

C A R L N I E L S E N

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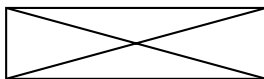
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Edition Wilhelm Hansen
Copenhagen 2004





C A R L N I E L S E N

O R K E S T E R V Æ R K E R 2

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

Udgivet af
Edited by
Niels Bo Foltmann
Peter Hauge



Edition Wilhelm Hansen
Copenhagen 2004



Orchestral parts are available

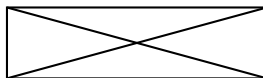
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GENERAL PREFACE

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

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

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

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

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

GENERELT FORORD

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

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

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

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

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

Niels Bo Foltmann

BOHEMIAN-DANISH FOLK SONGS PARAPHRASE FOR STRING ORCHESTRA

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

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

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

⁷⁸ Ludvig Dolleris, *op. cit.*, p. 321.

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

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

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

Niels Bo Foltmann

BØHMISK-DANSK FOLKETONE PARAFRASE FOR STRYGEORKESTER

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

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

⁷⁷ Sanger og senere chef for Statsradiofonien (1867-1950).

⁷⁸ Ludvig Dolleris, *op. cit.*, s. 321.

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

In the Radio Symphony Orchestra’s score for the piece (Source **C**) Nielsen has added the manuscript note “(Th. Laub’s melody form)” in bar 86,⁸⁰ where the Queen Dagmar ballad first appears in its full form. A comparison between this passage and Thomas Laub’s setting of the melody⁸¹ confirms that Nielsen indeed took over both Laub’s melody form and his setting.

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

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

I Danmarks Radios Symfoniorkesters partitur til stykket (kilde **C**) har Carl Nielsen egenhændigt indført “(Th. Laubs Melodiform)” i takt 86,⁸⁰ hvor Dronning Dagmarvisen første gang dukker op i sin fulde udstrækning. En sammenligning mellem denne passage og Thomas Laubs udsættelse af melodien⁸¹ godtgør, at Carl Nielsen har overtaget såvel Laubs melodiform som han udsættelse.

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

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

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

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

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

83 DK-Kk, C II, 10.

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

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

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

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

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

83 DK-Kk, C II, 10.

84 Tjekkisk dirigent og musikhistoriker (1893-1929). Koncerten var kommet i stand, efter at Krupka og Emil Holm havde truffet hinanden ved en konference i Genève, hvor de havde aftalt en udveksling af dirigenter mellem de danske og tjekkiske radio-koncerter (jf. interview i *Politiken* 31.10.1928, gengivet i John Fellow (1999), *op. cit.*, s. 499-501).

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

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

Shortly afterwards, on 28 January 1929, the work was probably performed in Prague in connection with a concert where Launy Grøndahl⁸⁶ conducted an all-Danish programme. While it is not evident from the concert programme that *Bohemian-Danish Folk Songs* was to be played in this concert,⁸⁷ Grøndahl has written “L. Gr. Praha 1928”⁸⁸ in the Radio Symphony Orchestra’s copy of the score. One might therefore conjecture that the work was played as an encore.

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

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

Kort tid efter, den 28. januar 1929, blev værket antagelig opført i Prag i forbindelse med en koncert, hvor Launy Grøndahl⁸⁶ dirigerede et rent dansk program. Ganske vist fremgår det ikke af koncertprogrammet, at *Bøhmisk-dansk Folketone* skulle være blevet spillet ved denne koncert,⁸⁷ men Grøndahl har egenhændigt noteret “L. Gr. Praha 1928”⁸⁸ i radiosymfoni-orkestrets eksemplar af partituret. Man kunne derfor forstille sig, at værket er blevet spillet som ekstranummer.

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

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⁸⁶ Danish conductor and composer (1886-1960).

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

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

⁸⁶ Dirigent og komponist (1886-1960).

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

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

FORKORTELSER

ABBREVIATIONS

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

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

SOURCES

SAGA DREAM

- A Printed score, first edition
- 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 VERLEGERS FÜR ALLE LÄNDER – PROPRIÉTÉ POUR TOUS PAYS / AUFFÜHRUNGS-RECHT 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 half-binding.

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

B Score, draft.

DK-Kk, CNS 60b.

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

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

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

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

C Parts, manuscript.

DK-Kk, C II, 10.

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

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

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

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

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

BOHEMIAN - DANISH FOLK SONGS
 PARAPHRASE FOR STRING
 ORCHESTRA

A Score, autograph, fair copy

B Score, draft

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

D Parts, manuscript, Danish Broadcasting Corporation's copy

E Score, manuscript copy

F Parts, manuscript

G Sketch

H Sketch

A Score, autograph, fair copy.

DK-Kk, CNS 47a.

Title, fol. 1^v: "Bøhmisk-dansk Folketone. / Paraphrase for Strygeorkester / af / Carl Nielsen / (Partitur)".

End-dating: "Kjøbenhavn 24^{de} Oktober 28".

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

Paper type: 10 staves.

The source has been restored.

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

B Score, draft.

DK-Kk, CNS 47b.

Title: "Bøhmisk-dansk Folketone."

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

End-dating: "Kjøbenhavn 24^{de} Oktbr 28".

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

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

The source has been restored.

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

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

Danmarks Radio, Nodebiblioteket 1739+.

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

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

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

Paper type: 14 staves.

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

D Parts, manuscript, Danish Broadcasting Corporation's copy.
Danmarks Radio, Nodebiblioteket 1739.

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

Paper type: 12 staves.

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

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

E Score, manuscript copy.

DK-Kk, C II, 10.

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

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

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

The score does not appear to have been used.

F Parts, manuscript.

DK-Kk, C II, 10.

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

Paper type: 12 staves.

The parts do not appear to have been used.

G Sketch.

DK-Kk, CNS 47c.

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

Paper type: 5 staves (fragment).

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

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

H Sketch.

DK-Kk, CNS 70d.

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

Included with a sketch for the clarinet concerto op. 57.¹⁵

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

¹³ See Preface, p. xxxi, note 88.

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

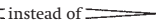
¹⁵ See *Carl Nielsen, Works*. Published by the Carl Nielsen Edition, The Royal Library. Series II. Volume 9. Edited by Elly Bruunshuus Petersen and Kirsten Flensborg Petersen, Copenhagen 2002, p. 256.

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

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

Bar	Part	Comment
111	cor.	notes 1-3: marc. and slur added by analogy with bb.93, 102
118-127	tamb.picc. gr.c. ptti.	A: added in ink (CN)
128-222		A: notated in CN's hand
128-130	tr.	B:

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

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