

## R E P O R T S

### The Carl Nielsen Edition

Since the publication of *Carl Nielsen Studies* 1 the following volumes have appeared:

*Vol. II/8, Orchestral Works 2*, edited by Niels Bo Foltmann and Peter Hauge

Contents: *Saga Dream* Op. 39, *At the Bier of a Young Artist (Andante Lamentoso)*, *Nearer my God to Thee (Paraphrase)*, *Pan and Syrinx* Op. 49, *Rhapsody Overture (An imaginary journey to the Faroe Islands)*, and *Bohemian-Danish Folksong Paraphrase*.

One of these works are printed here for the first time, namely the paraphrase of *Nearer my God to Thee*, which is presented in the edition in the original instrumentation for large wind orchestra, drawn up by Julius Reesen with Carl Nielsen's full knowledge and against the background of Nielsen's manuscript short score, which is preserved in The Royal Library in Copenhagen. It was this version that Nielsen himself conducted in the only performance of the work in the composer's lifetime (the performance in Kongens Have in August 1915). For recordings of the work in modern times it has been necessary until now to resort to ad hoc reconstructions; in future the work can be studied in the instrumentation that Nielsen himself used. The work appears as an authentic work

in *The Carl Nielsen Edition* despite the fact that it is not orchestrated by Nielsen, which is in full conformity to the editorial principles behind the edition.

*Vol. II/10, Chamber Music 1*, edited by Lisbeth Ahlgren Jensen, Elly Bruunshuus Petersen and Kirsten Flensburg Petersen.

Contents: String Quartets, Op. 5, Op. 13, Op. 14 and Op. 44, String Quintet, and the two works for solo violin, Op. 48 and Op. 52.

*Vol. II/11, Chamber Music 2*, edited by Lisbeth Ahlgren Jensen, Elly Bruunshuus Petersen and Kirsten F. Petersen.

Contents: Violin Sonatas Op. 9 and Op. 35, Fantasy Pieces for Oboe and Piano, Op. 2, *Canto Serioso*, *Serenata in vano*, Wind Quintet Op. 43, Three Pieces for Langeleik, and Allegretto for Two Recorders.

The early quartet movements and early Sonata for Violin and Piano will be published in the final volume of the edition, *Juvenilia, Addenda et Corrigenda*.

Piano scores of the three concertos.

Publication of the following volumes is planned for 2005/2006:

Vol. II/12, *Works for Organ and Piano*

Vol. I/7, *Sir Oluf he rides*

Vols. I/6, I/9 *Incidental Music*

**List of ERRATA for the volumes published till now**

Movmt./Bar	Instr.	Page	Correction
<b>I/1-3: MASQUERADE</b>			
Act One, 135	cor.3,4	60	add <i>dim</i>
Act One, 237	fl.1	80	note 1: instead of <i>g</i> , read <i>b<sup>b</sup>'</i> [only in the Danish/German version; the Danish/English version is correct]
Act One, 397-400	LEAN	103	instead of <i>det sidste er for-nem-me</i> , read <i>de sidste er for-nem-me</i> [only in the Danish/German version; the Danish/English version is correct]
Act One, 512-513	fl.1	123	open slur at the page turn [only in the Danish/German version; the English version is correct]
Act One, 1425		286	add box with TÆPPE VORHANG [only in the Danish/German version; the Danish/English version is correct]
Act Three, 708	va.	559	note 1: <i>f</i> to be moved to 1. STUD. [only in the Danish/German version; the Danish/English version is correct]
Critical Commentary		104	line 2: instead of 'og', read 'of'
<b>I/8: ALADDIN</b>			
Introduction		xxviii	Tam-tam missing in list of instruments
No. 11/59-60, 64	tr.1,2	62-63	instead of <i>f</i> , read <i>f<sup>#</sup></i>
No. 30/21	tr.1,2	232	note 1: add <i>f</i> by analogy with bb. 18-20
No. 17/17	ob.	111	move accidentals two steps up
facsimile		xxvii	not in Carl Nielsen's hand, but in Nancy Dalberg's hand
<b>Aladdin Suite</b>			
No. 5, orch. 3	cor.		instead of <i>cor.1,2</i> , read <i>cor.3,4</i> (as <i>cor.1,2</i> are already playing in orchestra 1)
<b>II/2, SYMPHONY NO. 2</b>			
Description of sources		163	source <b>K</b> , line 9: instead of ' <b>E</b> ', read ' <b>A</b> '.
III/126	fg.1	107	note 1: add staccato (see <i>List of Emendations</i> )
III/127	ob.1	107	note 3: add open slur (page turn!)
<b>II/3, SYMPHONY NO. 3</b>			
I/64	trb.t.2	9	note 2: instead of <i>b<sup>b</sup></i> , read <i>a<sup>#</sup></i> (emendation by analogy with trb.b)
I/95	vl.2	13	chords 2-3: instead of <i>c''c'''</i> , read <i>b<sup>b</sup>'b<sup>b</sup>'</i> (emendation by analogy with woodw.)
I/96	vl.2.	13	chord 1: instead of <i>c''c'''</i> , read <i>b<sup>b</sup>'b<sup>b</sup>'</i> (emendation by analogy with woodw.)
I/234	tr.1.2	27	instead of <i>g/g'</i> , read <i>e/e'</i>

Description of Sources		190	column 2, last line but one instead of <b>F</b> , read <b>K</b> (...the identity of <b>K</b> and <b>D</b> in fol. 7r...)
<b>II/4, SYMPHONY NO. 4</b>			
74	cor.3	12	instead of $g'$ , read $g^{\sharp'}$
207	vl.2	23	note 2: add marc.
462	ob.2	52	note 2: instead of $b^{\sharp'}$ , read $a^{\flat'}$
463	fg.1	52	instead of $g''$ (accidental and last note), read $g^{\flat''}$
684	cor.3,4	76	note 1: instead of $f^{\sharp}$ , read $f^{\natural}$
818	cor.1,3	90	note 1: instead of $c^{\sharp}$ , read $c^{\natural}$
<b>II/5, SYMPHONY NO. 5</b>			
		xx	instead of <i>Piatti</i> , read <i>Piatto sospeso</i>
		1	instead of <i>Piatti</i> , read <i>Piatto sospeso</i>
I/67	fg.	4	omit 
I/70	fg.	4	instead of  , read $\mathcal{P}$
I/76	fg.	5	instead of  , read $\mathcal{P}$
I/79	fg.	5	omit $\mathcal{P}$
II/221	fl.2	89	note 2: instead of $c^{\sharp''}$ , read $c^{\natural''}$
<b>II/9, CONCERTOS</b>			
vl. conc. II/99	solo vl.	82	note 5: instead of $e^{\sharp''}$ , read $e^{\flat''}$
cl. conc. 54	fg.1	194	instead of $g^{\flat}$ , read $g^{\natural}$
Introduction, facsimiles		lv	Danish text: instead of 'orkestemmer', read 'orkesterstemmer'
<b>II/11: CHAMBER MUSIC 2</b>			
Introduction, facsimiles		p. xlvii	Danish text: instead of '(Kilde <b>C</b> )', read '(Kilde <b>B</b> )'
English text:			instead of '(Source <b>C</b> )', read '(Source <b>B</b> )'
Description of sources		166	Source <b>B</b> : instead of <i>Den spillemand spiller paa streng</i> , read <i>Den spillemand spiller paa Streng</i>
<b>Serenata in vano</b>			
127	cl.	101	note 3: instead of $c''$ , read $b^{\natural'}$
<b>III/1: CANTATAS</b>			
<b>Hymnus amoris</b>			
55	va.	5	add <i>arco</i>
59	vc.	6	add <i>arco</i>
150-153	vl.1 upper part	18	add accidentals by analogy with vl.1, lower part
150-153	va. lower parts	18	add accidentals by analogy with va., upper part
174	CORO 2 A.	21	note 3: instead of $b'$ , read $b^{\natural'}$
203	CORO 2 T.	24	note 4: instead of $g''$ , read $g^{\natural''}$
215-216	cor.2	27	end of slur to be moved from last note of b.215 to first note of b.216
243	CORO 2 T.2	30	note 2: add <i>dim.</i>
264	CORO 2 B.	34	instead of <i>ro-bume um</i> , read <i>ro-bur me-um</i>
282	ob.1	37	note 2: $a''$ (not $a^{\sharp''}$ ) by analogy with cor.ingl., vl.2
366	cor.4	48	add <i>senza sord.</i>
383	CORO 2 A. T.51		add <i>f</i>

409	cor.2	55	note 2: instead of $c^b$ , read $c'$
478	ob.1	65	instead of $\text{—}$ , read $\text{—}$
500	Bar.solo	67	add <i>dim.</i> (by analogy with T.solo, B.solo)
532	CORO 2 B.	71	note 2: instead of A, read $c^\sharp$ (as in source <b>B</b> )
List of emendations		218	b.383: instead of <i>Coro 2</i> , A read <i>Coro 2</i> , A., T.
<b>Sleep</b>			
115	cl.2	97	note 1: instead of $c^\sharp$ , read $c''$
117	cl.2	97	note 1: instead of $c^\sharp$ , read $c^\sharp$
118	fl.2	97	note 1: add marc. (by analogy with fl.1)
124	fg.1,2	98	note 2: instead of $b^\sharp$ , read $b^b$
134	tr.2,3	100	note 2: marc. added by analogy with tr.1
135	tr.2,3	100	note 3: marc. added by analogy with tr.1
184	fg.	109	note 1: instead of $e^\sharp$ , read $e^b$
192	vl.1	110	note 5: instead of $a''$ , read $a^b$
214	tr.1	115	notes 2-4: add marc. (by analogy with cor., trb.b.)
214	tr.2	115	notes 1-2: add marc. (by analogy with fl., cl.)
219	fl.2,3	116	note 1: add marc. (by analogy with fl.1)
233	trb.t.1,2	118	note 3: add marc. (by analogy with fg., cor.1,2, tr.)
<b>Springtime on Funen</b>			
'Nu vil vi ud og lege'/44 S		172	note 3: instead of $a'$ , read $b^\sharp$
Dansevisen/42	A. T. B.	184	note 4: omit stacc. by analogy with b.34

**Source material for Carl Nielsen's Symphony no. 3, *Sinfonia espansiva*, in Sächsisches Staatsarchiv, Leipzig**

Until the year 2000 it was assumed in Carl Nielsen scholarly circles that the composer's fair copy of the Third Symphony, *Sinfonia espansiva*, had been lost: in bombing during the war, said one version of the story; carried off to Russia, said another. What was certain was that the manuscript had at one point been in Germany, specifically in Leipzig, where the publisher C.F. Kahnt was based. For it was C.F. Kahnt Verlag that had published the symphony in 1913, and Carl Nielsen had therefore naturally sent his manuscript to the publisher as the printing manuscript for the edition. After the closing-down of the publishing house in the GDR period (after which it

was re-established in West Germany) and its subsequent liquidation, at some stage all the publisher's music and manuscripts were packed in brown parcels and stored in a basement in Leipzig. In 1977 these parcels (including the manuscript for Carl Nielsen's Third Symphony) were found and transferred as a whole collection to the Sächsisches Staatsarchiv in one of the suburbs of Leipzig, where they have been ever since – unnoticed by anyone except the Mahler scholar Knud Martner, who came upon them coincidentally while on other business some twenty years ago. At the time Martner made a note about the manuscript and passed it on to the leading Carl Nielsen scholar of the day, and thought no more about the matter – and unfortunately the information went

no further. By chance the story emerged again in the autumn of 2000,<sup>1</sup> and came as a very great surprise to the editors of the Carl Nielsen Edition.

Quick telephone and mail contacts with Leipzig confirmed that the missing 228-page manuscript was in the archives, and a trip to Leipzig made it possible for the editors of the *Carl Nielsen Edition* to view this important source for the first time. In Leipzig, too, no one had been aware that this was an autograph score by one of the great symphonists of the twentieth century. In fact they were a little surprised by all the fuss. Before the visit by the Carl Nielsen Edition on Friday 6th October 2000 only two people had handled the manuscript since 1977: Knud Martner and a person unknown to the Carl Nielsen Edition (this is evident from the list on which anyone using a manuscript in the archives must write their name). The rediscovered manuscript is so to speak 'the missing link' in the source history of the Third Symphony. The typical source situation for a major Carl Nielsen work is as follows: sketches – pencil draft – ink fair copy (= printing manuscript) – first impression. And the manuscript in question is thus the composer's own ink fair copy – the last handwritten version before printing.

Besides the manuscript for Carl Nielsen's *Sinfonia espansiva*, Sächsisches Staatsarchiv also has the torso of a four-handed piano arrangement of the Third Symphony

in an anonymous manuscript copy with autograph additions. The material consists of the first movement, bars 1-252 (the primo part) and bars 1-290 (the secondo part). The arrangement is identical to Carl Nielsen's own pencil draft for a four-handed piano arrangement (mentioned as Source D in *CNU* Vol. II/3, p. 189). There can be no doubt that this torso is part of what was to be the printing manuscript for the four-handed piano arrangement that the publisher C.F. Kahnt announced would appear in 1913, but which was apparently never published.<sup>2</sup>

#### DESCRIPTION OF SOURCE

##### **Ms.-Lpz.**

Score, autograph, printing manuscript.  
*D-LEsta* [Sächsisches Staatsarchiv Leipzig], Musikverlag C.F. Kahnt, Leipzig No. 148.  
 Cover, on the middle of the page a label pasted on with the wording: 'Carl Nielsen: / Symfoni / for / Orstester. / (Partitur.)' (CN). Top, faint addition in pencil: 'Frits Gailard / Leon Meerloo / 71344'. Bottom centre, another label stamped with the wording 'Staatsarchiv Leipzig / Musikverlag / C.F. Kahnt Leipzig Nr. 148'. Bottom left: 'C.F. Kahnt N [illegible] 2/6 13'.  
 Inside cover: Additions in pencil (CN). Top left: 'III / Fagotti Pag 17 Takt 2 / Tromboni Pag 34-35 og 89-90 / Corni Pag 5 og 82 med 1<sup>st</sup> Bassen [separator line] / Tutti Pag 85 / Tutti 53-55 / Bassen Pag 26'. Top right: 'Amsterdam / [illegible] / (Mendes)'. Centre

1 It was Knud Ketting who kindly drew the attention of *The Carl Nielsen Edition* to the possible presence of the manuscript in Leipzig.

2 On this subject, see *CNU* vol. II/3, page 189, description of Source **D**, as well as footnote 6.

right: 'Stuttgart / Fräulein Polach (Sopran) / S. Bartenstein.' Centre left: 'Viol II No 5 / mell 6 og 7'. Bottom centre: 'Pag 158 Trb II III og Corni'.

Title on page of otherwise blank music paper (fol. 1<sup>a</sup>): 'Symfoni. / for / Orkester. / af / Carl Nielsen. / (Partitur)'

Acquired by Sächsisches Staatsarchiv Leipzig in 1977 as part of C.F. Kahnt publishing archives.

35.5x27.2 cm, 227 numbered pages written in ink. A blank page at the end after page 227. Grey, much worn cardboard covers.

Music paper type: B. & H. Nr. 14 A. 7.09. (24 staves).

The score has scattered corrections and additions in pencil. A few markings in blue and red crayon appear to have been added in connection with performances. The score was used for the first performances before being used later as the printing manuscript. Title at top of page 1: 'Sinfonia expansiva', added in an unknown hand.

As will be evident from the following overview, the printing manuscript in several cases confirms the editorial work presented in Volume II/3 of the Carl Nielsen Edition, and even if the editor had been aware of the manuscript in connection with the editorial work, it is unlikely that this would have led to other emendations than those already made. On the other hand, the source does shed some light on interesting factors related to the genesis of the work. It is thus now possible to specify in detail how the composer gave the finishing touches to his work all the way from the first complete writing-out

in the pencil draft to the last adjustments in connection with the printing of the score. It can now be documented, for example, that the four introductory bars to the final movement which are found in the pencil draft were at all events omitted before the fair-copying. Similarly, a cut of one bar in the first movement (between b. 463 and b. 464) was made in this phase. However, it is equally interesting that Carl Nielsen, in several not unimportant respects, only arrived at the final version after fair-copying the work – and in the case of certain things possibly only after the first performance.

It is already known that for the first performance the work was entitled simply *Symfoni for orkester* and was only later given the title *Sinfonia expansiva* after the tempo marking in the first movement. The fair copy further confirms that this movement originally just had the tempo marking *Allegro*, and only after it was first written out had the *expansivo* added.

Among other late changes in the fair copy attention should be drawn here to the passage bb. 159-165 in the first movement, where a C<sup>#</sup> in fg.1 has been changed to a C\*, apparently because the composer wanted a greater similarity to the corresponding figure in cl.1, bb. 138-140. We can further mention bb. 412-422, where tr.1 has been changed from an accompanying part to the melody part.

The table below refers solely to the ink manuscript (**Ms.-lpz.**). The table lists notable

- variants in relation to the printed score (Source **A**), (Source **A**), but have been corrected in the Carl Nielsen Edition
- things that must be considered copying errors in **Ms.-Lpz.** and which are reproduced in the printed score
- changes in the manuscript made by the composer after the first writing-out.

**First Movement**

Bar	Instrument	Comment
1		<i>Allegro espansiva</i> , the second word added in pencil (CN) [NB! <i>espansiva</i> , not <i>espansivo</i> ]
49-52	tb.	at first notated an octave higher, but later furnished with an <i>8va basso</i> (CN)
71	cor.1	notes 5-6: $c^{x'}$ [confirms the emendation in CNU]
79	fg.	<b><i>fz</i></b> [confirms the emendation in CNU]
113-114	cl.3 cor.2 tr.2,3	tie across bar line
113-114	fl.1,2 ob.2,3 cl.2 fg. cor.4 trb.t. trb.b. tb. timp.	tie across bar line crossed out
114-115	trb.t. trb.b. tb. timp.	tie across bar line crossed out
115-116	trb.t.	b.115 to b.116 note 1: slur
117	tr.1	 [presumably a copying error]
119	vl.1	<i>loco</i> [confirms the emendation in CNU]
160, 164	fg.1	note 1: $c^{\sharp}$ changed to $c^x$
226, 228, 230, 232	timp.	no wave line [must thus have been added in the proofreading phase]
338	vl.1	note 5: $e^{\sharp''}$ [confirms the emendation in CNU]
412-422	tr.1,2	corresponds to <b>B</b> [see music example CNU vol. II/3, p. 195], NB <i>Tr. I Melodi</i> added at bottom of page (CN)
418	trb.b.	<i>d</i> changed to <i>d'</i>
418	tb.	<i>D</i> changed to <i>d</i>
582	fg.	note 1: <i>e</i> [probably a copying error]
582	cor.	note 1: $b^{\sharp''}$ [probably a copying error]
617-620	vl.2	double stem on $e''$
701	vc.	note 3: $f^{\sharp'}$ [confirms the emendation in CNU]

**Second movement**

29-30		one bar between b.29 and b.30 crossed out
99	S. Bar.	<i>Sopran solo (bag Scenen)</i> and <i>Baryton solo (bag Scenen)</i> 'soprano solo (behind the stage) and baritone solo (behind the stage)'
135-144	cb.	$e^{\flat}$ changed to $E^{\flat}$

**Third movement**

39	cor.2	$a^{\sharp}$ [probably a copying error]
80	va.	note 5: $b^{\sharp}$ [probably a copying error]
91	va.	chord 3: upper part: $f'$ [probably a copying error]
111	cor.1,3	$b^{\flat'}$ [probably a copying error]

**Fourth movement**

80	fg.1	note 2: g [probably a copying error]
151, 153	cor.ingl.	note 1: g'' [confirms the emendation in CNU (CN has forgotten to change the key signature from two to three sharps where ob.3 changes to cor.ingl. and in this sense the fair copy is formally correct)]
173 after last bar	tr.1	note 6-7: f <sup>#</sup> e' [probably a copying error] <i>Husk Tæppe</i> 'Remember curtain' added in brownish-red writing (CN) [the addition presumably refers to the performance at the Royal Theatre on 4 <sup>th</sup> May 1912, when the orchestra was actually on the stage <sup>3</sup> ]

**Carl Nielsen's Letters**

The first volume of the collected, annotated edition of Carl Nielsen's letters was published in the summer of 2005. Volume 1 covers the period up to 1897. The material is in strict chronological order and comprises letters from Nielsen supplemented by a selection of letters to Nielsen as well as letters between second

and third parties. Nielsen's diaries are moreover inserted in the proper places in the chronological order.

The edition is edited by John Fellow and is described in more detail in *Carl Nielsen Studies Volume 1* pp. 166-167.

*Niels Bo Foltmann and Niels Krabbe*

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3 See CNU vol. II/3, page xvi.