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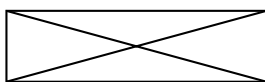
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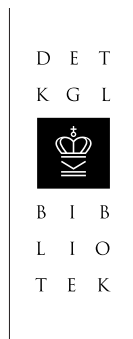
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Series I. Stage Music. Volume 9



Edition Wilhelm Hansen
Copenhagen 2007





CARL NIELSEN

SKUESPILMUSIK 2

INCIDENTAL MUSIC 2

Udgivet af

Edited by

Elly Bruunshuus Petersen

Kirsten Flensburg Petersen



Edition Wilhelm Hansen
Copenhagen 2007

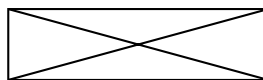
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GENERAL PREFACE

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 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 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.

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.

Series I, Stage Music

Operas
Incidental music

Series II, Instrumental Music

Symphonies
Other orchestral works
Concertos
Chamber music
Piano and organ works

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.

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

Serie I, Scenemusik

Operaer
Skuespilmusik

Serie II, Instrumentalmusik

Symfonier
Andre orkesterværker
Koncerter
Kammermusik
Klaver- og orgelværker

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

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 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.

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 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 2006

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

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.

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 2006

Nielsen's score is the main source of the music and Vilhelm Bartrumsen's script of the text. The editorial work has consisted of completions of the dynamics and articulation.

Elly Bruunshuus Petersen

MUSIC FOR SOPHUS MICHAËLIS'S PLAY CUPID AND THE POET

Between 12 to 16 July 1930, the 125th anniversary of the birth of Hans Christian Andersen was celebrated with pomp and splendour in Odense, involving among other events the performance at the Odense Theatre of Sophus Michaëlis's play *Cupid and the Poet* with music by Carl Nielsen. The preparations for this celebration began as early as October 1928 with the constitution of a programme committee with Hans Steenstrup Holbeck as chairman.¹¹⁸ Shortly afterwards – on 2 November – Nielsen was in Odense to conduct, and on this occasion he was contacted by Holbeck, who asked him if he would like to contribute to the upcoming festivities in 1930. About this Nielsen said later in an interview in *Politiken* on 10 December 1928:

"When I was in Odense, they asked me to write a cantata, but really cantatas are no fun. And so it was that I suggested making a little festival play instead, and now Michaëlis and I have agreed that it should be the tale of 'The Naughty Boy'. I think it may be charming – a little image of life viewed through the wrong end of a telescope, all very small ... and yet so big".¹¹⁹

The preserved sources do not reveal how the collaboration between Nielsen and Sophus Michaëlis¹²⁰ was arranged, but it seems reasonable to believe that two natives of the city were wanted – Nielsen after all almost came from nearby Odense

Carl Nielsens partitur er hovedkilde til musikken og Vilhelm Bartrumsens skuespiltekst til teksten. Revisionsarbejdet har bestået i komplettering af dynamik og artikulation.

Elly Bruunshuus Petersen

MUSIC TIL SOPHUS MICHAËLIS'S SKUESPIL AMOR OG DIGTEREN

I dagene 12. til 16. juli 1930 fejredes 125-året for H.C. Andersens fødsel med pomp og pragt i Odense, bl.a. med opførelsen på Odense Teater af Sophus Michaëlis' skuespil *Amor og Digteren* med musik af Carl Nielsen. Forberedelserne til denne fest indledtes allerede i oktober 1928 med nedsættelse af et programudvalg med Hans Steenstrup Holbeck som formand.¹¹⁸ Kort efter – den 2. november – var Carl Nielsen i Odense for at dirigere, og ved denne lejlighed blev han kontaktet af Holbeck, der spurgte ham, om han havde lyst til at bidrage til de kommende festligheder i 1930. Herom udtalte Carl Nielsen sig senere i et interview i *Politiken* den 10. december 1928:

"Da jeg varovre i Odense, bad de mig skrive en Kantate, men Kantater er jo ikke morsomme. Saa var det, jeg foreslog dem i Stedet for at lave et lille Festsplil, og nu er Michaëlis og jeg blevet enige om, at det skal være Eventyret om 'Den uartige Dreng'. Jeg tror det kan blive yndigt – et lille Billede af Livet set gennem den forkerte Ende af Kikkerten, altsammen ganske smaat... og saa stort alligevel."¹¹⁹

De overleverede kilder afslører ikke, hvorledes samarbejdet mellem Carl Nielsen og Sophus Michaëlis¹²⁰ kom i stand, men det er nærliggende at tro, at man ønskede to bysbørn – Carl Nielsen kommer jo næsten fra Odense – til at fejre det tredje

¹¹⁸ Hans Steenstrup Holbeck (1867-1959), rektor for Odense Katedralskole, medlem af byrådet, Odense Teaters bestyrelse og formand for H.C. Andersen-selskabet. For yderligere oplysninger om planlægningen af festlighederne i 1930, heriblandt opførelsen af *Amor og Digteren*, henvises til Jørgen Larsen, "Carl Nielsen og H.C. Andersen – 'Amor og Digteren', 1930" i *Festskrift til Niels Oxenvad*, Odense 1988, s. 59.

¹¹⁹ Citeret fra John Fellow, *op. cit.*, s. 515.

¹²⁰ Forfatter og oversætter (1865-1932), født i Odense.

– to celebrate a third, Hans Christian Andersen. Michaëlis and Nielsen had already worked together, on the cantata *Hymn to Life* in 1921.¹²¹ In May 1929 Sophus Michaëlis wrote to the composer that the programme committee in Odense had accepted his offer of a festival play with music by Nielsen. The letter continued:

“The committee resolved to place at the disposal of these gentlemen a sum totalling Kr 5000. In all probability the festivities will take place at the beginning of July 1930.

My question to you is now whether along with myself you will definitively undertake the task, a festival play with music, lasting up to 1.5 hours. We will have to share the fee, such that the lesser half (I suggest 2000 Kr.) goes to me. Perhaps H.C.A. himself should not sing opera – the director of the Odense Theatre has proposed Holger Reenberg for the role.¹²² But we can talk about this – as well as the whole content of the text (‘The Naughty Boy’ and the meeting with Jenny Lind)¹²³ – in more detail. The performance rights outside the Odense Festival will be reserved for you and me.

Will you say yes – as I will?

We should get started on the task as soon as possible”.¹²⁴

From April until June 1929 Nielsen was greatly preoccupied with studying Renaissance music in connection with the composition of his *Three Motets*¹²⁵ when he received Michaëlis's letter, and at first he took the liberty of saying no to Michaëlis's generous offer, as is evident from a letter to his wife a week later:¹²⁶

“Since I am so keen to get on with my own work, I have after all said no to Odense (the Hans Christian Andersen Festival). Certainly it is a lot of money to earn, but at my age I must be

bysbarn, H.C. Andersen, og desuden havde Michaëlis og Carl Nielsen tidligere arbejdet sammen omkring kantaten *Hymne til Livet* i 1921.¹²¹ I maj 1929 skrev Sophus Michaëlis til komponisten, at programudvalget i Odense havde accepteret hans tilbud om et festspil med musik af Carl Nielsen; brevet fortsætter:

“Udvalget vedtog at stille til Raadighed for D'Herr. et Beløb af ialt Kr. 5000. Efter al Sandsynlighed vil Festlighederne finde Sted i Beg. af Juli 1930.

Det er nu mit Spørgsmaal til Dem, om De sammen med mig vil endelig forpligte Dem til at paatage Dem Opgaven, et Festspil med Musik; til op imod 1 1/2 Time. Honoraret maa vi jo dele, saaledes at den mindre Halvdel (jeg foreslaar 2000 Kr.) tilfalder mig. Maaske bør H.C.A. selv ikke synge Opera – Odense Teaterdirektøren har foreslaaet Holger Reenberg til Rollen.¹²² Men derom – som om hele Tekst=Indholdet (‘Den uartige Dreng’ og Mødet med Jenny Lind)¹²³ kan vi nærmere tales ved. Retten til Opførelse udenfor Odense-Festen forbeholdes Dem og mig.

Siger De ja – ligesom jeg?

Vi bør jo snarest tage fat paa Opgaven.”¹²⁴

Carl Nielsen var fra april til juni 1929 stærkt optaget af at studere renæssancemusik i forbindelse med compositionen af sine *Tre Motetter*,¹²⁵ da han modtog Michaëlis' brev, og han tillod sig i første omgang at takke nej til Michaëlis' generøse tilbud, således som det fremgår af hans brev til hustruen en uge senere:¹²⁶

“Da jeg nu har saadan Arbejdslyst til mit eget, har jeg alligevel svaret nej til Odense (H.C. Andersen-Festen). Det er jo mange Penge at tjene, men jeg vil i min Alder have Lov at gøre de Ting

121 As early as 1898 Nielsen and Sophus Michaëlis had attempted to collaborate on an opera. According to John Fellow, *op. cit.*, pp. 505-506, this was *The Merchant of Venice*, and two letters from Sophus Michaëlis to Nielsen, 13.12.1898 and 2.11.1899 (DK-Kk, CNA, I.A.b.), show that Sophus Michaëlis wrote the libretto for Act One at the request of Nielsen. The project was never realized.

122 Holger Christian Frederik Reenberg (1872-1942), Danish actor.

123 Swedish singer (1820-1887).

124 Letter of 21.5.1929 (DK-Kk, CNA, I.A.b.).

125 The last of the motets was finished on 28.6.1929, and all three were given their first performance by the Palaestri-na Choir conducted by Mogens Wøldike on 11.4.1930.

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

121 Allerede i 1898 havde Carl Nielsen og Sophus Michaëlis forsøgt et samarbejde omkring en opera. Jf. John Fellow, *op. cit.*, s. 505-506 drejede det sig om *Købmanden i Venedig*, og af to breve fra Sophus Michaëlis til Carl Nielsen, 13.12.1898 og 2.11.1899 (DK-Kk, CNA, I.A.b.), fremgår, at Sophus Michaëlis skrev librettoen til 1. Akt på Carl Nielsens bestilling. Projektet blev aldrig realiseret.

122 Holger Christian Frederik Reenberg (1872-1942), skuespiller.

123 Svensk sangerinde (1820-1887).

124 Brev af 21.5.1929 (DK-Kk, CNA, I.A.b.).

125 Den sidste af motetterne afsluttedes 28.6.1929, og de blev alle tre uropført med Palaestrinakoret under Mogens Wøldikes ledelse 11.4.1930.

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

allowed to do the things that interest me – I know you will say the same. I was asked for a quick reply, so I could not ask your opinion first”.¹²⁷

Michaëlis was understanding about Nielsen’s attitude:

“Of course it was a great disappointment to me, when you unexpectedly, despite the preliminary agreements reached, said no to the Hans Christian Andersen festival play, but of course you have a perfect right to spend your time as you think best”.¹²⁸

The final programme for the festival production at the Odense Theatre was established on 25 September 1929. It was to consist of Michaëlis’s festival play, Hans Christian Andersen’s play *The New Lying-in Room* (Den nye Barselsstue) and Paul von Klenau’s ballet *Little Ida’s Flowers*.¹²⁹ By that time Nielsen had long since finished the motets as well as the larger works such as *Cantata for the Polytechnic Institute*, performed on 30 August. *Hymn to Art*, with a text by Michaëlis, performed on 12 September, had also been finished. So Nielsen did in fact find time for *Cupid and the Poet*, and on 19 February 1930 we have the first evidence that he had begun the composition. In a letter to Lisa Mannheimer,¹³⁰ whom he had visited in Gothenburg in the time from 7 to 17 February in connection with his activity as a guest conductor of the Gothenburg Symphony Orchestra, he writes among other things:

“Wouldn’t you look and see whether I have forgotten a sheet of paper with some music on it? It’s the beginning of Hans Christian Andersen”.¹³¹

A month later he had not gone much further;¹³² on 3 April he went to Klintholm,¹³³ and there he at last found the peace and quiet to start the work.¹³⁴ The previous day he had given an in-

der optager mig, jeg ved Du vil sige det samme. Man bad om hurtigt Svar, derfor kunde jeg ikke først høre Din Mening.”¹²⁷

Michaëlis var forstående over for Carl Nielsens holdning:

“Selvfølgelig var det mig en stor Skuffelse, da De uventet, trods de skete For-Aftaler, sagde Nej til H.C. Andersen-Festspillet, men De er selvfølgelig i Deres gode Ret til at anvende Deres Tid, som De finder bedst.”¹²⁸

Det endelige program for festforestillingen på Odense Teater blev fastlagt den 25. september 1929. Det skulle bestå af Michaëlis’ Festspil, H.C. Andersens *Den nye Barselsstue* og Paul von Klenaus ballet *Den lille Idas blomster*.¹²⁹ På det tidspunkt var Carl Nielsen for længst færdig med motetterne, og de større værker som *Kantate til Polyteknisk Lærestalt*, opført 30. august, samt *Hymne til Kunsten* med tekst af Michaëlis, opført 12. september, var ligeledes afsluttede. Han fik således alligevel tid til *Amor og Digteren*, og den 19. februar 1930 har vi det første bevis på, at han er begyndt på kompositionen. I brev til Lisa Mannheimer,¹³⁰ som han havde besøgt i Göteborg i tiden 7. til 17. februar i forbindelse med sin virksomhed som gæstedirigent ved Göteborg Symfoniorkester, skriver han blandt andet:

“Kunde Du ikke se efter om jeg ikke har glemt et Ark Papir med nogle Noder paa. Det er Begyndelsen til H.C. Andersen.”¹³¹

En måned senere var han ikke kommet så meget videre;¹³² den 3. april rejste han til Klintholm,¹³³ og her fik han endelig fred og ro til at komme i gang med arbejdet.¹³⁴ Dagen før havde han

127 Brev af 27.5.1929, citeret efter Torben Schousboe, *op. cit.*, s. 564-565.

128 Brev af 29.6.1929 (DK-Kk, CNA, I.A.b.).

129 Paul von Klenau, komponist og dirigent (1863-1946). Balletten efter H.C. Andersens eventyr var blevet opført første gang på Det Kongelige Teater 26.12.1916.

130 Lisa Mannheimer (1867-1957), gift med Hermann Mannheimer (1867-1942), svensk bankdirektør, kasserer i Göteborgs Orkesterforening 1905-1935 og formand for bestyrelsen; begge var Carl Nielsens venner.

131 Privateje, kopi på Carl Nielsen-Brevudgaven.

132 Jf. brev af 18.3.1930 til William Behrend (1861-1940), (DK-Kk, NKS 5155.4.).

133 Herregård ejet af familien Scavenius.

134 Jf. dagbogsnotat i Torben Schousboe, *op. cit.*, s. 578.

127 Letter of 27.5.1929, quoted from Torben Schousboe, *op. cit.*, pp. 564-565.

128 Letter of 29.6.1929 (DK-Kk, CNA, I.A.b.).

129 Paul von Klenau, Danish composer and conductor (1863-1946). The ballet after Hans Christian Andersen’s tale had been performed for the first time at the Royal Theatre on 26.12.1916.

130 Lisa Mannheimer (1867-1957), married to Hermann Mannheimer (1867-1942), Swedish bank director, treasurer of the Gothenburg Orchestral Society 1905-1935 and chairman of the board; both were Nielsen’s friends.

131 Privately owned, copy at the Carl Nielsen Letters Edition.

132 Cf. letter of 18.3.1930 to William Behrend (1861-1940), (DK-Kk, NKS 5155.4.).

133 Manor house, owned by the Scavenius family.

134 Cf. diary entry in Torben Schousboe, *op. cit.*, p. 578.

interview on Danish radio with Svend Thorsen¹³⁵ on the occasion of Hans Christian Andersen's birthday, where he spoke about the basis of his inspiration and the further composition work:

"The idea for 'Cupid and the Poet' was actually my own. About a year ago in Odense I was conducting a performance of some of my works. Principal Holbeck came to me on that occasion and asked me to write the music for a cantata for the festivities to be held in the summer. I replied that a cantata could hardly be very inspiring for me – quite frankly, I've already written several – but *then* that I could better imagine a little opera or what they call a festival play. Well, then I immediately ran through the tales mentally and soon stopped at the tale of 'The Naughty Boy'. This tale about the heart of the poet who may have been old but was still oh, so susceptible to Cupid, has the advantage among others that it involves a highly *dramatic* situation ... You know, the moment when the naughty boy, whom the poet has allowed in, shoots his arrow into his heart. It's this tale that Sophus Michaëlis has now dramatized, making use of Hans Christian Andersen's infatuation with the great Swedish singer Jenny Lind, as well as several secondary themes. And it is for *this* festival play that I now have to compose the music.

– So you've given up the idea of a Hans Christian Andersen *opera*?

– Yes! And you will understand why yourself. Can one imagine Hans Christian Andersen *singing*? Can you conceive of Andersen expressing himself in a grand aria ... surely not? You can hardly imagine it.

– But will the teller of tales not be *singing* in your and Michaëlis's festival play?

– Well, I don't really know yet. It isn't quite clear to me yet. It's possible that I'll let him hum just a few, very humdrum notes ... such that the old poet sort of *sinks into* his own quite, monotonous humming ... but as I said I haven't quite got that clear yet. At any rate there can be no question of any kind of *expansive* singing in connection with Hans Christian Andersen. This poet-character can't be performed by a heroic tenor!

givet et interview i Danmarks radio med Svend Thorsen¹³⁵ i anledning af H.C. Andersens fødselsdag. Carl Nielsen fortæller her om inspirationsgrundlaget og det videre kompositionsarbejde:

"Ideen til 'Amor og Digteren' skyldes egentlig mig selv. For et Aars Tid siden ledede jeg i Odense en Fremførelse af nogle af mine Værker. Rektor Holbeck henvendte sig ved denne Lejlighed til mig og anmodede om, at jeg vilde skrive Musikken til en Kantate til de Festligheder, der skal afholdes i Sommer. Jeg svarede, at en Kantate vist vanskelig kunde inspirere mig – oprigtigt talt: jeg har jo allerede gjort adskillige – men at jeg *saa* bedre kunde tænke mig en lille Opera eller hvad man kalder et Festspil. Naa, og saa bladede jeg i Tankerne straks Eventyrene igennem og standsede snart ved Eventyret om 'Den uartige Dreng'. Denne Fortælling om Digterhertet, der vel var gammelt, men ak, stadig saa tilgængelig for Amor, har bl. a. *den* Fordel, at den rummer en meget *dramatisk* Situation ... De ved det Øjeblik da den uartige Dreng, som Digteren har lukket ind, skyder ham sin Pil i Hertet. Det er dette Eventyr, Sophus Michaëlis nu har dramatiseret, idet han benytter H.C. Andersens Forelskelse i den store svenske Sangerinde Jenny Lind, og desuden flere Sidemotiver. Til *dette* Festspil er det, jeg nu skal komponere Musikken.

– Tanken om en H.C. Andersen-Opera har De altsaa opgivet?

– Ja! Og De kan jo selv forstaa hvorfor. Kan man tænke sig H.C. Andersen *synge*? Kan De forestille Dem Andersen udtrykke sig i en stor Arie ... nej, vel? Det kan man vanskeligt tænke sig.

– Men skal Eventyrdigteren da ikke *synge* i Deres og Michaëlis' Festspil?

– Ja, det ved jeg ikke rigtig endnu. Det staar mig ikke helt klart. Det er muligt, jeg vil lade ham nynne nogle enkelte, ganske monotone Toner .. sådan at den gamle Digter ligesom *hensynker* til sin egen stilfærdige og ensformige Nynnen ... men det har jeg altsaa ikke paa det rene endnu. Om *ekspansiv* Sang kan der i hvert Fald ikke være Tale i Forbindelse med H.C. Andersen. Denne Digterskikkelse kan ikke fremføres af en Heltetenor!

135 (1895-1971), forfatter, *Fyns Tidendes* hovedstadsredaktør 1927-1933.

135 (1895-1971), Danish author, city editor of *Fyns Tidende* 1927-1933.

[...] is it first necessary to *read* Hans Christian Andersen thoroughly, to study him more closely as man and poet?

– Well ... of course you have to know the subject you're writing music about, but *study* in general isn't the way forward! No, what it's about is getting hold of a starting-point. I must have an intuition. I must feel inspired ... it's there somewhere or other ... I don't quite know where ... but I sense it. At least as far as *I'm* concerned the starting-point for a composition is often a single chord ... just a few notes struck on the piano. *Understand* me, at this moment when I think about the poet Hans Christian Andersen, in my mind's eye I see something rather like a futurist painting. I see perhaps, among many *other* things, an old fir tree, a spinning-top, yes and the neck of a swan ... a kaleidoscopic image composed of bits and pieces of his tales. Now if only a few *notes* will emerge from this motley crew, the worst is already over. For as soon as I have the starting-point, the *motif*, well, it's as if I myself take a back seat: than I can maybe say with Holger Drachmann:

I am but an instrument,
The master on me plays.

What happens *after* the motif has sounded in my mind is simply a logical shaping of this motif. It's precisely *that* process that has found expression in the claim that in the ruins only the *toe* of a classical statue has been found, and then on that basis the sculptor can form the whole work. Yes ... and so it is this work I now have to start on with a view to the Hans Christian Andersen festival in Odense".¹³⁶

Duly arriving at Klintholm, he immediately began composing, and in the course of a week from 3 to 9 April 1930 he had the overture finished.¹³⁷ All the music was to have been finished by 15 May,¹³⁸ but at the end of April he again travelled to Gothenburg for the 25th anniversary of the symphony orchestra there, and after that he was busy with various meetings after coming home.¹³⁹ From then, though, the work went on steadily and he had *Aria*, "In un boschetto" and the song "Vi elsker dig, vort høje Nord" finished on 17 and 22 May respectively.¹⁴⁰

136 *Fyns Tidende*, 3.4.1930, quoted from John Fellow, *op. cit.*, pp. 554-556.

137 Cf. diary entry in Torben Schousboe, *op. cit.*, p. 579, draft (Source F) and fair copy (Source A).

138 Cf. letter of 10 April to Lisa Mannheimer, privately owned, copy at Carl Nielsen Letters Edition.

139 Cf. diary entries in Torben Schousboe, *op. cit.*, p. 580.

140 Cf. diary entries in Torben Schousboe, *op. cit.*, p. 580.

[...] er det nødvendigt først grundigt at læse H.C.

Andersen, at studere ham nøjere som Menneske og Digter?

– Vel... man maa naturligvis kende det Emne, man skal skrive Musik til, men *Studier* er ellers ikke Vejen frem! Nej, hvad det gælder om, det er at faa fat i et Udgangspunkt. Jeg maa have en Intuition. Jeg maa have en Tilskyndelse i Sindet ... den ligger et eller andet Sted ... jeg ved ikke rigtig hvor ... men jeg fornemmer den! I hvert Fald for *mit* vedkommende bliver Udgangspunktet for en Komposition ofte en enkelt Akkord ... bare et Par Toner anslaaet paa Klaveret. *Forstaar* De: Naar jeg i dette Øjeblik tænker paa Digteren H.C. Andersen, saa ser jeg for mig noget, som ikke saa ganske lidt ligner et futuristisk Maleri. Jeg ser maaske bl. meget *andet* et gammelt Grantræ, en Snurretop, ja og Halsen af en Svane ... et kalejdoskopisk Billede, sammensat af Stumper og Stykker af hans Eventyr. Hvis der nu bare vil gnistre et Par *Toner* op af denne brogede Masse, saa er det værste allerede overstaaet. For har jeg først Udgangspunktet: *Motivet*, ja, saa er det ligesom, jeg selv træder tilbage: saa kan jeg maaske sige med Holger Drachmann:

Jeg er kun et Instrument,
Mesteren paa mig spiller.

Det, der foregaar *efter*, at Motivet har klinget i Sindet, er simpelthen en logisk Udformning af dette Motiv. Det er netop *den* Proces, som har fundet Udtryk i den Paastand, at har man i Ruinerne bare fundet *Taaen* af en klassisk Statue, saa kan Billedhuggeren paa Grundlag heraf forme det hele Billedværk. Ja ... og det er altsaa dette Arbejde, jeg nu skal i Gang med, med Henblik paa H.C. Andersen-Festerne i Odense".¹³⁶

Vel ankommet til Klintholm begyndte han straks kompositionen, og i løbet af en uge fra 3.- 9. april 1930 havde han overturen færdig.¹³⁷ Hele musikken skulle have været færdig den 15. maj,¹³⁸ men i slutningen af april rejste han imidlertid atter nogle dage til Göteborg i forbindelse med symfoniorkestrets 25 års jubilæum og havde efter sin hjemkomst travlt med forskellige møder.¹³⁹ Herefter skred arbejdet støt og roligt videre, og han havde *Aria*, "In un boschetto" og sangen "Vi elsker dig, vort høje Nord" færdig henholdsvis den 17. og 22. maj.¹⁴⁰

136 *Fyns Tidende*, 3.4.1930, citeret fra John Fellow, *op. cit.*, s. 554-556.

137 Jf. dagbogsnotat i Torben Schousboe, *op. cit.*, s. 579, kladden (kilde F) og renskriften (kilde A).

138 Jf. brev af 10. april til Lisa Mannheimer, privateje, kopi på Carl Nielsen-Brevudgaven.

139 Jf. dagbogsnotater i Torben Schousboe, *op. cit.*, s. 580.

140 Jf. dagbogsnotater i Torben Schousboe, *op. cit.*, s. 580.

Although at last the work was proceeding quickly for him, there were special factors to consider, as can be seen from the following letter: "But then I must work on the Odense thing, which although it is no great work, is still quite tricky, because there are so many small things of a technical-theatrical nature to watch out for".¹⁴¹ Nielsen was alluding here to, among other things, a backdrop – a moving backcloth – that was to be used behind the words and music in the last two numbers. About this the stage director Carl Lauritzen wrote in a letter of 23 May to the composer:¹⁴²

"During my visit to Copenhagen I was with Mr. Carl Emil in his painting hall.¹⁴³ I saw the moving backcloth for the final tableau in the festival play. For the purposes of your future disposition of the music, I would like to tell you that the scenes succeed one another in this order.

- 1) The Washing-place by the Odense River (She Was Good For Nothing)
- 2) The Burdock Forest.
- 3) The Bell-Deep (under the Water)
- 4) The Bell-Deep (above the Water)
- 5) 'The Elder-Tree Mother'
- 6) The (fantastic) Forest
- 7) The City of Odense (illuminated as for the festival Odense arranged for H.C.A. in 1865). I don't know whether this fits with Sophus Michaëlis's script?"¹⁴⁴

Everything was arranged to fit – libretto, moving backcloth and music – and on 7 June Nielsen noted in his diary: "Finished the music for 'Cupid and The Poet' at two in the morning"¹⁴⁵, then a few days later he drove to Odense and delivered the music to Kai Senstius, who was to be in charge of the rehearsals.¹⁴⁶ Two weeks after this the rehearsals began.¹⁴⁷

¹⁴¹ Letter of 20.5.1930 to Carl Johan Michaelsen (1855-1963), a close friend of Nielsen (DK-Kk, CNA, I.A.c.).

¹⁴² Carl Hjalmar Lauritzen, Danish actor and stage director (1879-1940).

¹⁴³ The scene painter was called Carl Christian Lund (1885-1940); Carl Lauritzen is probably confusing him with the painter Carl Emil Lund (1855-1928).

¹⁴⁴ DK-Kk, CNA, I.A.b.

¹⁴⁵ Cf. diary entry in Torben Schousboe, *op. cit.*, p. 581.

¹⁴⁶ Kai Senstius (1869-1966), Danish choral and orchestral conductor, organist at Odense Cathedral, pupil of Nielsen.

¹⁴⁷ Cf. diary entries in Torben Schousboe, *op. cit.*, p. 581.

Selv om arbejdet omsider gik hurtigt for ham, var der særlige forhold at tage hensyn til, hvilket fremgår af følgende brev: "Men jeg maa jo arbejde paa det til Odense, der ganske vist ikke er noget stort Værk, men dog ret prekært alligevel, fordi der er saa mange Smaating af teknisk-scenisk Art som skal paapasses."¹⁴¹ Carl Nielsen hentydede her blandt andet til et baggrundstæppe – et vandretæppe – der skulle danne baggrund for ord og musik i de to sidste numre. Herom skrev sceneinstruktøren Carl Lauritzen i et brev af 23. maj til komponisten:¹⁴²

"Under mit besøg i Kbhvn: var jeg hos Hr. Carl Emil paa hans Malersal.¹⁴³ Jeg saa Vandretæppet til Slutningstablaudet i Festspillet. For Deres fremtidige tilrettelæggelse af Musikken, vil jeg gerne sige Dem, at Billederne følger i denne Orden.

- 1) Vaskestedet ved Odense Aa (Hun dueede ikke)
- 2) Skræppeskoven
- 3) Klokkedybet (under Vandet)
- 4) Klokkedybet (over Vandet)
- 5) 'Hyldemor'
- 6) Skoven – (den fantasti[ske])
- 7) Odense By (illumineret som ved den Fest Odense By arrangerede for H.C.A. i 1865). Jeg ved ikke om dette passer med Sophus Michaëlis' Manuskript?"¹⁴⁴

Alt blev tilpasset til hinanden – libretto, vandretæppe og musik – og den 7. juni noterede Carl Nielsen i dagbogen: "Blev færdig med Musiken til 'Amor og Digteren' Kl 2 Nat."¹⁴⁵, hvorefter han nogle dage efter kørte til Odense og afleverede noderne til Kai Senstius, som skulle stå for indstuderingen.¹⁴⁶ To uger efter begyndte prøverne.¹⁴⁷

¹⁴¹ Brev af 20.5.1930 til Carl Johan Michaelsen (1855-1963), nær ven af Carl Nielsen (DK-Kk, CNA, I.A.c.).

¹⁴² Carl Hjalmar Lauritzen, skuespiller og sceneinstruktør (1879-1940).

¹⁴³ Teatermaleren hed Carl Christian Lund (1885-1940); Carl Lauritzen forveksler ham sandsynligvis med maleren Carl Emil Lund (1855-1928).

¹⁴⁴ DK-Kk, CNA, I.A.b.

¹⁴⁵ Jf. dagbogsnotat i Torben Schousboe, *op. cit.*, s. 581.

¹⁴⁶ Kai Senstius (1869-1966), kor- og orkesterdirigent, organist ved Odense Domkirke, elev af Carl Nielsen.

¹⁴⁷ Jf. dagbogsnotater i Torben Schousboe, *op. cit.*, s. 581.

The festival performance took place on 12 July. Besides an orchestra composed of members of the Royal Orchestra and Funen musicians, choristers from Funen appeared, with the main roles played by Thorkild Roose¹⁴⁸ as Hans Christian Andersen, Mary Alice Therp¹⁴⁹ as Jenny Lind and Susanne Behrens as Cupid. Nielsen conducted. After the premiere, at which he was acclaimed with laurels and flowers, the production was repeated on the next four evenings to full houses and great enthusiasm from the audiences.

In general the reviewers gave Nielsen's music a good reception. *Politiken* wrote:

"One beat on the snare drum and he is there immediately. In an airy, teasing E flat major, he half steals, half dances along, twirls around – oh so easily and gracefully with an artful expression, arrow on bow, looking out for who he can hit. But Cupid is not only a rogue, he is also a cynic and likes to strike mischievously. This means that in Carl Nielsen's overture there is something both harsh and dissonant that gives the joke perspective, makes it true and human. Yet a Cupid without sweetness would not be the true Cupid, and in the second subject he melts, becomes warm and young. All this that is in Cupid is given to us by the composer in a fine polyphonic weave. [...] In the overture to *Cupid and the Poet* Carl Nielsen has created a younger sister to his *Masquerade* overture.

The rest of the music is partly melodramatic, partly arias and songs. As might be expected, Carl Nielsen has treated the incidental music with great sensitivity, giving the words an evocative background and poetic reflection. [...]

However else the tale-telling poet himself in his heaven might sit reacting to these Odense days, Carl Nielsen's music must certainly give him pleasure. He will press his Funen compatriot to his poet's breast and his shirt-frills and declare: "The music was bliss to hear!"¹⁵⁰

The critics were less kind to Sophus Michaëlis's verses. *Berlingske Tidende's* William Behrend wrote for example as follows:

"Thus the Andersen we did not get in the verse was conjured forth by Carl Nielsen with life and wit in his Music – indeed, this was surely the most Andersen-esque thing about yesterday evening".¹⁵¹

148 Anders Torkel (Thorkild) Roose (1874-1961), Danish actor and stage director.

149 Soprano, employed at the Royal Theatre 1923-1935.

150 *Politiken*, 3.7.1930.

151 *Berlingske Tidende*, 13.7.1930.

Festforestillingen fandt sted den 12. juli. Udover et orkester sammensat af medlemmer af Det Kongelige Kapel og fynske musikere medvirkede fynske korister og i hovedrollerne Thorkild Roose¹⁴⁸ som H.C. Andersen, Mary Alice Therp¹⁴⁹ som Jenny Lind og Susanne Behrens som Amor. Carl Nielsen dirigerede. Efter premieren, hvor han blev hyldet med laurbærkrans og blomster, blev forestillingen gentaget de næste fire aftener for udsolgt hus og til stor begejstring for publikum.

Generelt tog anmelderne godt imod Carl Nielsens musik. *Politiken* skrev:

"Et eneste Slag paa Lilletrommen, og han er der med det samme. I luftigt, drilsk Es-Dur, halvt lister, halvt danser han sig frem, snor sig – aah saa let og graciøst med underfundig Mine, Pilen lagt paa Buen, spejdende efter den, han kan ramme. Men Amor er ikke blot en Strik, han er ogsaa Kyniker og rammer gerne i Ondskab. Det vil sige, at i Carl Nielsens Ouverture er der noget baade grelt og dissonerende, som giver Skæmten Perspektiv, gør den sand og menneskelig. Dog, en Amor uden Sødme vilde ikke være den rette Amor, og i Sidetemaet smelter han, bliver varm og ung. Alt dette, som er i Amor, gives fra Komponistens Haand i et fint polyfont Væv. [...] I Ouverturen til *Amor og Digteren* har Carl Nielsen skabt en yngre yndig Søster til sin *Mascarade*-Ouverture.

Det øvrige af Musiken er dels melodramatisk, dels Arier og Sange. Som det var at vente, har Carl Nielsen behandlet den ledsagende Musik med stor Følsomhed, givende Ordene Stemningsbaggrund og poetisk Refleks. [...]

Hvordan nu selve Eventyrdigteren i sin Himmel kan sidde og reagere over for disse Odense-Dage – sikkert er det, Carl Nielsens Toner skal nok gøre ham fornøjet. Han vil trykke sin fynske Landsmand til Digterbrystet og sit Kalvekrøs og erklære: "Musiken lød velsignet!"¹⁵⁰

Man var mere uvenligt stemt over for Sophus Michaëlis' vers. *Berlingske Tidende's* William Behrend skrev for eksempel således:

"Den Andersen, man saaledes ikke fik i Versene, har Carl Nielsen i Liv og Vid fremtryllet i sin Musik – ja, denne var vel nok den mest H.C. Andersenske i Gaar Aftes."¹⁵¹

148 Anders Torkel (Thorkild) Roose (1874-1961), skuespiller og instruktør.

149 Sopran, ansat ved Det Kongelige Teater 1923-1935.

150 *Politiken*, 3.7.1930.

151 *Berlingske Tidende*, 13.7.1930.

By far the most informative review of *Cupid and the Poet* was written by Emil Telmányi,¹⁵² who attended all the rehearsals at the request of *Fyns Tidende*.¹⁵³ As Nielsen's son-in-law and a violinist and conductor, he was profoundly familiar with Nielsen's music. He wrote among other things:

"Writing music for a festival play is not the same as writing a few beautiful melodies to some verses written to be sung. A festival play where the composer is content just to set music to the few places where the poet so to speak prescribes it by writing some 'singable verses' will always feel like a work only pieced together, not organically elaborated. Nor will it ever sound spontaneous. The object is achieved, however, if the composer – equipped, that is, with a sense of drama – gets the music to give the play an elevated atmosphere on the whole and depth in the psychological situations in particular. [...]

The whole thing all culminates in a festive apotheosis with effervescent music and some glorious sounds from the throat of the diva: 'Each of us, in our own way, searches for eternal song and poetry,' while the moving backcloth gives us the vision that the poet sees in his inner world: his illuminated birthplace Odense.

And so ends the festival play, from which we take home a quiet enchantment. The composer in harmony with the poet thus succeeded in bringing to life the spirit of Hans Christian Andersen".¹⁵⁴

The festival play has not been performed in its entirety since 16 July 1930; however, extracts from the music were on the programme of two orchestral concerts in Nielsen's lifetime – the first time on 20 October 1930 in Emil Telmányi's first chamber concert in the Odd Fellow Palæ. On that occasion he wrote among other things to Nielsen:

"If all the music is to be done, I think that, as I have mentioned, a small stage is necessary; otherwise it will hardly work as pure concert hall numbers. – If there is no staging it must then only be the overture and a few numbers: the rain intermezzo, the

Langt den mest uddybende anmeldelse af *Amor og Digteren* er skrevet af Emil Telmányi,¹⁵² som overværede alle prøverne på opfordring af *Fyns Tidende*.¹⁵³ Som svigersøn, violinist og dirigent var han dybt fortrolig med Carl Nielsens musik. Han skrev blandt andet:

"At skrive musik til et festspil er ikke ensbetydende med at skrive et par smukke melodier på nogle vers, som er digtet med det formål, at de skal synges. Et festspil, hvor komponisten nøjes med kun at sætte toner til de få steder, hvor digteren så at sige foreskriver det ved at digte nogle 'sangbare vers', vil altid føles som et kun sammenstykket og ikke organisk gen-nemarbejdet værk. Det vil heller aldrig virke umiddelbart. Opgaven får derimod sin løsning, hvis komponisten – ganske vist udstyret med sans for det dramatiske, får musikken til at give festspillet et ophøjet stemningsmiljø i det hele taget og en uddybelse af de psykologiske situationer i særdeleshed. [...]

Det hele kulminerer i en festlig apotheose med brusende musik og nogle gloriose toner fra divaens strube: 'Vi søger den ad hver sin sti som evig sang og poesi,' imens vandretæppet giver os det syn, digteren skuer i sin indre verden: hans illuminerede fødeby Odense.

Hermed slutter festspillet, fra hvilket vi medtager en stille fortryllelse. Det lykkedes således komponisten i forening med digteren at levendegøre H.C. Andersens ånd."¹⁵⁴

Festspillet er ikke blevet opført i sin helhed siden 16. juli 1930; derimod stod et uddrag af musikken på programmet ved to orkesterkoncerter i Carl Nielsens levetid – første gang den 20. oktober 1930 ved Emil Telmányis første kammerkoncert i Odd Fellow Palæet. I den anledning skrev han blandt andet til Carl Nielsen:

"Hvis hele Musiken skal gøres, synes jeg, at, som omtalt – en lille Scene er nødvendig, ellers gaar det næppe som rene Koncertsalsnumre. – Hvis der ikke bliver iscenesat maa saa kun blive Ouverturen, enkelte Numre: Regnvejrsintermezzo, det

152 Ungarsk violinist og dirigent (1892-1988), gift med Carl Nielsens datter Anne Marie Telmányi 1918-1936, fra 1918 til sin død bosat i Danmark.

153 Jf. Emil Telmányi, *Af en musikers billedbog*, København 1978, s. 187.

154 *Fyns Tidende*, 13.7.1930, citeret fra Emil Telmányi, "Omkring en ny Carl Nielsen-publikation" i *Dansk Musiktidsskrift*, 1968 nr. 5, s. 121-122.

152 Hungarian violinist and conductor (1892-1988), married to Nielsen's daughter Anne Marie Telmányi 1918-1936, lived in Denmark from 1918 until his death.

153 Cf. Emil Telmányi, *Af en musikers billedbog*, Copenhagen 1978, p. 187.

154 *Fyns Tidende*, 13.7.1930, quoted from Emil Telmányi, "Omkring en ny Carl Nielsen-publikation" in *Dansk Musiktidsskrift*, 1968 no. 5, pp. 121-122.

little A major string piece from Snefried and perhaps the ending? All of it will take no more than about 15 minutes?"¹⁵⁵

The numbers to which Emil Telmányi refers are Nos. 2, 3 (bb. 1-40), where the choir (bb. 27-36) is replaced by four horns, and No. 4, bb. 41-64, which is identical to the A major piece from *Snefrid*, Act One, No. 3.¹⁵⁶

Emil Telmányi also conducted the second concert performance on 2 March 1931 in the Odd Fellow Palæ in a concert organized by the society Foreningen Niels W. Gades Minde. As is evident from a footnote in the printed programme, Nielsen was originally to have conducted *Cupid and the Poet* himself, but because of other tasks he had asked Emil Telmányi to take over the baton.¹⁵⁷

It is clear from the above that Emil Telmányi did much for this work, both as a reviewer and conductor. This is apparent in the sources, where he has made several additions to the music that was used in the concerts in the Odd Fellow Palæ, in both score and parts.

For the present edition the main source has been the fair copy of the overture – including Emil Telmányi's additions, which because of the concerts he gave in Nielsen's lifetime must be regarded as approved by the composer. As far as the stage music is concerned, the fair copy – with the son-in-law's additions in Nos. 2-4 – is also a principal source; for Nos. 8 and 9 the printed editions (Sources **B** and **C**) have been used as corrective material. The fair copy of No. 8, *Aria*, "In un boschetto", was the printing manuscript for the edition of the song that appeared as op. 54 in 1930.

Sophus Michaëlis's libretto forms the source for the text. In the typewritten copy that Michaëlis sent to the composer, Nielsen has made small notes and changes. A few errors, the inconsistent spellings and the sometimes confusing deficient punctuation in the fair copy have been improved on the basis of Sophus Michaëlis's libretto.

¹⁵⁵ Letter 3.9.1930 (DK-Kk, CNA, I.Aa.3.4).

¹⁵⁶ The A major piece in the melodrama *Snefrid*, Act One No. 3, was composed in connection with Nielsen's revision of the work in February 1899 for performances at the Dagmar Theatre; cf. Torben Schousboe, *op. cit.*, pp. 72-73 and p. 165. The piece can also be found in *Hr. Oluf, han rider*, Act Two, No. 1a, bb. 2-25. Cf. *Carl Nielsen Works*. Published by the Carl Nielsen Edition, The Royal Library. Series I, Vols. 6 and 7 (forthcoming).

¹⁵⁷ Cf. letter of 24.2.1931 to Emil Telmányi (DK-Kk, CNS, CII, 10). See also Torben Schousboe, *op. cit.*, pp. 598-599.

lille A Dur Strygerstykke af Snefried og maaske Slutningen? Det hele tager ikke mere end ca 15 Minutter?"¹⁵⁵

De numre, som Emil Telmányi henviser til, er nr. 2, 3 (t. 1-40), hvor koret (t. 27-36) erstattedes af fire horn, og nr. 4 t. 41-64, som er identisk med A-dur stykket fra *Snefrid*, 1. akt nr. 3.¹⁵⁶

Emil Telmányi dirigerede også den anden koncert-opførelse den 2. marts 1931 i Odd Fellow Palæet ved en koncert arrangeret af Foreningen Niels W. Gades Minde. Som det fremgår af en fodnote i det trykte program, skulle Carl Nielsen oprindeligt selv have dirigeret *Amor og Digteren*, men på grund af andre opgaver havde han bedt Emil Telmányi om at overtage taktstokken.¹⁵⁷

Som det fremgår af ovenstående, har Emil Telmányi gjort en stor indsats for dette værk både som anmelder og dirigent. Dette afspejler sig også kilderne, hvor han i noderne, som blev brugt ved koncerterne i Odd Fellow Palæet, har gjort adskillige tilføjelser i både partitur og stemmer.

I nærværende udgave har renskriften af ouverturen været hovedkilde – inklusive Emil Telmányis tilføjelser, som på grund af de af ham ledede koncerter i Carl Nielsens levetid må anses som godkendt af komponisten. Hvad scenemusikken angår, er renskriften – med svigersønnens tilføjelser i numrene 2-4 – ligeledes hovedkilde; til numrene 8 og 9 fungerer de trykte udgaver (kilde **B** og **C**) som korrigerende instanser. Renskriften af nr. 8, *Aria*, "In un boschetto", var trykforlæg for udgaven af sangen, udkommet som op. 54 i 1930.

Sophus Michaëlis' libretto danner forlæg for teksten. I den maskinskrevne kopi, som Michaëlis sendte til komponisten, har Carl Nielsen gjort små notater og ændringer. Enkelte fejl, de inkonsekvente stavemåder og den til tider meningsforstyrrende mangelfulde tegnsætning i renskriften er udbedret på grundlag af Sophus Michaëlis' libretto.

¹⁵⁵ Brev 3.9.1930 (DK-Kk, CNA, I.Aa.3.4).

¹⁵⁶ A-dur stykket i melodramaet *Snefrid* 1. akt nr. 3 blev komponeret i forbindelse med Carl Nielsens revision af værket i februar 1899 til opførelserne på Dagmar-teatret, jf. Torben Schousboe, *op. cit.*, s. 72-73 og s. 165. Stykket findes endvidere i *Hr. Oluf, han rider*, 2 akt, nr. 1a, t. 2-25. Jf. *Carl Nielsen Værker*. Udgivet af Carl Nielsen Udgaven, Det Kongelige Bibliotek. Serie I, Bind 6 og 7 (endnu ikke udkommet).

¹⁵⁷ Jf. brev af 24.2.1931 til Emil Telmányi (DK-Kk, CNS, CII, 10). Se også Torben Schousboe, *op. cit.*, s. 598-599.

SYNOPSIS

The action is based first and foremost on events in the life of Hans Christian Andersen as he described them in *The Fairy Tale of my Life* (Mit Livs Eventyr) and on his tale *The Naughty Boy*. Michaëlis used Hans Christian Andersen's infatuation with the Swedish singer Jenny Lind as his subject. All scenes between her and Hans Christian Andersen – and other episodes such as the prediction of the city of Odense's tribute to the poet in 1867 and the scene with the extra who announces the visit of the diva – are taken from *The Fairy Tale of my Life*. *The Naughty Boy* inspired one of the dramatic high points – the dispatch of Cupid's arrow into the poet's heart. By slightly changing the order of quotations and by changing the localities and chronology of the events, Michaëlis has succeeded in creating a little drama with its own internal logic and unity.¹⁵⁸

The course of the action given here is based on Sophus Michaëlis's libretto (Source J).

(**Overture**). The action takes place in a hotel room in Berlin on Unter den Linden in 1845.

It is New Year's Eve, and as the rain pours down outside, the lonely poet paces around the room, restless and cold, in a dressing-gown and slippers. He calls for the waiter, who bustles around him and brings him firewood and apples. The poet lays the apples on the stove and lies down on the sofa to rest. When the servant has bid him goodnight and gone, the poet gets up again to lock the door and to ensure that no one has hidden under the bed, in the wardrobe or beneath the sofa (**Music No. 1**). He lies down again on the sofa and laments the loss of a girl without saying who she is (**Music No. 2**). The choir – the apples – sing him to sleep, so that he can dream about himself, after which the sleeping poet speaks of his heart's treasure (**Music No. 3**) and, half-asleep, continues his monologue about the tears that the world does not know. He sits up and the memory of his lost love is reawakened (**Music No. 4**); he reaches for a picture of his beloved (the diva Jenny Lind) and loses himself in longing and reminiscence while the rain continues to pour down (**Music No. 5**). The poet starts when there is a knock on the door; he opens it and a little wet, freezing boy with a bow and arrow slips in. The poet sits him on his knee, offers him wine, warmth and roasted apples, all

SCENE- OG HANDLINGSGANG

Handlingen bygger først og fremmest på begivenheder i H.C. Andersens liv, således som han beskrev dem i *Mit Livs Eventyr* samt på hans eventyr *Den uartige Dreng*. Michaëlis har anvendt H.C. Andersens forelskelse i den svenske sangerinde Jenny Lind som tema. Samtlige scener mellem hende og H.C. Andersen – og andre episoder som fx forudsigelsen af Odense bys hyldest til digteren i 1867 og scenen med statisten, der anmelder divaens besøg – er hentet fra *Mit Livs Eventyr*. *Den uartige Dreng* inspirerede til et af de dramatiske højdepunkter – afsendelsen af Amors pil i digterhertet. Ved at bytte lidt rundt på rækkefølgen af citater og ved at ændre begivenhedernes lokaliteter og kronologi er det lykkedes for Michaëlis at skabe et lille drama med sin egen indre logik og helhed.¹⁵⁸

Handlingsgangen bygger på Sophus Michaëlis libretto (kilde J).

(**Ouverture**). Handlingen foregår i et hotelværelse i Berlin på Unter den Linden i 1845.

Det er nytårsaften, og mens regnen siler ned udenfor, vandrer den ensomme digter hvileløst og frysende rundt i slåbrok og tøfler. Han kalder på opvarteren, som pusler om ham og bringer ham brænde og æbler. Digteren lægger æbler på bilæggerovnen og lægger sig på sofaen for at hvile. Da opvarteren har ønsket ham godnat og er gået, står digteren op igen for at låse døren og sikre sig, at ingen har gemt sig under sengen, i garderoben eller under sofaen (**Musik nr. 1**). Han lægger sig igen på sofaen og klager over savnet af en pige uden dog at sige hvem (**Musik nr. 2**). Koret – æblerne – synger ham til ro, så han kan drømme om sig selv, hvorefter digteren i søvne, taler om sit hjertes skat (**Musik nr. 3**) og fortsætter sin monolog halvt i søvne om tårerne, som verden ikke kender. Han sætter sig op, og mindet om hans tabte kærlighed vågner atter (**Musik nr. 4**); han griber efter et billede af sin elskede (divaen Jenny Lind) og fortaber sig i længslen og erindringen, mens regnen stadig siler ned (**Musik nr. 5**). Digteren farer op ved en banken på døren; han åbner, og ind smutter en lille våd og frysende dreng med bue og pile. Digteren tager ham på skødet, byder ham på vin, varme og stegte æbler, alt imens han priser hans skønhed og pilenes herlige kulører. Pludselig springer drengen ned på gulvet og begynder at danse (**Musik nr. 6**). Digteren

¹⁵⁸ Se endvidere Elly Bruunshuus Petersen, "Amor og Digteren", 'Mit Livs Eventyr' og 'Den uartige Dreng' genfortalt af Sophus Michaëlis" i *Magasin fra Det Kongelige Bibliotek*, 18. årgang nr. 3, september 2005, s. 49-56.

¹⁵⁸ See also Elly Bruunshuus Petersen, "Amor og Digteren", 'Mit Livs Eventyr' og 'Den uartige Dreng' genfortalt af Sophus Michaëlis" i *Magasin fra Det Kongelige Bibliotek*, vol. 18 No. 3, September 2005, pp. 49-56.

the time praising his beauty and the marvellous colours of the arrows. Suddenly the boy jumps down to the floor and begins to dance (**Music No. 6**). The poet tries to catch him and asks who he is. The boy reveals that he is Cupid, and aims with his bow and arrow at the picture of the poet's beloved, but the poet stands in the way and Cupid sends the arrow right into his heart (**Music No. 7**). In his pain and indignation the poet shows Cupid the door, and instead a guest enters from the opera, an extra in costume, and announces that the diva, Jenny Lind, is on her way to visit the poet. Hastily he dresses, a Christmas tree is placed on the table, and the room is filled with a table arrangement and congratulatory flowers. After a happy reunion, Jenny Lind sings, by the light of the Christmas tree, an aria about the shepherdess who wanders alone in the forest (**Music No. 8**). The poet and singer express admiration for each other, and he asks her to sing yet another song – about their beloved Nordic homeland (**Music No. 9**). With a succession of pictures on the backcloth behind them the poet then remembers his poor childhood and the tales that arose from it (**Music No. 10**). In the end the two artists unite in the song about the great bell of heaven that they each seek in their own way (**Music No. 11**). As the music continues, the backcloth changes to present-day Odense, and the play ends with the tribute of the diva, the chorus and the city of Odense to the poet.

Elly Bruunshuus Petersen

MUSIC FOR A GRUNDTVIG EASTER EVENING

The occasion for *A Grundtvig Easter Evening* was the building of the Grundtvig Church in Bispebjerg on the outskirts of Copenhagen. The construction of the church had begun after several years of disputes and two competitions for the design of a monument to N.F.S. Grundtvig.¹⁵⁹ The church was mainly built with private funding, and in September 1930 – two years after the decision had been made to start

prøver at fange ham og spørger, hvem han er. Drengen afslører sig som Amor, sigter med sin bue og pil på billedet af digterens elskede, men digteren stiller sig i vejen, og Amor sender pilen ind midt i hans hjerte (**Musik nr. 7**). I sin smerte og harme smider digteren Amor på porten, og ind træder i stedet en gæst fra operaen, en statist i udklædning og melder, at divaen, Jenny Lind, er på vej for at besøge digteren. I hast klæder han om, et juletræ stilles på bordet og stuen fyldes med opdækning og hyldestblomster. Efter et glædeligt gensyn synger Jenny Lind i julelysenes skær en arie om hyrdinden, der vandrer ene i lunden (**Musik nr. 8**). De udtrykker begge beundring for hinanden, og digteren beder hende synge endnu en sang – om den elskede nordiske hjemstavn (**Musik nr. 9**). Med skiftende billedtæpper i baggrunden mindes digteren derefter sin fattige barndom og eventyrene, der udsprang deraf (**Musik nr. 10**). Til sidst forenes de to kunstnere i sangen om den store himmelklokke, som de begge stræber efter ad hver sin vej (**Musik nr. 11**). Mens musikken fortsætter, ændres baggrundsbilledet til nutidens Odense, og skuespillet ender med divaens, korets og Odense bys hyldest til digteren.

Elly Bruunshuus Petersen

MUSIC TIL GRUNDTVIG - PAASKE - AFTEN

Ånledningen til *Grundtvig-Paaske-Aften* var opførelsen af Grundtvigskirken på Bispebjerg i udkanten af København. Opførelsen af kirken var kommet i gang efter flere års stridigheder og to konkurrencer med henblik på et mindesmærke for N.F.S. Grundtvig.¹⁵⁹ Kirken blev for størstepartens vedkommende bygget for private midler, og i september 1930 – to år efter at man havde besluttet at begynde byggeriet af kirkeskibet og krypten – omgikkes man med planer om en

¹⁵⁹ Digter (1783-1872). For nærmere oplysninger om kirkens tilblivelse, se Anne-Marie Steen Petersen, *Som i ét Stof: en Fortælling om Grundtvigskirken og dens Bygmester*, København 2000.

¹⁵⁹ Danish writer (1783-1872). For further information on the building of the church, see Anne-Marie Steen Petersen, *Som i ét Stof: en Fortælling om Grundtvigskirken og dens Bygmester*, Copenhagen 2000.

1.

Ouverture

Allegretto con brio. (♩ = 100 a 104)

Carl Nielsen

Flauti I & II

Clarinetti I & II

Oboi I & II

Fagotti I & II

Corni I & II

Trombe I & II

Tromboni I & II

Tuba

Tam-tam piccolo

Allegretto con brio. (♩ = 88-92)

Violini I & II

Viola

Cello

Basso

mf *p* *ppio cresc* *ppio cresc* *ad Brano* *mf* *p*



Cupid and the Poet, Overture (Source A). First music page with Emil Telmányi's additions to dynamics and change in the metronome marking above tamb.picc.

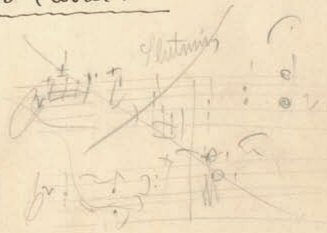
Amor og Digteren, Ouverture (kilde A). Første nodeside med Emil Telmányis dynamiske tilføjelser og ændring af metronomtallet over tamb.picc.

Med valgt Hilsen fra
Sophus Michaëlis

Aria.

In un boschetto trovai pastorella,
più che la stella bella al mio parere.
Capigli avea biondotti e ricciutelli,
e gli occhi pien d'amor, cera rosata;
con sua vergletta pastura agnelli
e scalza e di rugiada era bagnata;
cantava come fosse inam^xorata, ^{x inamorata}
era ^{adornata} adornata di tutto piacere. ~~Figur~~ ^b
D'amor la salutai immantenente ~~puella~~ ^{re}
e domandai s'avesse compagnia:
ed ella mi rispuose dolcemente
che sola sola per lo bosco gia.

Guido Cavalcanti.



Cupid and the Poet, No. 8 (Source K). The text for the Aria in the hand of Sophus Michaëlis. On the page we see sketches added in pencil - they are used in changed form in bb. 55, 68-69 - and text additions in pencil and ink by Carl Nielsen.

Amor og Digteren, nr. 8 (kilde K). Tekstforlæg til Aria i Sophus Michaëlis' hånd. På siden ses skitser tilføjet med blyant - anvendt i ændret skikkelse i t. 55, 68-69 - samt teksttilføjelser med blyant og blæk af Carl Nielsen.

—

B E S Æ T N I N G

O R C H E S T R A

2 flauti / 2 flauti piccoli

2 oboi

2 clarinetti

2 fagotti

4 corni

2 trombe

2 tromboni

timpani

tamburo piccolo

pianoforte

clavicordo

archi

CHARACTERS	PERSONER
APPEARING WITH THE MUSIC	SOM OPTRÆDER I DE MUSIKALSKE NUMRE

The Poet	Digteren
The Boy (Cupid)	Drengen (Amor)
The Diva	Divaen
Chorus	Kor

FORKORTELSER

ABBREVIATIONS

A.	alto	NKS	Ny Kongelig Samling (New Royal collection)
b.	bar	ob.	oboe
B.	basso	pf.	pianoforte
Bar.	baritono	picc.	flauto piccolo
bb.	bars	Pl. No.	Plate Number
brass	brass instruments	ptto.sosp.	piatto sospeso
cb.	contrabbasso	S.	soprano
cl.	clarinetto	sord.	sordino
clav.	clavicordo	spicc.	spiccato
cmpli.	campanelli	stacc.	staccato
CN	Carl Nielsen	str.	strings
CNA	Carl Nielsen Arkivet (The Carl Nielsen Archives)	SUDM	Samfundet til Udgivelse af Dansk Musik (The Society for the Publication of Danish Music)
CNS	Carl Nielsens Samling (The Carl Nielsen Collection)	T.	tenore
cor.	corno	tamb.picc.	tamburo piccolo
div.	divisi	tb.	tuba
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)	ten.	tenuto
DK-Km(m)	Musikhistorisk Museum og Carl Claudius' Samling	timp.	timpani
DK-Kt	Teaterhistorisk Museum (The Theatre Museum in the Court Theatre)	tr.	tromba
fg.	fagotto	trb.b.	trombone basso
fl.	flauto	trb.t.	trombone tenore
fl.gr.	flauto grande	trem.	tremolo
fol.	folio	trgl.	triangolo
gr.c.	gran cassa	va.	viola
marc.	marcato	vc.	violoncello
		vl.	violino
		WH Arkivet	Wilhelm Hansen Arkivet (The Wilhelm Hansen Archives)
		woodw.	woodwind instruments

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

THE MOTHER

- A** Score, partly autograph (Carl Nielsen, Emil Reesen), fair copy
B Parts, manuscript copy

SOLO SONGS

- C** Printed piano score, Ove Scavenius' copy
D Piano score, partly autograph, fair copy or manuscript copy, printing manuscript
E Piano score, autograph, fair copy
F Piano score, manuscript copy

CHORAL SONGS

- G** Piano score, fair copy (Emil Reesen)

ECHO SONG

- Ha** Piano score, partly autograph, fair copy
Hb Score, autograph, draft

CHORUS. "SOM EN REJSELYSTEN FLAADE"

- Ia** Choral score, autograph, fair copy, printing manuscript
Ib Choral score, autograph, fair copy
Ic Piano score, autograph, draft
Id Autograph, draft
Ie Sketch
If Parts, manuscript copy
Ig Printed choral part
Ih Printed choral part
Ii Printed choral part
Ik Choral score, partly autograph, fair copy and draft
Il Printed parts

"SØNDRET FOLK ER VOKSET SAMMEN"

- J** Piano score, sketch

SAGA DREAM

- K** Printed parts

FAITH AND HOPE ARE PLAYING, THE CHILDREN ARE PLAYING

- La** Part, manuscript copy
Lb Part, manuscript copy
Lc Part, manuscript copy
Ld Part, manuscript copy

GRAMOPHONE WALTZ

- Ma** Piano part, autograph, draft
Mb Piano part, manuscript copy

version (**D**) was probably written later than the piano setting (**C**) and was drawn up on the basis of the latter or the fair copy (**A**).

The fair copy is the main source for the music, while the parts have been consulted in cases of doubt. Variants in the parts (**B**) and in the piano setting (**C**) have been included in the *Editorial emendations and alternative readings*. The director's book (**J**) is the main source for the text with Bartrumsen's letter as a corrective in the third stanza.

CUPID AND THE POET

- A** Score, autograph, fair copy
- B** Printed piano score
- C** Printed piano score
- D** Parts, manuscript copy
- E** Parts, manuscript copy
- F** Score, autograph, draft
- G** Score, autograph, sketches and draft
- H** Piano score, sketch
- I** Sketches
- J**¹ Script, play script, carbon copy, typewritten
- J**² Script, play script, photo copy
- J**³ Script, play script, photo copy
- K** Text folio

- A** Score, autograph, fair copy.
DK-Kk, CNS 333a.
Title page: "Amor og Digteren. / Festspil / af / Sophus Michaëlis / Musiken / af / Carl Nielsen. / (Partitur.)".
Overture end-dated: "Klintholm 9-IV-30."
Stage music end-dated: "7.V.1930".
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35x26.5 cm, 76 pages written in ink and pencil. Title page unnumbered, overture paginated 1-22, 22-29, p. 30 unnumbered; stage music paginated 1-41, last 3 pages unnumbered.
Paper type:
Overture: pp. 1-30 16 staves (hand-ruled ?)
Stage music: pp. 1-22 16 staves (hand-ruled ?)
pp. 23-28: 12 staves (hand-ruled)
pp. 29-42: 18 staves (hand-ruled ?)
pp. 43-44: 16 staves (hand-ruled ?)

The source has been restored and sewn in library binding.
Before the music pages is the first sheet of a grey cover

with the inscription "Amor og Digteren. / Musiken af / Carl Nielsen" added by Emil Telmányi. Added on the back of the cover by Emil Telmányi: "Ved Koncertopførelser spilles / Ouverture / Scenemusik N^o 2-3-4."³¹

The score contains additions and changes in ink and pencil by Nielsen and in the overture and in the stage numbers 2, 3, 4 also by Emil Telmányi. In the stage music the pages 23-27 with corrections and proofing for the music engraver are the printing manuscript for *Aria*. "In un boschetto", op. 54. Bar numbers added in red crayon in an unknown hand at pp. 30-41.

- B** Printed piano score.
Title page: "Carl Nielsen / Italiensk Hyrdearie / for / Sopran og Pianoforte / Op. 54 / Ejendom for alle Lande / SKANDINAVISK OG BORUPS MUSIKFORLAG / AKTIESELSKAB / NORDISK NODESTIK- & TRYKKERI. KØBENHAVN / BREDGADE 31 / KØBENHAVN / II".
Pl. No.: S. B. M. 757 (1930).
30.8x25.5 cm, paginated 2-7, title page and last page unnumbered.
The piano score contains *Aria*. "In un boschetto", op. 54. Above the music the poem is printed in Italian and in Danish in Sophus Michaëlis' translation. Title above the first staff: "Aria". Title page drawn by Anne Marie Telmányi.
- C** Printed piano score.
Title page: "VI ELSKER DIG, / VORT HØJE NORD / DIGT AF / SOPHUS MICHAËLIS / KOMPONERET / AF CARL NIELSEN / Ejendom for alle Lande: / SKANDINAVISK OG BORUPS MUSIKFORLAG / AKTIESELSKAB / NORDISK NODESTIK- & TRYKKERI KØBENHAVN / BREDGADE 31 / KØBENHAVN K. / 11".
Pl. No.: S. B. M. 751 (1930).
30.7x23.5 cm, 1 bifolio paginated 2-3, title page and last page unnumbered.
- D** Parts, manuscript copy.
DK-Kk, Mf. A. 1749.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x25.5 cm, 31 parts.
Contains parts for the overture with many additions and corrections by Emil Telmányi in ink, pencil and crayon.
Cor. 1-4 also contain stage music Nos. 2 and 3. Cor. 1-2 are also written out for trb. 1, 2 respectively (Emil Telmányi?)

³¹ "In concert performances play / Overture / Stage music Nos. 2-3-4."

E Parts, manuscript copy.
DK-Kk, Mf. A. 4375.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34x25.7 cm, 25 parts.
Contains parts for the stage music; with many additions and corrections by Emil Telmányi in ink and pencil in Nos. 2, 3, 4; vc. contains an addition by Nielsen in pencil; vl. 1 No. 2 an addition probably by Nielsen.

F Score, autograph, draft.
DK-Kk, CNS 333c.
Title page: "Carl Nielsen / Amor og Digteren / Overture, Partitur Orig. Haandskrift" written in ink by Emil Telmányi.
End-dated: "Klintholm 9-4-30."
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x27 cm, 8 folios written in pencil and ink paginated 1-12; title page unnumbered, folio 2^r numbered p. 127, folio 2^v unpaginated.
Paper type:
First 3 folios: 24 staves
pp. 3-12: B& H. No. 14. (24z.) 24 staves
The source has been restored and is in library binding.
Contains a draft for the overture with changes and additions in ink by Nielsen. Title on folio 2^r: "Ouverture til H.C. Andersen-Festspil / Amor og Digteren". Movement title: "Allegretto con brio".
The first music page contains clefs and A major accidentals and the characters Leonore and Leander are noted in the instrument column in ink. Upside down: 30-bar sketch for *Det är höst*. Top of page, upside down: 7-bar piano sketch for *Silent Woman* with tempo marking "Allegretto".

G Score, autograph, sketches and draft.
DK-Kk, CNS 333b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
20 folios written in pencil and ink consisting of 1 gathering of 6 bifolios (fols. 1-12), paginated 1-20, fol. 1^r unpaginated, fol. 11^v, fol. 12 paginated 19-21, and 4 bifolios (fols. 13-20), paginated 1-13, fol. 18^r paginated 1, fol. 18^v unwritten and unpaginated, fol. 20^v unpaginated.
Format and paper type:
Fols. 1-12: 34.5x25.5 cm 12 staves
Fols. 13-14: 34.5x26 cm 16 staves
Fols. 15-16: 34.2x27 cm B& H. No. 14. (24z.) 24 staves

Fols. 17-18: 34.5x26 cm 18 staves
Fols. 19-20: 26x34.5 cm 16 staves

Fols. 1-12 contain sketches for the draft; fols. 9-11 contain a draft for No. 8 with the title "Andantino quasi allegretto Arie". Fols. 13-20 contain drafts for Nos. 1-3, 5-7, 9-11.³²
Title on fol. 1^r: "Musik til / Amor og Digteren / (Part. i Skizzer)"; title on fol. 12^r: "Skitser til Amor og Digteren" in Emil Telmányi's hand. Title on fol. 13^r, fol. 19^v: "Amor og Digteren"; added in fol. 19^r: "N^o Slutningsscene af 'Amor og Digteren'".
Corrections and additions in ink and blue crayon by Nielsen.
On fol. 1 a 21-bar sketch for a three-part canon notated on 3 staves, crossed out in pencil.
The 6 bifolios, fols. 1-12, are sewn together in one gathering, where fol. 1 has fallen off.

H Piano score, sketch.
DK-Kk, CNS 333d.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x26 cm, 1 bifolio written in pencil and ink, unpaginated.
Paper type: 16 staves.
9 and 16-bar sketches for stage music No. 2 with text fragments before No. 1 and before No. 2. Enclosed with sketches for other works in the draft for *Kvadet om Nordens Harpe*, CNS 299b.

I Sketches.
DK-Kk, CNS 113a.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x26 cm, 1 gathering of 2 bifolios, paginated 2-3, first and second and the last 4 pages unnumbered, written in ink and pencil.
Paper type: 12 staves.
On the last page, 16-bar sketch for bb. 197-212 and 8-bar sketch for bb. 73-80 in the overture.
Enclosed in the fair copy for *Det är höst*.

J¹ Script, play script, carbon copy, typewritten.
DK-Kk, CNA, VIII, 145.
Title page: "Sophus Michaëlis. / Amor og Digteren. / H.C. Andersen Festspil. / Musiken af Carl Nielsen / 1930."

³² Other sources for No. 4 can be found in *Snefrid*, DK-Kk, CNS 331 and *Hr. Oluf, han rider*, DK-Kk, CNS 342.

31 folios numbered 3-31, folios 1-2 unnumbered, carbon copy, typewritten.
 28x22 cm, stapled in grey boards.
 Added on the front of the cover in ink: "Til / Komponisten Carl Nielsen / med venligst Hilsen / fra / Sophus Michaëlis."
 Added on verso of the cover "1950". On the back cover: "Amager 4330y / do 2869y / Nora 1123" and upside-down "Fald 3748 / Asmussen – " added in pencil by Nielsen.
 Contains the text for *Cupid and the Poet* with additions in pencil by Nielsen, as well as references to the use of a moving backcloth added in ink by Sophus Michaëlis.

J² Script, play script, photo copy.
 DK-Kk, CNS 333a.
 Donated to the Royal Library by Irmelin Eggert Møller in 1958.
 Photo copy of **J¹**, including Nielsen's and Sophus Michaëlis' additions.

J³ Script, play script, photo copy.
 Odense Theatre.
 Photo copy of **J¹**, including Nielsen's and Sophus Michaëlis' additions.

K Text folio.
 DK-Kk, CNS 333a.
 Donated to the Royal Library by Irmelin Eggert Møller in 1958.
 26x20.5 cm, 1 folio, unpaginated yellow card written in ink and pencil.
 Contains textual source for *Aria*. Recto, top: "med venligst Hilsen fra / Sophus Michaëlis" crossed out in pencil; the title "*Aria*" added by Nielsen; Guido Cavalcanti's poem "In un boschetto" in a manuscript copy by Sophus Michaëlis; there is also a textual correction in ink and pencil sketches for the music in Nielsen's hand.
 Verso: Sophus Michaëlis' Danish translation of Guido Cavalcanti's poem; "(Oversættelse af Sophus Michaëlis)"³³ added in ink by Nielsen. Below this Dante's *Noi leggevamo un giorno*, in Latin and in Chr. K.F. Molbech's translation in manuscript copies by Sophus Michaëlis.
 The folio is enclosed in the fair copy (**A**).

The fair copy (**A**) containing both the overture and the stage music was written on the basis of the draft for the overture (**F**) and the sketches and draft for the stage music (**G**). There are also earlier sketches for the overture (**I**) and for the stage music

No. 2 (**H**). The source of the text in the fair copy – with the exception of No. 8 – is Sophus Michaëlis' text (**J¹**), which Nielsen used almost without alterations and additions. Nielsen's textual source for No. 8, *Aria* is enclosed in the fair copy on a separate bifolio (**K**).

The parts (**D**, **E**) were written on the basis of the fair copy (**A**); among the parts for the overture (**D**), vl. 1 (Nos. 3, 4), vl. 2 (Nos. 2, 3), va. (Nos. 2, 3), vc. (Nos. 1, 2) and cb. (No. 1) were copied respectively from vl. 1 (Nos. 1, 2), vl. 2 (Nos. 1, 4), va. (No. 1), vc. (No. 3) and cb. (No. 1) – probably in connection with the concert performances. On the same occasion Emil Telmányi wrote many additions in both the fair copy and the parts. No. 8 of the fair copy (**A**) is the printing manuscript for the printed edition of *Aria* (**B**).

The fair copy (**A**) has been chosen as the main source for the music, since it represents the last approved version of the whole work. Emil Telmányi's additions are regarded as part of it, since they were made during Nielsen's lifetime and must be considered as approved by the composer. All additions are mentioned in the *Editorial emendations and alternative readings*. The two printed piano scores, *Aria* (**B**) and "Vi elsker dig, vort høje Nord" (**C**) have been used as correctives since – having been printed in 1930 – they must be considered Nielsen's *Fassung letzter Hand*.

Sophus Michaëlis's text (**J¹**) is the main source for the text. Punctuation and spelling have been tacitly corrected. The text in the fair copy (**A**) has been followed in any cases where Nielsen changed the wording for the sake of the musical flow.

Most of the editorial work has consisted of completions of slurs and articulation.

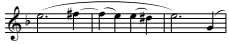
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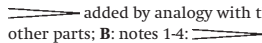
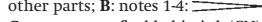
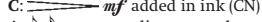
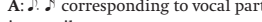
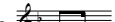
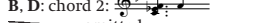
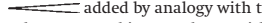
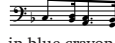
- A** Score, autograph, fair copy
- B** Score, manuscript copy
- C** Score, manuscript copy
- D** Score, autograph, draft
- E** Parts, manuscript copy
- F** Parts, manuscript copy
- G** Vocal score, printed
- H** Vocal score, Xerox copy
- I** Printed script, play script

33 "(Translation by Sophus Michaëlis)".

Bar	Part	Comment
12		A: last bar-line: single bar-line changed to a repeat sign in blue crayon
12	ob. fg.	A, F: last bar-line: single bar-line changed to a repeat sign in blue crayon
12	cl.	slur emended from open slur by analogy with cor.1,2; A: b.12 note 1: end of slur open before last bar
12	cl.	<i>dim.</i> added by analogy with the other parts
13	cl. tb. tam.	<i>p</i> added by analogy with ob., fg., cor.

FROM ROLD TO REBILD

Bar	Part	Comment
1		<i>Forspil</i> omitted; A, B: <i>Forspil</i> added
1	fl.	B: bar added
2		first bar-line: repeat marking added
2-17	HANS	stanzas 2-3 added as in J
2-17	CORO	A: stanza 3: identical to stanza in Bartrum-sen's letter of 30.12.1928 as a replacement for stanza in J pp.184-185 and p.190
2-17	HANS	B: no stanza 3 but: <i>Vestenvind har blæst saa længe, at vort Sind blev stridt. Heden lærte os at strænge Styrken an for Lidt. Men paa Landets østre Mulde slider vi os Lader fulde. Vi har holdt i Lyst og Nød hver en Pugt, som Landet bød.</i> J: pp.184-185: <i>Jylland, Mor vor Livsens Kilde: Alvor fandt dit Smil. Du kan favne os saa stille ind i Hedens Mil. Med dit faste Drag om Læbe har du manet os at stræbe. Vi forstaar dig uden Ord. – Jylland, Jylland. – Gammelmor!</i> J: p.190: stanza as on pp.184-185
2-17		A: notes 1-2: corrected from <i>d''f''</i> ; below note 1: <i>d</i> added
2	pf.2	B: notes 1-4: marc.
3	cl.	A: corrected from <i>f''</i>
3	pf.1	B: bottom note 1: <i>J</i>
4	vl.2	marc. added by analogy with vl.1
4	pf.1	B, C: chords 3-4: <i>f'</i> , <i>b''</i> , <i>d''</i>
5	tr.	B: 
5	trb.	B: <i>mf</i>
6	fl.	slur emended from open slur by analogy with slurs in bb.2-3; A: note 1: end of slur open before page turn
6-9	fl.	B: b.6 note 1 to b.9 note 1: one slur
6	cl.	slur emended from open slur as in B; A: note 1: end of slur open before page turn; B: notes 1-2: slur
6	vl.2	marc. added by analogy with vl.1
6	vc.	B: chord 1: only <i>g</i> ; chord 2: only <i>a</i>
7	cl.	notes 1-2: slur omitted
7-9	cl.	B: 
7-8	cl.	B: b.7 note 1 to b.8 note 2: slur erased; b.7 note 2 to b.8 note 1: tie added

Bar	Part	Comment
8	cl.	B: notes 1-2, 3-4: slurs and no marc.
8	vl.2	marc. added by analogy with vl.1
9-10	fl.	slur emended from open slur; A: b.9 note 2: end of slur open before page turn
9-10	cl.	slur emended from open slur as in B; A: b.9 note 2: end of slur open before page turn
9	cb.	 added by analogy with the other parts; B: notes 1-4: 
9	pf.	C:  <i>mf</i> added in ink (CN)
9	pf.1	A:  corresponding to vocal part added in pencil
9	pf.1	B, D: chord 2: 
9	pf.2	 omitted
10-12	fl.	B: b.10 to b.12 note 2: beginning of slur open after change of staff
11	vc.	B: chord 1: only <i>b'</i>
12	cl.	notes 1-6: marc. added by analogy with fl. and in accordance with B
12	vl.1	notes 1-6: marc. added by analogy with fl.
13-15	pf.	C: <i>crescendo</i> --- <i>ff</i> added in ink (CN)
14	fl.	end of slur emended from note 3 by analogy with cl., tr. and in accordance with B
14-15	fl. cl. tr. timp.	<i>cre-scen-do</i> emended to  as in B
	vl.1,2 vc. cb. pf.	and by analogy with b.15 (tr., timp.)
14-15	cl.	B: b.14 note 1 to b.15 note 1: slur
14	trb.	<i>p</i> added by analogy with tr. and in accordance with B
14-15	trb.	 added by analogy with the other parts and in accordance with B
14	vl.1	chord 4: marc. added by analogy with chords 1-3
14	vl.2	marc. added by analogy with vl.1
15	cl.	B: note 1: <i>d</i> added above staff
15-17	vl.2	B: 
15	pf.2	B: chords 2-3: only <i>D, E</i>
16	fl. cl.	marc. added by analogy with tr. and in accordance with B; B: notes 1-4: marc.
16	vl.1,2	marc. added by analogy with tr. and in accordance with B (fl., cl.)
16	pf.1	B: chord 1: <i>c'</i> , <i>g'</i> , <i>a'</i>
16	pf.2	B: chord 1: only <i>F</i>
16	pf.2	C: notes 4-5: changed from 
		in blue crayon
17		b.17 final bar-line: repeat marking added
17	timp.	 emended from rest 1 by analogy with cb., pf.2
17	pf.2	B: bar incomplete 

CUPID AND THE POET

Overture

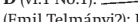
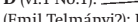
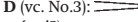
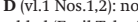
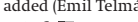
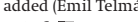
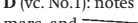
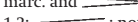
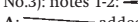
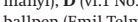
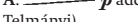
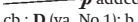
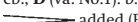
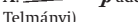
Bar	Part	Comment
1		above system: <i>J</i> = 100 <i>a</i> 104. emended to <i>J</i> = 88-92 by analogy with marking above tamb.picc.; A: above tamb.picc.: 100 <i>a</i> 104. changed to 88-92 in pencil (Emil Telmányi)

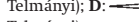
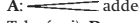
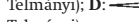
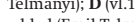
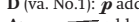
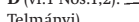
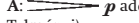
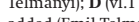
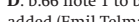
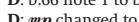
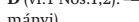
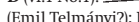
Bar	Part	Comment
1	cor.3,4	instrument name emended from <i>I/II</i>
1	tamb.picc.	F: <i>Tamb. petit</i> changed to <i>timp.</i> ; treble clef changed to bass clef (CN)
1	timp.	F: ♩ (<i>e'</i>)
1	vl.1	D (vl.1 No.2): <i>Allegretto con brio.</i> added (CN)
1	vl.2	D (vl.2 No.2): <i>p</i>
2	vl.1,2	A: ————— added in pencil (Emil Telmányi); D (vl.1,2): ————— added (Emil Telmányi)
2	vc.	————— added by analogy with cb.; D (vc. No.3): ————— added (Emil Telmányi)
2	cb.	A: ————— added in pencil (Emil Telmányi); D (cb. No.2): ————— added (Emil Telmányi)
3	vl.1	A: <i>poco</i> added in pencil (Emil Telmányi); D (vl.1): ————— <i>poco</i> added (Emil Telmányi); F: notes 5-6: stacc. added in ink (CN)
3-4	vl.1	F: b.3 note 5 to b.4 note 3: slur crossed out in ink (CN)
3	vl.2	<i>poco</i> added by analogy with vl.1 and in accordance with D (vl.2 No.1); D (vl.2 No.1): <i>poco</i> added (Emil Telmányi)
3	vc.	D (vc. No.3): <i>mf</i> added (Emil Telmányi)
3-31	vc.	A: <i>col Basso</i>
3	cb.	D (cb. No.2): <i>mf</i> added (Emil Telmányi)
4	vl.1	F: notes 1-3: slur added in ink (CN)
4-5	vl.1,2	A: ————— <i>p</i> added in pencil (Emil Telmányi)
4-5	vl.1	D (vl.1 Nos.1,2): ————— <i>p</i> added (Emil Telmányi)
4-5	vl.2	D (vl.2 Nos.1,4): ————— <i>p</i> added (Emil Telmányi)
4	cb.	A, D (cb. No.2): <i>p</i> added in pencil (Emil Telmányi)
6	vl.1,2	A: note 4: <i>poco cresc.</i> added in pencil (Emil Telmányi)
7-8	vl.1	F: b.7 note 4 to b.8 note 1: slur added in ink (CN)
7-9	vl.1	D (vl.1 Nos.1,2): b.7 note 1 to b.9 note 1: <i>cresc.....</i> <i>mf</i> added (Emil Telmányi)
7	cb.	A: notes 1-4: ————— added in pencil (Emil Telmányi)
8	vl.1	F: notes 2-4: slur added in ink (CN); notes 5-6: stacc. instead of ten. added (CN)
8	vl.2	D (vl.2 No.2): notes 5-6: slur instead of ten.
8	vc.	D (vc. No.3): <i>p</i> added (Emil Telmányi)
8	vc. cb.	<i>p</i> added in accordance with D and because of ————— in bb.7, 8 and <i>mf</i> b.9
8	cb.	A: notes 1-2: ————— added in pencil (Emil Telmányi); D (cb. No.2): <i>p</i> added (Emil Telmányi)
9	vl.1	F: notes 1-3: slur added in ink (CN); notes 4-5: stacc. instead of ten. added in ink (CN)
9	vl.1,2 cb.	A: <i>mf</i> added in pencil (Emil Telmányi)
9	vc. cb.	note 1: stacc. added by analogy with b.8
10	vl.1	F: notes 1-3: slur added in ink (CN); notes 4-5: stacc. instead of ten. added in ink (CN)
10	cb.	F: note 3: ♩ added in ink (CN)
11	vl.1	A: ————— added in pencil (Emil Telmányi); D (vl.1 Nos.1,2): ————— added (Emil Telmányi); F: notes 1-4: slur added in ink (CN); notes 5-7: stacc. added in ink (CN)
11	vl.2	————— added by analogy with vl.1 and in accordance with D (vl.2 Nos.1,4)

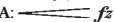
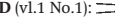
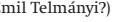
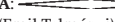
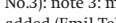
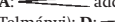
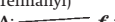
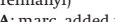
Bar	Part	Comment
11	cb.	A: notes 1-4: ————— added in pencil (Emil Telmányi)
12	vl.1	note 8: stacc. added by analogy with notes 1-7; F: notes 1, 8: ♩ added in ink (CN); notes 1-8: stacc. added in ink (CN)
12-13	vl.1,2	A: ————— <i>p</i> added in pencil (Emil Telmányi)
12-13	vl.1	D (vl.1 Nos.1,2): ————— <i>p</i> added (Emil Telmányi)
12	vl.2	D (vl.2 Nos.1,4): ————— added (Emil Telmányi)
13	fl. cl.	A: <i>mf</i> changed to <i>p</i> in pencil (Emil Telmányi); D: <i>mf</i> changed to <i>p</i> (Emil Telmányi)
13	ob.	A: <i>mf</i> changed to <i>pp</i> in pencil (Emil Telmányi); D: <i>mf</i> changed to <i>pp</i> (Emil Telmányi)
13	ob.2	bb.13-19: slur added by analogy with ob.1
13	fg.	A: <i>mf</i> changed to <i>pp</i> in pencil (Emil Telmányi)
13	cb.	A: <i>mf</i> added in pencil (Emil Telmányi)
14	ob.	A: ————— <i>poco</i> added in pencil (Emil Telmányi); D: ————— <i>poco</i> added (Emil Telmányi)
14	fg.	A: ————— <i>poco</i> added in pencil (Emil Telmányi)
14	vl.2	D (vl.2 No.3): note 1: <i>p</i>
14-15	vc.	D (vc. No.3): after b.14 in margin: <i>mf</i> added (Emil Telmányi)
14	cb.	A: notes 2-6: ————— added in pencil (Emil Telmányi); D (cb. No.2): after b.14 in margin: <i>mf</i> (Emil Telmányi)
15	vc.	D (vc. No.2): note 1: <i>mf</i>
15	cb.	D (cb. No.1): notes 5-6: ten. instead of stacc.
15-16	cb.	F: notes 2-4: slur added in ink (CN); notes 5-6: stacc. added in ink (CN)
16	ob. fg.	A: ————— added in pencil (Emil Telmányi); D: ————— added (Emil Telmányi)
16	fg.2	F: ♩
16	vl.1	F: note 3: ♩
16	cb.	A: ————— added in pencil (Emil Telmányi)
17	ob. fg.	A: <i>pp</i> added in pencil (Emil Telmányi); D: <i>pp</i> added (Emil Telmányi)
17	cb.	A: <i>p</i> added in pencil (Emil Telmányi); F: notes 1-4: stacc. added in ink (CN); notes 1-4: slur added in ink (CN)
18	tamb.picc.	F: instrument name <i>Timp</i> crossed out in pencil
18	vl.1,2	A: <i>pp</i> added in pencil (Emil Telmányi)
18	vl.1	D (vl.1 Nos.1,2): <i>pp</i> added (Emil Telmányi)
19	vl.2	notes 1-3: emended from ♩ ♩ ♩ by analogy with vl.1 and in accordance with D, F
19-20	cb.	A: b.19 note 3 to b.20 note 4: ————— added in pencil (Emil Telmányi)
20	cor.1,2	note 1: <i>mp</i> omitted in accordance with D ; A: <i>p</i> added in pencil (Emil Telmányi), circle round <i>mf</i> added in pencil (Emil Telmányi); D: <i>mf</i> changed to <i>p</i> in pencil (Emil Telmányi); F: <i>mf</i>
21	cb.	A: note 1: <i>mp</i> added in pencil (Emil Telmányi)
22	cor.1,2	A: ————— added in pencil (Emil Telmányi); D: ————— added (Emil Telmányi)

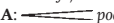
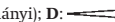
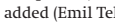
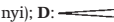
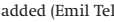
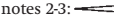
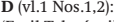
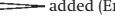
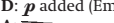
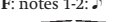
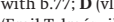
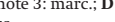
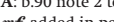
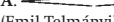
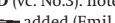
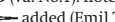
Bar	Part	Comment
22-23	vl.1	A: p added in pencil (Emil Telmányi); D (vl. Nos.1,2): p added (Emil Telmányi)
22	vl.2	added by analogy with vl.1 and in accordance with D ; D (vl.2 Nos.1,4): added (Emil Telmányi)
22	vc.	D (vc. No.1): notes 4-5: ten. instead of stacc.; D (vc. Nos.1,3): added (Emil Telmányi)
22	cb.	A: notes 3-5: added in pencil (Emil Telmányi); D (cb. No.1): notes 4-5: ten. instead of stacc.; D (cb. No.2): added (Emil Telmányi)
23	cor.1,2	A: added in pencil (Emil Telmányi); D : added (Emil Telmányi)
23	tamb.picc.	A: p changed to pp in pencil (Emil Telmányi); D : p changed to pp in pencil
23	vl.2	p added by analogy with vl.1 and in accordance with D ; D (vl.2 Nos.1,4): p added (Emil Telmányi)
24	cor.1,2	A: p added in pencil (Emil Telmányi); D : p added (Emil Telmányi)
24-25	vl.1,2	A: b.24 note 4, b.25 notes 2, 4: marc. added in pencil (Emil Telmányi)
24-25	vl.1	D (vl.1. Nos.1,2): note 4: marc. added in ink (Emil Telmányi)
24	cb.	A: p added in pencil (Emil Telmányi)
25	cb.	A: mp added in pencil (Emil Telmányi)
27	vc.	D (vc. No.3): <i>molto staccato</i> added (Emil Telmányi)
27	cb.	D (cb. No.2): <i>molto staccato</i> (Emil Telmányi)
28	fl.	D : <i>staccato</i> added (Emil Telmányi)
28	ob. fg.	A: f added in pencil (Emil Telmányi); D : f added (Emil Telmányi)
28	vl.1	D (vl.1 Nos.1,2): added (Emil Telmányi)
28-29	vl.1	D (vl.1 No.1): b.28 note 1 to b.29 note 1: slur added (Emil Telmányi)
28	vl.1 cb.	A: added in pencil (Emil Telmányi)
28	vl.2	added by analogy with vl.1 and in accordance with D (vl.2 Nos.1,4); D (vl.2 Nos.1,4): mf added (Emil Telmányi)
28	va.	D (va. No.1): <i>staccato</i> added (Emil Telmányi)
28	vc.	D (vc. No.3): mf crossed out in pencil
29	ob. fg.	A: added in pencil (Emil Telmányi); D : added (Emil Telmányi)
29-30	tamb.picc.	F: b.29-30 mf added by analogy with vl.1,2 and in accordance with D (cb. No.2)
29	vc. cb.	mf added by analogy with vl.1,2 and in accordance with D (cb. No.2)
29	vl.1,2	A: note 1: mf added in pencil (Emil Telmányi)
29	vl.1	D (vl.1 Nos.1): mf added (Emil Telmányi)
29-30	vl.1,2 vc. cb.	stacc. added by analogy with bb.27-28
29-31	va.	stacc. added by analogy with b.28
29-32	vc.	D (vc. No.3): stacc.
29	cb.	D (cb. No.2): mf added (Emil Telmányi)
30	ob. fg.	A: mf added in pencil (Emil Telmányi); D : mf added (Emil Telmányi)
30	va.	emended to by analogy with the other strings and in accordance with D

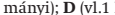
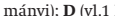
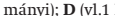
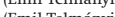
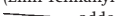
Bar	Part	Comment
		(va. Nos.1-3); D (va. Nos.1-2): changed to (Emil Telmányi)
31	fl.2	D : <i>molto</i> in added (Emil Telmányi)
31-32	cor.1,2	F: b.31 to b.32 note 1: phrase notated in cor.3,4
31-32	cor.3,4	F: b.31 to b.32 note 1: phrase notated in cor.1,2
31	vl.1	chord 4: stacc. added by analogy with chords 1-3 and in accordance with D (vl.1 Nos.1-2); D (vl.1 No.1): <i>molto</i> in added (Emil Telmányi)
31	va.	A: changed to abbreviated notation (crotchets); below system <i>Viola</i> <i>som de andre</i> Strygere 'as the other strings' added in pencil (Emil Telmányi); D : (va. No.1): changed to abbreviated notation (Emil Telmányi); F:
31	vc. cb.	stacc. added by analogy with b.28
32	fl. ob. cl.	D : stacc.
32	cor.1,3,4	D : note 1: stacc.; notes 2-4: strong marc.
32	cor.2	D : note 1: stacc.; notes 2-3: stacc. and marc.
32	cor.3	D : note 2: [?] erased and ff added (Emil Telmányi)
32	cor.3,4	F: notes 2-4:
32-35	cor.3,4	A: b.32 note 2 to b.35: phrase added in pencil (Emil Telmányi?)
32	tamb.picc.	F: rest 2: ; last quaver: ff
32	vl.2	D (vl.2 No.3): chord 1: marc.
32	va. vc. cb.	stacc. added by analogy with vl.1,2 and in accordance with D (vc. Nos.1-3, cb. Nos.1-2)
33-35	cor.3,4	D : changed to (<i>d''</i>); F:
33	tamb.picc.	F:
34	vl.1	F: notes 5-6: marc.
34-35	vl.1,2 va.	b.34: <i>segue</i> omitted; b.34 note 5 to b.35 note 8: marc. added by analogy with bb.32-34
35	cor.3	D : added
35	vl.1	D (vl.1 No.3): note 8: <i>f'''</i> ; F: notes 1-8: marc.
36	cor.1,2	D : changed to in blue ballpen
36-46	cor.1,2	A: cor.1 or cor.2: b.36 note 2 to b.46 note 1: reference to addition below system:
		: <i>indtil</i> " [b.46]; under the example: Trombone (Kun hvis der ikke er fire Horn tilstede)
		'Trombone (only if four horns are not available)' added in pencil (Emil Telmányi)
36-45	cor.3	D : top staff in system with 2 staves: <i>II</i> changed to <i>III</i> in blue ballpen, phrase as cor.1,2; bottom staff: <i>III</i> changed to <i>I</i> in blue ballpen, phrase as cor.3 crossed out in pencil
36-45	cor.4	D : top staff in system with 2 staves: <i>II</i> changed to <i>IV</i> in blue ball pen, phrase as cor.1,2; bottom staff: <i>IV</i> changed to <i>I</i> in blue ball pen, phrase as cor.4 crossed out in pencil
37-45	cor.1	D : phrase as cor.3
37-45	cor.2	D : phrase as cor.4
38	fl. ob. cl.	D : note 1: stacc.
39-41	fl. ob. cl.	D : note 2: stacc.
42	cl.	D : ff added (Emil Telmányi)

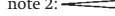
Bar	Part	Comment
42	fg. cor.1,2	F: note 2 added in ink
43	ob.	D: <i>ff</i> added (Emil Telmányi)
43	cor.4	marc. added by analogy with cor.3
44	cor.1,2	<i>dim.</i> added by analogy with fg.
47	cl.1	F: <i>p</i>
47	vl.1	D (vl.1 Nos.1,2): <i>p</i>
47	vl.1 va.	F: <i>mf</i> crossed out and <i>p</i> added in ink (CN)
48	cl.1	note 5: <i>b</i> ¹ corrected to <i>b</i> ² by analogy with D; D: note 5: <i>b</i> ¹ changed to <i>b</i> ² in pencil; F: note 5: <i>b</i> ¹
48-49	vl.2	D (vl.2 No.2): end of slur b.48 note 8 changed to b.49 note 8 in pencil (Emil Telmányi?)
50	cl.	F: 
50	cl.1	D: note 8: stacc.
51	tamb.picc.	D: stacc.
52	ob. fg.	A:  added in pencil (Emil Telmányi); D:  added (Emil Telmányi)
53	ob. fg.	A: <i>p</i> added in pencil (Emil Telmányi); D: <i>p</i> added (Emil Telmányi)
53	vl.1	A: <i>mp</i> added in pencil (Emil Telmányi); D (vl. Nos.1,2): <i>mp</i> added (Emil Telmányi?)
54	vl.1	D (vl.1 No.1):  added in ballpen (Emil Telmányi?); D (vl.1 No.2):  added in pencil (Emil Telmányi?)
54	vl.1 vc.	A:  added in pencil (Emil Telmányi)
54	vc.	D (vc. No.3):  added (Emil Telmányi?)
56	ob.2	stacc. added by analogy with ob.1
57	vl.1	D (vl.1 Nos.1,2): notes 1-2:  added (Emil Telmányi); note 3: marc. added (Emil Telmányi); D (vl.1 No.1): note 6:  added in ballpen (Emil Telmányi); D (vl.1 No.2): note 6:  added in pencil (Emil Telmányi)
57-58	vl.1	A:  added in pencil (Emil Telmányi)
57	vl.2 va.	F: <i>mf</i>
57	vl.2 va. cb.	A: <i>mf</i> changed to <i>f</i> (Emil Telmányi?)
57	va.	D (va. Nos.1,2,3): <i>mf</i>
57	vc.	D (vc. No.1): notes 1-2:  ; note 3: marc. and  ; D (vc. No.2): notes 1-2:  ; notes 3-4:  ; D (vc. No.3): notes 1-2:  ; note 3: marc.
57-58	vc.	A:  added in pencil (Emil Telmányi)
57	cb.	D (cb. Nos.1,2): <i>mf</i>
58-59	vl.1	A:  added in pencil (Emil Telmányi); D (vl.1 No.1):  added in ballpen (Emil Telmányi)
58-59	vl.2	A:  <i>p</i> added in pencil (Emil Telmányi)
58-59	va.	 <i>p</i> added by analogy with vl.2, cb.; D (va. No.1): b.58 note 2 to b.59 note 1:  added (Emil Telmányi)
58	vc.	A: note 3: marc. added in pencil (Emil Telmányi)
58-59	vc.	A:  added in pencil (Emil Telmányi)
58-59	cb.	A:  <i>p</i> added in pencil (Emil Telmányi)

Bar	Part	Comment
59-60	ob.	A:  added in pencil (Emil Telmányi); D:  added (Emil Telmányi)
59-60	fg.	A:  added in pencil (Emil Telmányi); D:  added (Emil Telmányi)
59-61	vl.1	A:  <i>f</i> added in pencil (Emil Telmányi); D (vl.1 Nos.1,2):  <i>f</i> added (Emil Telmányi)
59	va.	D (va. No.1): <i>p</i> added (Emil Telmányi)
59-60	vc.	A:  added in pencil (Emil Telmányi)
61	ob.	A: <i>mf</i> added in pencil (Emil Telmányi); D: <i>p</i> added (Emil Telmányi)
61	fg.	A: <i>mf</i> added in pencil (Emil Telmányi); D: <i>mf</i> added (Emil Telmányi)
61	vl.1 vc.	A: <i>f</i>  added in pencil (Emil Telmányi)
62	vl.1	A: <i>f</i> added in pencil (Emil Telmányi); D (vl.1 No.1): <i>f</i> added in ballpen (Emil Telmányi)
62	vc.	<i>f</i> added by analogy with vl.1; D (vc. No.3):  added in pencil (Emil Telmányi?)
63	ob.	A: <i>dim.</i> added in pencil (Emil Telmányi); D: <i>dim.</i> added (Emil Telmányi)
63	fg.	A: <i>dim.</i> added in pencil (Emil Telmányi)
63	vl.1	D (vl.1 Nos.1,2):  added (Emil Telmányi)
63	vl.1 vc.	A:  added in pencil (Emil Telmányi)
63-64	vl.1 vc.	tie emended from open tie; A: b.63: end of tie open before page turn
63	vl.2 va. cb.	A: <i>f</i> added in pencil (Emil Telmányi)
64	vl.1	A: marc. added in pencil (Emil Telmányi); D (vl.1 Nos.1,2): marc. added (Emil Telmányi)
64-65	vl.2	A:  <i>p</i> added in pencil (Emil Telmányi)
64-65	va. cb.	A:  added in pencil (Emil Telmányi)
64	vc.	A: note 2: marc. added in pencil (Emil Telmányi)
65	vl.1	D (vl.1 Nos.1,2): note 2: marc. added (Emil Telmányi); D (vl.1 Nos.1,2):  added (Emil Telmányi)
65	vl.1 vc.	A:  added in pencil (Emil Telmányi)
65	va.	D (va. No.1): <i>p</i> added (Emil Telmányi)
65	va. vc. cb.	<i>p</i> added by analogy with vl.2 and in accordance with D
65	cb.	D (cb. No.2): <i>p</i> added (Emil Telmányi)
66	fl.	D: <i>mp</i> changed to <i>mf</i> (Emil Telmányi)
66-67	fl.	D: b.66 note 1 to b.67 note 1:  <i>f</i> added (Emil Telmányi)
66-71	ob.	F: <i>col fag.</i>
66-67	cl.	D: b.66 note 1 to b.67 note 1:  <i>f</i>
66	cl.1	D: <i>mp</i> changed to <i>mf</i> (Emil Telmányi)
66-67	vl.1	D (vl.1 Nos.1,2):  <i>f</i> added (Emil Telmányi)
66	vl.1 vc.	A:  added in pencil (Emil Telmányi)
67	str.	A: <i>f</i> added in pencil (Emil Telmányi)
68	vl.1	D (vl.1 No.1):  added in ballpen (Emil Telmányi?); D (vl.1 No.2): note 5:  added in pencil (Emil Telmányi?)

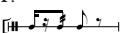
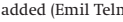
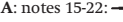
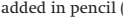
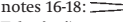
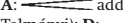
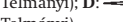
Bar	Part	Comment
68-69	vl.1 vc.	A:  added in pencil (Emil Telmányi)
68	vl.2 va. cb.	A:  <i>mf</i> added in pencil (Emil Telmányi)
69-70	fl.	D: b.69 note 3 to b.70:  <i>fz</i> added (Emil Telmányi)
69-70	cl.	D: b.69 note 4 to b.70:  <i>fz</i> added (Emil Telmányi)
69-70	vl.1	D (vl.1 Nos.1,2):  <i>fz</i> added (Emil Telmányi)
69-70	vl.1 vc.	A:  <i>fz</i> added in pencil (Emil Telmányi)
70	fl. cl.	D: stacc.
70	fl.2	fl.2 <i>muta in picc.</i> added
70	ob.2	stacc. added by analogy with ob.1
70	vl.1 vc.	A: stacc. added in pencil (Emil Telmányi)
70	vc.	D (vc. Nos.2,3): stacc.
73	vl.1 vc.	F: <i>mf</i> added in ink (CN)
74	ob.	A: <i>mp</i> changed to <i>p</i> in pencil (Emil Telmányi); D: <i>mp</i> changed to <i>p</i> (Emil Telmányi)
74	fg.	A: <i>mp</i> changed to <i>p</i> in pencil (Emil Telmányi); D: <i>mp</i> changed to <i>p</i> (Emil Telmányi); F: <i>mp</i>
74	tamb.picc.	A: <i>p</i> changed to <i>pp</i> in pencil (Emil Telmányi); D: <i>p</i> changed to <i>pp</i> (Emil Telmányi); F: <i>p</i>
74	vl.1	D (vl.1 No.1):  added in ballpen (Emil Telmányi); D (vl.1 No.2):  added in pencil (Emil Telmányi?)
74	vl.1 vc.	A:  added in pencil (Emil Telmányi)
74	vl.2 va. cb.	superfluous <i>pizz</i> omitted
74	va.	D (va. No.3): <i>mf</i>
75	vc.	D (vc. No.1): note 2: <i>mp</i> added (Emil Telmányi?)
76	vl.2	A: note 1: <i>p</i> added in pencil (Emil Telmányi)
76	va.	D (va. No.1): <i>p</i> added (Emil Telmányi)
76	va. cb.	<i>p</i> added by analogy with vl.2 and in accordance with D (va. No.1, cb. Nos.1,2)
76	cb.	D (cb. No.2): note 1: <i>p</i> added (Emil Telmányi)
77	vl.1 vc.	A:  added in pencil (Emil Telmányi); note 6: marc. added in pencil (Emil Telmányi)
77	vl.1 vc.	D (vl.1 Nos.1,2, vc. No.3): note 3: marc. instead of  added (Emil Telmányi)
78	vc.	D (vc. No.2): note 2: <i>mp</i> added in pencil (Emil Telmányi?)
79	ob. fg.	A:  added in pencil (Emil Telmányi); D:  added (Emil Telmányi)
79	vl.1	D (vl.1 Nos.1,2):  <i>f</i> added (Emil Telmányi)
79	vl.1 vc.	A:  <i>f</i> added in pencil (Emil Telmányi)
79-80	vl.2	A: marc. added in pencil (Emil Telmányi)
79	vl.2 va. cb.	A: <i>f</i> added in pencil (Emil Telmányi)
79-80	va.	marc. added by analogy with vl.2 and in accordance with D (va. Nos.1-3); D (va. No.1): marc. added (Emil Telmányi)
79-80	cb.	marc. added by analogy with vl.2 and in accordance with D (cb. Nos.1,2); D (cb. No.2): marc. added (Emil Telmányi)
80	ob. fg.	A: <i>mp</i> added in pencil (Emil Telmányi); D: <i>mp</i> added (Emil Telmányi)

Bar	Part	Comment
80-82	vl.1	D (vl.1 Nos.1,2): <i>dim...</i> added (Emil Telmányi)
80-82	vl.1 vc.	A: note 3: <i>dim...</i> added in pencil (Emil Telmányi)
81-82	ob. fg.	A:  <i>poco</i> added in pencil (Emil Telmányi); D:  <i>poco</i> added (Emil Telmányi)
83	ob.	A:  added in pencil (Emil Telmányi); D:  added (Emil Telmányi)
83	fg.	A:  added in pencil (Emil Telmányi); D:  added (Emil Telmányi)
83	vl.1	A:  <i>fz</i> added in pencil (Emil Telmányi); D (vl.1 Nos.1,2):  <i>fz</i> added (Emil Telmányi)
83	vl.2	A: note 1: <i>f</i> added in pencil (Emil Telmányi)
83-84	vl.2	A: marc. added in pencil (Emil Telmányi)
83	va.	<i>f</i> added by analogy with vl.2, cb. and in accordance with D; D (va. No.1): <i>f</i> added (Emil Telmányi)
83-84	va.	marc. added by analogy with vl.2 and in accordance with D (va. Nos.1-3); D (va. No.1): marc. added (Emil Telmányi)
83	vc.	<i>f</i> emended to <i>fz</i> by analogy with vl.1; A: notes 2-3:  added in pencil (Emil Telmányi); note 3: <i>f</i> added in pencil (Emil Telmányi)
83	cb.	A: <i>f</i> added in pencil (Emil Telmányi)
83-84	cb.	marc. added by analogy with vl.2 and in accordance with D (cb. Nos.1-2); D (cb. No.2): marc. added (Emil Telmányi)
84	vl.1	D (vl.1 Nos.1,2): notes 2-4:  added (Emil Telmányi)
84	va.	D (va. No.1): marc. added (Emil Telmányi)
85	ob.	A:  <i>p</i> added in pencil (Emil Telmányi); D:  added (Emil Telmányi)
85	ob.1	D: <i>p</i> added (Emil Telmányi)
85	fg.	A:  <i>p</i> added in pencil (Emil Telmányi); D:  <i>p</i> added in pencil (Emil Telmányi)
88	tamb.picc.	F: notes 1-2: 
88	vl.1	 added by analogy with b.77; D (vl.1 No.1):  added (Emil Telmányi); note 3: marc.; D (vl.1 No.2): note 3: marc.
89	tamb.picc.	F: <i>fz</i>
90	vl.1	D (vl.1 No.1): notes 1-4: slur added (Emil Telmányi); note 3: stacc. added (Emil Telmányi)
90-91	vl.1	A: b.90 note 2 to b.91 note 2:  <i>mf</i> added in pencil (Emil Telmányi); D (vl.1 Nos.1,2):  <i>mf</i> added (Emil Telmányi)
94	vc.	A:  added in pencil (Emil Telmányi); D (vc. No.3): note 3: marc. instead of  added (Emil Telmányi)
96-97	vc.	A:  <i>mf</i> added in pencil (Emil Telmányi)
97-141	vl.2	D (vl.2 No.2): bb.97-141 copied again on a separate leaf presumably because of page turn
99	va.	A: marc. added in pencil (Emil Telmányi)
100	va.	A:  added in pencil (Emil Telmányi); D (va. No.1): note 3: marc. instead of  added (Emil Telmányi)

Bar	Part	Comment
102	vl.1	F: note 1: ♯ changed to ♮ in ink (CN)
102-103	vl.1	A:  added in pencil (Emil Telmányi); D (vl.1 Nos.1,2):  added (Emil Telmányi)
102	va.	D (va. No.1): notes 1-4: slur; note 3: stacc. added (Emil Telmányi?)
102-103	va.	A:  added in pencil (Emil Telmányi)
103	vl.1	F: note 2: stacc. instead of marc.
103-104	va.	beginning of  emended from b.104 note 3 by analogy with bb.102-103 (vl.1)
103-104	vc.	A:  <i>f</i> added in pencil (Emil Telmányi)
104	vl.1	A: <i>f</i> and  added in pencil (Emil Telmányi); D (vl.1 Nos.1,2): <i>f</i> and  added (Emil Telmányi); F: note 2: <i>ff</i>
104	va.	A: notes 3-6:  added in pencil (Emil Telmányi)
105	vl.1	A:  added in pencil (Emil Telmányi); D (vl.1 Nos.1,2):  added (Emil Telmányi); F: note 4: <i>ff</i>
105	vl.2	A: <i>ff</i> added in pencil (Emil Telmányi)
105	va.	A: <i>f</i>  added in pencil (Emil Telmányi)
105-106	va.	slur emended from open slur by analogy with fl.1, picc.; A: b.105: end of slur open before page turn
105	vc.	D (vc. No.3): notes 5-8:  added (Emil Telmányi)
106	fl.1	D: note 1: stacc.; note 2: marc. added (Emil Telmányi)
106-107	fl.1 picc.	b.106 note 2 to b.107 note 1: slur omitted by analogy with cl.
106	picc.	D: note 1: stacc.; notes 1, 3: marc. added (Emil Telmányi)
106	cl.1	D: note 1: stacc. and marc. added (Emil Telmányi); note 3: marc. added (Emil Telmányi)
106	cl.2	D: notes 1, 3: marc. added (Emil Telmányi)
106-107	vl.1	A:  added in pencil (Emil Telmányi); D (vl.1 Nos.1,2):  added (Emil Telmányi)
106	vl.2	A: marc. added in pencil (Emil Telmányi)
106	vl.2	D (vl.2 Nos.1,4): note 1: marc. added (Emil Telmányi)
106	va.	A: marc. added in pencil (CN?); D (va. No.1): note 3: <i>f</i> added (Emil Telmányi?)
106	vc.	A:  added in pencil (Emil Telmányi)
107	fl. cl.	D: note 3: marc. added (Emil Telmányi)
107	vl.1	D (vl.1 No.1): note 3: marc. instead of  notes 3-5; D (vl.1 No.1): notes 5-6: slur added (Emil Telmányi?)
107	vl.2	A: marc. added in pencil (Emil Telmányi)
107-108	vl.2	D (vl.2 Nos.2,3): b.107 note 3: beginning of slur; D (vl.2 No.2, copy): b.107 note 3: beginning of slur
107	va.	A:  added in pencil (Emil Telmányi); D (va. No.3): <i>f</i>
107	vc.	A: slur added in pencil (Emil Telmányi?)
108	fl.1 picc.	A:  added in pencil (Emil Telmányi); D:  added (Emil Telmányi); note 3: marc. instead of  added (Emil Telmányi)
108	picc.	note 6: marc. added by analogy with fl.1

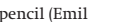
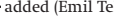
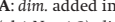
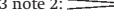
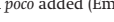
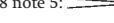
Bar	Part	Comment
108	cl.	A:  added in pencil (Emil Telmányi); D:  added (Emil Telmányi); note 3: marc. instead of  notes 3-5 added (Emil Telmányi)
108	vl.2	A:  added in pencil (Emil Telmányi); D (vl.2 Nos.1,4): note 3: marc. instead of  added (Emil Telmányi)
108-109	vc.	A: slur added in pencil (Emil Telmányi?)
109-110	fl.1 picc. cl.	A:  added in pencil (Emil Telmányi); D:  added (Emil Telmányi)
109	ob.	A: <i>ff</i> added in pencil (Emil Telmányi); D: <i>ff</i> added (Emil Telmányi)
109	vl.2	D (vl.2 No.2): notes 1-4: 
109-110	vl.2	A:  added in pencil (Emil Telmányi)
110-114	fl.1	F: b.110 note 3 to b.113 note 2: phrase notated for picc. in same octave as fl.1
110-111	fl.1 picc. cl.	A: beginning of slur changed from b.111 note 1 to b.110 note 3
110	fl.1 cl.1	note 3: stacc. omitted by analogy with picc., cl.2 because of change of slur
110	picc.	D: note 3: <i>f</i> added (Emil Telmányi)
110-114	picc.	F: b.110 note 3 to b.113 note 2: phrase notated an octave higher for fl.1 (fl.gr.)
110	ob.	D: note 1: stacc.
110-112	ob.2	marc. added by analogy with ob.1
110	cl.	D: <i>f</i> added (Emil Telmányi)
110	fg.	D: note 1: stacc. and marc. added (Emil Telmányi)
110	vl.1	D (vl.1 Nos.1,2): <i>f</i> added (Emil Telmányi)
110	vl.1,2 va.	A: <i>f</i> added in ink (Emil Telmányi)
110	vl.2	D (vl.2 No.1): note 3: <i>ff</i> added (Emil Telmányi); D (vl.2 No.4): note 3: <i>f</i> changed to <i>ff</i> (Emil Telmányi)
110	vc.	A: <i>ff</i> added in pencil (Emil Telmányi)
110	cb.	D (cb. No.2): note 1: stacc. and marc. added (Emil Telmányi)
112	ob.	A:  added in pencil (Emil Telmányi); D: b.11 note 3 to b.112 note 2:  added (Emil Telmányi); note 3: marc. instead of  added (Emil Telmányi)
112	fg.	A:  added in pencil (Emil Telmányi)
112	fg.2	marc. added by analogy with fg.1; D: note 3: marc. added (Emil Telmányi)
112-114	fg.2	b.112 note 6 to b.114 note 4: slur added by analogy with fg.1
112	vc.	D (vc. No.3): note 3: marc. instead of  added (Emil Telmányi)
112	vc. cb.	A:  added in pencil (Emil Telmányi)
113-114	ob.	D:  added (Emil Telmányi)
113-114	vl.1	D (vl.1 Nos.1,2):  added (Emil Telmányi)
113-114	va.	A: b.113 last quaver to b.114 note 2:  added in pencil (Emil Telmányi); D (va. Nos.1,2): beginning of  b.113 note 1 (Emil Telmányi)
113-127	vc.	A: <i>col Basso</i>
114	tutti	A:  added (Emil Telmányi)
114	fl.	D:  added (Emil Telmányi)
114-115	fg.1 cb.	A:  added in pencil (Emil Telmányi)

Bar	Part	Comment
114-116	fg.2	F: 
115-116	fg.1 cb.	A:  added in pencil (Emil Telmányi)
115-116	fg.2	 added by analogy with fg.1; D:  added (Emil Telmányi)
115	tamb.picc.	A: <i>f</i> changed to <i>mf</i> in pencil (Emil Telmányi); D: <i>f</i> changed to <i>mf</i> (Emil Telmányi)
116	va.	D (va. No.1): <i>mf</i> added (Emil Telmányi)
116-117	va.	 added by analogy with cb.; D (va. No.1):  <i>f</i> added (Emil Telmányi)
116	va. vc. cb.	<i>mf</i> added as in D; since Emil Telmányi has added <i>mf</i> in va., vc., cb. but most likely forgotten to add <i>mf</i> in the score, the orchestral parts have been followed in this instance
116	vc.	D (vc. No.3): <i>mf</i> added (Emil Telmányi)
116	cb.	D (cb. No.2): <i>mf</i> added (Emil Telmányi)
116-117	cb.	A:  added in pencil (Emil Telmányi)
117-119	vl.1	A: <i>f</i>  <i>ff</i> added in pencil (Emil Telmányi); D (vl.1 Nos.1,2): <i>f</i>  <i>ff</i> added (Emil Telmányi)
117	vl.2	D (vl.2 Nos.1,4): <i>f</i> added (Emil Telmányi)
117-119	vl.2	<i>f</i>  <i>ff</i> added by analogy with vl.1
117	vc.	D (vc. No.3): note 5: <i>f</i> added (Emil Telmányi)
117	cb.	D (cb. No.2): note 5: <i>f</i> added (Emil Telmányi)
118	tamb.picc.	A:  added in pencil (Emil Telmányi); D:  added (Emil Telmányi)
118	vl.2	D (vl.2 Nos.1,4): notes 4-8:  added (Emil Telmányi)
119-120	fl.	D: marc. and stacc.
119	fl. ob.	F: note 1: <i>fz</i>
119	fl. cl. fg.	D: sec. added (Emil Telmányi)
119	ob.	D: sec.
119	ob.1 fg.2	D: marc. and stacc.
119-124	ob.2	D: stacc. added (Emil Telmányi)
119	cl.	D: notes 1-2: marc. and stacc.
119-124	cl.	F: <i>col</i> Oboe 8 ^{va} basso
119-124	fg.1	D: stacc.
119	tamb.picc.	A: <i>f</i> added in pencil (Emil Telmányi); D: <i>f</i> added (Emil Telmányi)
119	vl.2	D (vl.2 Nos.1,4): <i>ff</i> added (Emil Telmányi)
120	fl.1	D: note 2: marc. added (Emil Telmányi)
120-124	ob.1 cl. fg.2	D: stacc.
120-121	vl.1	F: marc.
120-121	vl.1,2 va. cb.	segue omitted; marc. added by analogy with bb.118-119
121-124	fl.	D: stacc.
121-124	fg.	F: bars empty
124	vc. cb.	F: note 6: G ³
125-137	cor.3,4	A: b.125 above staff: (Trombone II) added in pencil (Emil Telmányi); below staff: * added in pencil (Emil Telmányi); below system:  etc. hvis kun 2 Horn tilstede '2 trombones [...] etc. if only 2

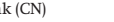
Bar	Part	Comment
125-126	vl.1,2 va. vc.	horns are available' added in pencil (Emil Telmányi); b.134: <i>Trbr I-II</i> added in pencil (Emil Telmányi); b.137: * added (Emil Telmányi)
125-126	vc. cb.	F: note 3: marc. instead of stacc. F: notes 1-3: 
126	cor.	<i>fz</i> added by analogy with bb.127-128 and in accordance with D; D: note 2: <i>fz</i> added (Emil Telmányi)
127	tamb.picc.	F: 
127	vl.1 va.	A: <i>ff</i> added in pencil (Emil Telmányi); D (vl.1 Nos.1,2): <i>ff</i> added (Emil Telmányi)
127-137	vl.2	A: <i>col</i> I ^{mo}
127-128	vl.2	F: phrase as vl.1 one octave lower
127	vc. cb.	F: note 3: marc.
128-129	cor.2	tie added by analogy with bb.127-128
128	vl.1	F: notes 7-8: stacc.
133	ob. cl. fg.	D: note 1: <i>ff</i> added (Emil Telmányi)
134	cor.1,2	F: <i>p</i>
134-137	cor.3,4	F: phrase added in ink (CN)
136	fg.	<i>fz</i> added by analogy with bb.133-135
137	cor.1,2	F: <i>f</i>
137	cor.1,2,3	D: stacc.
137	tamb.picc.	note 3: stacc. added by analogy with notes 1-2, 4; F: <i>f</i> ; marc. instead of stacc.
137	va.	F: 
137-140	vc.	A: ten. added in pencil (Emil Telmányi?)
138-140	va.	F: phrase as in vc. but an octave higher
140	tamb.picc.	note 8: stacc. added by analogy with notes 1-7
141		F: 4/4 (C)
141	cl.1	<i>cadenza</i> added
141	cl.1	A: notes 5-7:  added in pencil (Emil Telmányi); D: notes 3-4:  added (Emil Telmányi); notes 5-7:  added (Emil Telmányi)
141	cl.1	A: note 8: marc. added in pencil (Emil Telmányi); D: note 8: marc. added (Emil Telmányi); D: note 23: ten. and marc. added (Emil Telmányi)
141	cl.1	A: notes 15-22:  added in pencil (Emil Telmányi); notes 23-28:  added in pencil (Emil Telmányi); D: notes 11-15:  added (Emil Telmányi); notes 16-18:  added (Emil Telmányi); notes 19-22:  added (Emil Telmányi)
141	cl.1	A, D: after note 32: breathing caesura added in pencil (Emil Telmányi)
141	cor.	F: <i>p dim.</i>
141	vl.1	D (vl.1 Nos.1-5): <i>Cadenza</i>
141	vc. cb.	F: note 1:  changed to  (CN);  added (CN)
142		F: <i>pochettino meno</i> ; 
142-143	fl.1	A:  added in pencil (Emil Telmányi); D:  added (Emil Telmányi)
142	fg.1	F: <i>p</i>

Bar	Part	Comment
143-144	fg.1	D: b.143 note 2 to b.144 note 2:  <i>poco</i>
145	fl.1	A:  added in pencil (Emil Telmányi)
145	fl.2	A: <i>poco accel</i> added in pencil (Emil Telmányi)
145	fg.1	D: 
148	fl.1	A: <i>rall.</i>
149	fl.2	D: <i>stacc.</i>
149	vl.1	F: <i>pp</i>
152-153	vl.1	A:  <i>pp</i> added in pencil (Emil Telmányi); D (vl.1 Nos.1,2):  <i>pp</i> added (Emil Telmányi)
153	vl.1	D (vl.1 Nos.1,2): notes 4-5: slur added (Emil Telmányi); F: notes 4-5: slur
153	vl.2	F: <i>pp</i>
154	vl.1	D (vl.1 Nos.1,2): notes 4-5: slur added (Emil Telmányi)
156-157	vl.1	A:  <i>p</i> added in pencil (Emil Telmányi); D (vl.1 Nos.1,2): notes 2-4:  <i>p</i> added (Emil Telmányi)
156	vl.2	A: notes 4-5: slur added in pencil (Emil Telmányi)
157	vl.1	D (vl.1 Nos.1,2): notes 2-4:  added (Emil Telmányi)
157	vl.2	A: notes 7-8: slur added in pencil (Emil Telmányi)
159-160	vl.1,2	A:  <i>poco mp</i> added in pencil (Emil Telmányi)
159-160	vl.1	D (vl.1 Nos.1,2):  <i>mp</i> added (Emil Telmányi)
160	vl.1	D (vl.1 No.1): notes 1-4: slur added (Emil Telmányi)
160	vl.2	<i>mp</i> added by analogy with vl.1 and in accordance with D ; D (vl.2 Nos.1,4): <i>mp</i> added (Emil Telmányi)
161-162	vl.1,2	A:  <i>pp</i> added in pencil (Emil Telmányi)
161-162	vl.1	D (vl.1 Nos.1,2):  <i>pp</i> added (Emil Telmányi)
162	vl.2	D (vl.2 Nos.1,2): notes 3-4: slur added (Emil Telmányi)
163-164	vl.1	D (vl.1 Nos.1,2): b.163 note 4 to b.164 note 2: slur added (Emil Telmányi)
164	vl.1	D (vl.1 Nos.1,2): note 1: <i>stacc.</i> added (Emil Telmányi)
164	vl.2	D (vl.2 No.1): notes 1-4: slur added (Emil Telmányi)
164-165	va.	D (va. No.2): end of slur b.164 note 8 instead of b.165 note 1
165-166	vl.1	D (vl.1 Nos.1,2):  added (Emil Telmányi)
165-166	vl.1,2 va.	A:  added in pencil (Emil Telmányi)
165-166	vl.2	D (vl.2 Nos.1,4):  added (Emil Telmányi)
167	vl.1	D (vl.1 Nos.1,2): <i>mp</i> added (Emil Telmányi)
167	vl.1,2 va.	A: <i>mp</i> (Emil Telmányi) changed to <i>mf</i> (Emil Telmányi)
167	vl.2	D (vl.2 Nos.1,4): note 1: <i>mp</i> added (Emil Telmányi)
167	va.	D (va. No.1): note 1: <i>mp</i> added (Emil Telmányi); note 1: <i>restez</i> added in blue ballpen (Emil Telmányi)
168-169	vl.1	D (vl.1 Nos.1,2):  <i>pp</i> added (Emil Telmányi)

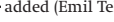
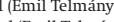
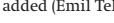
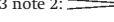
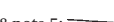
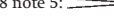
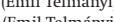
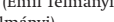
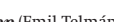
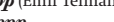
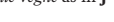
Bar	Part	Comment
168-169	vl.1,2 va.	A:  <i>pp</i> added in pencil (Emil Telmányi)
169	vc.	F: <i>pp staccato</i>
172	vl.1	D (vl.1 Nos.1,2):  added (Emil Telmányi); F: note 1: <i>stacc.</i>
172	vl.1,2 va. vc.	A:  added in pencil (Emil Telmányi)
173	vl.1	A: <i>ppp</i> added in pencil (Emil Telmányi); notes 1-4: <i>marc.</i> added in pencil (Emil Telmányi); D (vl.1 Nos.1,2): <i>ppp</i> added (Emil Telmányi)
173	vl.2	A: <i>ppp</i> added in pencil (Emil Telmányi); notes 4-6: <i>marc.</i> added in pencil (Emil Telmányi)
173	va. vc.	A: <i>ppp</i> added in pencil (Emil Telmányi)
174	vl.2	A: <i>marc.</i> added in pencil (Emil Telmányi); D (vl.2 No.4): note 1: only <i>stacc.</i>
174	vc.	D (vc. No.3): note 4: <i>marc.</i> instead of <i>stacc.</i>
175	vl.1	F: note 1: <i>d''</i> ; notes 2-6: <i>c'''</i>
175	va.	D (va. No.1): note 4: <i>marc.</i> changed to <i>stacc.</i> in ink (Emil Telmányi)
176	vc.	A: <i>marc.</i> added in pencil (Emil Telmányi); D (vc. No.1): note 1: <i>marc.</i> changed to <i>stacc.</i> in ballpen; note 4: <i>stacc.</i> changed to <i>marc.</i> in ink; D (vc. Nos.2-3): note 1: <i>marc.</i> instead of <i>stacc.</i>
178	vl.1	F: note 1: <i>b</i> added in ink (CN)
178	va.	notes 4-6: <i>stacc.</i> added by analogy with notes 1-3
180	vl.1	D (vl.1 Nos.1,2): <i>sempre p</i> changed to <i>sempre pp</i> (Emil Telmányi)
180	va.	D (va. No.1): <i>sempre pp</i> added (Emil Telmányi)
180	vc.	D (vc. No.3): note 4: <i>sempre pp</i> added (Emil Telmányi)
180-182	cb.	<i>stacc.</i> added by analogy with vc.
181	vl.1,2	A: <i>sempre p</i> changed to <i>sempre pp</i> (Emil Telmányi)
181	va. vc.	<i>sempre pp</i> added by analogy with vl.1,2
181	cb.	<i>sempre p</i> added by analogy with va., vc. in accordance with b.178 but a higher dynamic level
183	cb.	note 5: <i>stacc.</i> added by analogy with notes 1-4
184	ob.1	D: <i>mf</i> changed to <i>p</i> (Emil Telmányi); <i>molto cantabile</i> added (Emil Telmányi); F: <i>mf</i>
184	ob.1 fg.1	A: <i>mf</i> changed to <i>pp</i> in pencil (Emil Telmányi)
184	fg.1	D: <i>cantabile molto</i>
184-191	cb.	<i>stacc.</i> added by analogy with vc.
185	ob.1 fg.1	<i>marc.</i> added by analogy with bb.184, 188, 189; D: <i>marc.</i> added (Emil Telmányi)
185	cb.	F: <i>sempre pizz.</i>
186	ob.1 fg.	D: notes 1-2:  added (Emil Telmányi); note 3: <i>marc.</i> added (Emil Telmányi)
186	cl.1	F: rest 1: <i>d'''</i>
186	cl.2	F: rest 1: <i>d'''</i> (<i>g''</i>)
186	vc.	F: <i>sempre arco</i>
187-194	cl.	F: bars empty
188-192	fg.1	F: bars empty
190	ob.1	A:  added in pencil (Emil Telmányi); D:  added (Emil Telmányi)
190	fg.1	 added by analogy with ob.1

Bar	Part	Comment
191	ob.1	A: <i>mp</i> added in pencil (Emil Telmányi); D: <i>mp</i> added (Emil Telmányi)
191	fg.1	<i>mp</i> added by analogy with ob.1; D: <i>mp</i> added (Emil Telmányi)
191	vc.	stacc. added by analogy with the other strings
193	ob.1	A:  added in pencil (Emil Telmányi); note 6: <i>pp</i> added in pencil (Emil Telmányi); D:  added (Emil Telmányi); <i>pp</i> added (Emil Telmányi)
193-194	cl.1	stacc. added by analogy with cl.2
193	fg.1	 added by analogy with ob.1; <i>pp</i> added by analogy with ob.1
193-194	fg.1	b.193 note 5 to b.194 note 2:  omitted by analogy with ob.1
193-194	cb.	stacc. added by analogy with b.193 note 1 to b.194 notes 1-3 (vc.)
194	ob.1	A: <i>pp</i> changed to <i>ppp</i> in pencil (Emil Telmányi); D: <i>pp</i> changed to <i>ppp</i> (Emil Telmányi); F: <i>pp</i>
194	fg.1	 added by analogy with ob.1; <i>ppp</i> emended from <i>pp</i> by analogy with ob.1
194	vc.	notes 4-5: stacc. added by analogy with va.
195-196	cl.2	stacc. added by analogy with cl.1
195	tamb.picc.	A: <i>p</i> changed to <i>ppp</i> in pencil (Emil Telmányi); D: <i>p</i> changed to <i>ppp</i> (Emil Telmányi); F: <i>p</i> ; notes 1-2:  ; note 3: stacc.
196	tamb.picc.	F: notes 1-2:  ; note 3: stacc.
197	tamb.picc.	F: notes 1-2: 
199	fl.	stacc. added by analogy with bb.197-198; D: notes 1-2:  added (Emil Telmányi)
199	vl.1	A: <i>dim.</i> added in pencil (Emil Telmányi); D: (vl.1 Nos.1,2): <i>dim.</i> added (Emil Telmányi)
201	ob.	D: notes 1-2:  added (Emil Telmányi)
201	vl.1	A: <i>p dim.</i> added in pencil (Emil Telmányi); D: (vl.1 Nos.1,2): <i>p dim.</i> added (Emil Telmányi)
202-203	cl.	D: b.202 note 6 to b.203 note 2: 
203	cor.1,2	F: <i>p</i>
204	fg.1	F: <i>f^{mo}</i>
205	cor.1,2	D: 
206	fg.1	D: notes 1-3:  <i>poco</i> added (Emil Telmányi)
207-208	fg.1	D: b.207 note 6 to b.208 note 5:  added (Emil Telmányi)
209	vl.1	A: <i>pp</i> added in pencil (Emil Telmányi); D: (vl. Nos.1,2): <i>pp</i> added (Emil Telmányi)
211	fg.1	D: <i>dim.</i> added (Emil Telmányi)
211	vl.2	D: (vl.2 No.2): <i>rall</i> instead of <i>poco rall</i>
212	ob.2	stacc. added by analogy with ob.1 and in accordance with D
212	tamb.picc.	A: <i>pp</i> changed to <i>pppp</i> (Emil Telmányi); D: <i>ppp</i> changed to <i>pppp</i>

No. 1 Andante

Bar	Part	Comment
7	vc.	chords 7-9: stacc. added by analogy with chords 1-6
11	vc.	G: note 7:  added in ink (CN)
11	DIGT.	J ¹ : SD: (<i>Rager under Sofaen med Stokken</i>)
12	DIGT.	<i>allevegne</i> emended to <i>alle Vegne</i> as in J ¹
12	vc.	rest 3:  emended to 

No. 2 Andantino

Bar	Part	Comment
1-7	DIGT.	A: text crossed out and begun again in b.5
1	vl.1	E (vl.1 Nos.1,2): <i>dolce espr.</i> added in pencil (Emil Telmányi)
1	vc.	<i>p</i> added by analogy with vl.1 and in accordance with E; E: note 1: <i>p</i> added in pencil (Emil Telmányi)
1	vc.	notes 1-3: superfluous slur omitted; A, E: note 4: marc. added in pencil (Emil Telmányi)
2	vl.1	A: notes 2-6:  added in pencil (Emil Telmányi); E (vl.1 Nos.1,2):  added in pencil (Emil Telmányi)
2	vc.	A, E: note 4: marc. added in pencil (Emil Telmányi)
2-4	vc.	slur emended from open slur; A: b.2 note 4 to b.3: end of slur open before page turn; A: beginning of slur changed from b.3 to b.2 note 4 in pencil (Emil Telmányi); E: b.2 note 4 to b.4 note 1: slur added in pencil (Emil Telmányi)
3	vl.1	A: <i>cresc.</i> added in pencil (Emil Telmányi); E (vl.1 No.2): note 2: <i>cresc.</i> — added in pencil (Emil Telmányi)
3-4	vl.1	E (vl.1 No.1): b.3 note 2 to b.4 note 6: <i>cresc.</i> — added in pencil (Emil Telmányi)
4	vl.1	E (vl.1 Nos.1,2): <i>mf</i>  added in pencil (Emil Telmányi); E (vl.1 No.2): note 1: <i>cresc.</i> added in pencil (Emil Telmányi)
4	vl.1 vc.	A:  <i>mf</i>  added in pencil (Emil Telmányi)
4	vc.	E:  added in pencil (Emil Telmányi)
5	vl.1	E (vl.1 Nos.1,2): note 2: <i>p</i> added in pencil (Emil Telmányi); notes 7-12:  added in pencil (Emil Telmányi)
5-6	vl.1	A: b.5 note 6 to b.6 note 3:  added in pencil (Emil Telmányi)
5-6	vc.	beginning of  emended from b.6 note 1 by analogy with vl.1 and in accordance with E; E: b.5 second minim to b.6 note 4:  added in pencil (Emil Telmányi)
6	vl.1	A: notes 5-10:  added in pencil (Emil Telmányi); E (vl.1 No.1): notes 6-10:  added in pencil (Emil Telmányi)
6	vc.	A: notes 1-4:  added in pencil (Emil Telmányi); A, E: notes 5-7:  added in pencil (Emil Telmányi)
7		A: <i>poco animando</i> added in pencil (Emil Telmányi)
7	vl.1	A: notes 1-12:  added in pencil (Emil Telmányi); E (vl.1 No.1): notes 2-9:  added in pencil (Emil Telmányi); (vl.1 Nos.1,2): <i>poco animando</i> added in pencil (Emil Telmányi)
7	vc.	 added by analogy with vl.1 and in accordance with E; E: notes 1-5:  added in pencil (Emil Telmányi); <i>poco animando</i> added in pencil (Emil Telmányi)
8		A: <i>calando</i> added in pencil (Emil Telmányi)
8	DIGT.	<i>lillbitte</i> emended to <i>lille, bitte</i> as in J ¹
8	vl.1	end of  emended from note 6 by analogy with vc.; A: notes 1-6: 

Bar	Part	Comment
		added in pencil (Emil Telmányi); E (vl.1 Nos.1.2): notes 1-6: added in pencil (Emil Telmányi); <i>poco calando</i> added in pencil (Emil Telmányi)
8	vc.	A: notes 1-6: added in pencil (Emil Telmányi); E: notes 6-7: <i>calando</i> added in pencil (Emil Telmányi)
9		A: <i>animando</i> added in pencil (Emil Telmányi)
9	DIGT.	<i>Herregud</i> emended to <i>Herre Gud!</i> as in J ¹ ; <i>strax</i> emended to <i>straks!</i> as in J ¹
9	vl.1	added by analogy with vc.; E (vl.1 Nos.1.2): note 1: pp added in pencil (Emil Telmányi)
9	vc.	A: notes 5-12: added in pencil (Emil Telmányi); E: notes 2-8: added in pencil (Emil Telmányi); note 7: <i>poco animando</i> added in pencil (Emil Telmányi)
9-10	vc.	E: b.9 note 2 to b.10 note 12: phrase phrased in square bracket and <i>marc.</i> in margin added in pencil (Emil Telmányi)
10	fg.1	A: <i>cant.</i> added in pencil (Emil Telmányi)
10	vc.	A: notes 1-12: added in pencil (Emil Telmányi); E: notes 8-12: added in pencil (Emil Telmányi)
11	vl.1	E (vl.1 Nos.1.2): note 2: <i>espr.</i> added in pencil (Emil Telmányi)
12	vl.1	E (vl.1 Nos.1.2): notes 6-8: added in pencil (Emil Telmányi)
12	vc.	A: notes 1-3: added in pencil (Emil Telmányi); E: note 3: <i>cantabile</i> added in pencil (Emil Telmányi)
13	vl.1	added by analogy with vc.
13	vc.	A: notes 1-12: added in pencil (Emil Telmányi)
14	fg.1	A, E: notes 1-3: <i>espr.</i> added in pencil (Emil Telmányi)
14	vl.1	A: notes 1-6: added in pencil (Emil Telmányi)
15	fg.1	A: notes 1-3: added in pencil (Emil Telmányi)
15	vl.1	A: notes 6-12: added in pencil (Emil Telmányi)
16	fg.1	G: <i>a[♯]</i> instead of <i>b[♯]</i>
16-23	DIGT.	J ¹ : text to bb.16-23 is not extant
16	vl.1	A: notes 2-4: added in pencil (Emil Telmányi); E (vl.1 Nos.1.2): notes 1-6: <i>poco</i> added in pencil (Emil Telmányi); note 9: added in pencil (Emil Telmányi)
16-17	vl.1	added by analogy with bb.17-18
16	vc.	added by analogy with vl.1 and in accordance with E; E: notes 1-2: added in pencil (Emil Telmányi); notes 3-4: added in pencil (Emil Telmányi); A, E: note 4: <i>marc.</i> added in pencil (Emil Telmányi)
16-17	vc.	E: b.16 note 4 to b.17 sixth quaver: added in pencil (Emil Telmányi)
17	fg.1	A: notes 4-5: added in pencil (Emil Telmányi)

Bar	Part	Comment
17	vl.1	A: mf added in pencil (Emil Telmányi); E (vl.1 Nos.1.2): notes 2-6: added in pencil (Emil Telmányi); note 10: added in pencil (Emil Telmányi)
17	vc.	E: seventh to ninth quaver: added in pencil (Emil Telmányi)
18	fg.1 vl.1	A: pp added in pencil (Emil Telmányi)
18	vl.1	notes 6, 8, 12, 14, 16: <i>a[♯]</i> emended <i>a[♯]</i> ; E (vl.1 Nos.1.2): note 1: pp added in pencil (Emil Telmányi)
18	va.	A: note 1: p changed to pp in pencil (Emil Telmányi); E: (va. No.1): p
18	vc.	pp added by analogy with fg., vl.1, va. and in accordance with E; E: note 1: pp added in pencil (Emil Telmányi)
19	fg.1	G: note 4: corrected to in ink (CN)
19	vl.1	E (vl.1 Nos.1.2): notes 9-16: added in pencil (Emil Telmányi)
19	vl.1 va.	A: added in pencil (Emil Telmányi)
19	vc.	added by analogy with vl.1, va.; E: notes 2-4: added in pencil (Emil Telmányi)
20	fg.1	G: note 1: <i>f[♯]</i>
20	vl.1	A: note 10: <i>dim</i> added in pencil (Emil Telmányi); A, E (vl.1 Nos.1.2): note 1: mf added in pencil (Emil Telmányi)
20	va.	A: mf added in pencil (Emil Telmányi)
20	va. vc.	<i>dim.</i> added by analogy with vl.1
20	vc.	mf added by analogy with vl.1, va.
21	vl.1	added by analogy with va. and in accordance with E; E (vl.1 Nos.1.2): notes 1-12: added in pencil (Emil Telmányi)
21	vc.	added by analogy with va. and in accordance with E; A, E: added in pencil (Emil Telmányi)
22	vl.1	A: note 7: <i>marc.</i> added in pencil (Emil Telmányi); note 9: <i>ten.</i> added in pencil (Emil Telmányi); E (vl.1 Nos.1.2): notes 7-8: added in pencil (Emil Telmányi)
22-23	vl.1	E (vl.1 Nos.1.2): b.22 note 11 to b.23 note 2: added in pencil (Emil Telmányi)
22	vl.1 va. vc.	<i>dim.</i> added because of <i>dim</i> in the middle of the system; A: <i>dim.</i> added in the middle of the system in pencil (Emil Telmányi)
22	vc.	E: notes 3-4: added in pencil (Emil Telmányi); notes 4-5: added in pencil (Emil Telmányi)
23-24	vl.1	E (vl.1 No.1): b.23 note 8 to b.24 note 2: added in pencil (Emil Telmányi)
23	vc.	E: notes 1-2: added in pencil (Emil Telmányi); notes 2-3: added in pencil (Emil Telmányi)
24	fg.1	E: note 2: <i>dolce</i> added in pencil (Emil Telmányi?)
24	vl.1 va. vc.	pp added because of pp in the middle of the system; A: note 1: pp added in the middle of the system in pencil (Emil Telmányi)
24	va.	A: <i>poco cant.</i> added in pencil (Emil Telmányi); E (va. No.1): <i>express.</i>

No. 3 Andantino

Bar	Part	Comment
26	cor.1	<i>II^{da}</i> omitted in accordance with E; A: <i>II^{da}</i> added in pencil (Emil Telmányi)
26	CORO	A: <i>Ved koncertopførelse udføres af Horn</i> 'to be played by horns in concert performances' added in pencil (Emil Telmányi)
27	CORO	<i>p</i> emended to <i>pp</i> ; A: <i>pp</i> added below staff in pencil (Emil Telmányi)
27	vl.1	<i>p</i> added by analogy with b.26 (vl.2)
29	S. A.	added by analogy with T., B.
29	T. B.	A: chord 4: added below staff in pencil (Emil Telmányi)
30	CORO	A: <i>espr</i> added in pencil (Emil Telmányi)
31	S. A.	added by analogy with T., B.; A: note 5: <i>pp</i> added in pencil (Emil Telmányi)
31	T. B.	<i>pp</i> added by analogy with S., A.; A: added below staff in pencil (Emil Telmányi)
32	CORO	A: notes 1-4: added in pencil (Emil Telmányi)
33	CORO	A: <i>mf</i> added in pencil (Emil Telmányi)
33-34	S. A.	beginning of emended from b.34 note 1 by analogy with T., B.
33-34	T. B.	A: b.33 note 5 to b.34 note 3: added in pencil (Emil Telmányi)
34	S. A.	end of emended from note 5; note 5: <i>pp</i> added by analogy with T., B.; A: notes 1-6: added in pencil (Emil Telmányi)
34	T. B.	A: note 5: <i>pp</i> added in pencil (Emil Telmányi)
35	CORO	<i>pp</i> omitted after change of system; A: note 1: <i>pp</i> added in pencil (Emil Telmányi)
36	cl.1	rest 2: added by analogy with CORO
36	DIGT.	J ¹ : "A Dur Stykket added in pencil (CN)
36	CORO	<i>selv.</i> emended to <i>selv!</i> as in J ¹ ; rest 1: added by analogy with vl.1,2
36	vl.1,2	rest 1: added by analogy with CORO
37	cl.1	G: <i>quasi allegretto</i>
37	DIGT.	<i>selv</i> added as in J ¹

No. 4 Andante quasi sostenuto

Bar	Part	Comment
41		G: <i>Andante</i>
41	vl.1,2	superfluous <i>con sord.</i> omitted
42	vl.1	G: <i>o.s.v.</i>
43	vl.2	notes 1-3: slur emended from open slur by analogy with bb.44, 46; A: note 1: end of slur open before page turn; E (vl.2 Nos.1-3): notes 1-3: slur
45	va.	superfluous <i>con sord</i> omitted
46	DIGT.	<i>overende</i> emended to <i>over Ende</i> as in J ¹
47	vl.2	E (vl.2 Nos.1-3): notes 1-3: slur added in pencil
47-48	vl.2	b.47 note 1 to b.48 note 2: slur added by analogy with va.
49	vc.	<i>pp</i> added by analogy with vl.1,2, va.
50	cb.	note 2: <i>dim.</i> added by analogy with vl.1,2, va., vc.
52	cb.	stacc. added by analogy with bb.50-51

Bar	Part	Comment
53	cb.	note 1: stacc. added by analogy with bb.50-51
55	vl.1	note 3: <i>g⁴</i> emended to <i>g⁴</i> "
57	vl.1	between notes 2-3, 4-5: beam broken by analogy with va.
57	vc.	upper part: <i>trem.</i> added
57-60	vc.	<i>div.</i> added
58	DIGT.	J ¹ : after <i>Vove: Hertil</i> added in ink (CN)
59	vl.2	E (vl.2 No.1): note 1: <i>dim.</i> added in pencil
59-60	vl.2 va.	<i>dim.</i> emended to <i>di-mi-nu-en-do</i> by analogy with vl.1
59-60	vc.	<i>dim</i> in b.59 and b.60 emended to <i>di-mi-nu-en-do</i> by analogy with vl.1
60	vl.1	NB <i>¼ Tone</i> ? omitted and * added with reference to footnote; A: note 4: NB <i>¼ Tone</i> ? added in pencil (Emil Telmányi); below system: NB <i>Der bør spilles ¼ Tone mellem c-cis</i> 'should be played a ¼ tone between C and C [♯] ' added in pencil (Emil Telmányi)
61	va.	note 3: stacc. omitted by analogy with bb.59-60 (vc.)
64	va.	stacc. omitted by analogy with vl.1,2

No. 5 Allegro moderato

Bar	Part	Comment
1	vl.1	E (vl.1 Nos.1,2): <i>senz sord.</i> added in pencil (Emil Telmányi?)
2	vl.1	<i>arco</i> omitted
4	tamb.picc.	note 1: stacc. added by analogy with notes 2-4 and in accordance with E
6-14	vl.2	stacc. added by analogy with bb.2-5
7	fl.1 ob.2 fg.	E: <i>p</i> changed to <i>pp</i> in pencil (Emil Telmányi?)
7	fl.2	E: <i>p</i>
7	ob.1	E: <i>p</i> changed to <i>ppp</i> in pencil (Emil Telmányi?)
7-14	tamb.picc.	stacc. added by analogy with bb.4-6
10	cl.	superfluous <i>pp</i> omitted
10-14	vl.1	stacc. added by analogy with bb.2-5
10-20	vc.	E: above bar-line between bb.10-11: line drawn in pencil from <i>Φ</i> to <i>Φ</i> between bb.19-20; <i>gælder kun 1^{ste} Gang</i> 'applies only to the first time' added in pencil (CN)
		A: note 1: <i>pp</i> added in pencil (Emil Telmányi)
11	fl.	E: <i>pp</i> added in pencil (Emil Telmányi?)
11	fl.1	<i>pp</i> added by analogy with fl.
11	ob. fg.	E: <i>pp</i> added in pencil (Emil Telmányi)
15	cl.	<i>pp</i> added by analogy with the dynamic level in fl., fg.
15	vl.1,2 va.	G:
		
16-17	CORO	CN has presumably forgotten to copy the phrases in vl.1,2, va., vc. in connection with a page turn, but as vc. is incomplete no revision has been made J ¹ : <i>Drømmeminde</i> instead of <i>Ungdomsminde</i>

Bar	Part	Comment
17	fl.	stacc. omitted by analogy with fl.2, cl., fg.
17-19	tamb.picc.	stacc. added by analogy with bb.4-6
17-18	vl.1,2	stacc. added by analogy with bb.2-5
19-24	vl.2	stacc. added by analogy with bb.2-5
20	vl.2	G : phrase as b.19

No. 6 Allegro risoluto

Bar	Part	Comment
		J ¹ : $\frac{2}{4}$ added in pencil (CN) G : <i>Allegro energico</i>
1-5	vl.1,2	G : phrase as vl.1 notated on one staff
3	vl.1	note 12: stacc. added by analogy with notes 1-11
3	va.	note 4: <i>g'</i> emended to <i>f</i> ² by analogy with vl.1,2 and in accordance with E ; E (va. No.1): note 4: <i>g'</i> changed to <i>f</i> ² in ink
4	vl.1	G : note 1: $\sharp$ added in ink (CN)
4-5	vl.1	stacc. added by analogy with b.3
5	vl.1	G : note 3: $\sharp$ added in ink (CN)
6	cl. fg.	G : <i>p</i>
8	cl.1	G : note 1: $\sharp$ added in ink (CN)
11	vl.2 va.	G : <i>Viol II og Viola (ff)</i> ; <i>pizz</i> ; <i>II Og Viola</i>
15	vc.	stacc. added by analogy with cb. and in accordance with E
16	DRENG.	note 4: $\downarrow$ (<i>b</i> ²) added; A : note 4: $\sharp$, but note missing
16-17	vl.2	b.16 notes 2-3, b.17 note 1: notes added by analogy with bb.14-15; b.16 note 1 to b.17 note 1: slur added by analogy with bb.14-15 and in accordance with G
17	fg.1	G : <i>mf</i>
19	DRENG.	J ¹ : <i>Drengen danser under Efterspillet</i> 'the boy dances during the postlude' added in pencil (CN)
19-21	DRENG.	A : text: <i>tra-la-la, tra-la-la-la-la-la</i> added in pencil CN
20-21	cl.1	E : stacc.
20	cl.2	E : stacc.; G : note 2: <i>c</i> ⁴
20	va.	superfluous <i>pizz</i> omitted; $\frac{2}{4}$ emended from $\frac{3}{8}$ by analogy with cl.
21	cl. fg.1	$\frac{3}{8}$ moved from b.22 by analogy with vl.1,2 and in accordance with G
21	vc. cb.	$\frac{3}{8}$ moved from b.20 by analogy with vl.1,2 and in accordance with G
27	cl. fg. vl.2	marc. added by analogy with vl.1 and in accordance with E (cl.2, fg.2)
28	fg.1	G : note 1: <i>A</i>
28	fg.2	G : note 1: <i>D</i>
28	vl.1	G : last quaver: <i>d''</i> , <i>d'''</i>
28	vl.2	chord 1: <i>f'</i> , <i>f</i> ² emended to <i>a'</i> , <i>f</i> ² by analogy with b.29 and in accordance with E , G ; E (vl.2 No.2): chord 1: <i>f</i> ² changed to <i>a'</i> in pencil

No. 7 Andante

Bar	Part	Comment
2	vl.1	E (vl.1 Nos.1,2): <i>dim....</i> added in pencil (Emil Telmányi?)
2	vc. cb.	G : <i>g</i> instead of <i>g'</i>
3-4	vl.1	E (vl.1 Nos.1,2): <i>dim. --- p</i> crossed out in pencil (CN?)
4-7	fg.	G : notated an octave lower

Bar	Part	Comment
4	fg. cor.	G : <i>molto</i> in 
4-7	cor.2	b.4 to b.7: slur emended from open slur by analogy with cor.1; A : b.4: end of slur open before page turn; b.5 note 1 to b.7 note 1: slur
4	vl.2	<i>p</i> added by analogy with vl.1 and in accordance with E (vl.2 Nos.1,2)
5	cor.2	$\sharp$ added as in G
7	fg.	note 1: emended from $\downarrow$ by analogy with cor.

No. 8 Aria."In un boschetto"

Bar	Part	Comment
		Carl Nielsen / Op 54 omitted, opus number applies only to ARIA ; A : above system; Carl Nielsen, Op 54 added in pencil (CN)
	DIVAEN	<i>Sang</i> emended to DIVAEN
9	pf.1	lower part note 1: slur omitted in accordance with pf.1 upper part; A : beginning of slur open after change of system
18	pf.2	lower part notes 1-2: $\downarrow \downarrow$ emended to $\downarrow \downarrow$ as in B
23-24	pf.2	A : upper part b.23 note 2 and b.24 note 6: $\flat$ crossed out (engraver)
25	DIVAEN	notes 3, 6-7: <i>e''</i> emended to <i>e</i> ^b as in B , G
26	DIVAEN	notes 3-7: stacc. added as in B and by analogy with b.25 note 6 to b.26 note 2
31	pf.2	chord 3: ten. added by analogy with pf.1
33	DIVAEN	note 7: stacc. added as in B
39-46	pf.2	b.39 chord 1 to b.46 chord 3: slur added as in B
41	pf.1	notes 6, 10: <i>b</i> ^b emended to <i>b</i> ² by analogy with b.40
43	DIVAEN	slur emended from open slur; A : note 3: beginning of slur open after change of system
44	DIVAEN	note 1: ten. emended to stacc. as in B
44	pf.1	note 6: <i>b</i> ^b emended to <i>b</i> ² by analogy with b.43
48-49	pf.2	b.48 note 10, b.49 notes 5, 10: stacc. added by analogy with b.48 note 5
51	DIVAEN	notes 2-6 : ten added as in B ; note 7: stacc. added as in B
51	pf.1	G : note 2: $\downarrow$
52-53	DIVAEN	stacc. added as in B
53	DIVAEN	G : rest 2: $\sharp$ added in ink (CN)
53	pf.2	G : last three semiquavers notated in bass clef
54	DIVAEN	G : first crotchet: γ $\downarrow$
54-55	pf.2	lower part b.54 to b.55 note 2: slur emended from open slur; A : lower part b.55 note 2: beginning of slur open after change of system
55	DIVAEN	notes 4-5: emended from $\downarrow \downarrow$ as in B
55	pf.1	upper part notes 2-3: slur added as in B ; before rest 1: superfluous γ with $\frown$ omitted as in B
55	pf.2	G : rest 1: $\frown$
56-61	pf.2	b.56 chord 1 to b.61 note 1: slur added as in B
58-60	DIVAEN	stacc. added by analogy with b.57
59-60	DIVAEN	G :



Bar	Part	Comment
19	fl.1 ob.1	G: <i>Ob. og Fl. Melodi</i>
20	DIGT.	J: <i>tales til Musik, men Jenny Lind synger med Koret o.s.v., Tekst: Evig Sang og Poesil, /: Evig Sang: ' [lines] to be delivered with music while Jenny Lind sings with the chorus etc. Text: eternal song and poetry, /: eternal song' added in pencil (CN)</i> G: fl. not written out
22-24	fl.	G: <i>Ob.</i> ; same phrase as fl.1 notated an octave lower
22-24	ob.	G: <i>Ob.</i> ; same phrase as fl.1 notated an octave lower
23	DIGT.	A: <i>se</i> added in pencil (Emil Telmányi)
24-25	pf.2	upper part b.24 note 1 to b.25 note 1: slur emended from open slur; A: upper part b.24 note 1: end of slur open before page turn
27-30	fg.1,2	b.27 note 1 to b.30 note 1: slur emended from open slur; A: end of slur open before page turn
28-29	tutti	repeat marking removed and bars written out twice because of placement of text in b.29; b.29 third crotchet: superfluous <i>cresc.</i> omitted
28-29	picc.	bb.28-29 emended from 
28-29	fg.2	by analogy with bb.30-31, 32-33, 34-35, 36-37 <i>cresc.</i> added by analogy with fg.1 (above staff)
28-34	pf.	b.28 chord 1 to b.34 chord 1: slur emended from open slur; A: b.28 chord 1: end of slur open before page turn
29-30	trb.t.	b.29 note 2 to b.30 note 1 slur emended from open slur; A: b.29 note 1: end of slur open before page turn
30		A: below system: <i>Clar og Obo* med Violiner 8va basso 'Cl. and ob.' with violins 8va basso'</i>
30	picc.	mp added by analogy with cl.
30	picc.1	E: <i>f</i>
30	picc.2	<i>cresc.</i> added by analogy with cl.1
30	ob.	E: notes 7-12: <i>cresc.</i>
30	fg.2	note 6: ten. omitted by analogy with fg.1, trb.t
30	cor.1,2	notes 1-5: stacc. omitted by analogy with bb.28-29 and in accordance with E
30	trb.t	<i>cresc.</i> added by analogy with fg.
30	vc. cb.	<i>cresc.</i> added by analogy with cor.1,2
31	ob.	notes 1-3: superfluous slur omitted
31	cl.	E: note 4: ten.
31	fg.2	notes 1-6: ten. added by analogy with fg.1 and in accordance with E
33-34	picc.1	slur added by analogy with bb.31-32
33	ob.	E: note 4: ten.
33	cl.	notes 1-6: slur emended from open slur by analogy with ob.; A: end of slur open before page turn; E: note 4: ten.
33	trb.t.	note 11: ten. added by analogy with fg. and in accordance with E (trb.2)
36	fg.	notes 3-5: marc. added by analogy with b.35
36	pf.2	notes 13-18: rhythm emended from  by analogy with pf.1
36-40	DIVAEN	G: phrase with text added in ink on a handwritten staff below the system

Bar	Part	Comment
37-39	vc. cb.	marc. added by analogy with bb.35-36
38-39	fg.	notes 3-5, 8-10: marc. added by analogy with bb.35-37

A G R U N D T V I G E A S T E R E V E N I N G

No. 1. Paradise

Bar	Part	Comment
		<i>Paradiis</i> emended to <i>Paradis</i>
		A: 2 added after <i>No. 1</i> in read crayon; B: 2. added in read ink; C: <i>Nr.1-2.</i>
		E: <i>No. 1</i> changed to <i>No. 2</i> in blue crayon
	fl. cor.1	E: <i>Nº 1</i> changed to <i>Nº2</i> in pencil
	ob. cl.	E: <i>Nº 1</i> changed to <i>Nº 2</i> in red crayon
	cor.2 trb. timp.	mp added by analogy with fl. and in accordance with E
	fg.	B: <i>Timpani I</i> added in pencil (CN?)
1	fg.	slur emended from open slur; A, B: bb.3-6: end of slur open before change of system
1	[timp.]	slur emended from open slur; A, E: b.6 note 1: end of slur open before change of system; A, E: beginning of slur b.7 note 1
3-8	ob.	<i>Recitation</i> added
6-11	cl.	<i>søgte</i> emended to <i>søgtes</i> , in accordance with J
7		C: <i>Billed</i> instead of <i>Billede</i>
8		C: <i>rall.</i>
9		rest 1:  added by analogy with the other parts
10	fl.	text from <i>til Lyst</i> to <i>I Barndoms-Tiden, naar den svandt hen</i> , added in accordance with J
11	cl.	tie added because of the slur
13-14	fg.	tie added because of the slur
14-15	cl.	C: <i>men</i> instead of <i>med</i> ; J: <i>Støtets</i> instead of <i>Dødens</i>
15		J: <i>Gladhjem</i> instead of <i>Gudhjem</i>
16		B, C: <i>Bøgers</i> instead of <i>Bøges</i>
18		A: notes 1-3: <i>g'-d''-g'</i> changed to <i>e'-b'-e'</i> in pencil; B: notes 1-3: <i>e'-b'-e'</i>
19	cor.1	E: notes 7-12: <i>cresc.</i>
19-21	cor.1	note 6: ten. omitted by analogy with fg.1, trb.t
19	cor.2	notes 1-5: stacc. omitted by analogy with bb.28-29 and in accordance with E
20-27	ob.	<i>cresc.</i> added by analogy with fg.
20	cor.1	<i>cresc.</i> added by analogy with cor.1,2
21-27	fg.	notes 1-3: superfluous slur omitted
22	fg.	E: note 4: ten.
22		notes 1-6: ten. added by analogy with fg.1 and in accordance with E
23-27	fl.	slur added by analogy with bb.31-32
24	fl.	E: note 4: ten.
25		notes 1-6: slur emended from open slur by analogy with ob.; A: end of slur open before page turn; E: note 4: ten.
26	cl.	note 11: ten. added by analogy with fg. and in accordance with E (trb.2)
26		notes 3-5: marc. added by analogy with b.35
27		notes 13-18: rhythm emended from  by analogy with pf.1
27		G: phrase with text added in ink on a handwritten staff below the system