1) Viol. I-II og Træbl
 2) Blæserne (først Horn) falder efterhaanden bort.

* Viol. I, 1 og 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. I-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 Nielsen's blyantskladde, overledning til "Den milde Dag er lys og lang": Klaversats med talrige anvisninger til Nancy Dalberg på instrumentationen. Footnote 1: "Viol. I-II og Træbl". Footnote 2: "Blæserne (først Horn) falder efterhaanden bort". *: "Viol. I-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.

13.

gan-ge sig naar blot, naar blot, naar blot naar blot og hin-foo
 som til blind og sig, naar er mig en mind. ja, da-gen der er

et, og er til til det, om ja en sig-ge til-til tag-ge hin-der,
 lang, og der er ikke af sig-ge sang, men ja et ban-ge,

med min kind med sang-me var-me sig-ge!
 et, et, et op-ke det, ja til!

Den milde dag

Allegretto moderato Bas Baryton.

poco f dim. p

Der

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.

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)

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 schnupfern, und sie schnupfern,
und sie schnup-, schnup-, schnup-, schnup-, schnup-, schnup-,
schnupfern, 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 herumgesielet!
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 schloß' 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 Arzt 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

Rieseln auf uns nieder,
rieseln 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!

F O R K O R T E L S E R
A B B R E V I A T I O N S

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

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

SOURCES

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

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

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

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

DK-Kk, CNS 310f.

Title page:

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

Fly-leaf (recto):

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

Fly-leaf (verso):

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

Inserted folio (recto):

“Orla Rosenhoff tilegnet” [dedicated to Orla Rosenhoff]

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

Preface by Carl Nielsen in Danish and German, dated

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

“Copyright 1898 by Wilhelm Hansen, Leipzig”

Pl. no.: 12310.

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

Contents:

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

- 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."⁶ and "25991 / Copyright 1945 by W.H., Copenhagen". Stamped "DANSK KORFORENING", stamped over with "Wilhelm Hansen".⁷

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 Berntsens / 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 for 1/12 21".⁸

Added in ink in another hand: "Dansk Korforening: 10 Klaverudtog. 350 Sopraner 250 Alt 200 Bas 200 Tenor.

Kl.Udt.17812 Stemmer 17812^{abcd}."⁹

Added in red crayon: "stikkes".¹⁰

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."¹¹

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 Göteborgsgatan 22 Göteborg".¹²

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 Berntsens."

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 Forår 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, Göteborgsgatan 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*,¹³ 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^{mo} N^o 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".¹⁴

Performance dates in various hands indicating date, place of performance and musician on the last page in v1.1 (*Første Gang i Odense Dansk Korforenings Landsstævne*; then *21. Novbr 1922 i Københavns Musikforening*, ending with *2 Juni 1945*

Statsradiofonien). v1.1 (8), v1.2 (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.




¹³ 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.




¹⁴ "Must not be used for public performance and must not be rented or lent out."

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

SPRINGTIME ON FUNEN, OPUS 42

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

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

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

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

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

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	E: <i>d</i> ''' instead of <i>f</i> ''
164	vl.2	A, E: note 2: <i>d</i> '' crossed out and corrected to <i>f</i> '' in pencil
169	fl.	p emended from note 2 to note 1 by analogy with ob., cl.
169	ob.2	note 2: p removed because of p at note 1 and as in E
171	va. vc.	trem. added
172	vl.2	A, E (va): 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	molto cresc. added by analogy with vl. 1
184	tr.1	f added by analogy with cor.3,4
186	cor	A: <i>con sord.</i> crossed out in blue crayon
189	fg.	fz emended to ffz by analogy with vc.
190	tr.	A: <i>senza sord.</i>
194	fg.1	note 2: <i>f</i> ' corrected to <i>f</i> [#]
196	cl.1	E: solo
196	cor.	A: <i>senza sord.</i> crossed out in blue crayon
198	va.	p added by analogy with vl.1,2
198	vl.1,2	p added by analogy with va., vc. cb. and as in addition in E (vl.2)
199	vc. cb.	p added by analogy with vl.1,2
201	ob.1,2	E: solo
207	cor.1	E: solo

[DEN MILDE DAG ER LYS OG LANG] –
[THE TENDER DAY IS LIGHT AND LONG]



Bar	Part	Comment
210		C: 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: NB 3. Vers, se <i>omstændige</i> "NB: 3 rd 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	C: <i>blot naar blot - naar</i> instead of <i>blot, naar blot, naar</i>
218		A, E: f corrected in unknown hand to mf
218-228	fl.2 ob. cl.	two slurs combined to one slur by analogy with fg., cor.1,2 vl.1 (A: 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 E
221-222	cor.2	tie added as in E
222	fl. ob.	<i>♪ ♯</i> emended to <i>♪</i> 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, C, D: heading missing
226		A: (MM <i>♩</i> = 84) added in CN's hand
232	ob.1,2	E: solo

Bar	Part	Comment
240	ob. cl. fg.	note 3: fp added by analogy with fl. and as in E (ob.)
244-245	cl. fg.	stacc. added by analogy with fl., ob.
252	B.bar.solo	C: <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	cresc. removed because of <i>cresc.</i> in the previous bar
272	va.	trem. added
282	fl.2 ob.2 cl.2	f added by analogy with fl.1, ob.1, cl.1
282-283	ob.2	slur added by analogy with fl.2 and as in E
284	timp.	marc. added by analogy with b. 282
285	cor.3,4 tr.1,2	<i>♪ ♯ †</i> emended to <i>♪ ♯ †</i>
285	tr.1,2	E: <i>♪ ♯ †</i>
298-300	B.bar.solo	C: <i>fra Vinglassets Bund</i> instead of <i>gennem Vinglassets Bund</i>
312	cor.2	pp 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		A: (<i>♩</i> = 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	cl.1	C: text of first stanza written below the notes, text of second stanza written after last bar with the following note: <i>lægges under Musiken</i> "Place below the music"
2	cl.1 fg.	E: solo
3-4	fg.	<i>dim.</i> added by analogy with b. 28
4	fg.	added by analogy with cl.1 and as in E
5	fg.	p added by analogy with cl.1 and as in E
24 ¹ -25 ¹	cl.2	emended from b. 6 to b. 5 by analogy with cl.1 and as in E
30	cl.1 fg.	slur added by analogy with cl.1
24 ⁱⁱ -25 ⁱⁱ	vl.2	<i>dim.</i> added by analogy with b. 28 and as in E (cl.1, fg.2)
		
		emended to
		
26 ⁱ	B.bar.solo	by analogy with vl.1
		D: footnote: <i>Mae=Eng</i>

[NU VIL VI UD OG LEGE] –
[NOW IS THE TIME FOR PLAYING]

Bar	Part	Comment
38	CORO	F : children's choir parts and children's solo parts included in soprano part 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, D : 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.). C follows B and D with the following exceptions: bb. 45, 74, 76 (m.d.); stacc. missing; b. 61 (m.d.); stacc.
39-91		stacc. by analogy with fl. 1
39	fg. vl. va.	stacc. added by analogy with bb. 39, 43-45
40-42	vc.	note 3: stacc. added by analogy with fl.1, vl.1,2
44	va.	Bukar emended to Bukkar by analogy with B, C
49	CORO 2	stacc. added by analogy with bb. 49, 51
50, 52	vc.	stacc. added by analogy with vc.
55-60	va.	pp and <i>dim.</i> added by analogy with vc. and as in E
61	va.	ppp added by analogy with vc. and as in E
63	va.	C footnote: <i>vrænger paa ja (jæ) og lege (laje) o.s.v. "Snarls on ja and lege etc."</i>
67	Solo, EN DRENG	fp added by analogy with vc. and as in E
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 E
84	cb.	f added by analogy with vc. and as in E
83-86	fl. vl.1,2 va.	stacc. added by analogy with vc. and bb. 42-43
87	fl.2, ob. cl.2	f added by analogy with b. 85 (cl.1) and as in E
87-88	fl. ob. cl. fg.	stacc. added by analogy with bb. 89-90
89	vl.1,2 va. vc.	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
		A : 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"; C : 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, C : <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 C
8, 16		ten. added by analogy with T.1
18	T.2 B.2	B : <i>poco rall.</i>
18, 22	T.1 T.2 B.1 B.2	ten. added by analogy with T.1, B.1
22	B. 1	B : notes 2-3: ten. (B.1: notes 3-4)
22	T.2 B.2	ten. removed by analogy with b. 6
24		ten. added by analogy with T.1
		C : <i>attacca</i>

DANSEVISEN – DANCE SONG

Bar	Part	Comment
1	vl.1,2	C : no heading
2	va. vc.	<i>trem.</i> added
5	cb.	<i>trem.</i> added
		mp added by analogy with b. 1 (vl.1,2), b. 2 (va., vc.)
7	vl.1,2 va.	— removed because of <i>cresc.</i> in b. 5 (A : turn of page)
9,10	ob.1,2	note 1: marc. added by analogy with fl., cl., fg. and as in E
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 E
18, 20		B, C, D (m.d.): note 1: ten.
19-20	cb.	stacc. added by analogy with vc.
24	S.	note 4: b' emended to e' as in B, C, E
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 E
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, C
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	p 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 E
101	picc. ob. fg. cor. str.	note 2: marc. added by analogy with fl.1, tr., CORO 1
101	tr.	ff added by analogy with b. 102 (timp.)
101-102	A. T. B.	marc. added by analogy with S. and as in E
104	vl.1,2	<i>trem.</i> added
105-108	S. T. B.	A : breathing instructions added in red crayon
110	fg.2	p added by analogy with fg.1; slur added by analogy with fg.1 and as in E
111	cor 1,2	p added by analogy with fg and as in E (cor.2)
111	CORO 1	E : <i>Ebleblomster dryssed</i> instead of <i>Ebleblomster drysser</i>
119	fl.1 ob. cl. fg.	mf added by analogy with picc. and as in E
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.	- emended to $\text{♩} \text{ } \text{♯}$ by analogy with fg.
131	picc.	ff added by analogy with bb. 123, 139
138	ob.1,2	note 1: marc. added by analogy with fl., cl., fg. and as in E
138	cor. tr.	note 1: marc. added by analogy with woodw., CORO 1
152-153	cl.2 cor.2	E : slur
156-160	fl.1, ob. cl.	A : two slurs (bb. 156-158 and bb. 159-160) probably due to page turn after b. 158
162	cl.1,2	note 2: e"emended to g"by analogy with all other parts and as in E