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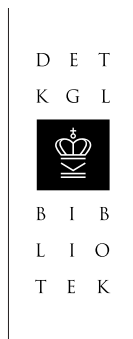
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Edition Wilhelm Hansen  
Copenhagen 2002



CARL NIELSEN

KANTATER 1

CANTATAS 1

Udgivet af

Edited by

Lisbeth Ahlgren Jensen and Niels Krabbe



Edition Wilhelm Hansen  
Copenhagen 2002

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Orchestral parts and piano score are available

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I N D H O L D  
C O N T E N T S

General Preface vii Generelt forord

Preface xi Forord

Facsimiles xxxvi Faksimiler

HYMNUS AMORIS, OPUS 12 1 HYMNUS AMORIS, OPUS 12

SLEEP, OPUS 18 81 SØVNEN, OPUS 18

German text 133 Tysk tekst

SPRINGTIME ON FUNEN, OPUS 42 135 FYNSK FORAAR, OPUS 42

[Like a patch of green] 139 [Som en græsgrøn Plet]

[Oh see, the spring is coming] 149 [Aa se, nu kommer Vaaren]

[The tender day is light and long] 157 [Den milde Dag er lys og lang]

The Old Bachelors 160 De gamle Ungkarle

The Blind Musician 169 Den blinde Spillemand

[Now is the time for playing] 172 [Nu vil vi ud og lege]

The Old Folks 177 De Gamle

Dance Song 178 Dansevisen

German text 203 Tysk tekst

Abbreviations 206 Forkortelser

Critical Commentary 207 Kritisk beretning



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## GENERELT FORORD

## GENERAL PREFACE

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

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

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

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

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

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

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

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

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

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

### Series I, Stage Music

Operas  
Music for other stage works  
Incidental music and arrangements

### Series II, Instrumental Music

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

### Series III, Vocal Music

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

Carl Nielsen's literary works are available in connection with the Edition.<sup>1</sup>

#### Editorial principles

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

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

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

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

### Serie I, Scenemusik

Operaer  
Musik til andre sceneværker  
Enkelte satser i sceneværker samt arrangementer

### Serie II, Instrumentalmusik

Symfonier  
Andre orkesterværker  
Koncerter  
Kammermusik  
Værker for orgel  
Værker for klaver

### Serie III, Vokalmusik

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

Carl Niensens litterære arbejder foreligger udgivet i tilknytning til Udgaven.<sup>1</sup>

#### Redaktionelle principper

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

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998  
The Carl Nielsen Edition*

*Revised in 2002*

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998  
Carl Nielsen Udgaven*

*Revideret 2002*



# FORORD

## PREFACE

The three works *Hymnus amoris*, *Sleep* and *Springtime on Funen*, presented in this volume, have to a greater or lesser extent found their places in the standard concert repertoire; besides these works, Carl Nielsen's cantata output comprises a number of commissioned works which by all indications were only performed a single time on the occasion for which they were commissioned; they will be published in the Carl Nielsen Edition Vol. III/2-3.<sup>1</sup>

### H Y M N U S A M O R I S

Carl Nielsen is said to have had the idea for *Hymnus amoris* as early as 1891, on his honeymoon in Italy, when he saw Titian's painting of a jealous husband killing his wife.<sup>2</sup> The motif appealed to both Carl Nielsen and his wife, the sculptress Anne Marie Carl-Nielsen,<sup>3</sup> and both were prompted to create a work of art dealing with love in all its shades. Carl Nielsen realized his version in 1896 in the form of *Hymnus amoris* for soli, choir and orchestra,<sup>4</sup> while Anne Marie Carl-Nielsen never executed an intended frieze on the subject. On the other hand she drew the title page that graces the printed score of *Hymnus amoris* (see page xxxvii). On a copy of the piano score that Carl Nielsen gave her he wrote the following:

- 1 The cantata *Funen* for solo, male choir and orchestra, opus 14 (two copies in manuscript in DK-Kk), performed in June 1935 at a choir festival in Assens, Denmark, is according to an advance notice in the newspaper *Fyns Socialdemokrat* (8.2.1935 and 17.6.1935) an incomplete work by Carl Nielsen, finished after his death by Kai Senstius; since nothing else in the history of its preservation suggests that Carl Nielsen had anything to do with this work, it is not included in the Carl Nielsen Edition.
- 2 Titian (c. 1487-1576), perhaps *The Miracle of the Jealous Husband* (fresco, Scuola del Santo, Padua), Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, Copenhagen 1947-1948, Vol. 1, p. 131, publish the anecdote from the memory of Mrs. Irmelin Eggert Møller (cf. Vol. 2, p. 372).
- 3 Née Brodersen (1863-1945).
- 4 In his diary Carl Nielsen writes on 27.12.1896: "This evening, 27th December, I have completed my choral piece about love" (quoted from Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 142.)

De tre værker, *Hymnus amoris*, *Sønnen* og *Fynsk Foraar*, der præsenteres i dette bind, har i større eller mindre grad fundet deres plads i det gængse koncertrepertoire; udover disse værker omfatter Carl Niensens kantateproduktion en række bestillingsværker, der efter alt at dømme kun er blevet opført en enkelt gang ved den lejlighed, til hvilken de blev bestilt; de vil blive udgivet i *Carl Nielsen Udgavens* bind III/2-3.<sup>1</sup>

### H Y M N U S A M O R I S

Carl Nielsen skal have fået idéen til *Hymnus amoris* så tidligt som i 1891, da han under sin bryllupsrejse til Italien så Tizians maleri af en jaloux ægtemand, der dræber sin hustru.<sup>2</sup> Motivet virkede dragende på såvel Carl Nielsen som hans hustru, billedhuggeren Anne Marie Carl-Nielsen,<sup>3</sup> og det skal hos dem begge have vakt et ønske om at skabe et kunstværk over kærligheden i alle dens afskygninger. Carl Nielsen realiserede sin version i 1896 i skikkelse af *Hymnus amoris* for soli, kor og orkester,<sup>4</sup> mens Anne Marie Carl-Nielsen aldrig udførte en påtænkt billedfrise over emnet. Derimod tegnede hun titelbladet, der pryder det trykte partitur til *Hymnus amoris* (se side xxxvii). På et eksemplar af klaverpartituret, som Carl Nielsen forærede hende, skrev han følgende:

- 1 Kantaten *Fyn* for solo, mandskor og orkester, opus 14 (to eksemplarer i manuskript i DK-Kk), opført i juni 1935 ved et korsangstævne i Assens, er ifølge foretale og anmeldelse i *Fyns Socialdemokrat* (8.2.1935 og 17.6.1935) et ufuldendt værk af Carl Nielsen, som efter hans død blev fuldført af Kai Senstius; da intet i overleveringen i øvrigt peger på, at Carl Nielsen har haft noget at gøre med dette værk, indgår det ikke i Carl Nielsen Udgaven.
- 2 Tizian (ca. 1487-1576), måske "St. Antonius opvækker en kvinde dræbt i jalousi af sin ægtemand" (fresko, Scuola del Santo, Padua), Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1947-1948, bd. 1, s. 131, gengiver anekdoten efter erindring af Irmelin Eggert Møller, (jf. bd. 2, s. 372).
- 3 Født Brodersen (1863-1945).
- 4 I sin dagbog skriver Carl Nielsen d. 27.12.1896: "Iaften den 27 December har jeg fuldendt mit Korstykke om Kærlighed.", citeret efter Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 142.

“To my own Marie!

These tones in praise of love are but little compared to the real thing; but if you will constantly care for me then I will strive to achieve a higher expression of the strongest power in the world, and then we two together shall rise higher and higher towards the goal and all our striving will be for love in life and in art.

Your  
Carl”<sup>5</sup>

In a letter of February 1897 to the Swedish composer Bror Beckman<sup>6</sup> Carl Nielsen tells him about his work with the choral piece:

“I really worked with this idea for a year or two, but it was only in the summer that I managed to begin writing the music. On 27th December the piece was finished and on 23rd and 25th March it will be performed at The Music Society (Musikforeningen), probably conducted by myself.”<sup>7</sup>

The text for *Hymnus amoris* was written by the folklorist and literary historian Axel Olrik<sup>8</sup> on the basis of Carl Nielsen’s own draft and later translated into Latin by the leading classical philologist of the period Johan Ludvig Heiberg.<sup>9</sup> Carl Nielsen made several statements about the background for having the work sung in Latin, for example in correspondence with Bror Beckman, where he says: “I think the whole piece and the idea are thus given a more objective and universal stamp”.<sup>10</sup> There is a similar argument in Carl Nielsen’s preface to the printed score:

“I think I can defend my choice of Latin by saying that this language is monumental and elevates one above over-lyrical or personal feelings which would be out of place where the object is to use a large polyphonic choir to describe such a universally human feeling as love. In addition, this language is more singable than Danish or German, and finally – as the most

“Til min egen Marie!

Disse Toner til Kjærlighedens Pris er kun saa lidt imod det Virkelige; men naar Du bestandig vil holde af mig saa vil jeg stræbe efter at naa et højere Udtryk for den stærkeste Magt i Verden, og saa skal vi to sammen stige højere og højere imod Maalet og al vor Stræben skal være Kjærligheden i Livet og i Kunsten.

Din  
Carl”<sup>5</sup>

I et brev fra februar 1897 til den svenske komponist Bror Beckman<sup>6</sup> fortæller Carl Nielsen om sit arbejde med korværket:

“Jeg har egentlig arbejdet med denne Idé i et Par Aar, men først i Sommer fik jeg begyndt paa Musiken. Den 27 December blev Stykket færdigt og den 23 og 25 Marts bliver det opført her i Musikforeningen rimeligvis under min egen Anførsel.”<sup>7</sup>

Teksten til *Hymnus amoris* blev skrevet af folkemindeforskeren og litteraturhistorikeren Axel Olrik<sup>8</sup> på baggrund af Carl Niensens eget udkast og siden oversat til latin af sin tids førende klassiske filolog Johan Ludvig Heiberg.<sup>9</sup> Om baggrunden for, at værket blev sunget på latin, har Carl Nielsen udtrykt sig flere gange, bl.a. i korrespondancen med Bror Beckman, hvor han siger: “Jeg synes at hele Stykket og Ideen derved faar et mere objektivt og almenyldigt Præg.”<sup>10</sup> En lignende begrundelse findes i Carl Niensens forord til det trykte partitur:

“At jeg har valgt Latin, mener jeg at kunne forsvare derved, at dette Sprog er monumentalt og hæver En ud over alt for lyriske eller personlige Fornemmelser, der ikke vilde være paa deres Plads, hvor Talen er om gennem et stort polyfont Kor at skildre en saa almenmenneskelig Magt som Kjærligheden. Desuden er dette Sprog mere sangbart end Dansk eller Tysk og endelig –

5 Quoted from the reproduction of the copy in Torben Schousboe, *op. cit.*, p. 153.

6 (1866-1929).

7 17.2.1897 (DK-Kk, CNA, I.A.d.). Quoted after Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Niensens Brev. I udvalg og med kommentarer*, Copenhagen 1954, pp. 33-34. As will be evident from the following, the first performance only took place a month later.

8 (1864-1917). Anne Marie Telmányi, *Mit Barndomshjem*, Copenhagen 1965, p. 33, says that Axel Olrik’s wife Sofie Olrik, née Hasselquist (1855-1911) contributed to the text.

9 (1854-1928).

10 Letter to Bror Beckman, 3.3.1897, printed in Irmelin Eggert Møller and Torben Meyer, *op. cit.*, p. 35.

5 Citeret efter gengivelse af det pågældende eksemplar i Torben Schousboe, *op. cit.*, s. 153.

6 (1866-1929).

7 17.2.1897 (DK-Kk, CNA, I.A.d.). Citeret efter Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Niensens Brev. I udvalg og med kommentarer*, København 1954, s. 33-34. Som det fremgår af det følgende, fandt uropførelsen dog først sted en måned senere.

8 (1864-1917). I Anne Marie Telmányi, *Mit Barndomshjem*, København 1965, s. 33 oplyses, at Axel Olriks hustru, Sofie Olrik, f. Hasselquist (1855-1911) bidrog til teksten.

9 (1854-1928).

10 Brev til Bror Beckman 3.3.1897, gengivet i Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 35.

important reason – the textual repetitions are more tolerable in Latin.”<sup>11</sup>

*Hymnus amoris* was given its first performance at The Music Society in Copenhagen on 27th April 1897 under the baton of the composer with the singers Tia Krætma, Katie Adler and Viggo Bielefeldt as soloists. It is evident from the programme that the work was performed under the Danish title *Hymne til Kjærligheden* (Hymn to Love)<sup>12</sup> while the Latin text stanzas were printed alternating with the Danish translation in the programme. The critics had great expectations of Carl Nielsen’s new work, and the day before the concert the newspaper *Dannebrog* had already featured an enthusiastic notice of an apparently well-attended open full rehearsal;<sup>13</sup> after the concert the reviewer N[anna] L.[iebmann]<sup>14</sup> wrote in the same paper that Carl Nielsen had won a decisive victory with this work:

“The young, talented composer, who yesterday evening also showed himself to be an energetic and assured conductor, has with this work indisputably risen many degrees in the judgement of the public.

To a Latin text which depicts in short lines the stages of love in childhood, youth, manhood and old age, and finally ends as a hymn of praise in Heaven, Mr. Nielsen has written beautiful, natural and poetic music, which in its performance last evening could only have a directly appealing effect on the audience.”<sup>15</sup>

*Berlingske Tidende’s* reviewer, H.W. Schytte,<sup>16</sup> expressed surprise that the work was sung in Latin:

“The odd idea that a Danish poem should be translated into Latin to inspire our young Danish composer and our Music Society choir of young ladies and gentlemen at a time when Latin is close to being abolished in the learned schools, was something to which we at first had difficulty reconciling ourselves. But we hastened to drive away these reflections and found the idea in the text acquired by the composer attractive and well suited to a sufficiently gifted composer. We did not quite grasp the little instrumental beginning. It seemed to us

som den vægtigste Grund – taales Textgjentagelserne bedre paa Latin.”<sup>11</sup>

*Hymnus amoris* blev uropført i Musikforeningen i København den 27. april 1897 under komponistens ledelse med sangerne Tia Krætma, Katie Adler og Viggo Bielefeldt som solister. Af programmet fremgår, at værket opførtes under den danske titel *Hymne til Kjærligheden*,<sup>12</sup> mens de latinske tekststrofer blev trykt afvekslende med den danske oversættelse i programmet. Kritikerne havde store forventninger til Carl Niensens nye værk, og avisen *Dannebrog* bragte allerede dagen før koncerten en begejstret omtale af en tilsyneladende velbesøgt åben generalprøve;<sup>13</sup> efter koncerten skrev anmelderen N.[anna] L.[iebmann]<sup>14</sup> i samme avis, at Carl Nielsen vandt en afgørende sejr med dette værk:

“Den unge, talentfulde Komponist, der i Aftes tillige viste sig som en energisk og sikker Dirigent, er ubestridelig med dette Arbejde steget mangfoldige Grader i det almene Omdømme.

Til en latinsk Text, der i korte Linjer skildrer Kjærlighedens Stadier i Barndom, Ungdom, Manddom og Alderdom og tilsidst ender som Jubelhymne i Himlen, har Hr. Nielsen skrevet en skøn, naturlig og poetisk Musik, som i Udførelsen i Aftes maatte virke umiddelbart tiltalende paa Tilhørerne.”<sup>15</sup>

*Berlingske Tidendes* anmelder H.W. Schytte<sup>16</sup> udtrykte forundring over, at værket blev sunget på latin:

“Den besynderlige Idee, at en dansk Digtning oversættes paa Latin for at inspirere vor unge, danske Komponist og vor Musikforenings Kor af unge Damer og Herrer i en Tid, hvor man er nærvædet at afskaffe Latinen i de lærde Skoler, havde vi til en Begyndelse ondt ved at forsones os med. Men vi skyndte os at forjage disse Betragtninger og fandt Hovedtanken i den af Komponisten erhvervede Text tiltrækkende og godt egnet for en tilstrækkelig begavet Tonekunstner. Den lille instrumentale Begyndelse fik vi ikke rigtig fat paa. Det forekom os, der ikke var noget at faa fat paa, men med det første Kor blev vor Op-

11 Carl Nielsen, preface to the score for *Hymnus amoris*, opus 12, Wilhelm Hansen, cop. 1897, 1898 (Source A).  
12 Program for Musikforeningens Tredje Koncert, Tirsdag den 27. og Torsdag den 29. April 1897 [The Music Society, Third Concert, Tuesday 27th and Thursday 29th April 1897] (DK-Kk, Småtrykssamlingen).  
13 *Dannebrog* 26.4.1897.  
14 Danish composer, singer and critic (1849-1935).  
15 *Dannebrog* 28.4.1897.  
16 Danish music reviewer (1827-1903).

11 Carl Nielsen, forord i partitur til *Hymnus amoris*, opus 12, Wilhelm Hansen, cop. 1897, 1898 (kilde A).  
12 Program for Musikforeningens Tredje Koncert, Tirsdag den 27. og Torsdag den 29. April 1897 (DK-Kk, Småtrykssamlingen).  
13 *Dannebrog* 26.4.1897.  
14 Dansk komponist, sanger og kritiker (1849-1935).  
15 *Dannebrog* 28.4.1897.  
16 Dansk musikmelder (1827-1903).

that there was nothing to grasp, but with the first chorus our attention was immediately captured, and gradually we let Latin be Latin and listened only to the music, which maintained an interest that during the 25 minutes the piece lasted rather grew than diminished, despite the fact that the Brahms section had already given us much to think about.”<sup>17</sup>

*Nationaltidende's* reviewer Angul Hammerich,<sup>18</sup> on the other hand, was inclined to think that *Hymnus amoris* marked a turning-point in Carl Nielsen's musical output:

“In his most recent works the young composer has entered, by a path of speculation, into a musical wilderness where even very robust musical natures had greater and greater difficulty following him. Here, in his new choral work, he has not become another, but has become considerably more assured, more positive, more aware of his goals. He has therefore created a work which qua work of art must be placed much higher than the preceding ones. One must always have respect for the urge towards independent personal expression, towards originality, which is in his compositions, no less for the considerable technical dexterity in pure counterpoint to which they bear witness. Both qualities are evident once more in the new work, more clearly and purely than before.”<sup>19</sup>

In *Politiken* the reviewer Charles Kjerulf<sup>20</sup> polemicized over the fact that Carl Nielsen had “wanted his thoughts and visions appared in the shroud of the dead language”:

“But dear me! – Why must this little true-born Dane Carl Nielsen, who just a few years ago stood in a military band on Odense market-place and blew the cornet or banged the triangle for the changing of the guard – why must he absolutely have his feelings put into Latin to set a love-hymn to music?

*That is really not something he owes his fine, indisputable talent.”*<sup>21</sup>

Carl Nielsen's position in musical life was not yet so strong that he could avoid being regarded as something of an upstart – or at least pilloried as pretentious for his use of Latin.

17 *Berlingske Tidende, Aften* 28.4.1897. At the concert, among other pieces, Johannes Brahms' Fourth Symphony and a section of his songs were also performed.

18 Danish musicologist (1848-1931).

19 *Nationaltidende* 29.4.1897. The same review appeared in *Dagbladet*, 29.4.1897.

20 Danish composer and music reviewer (1858-1919).

21 *Politiken* 28.4.1897.

mærksomhed strax beslaglagt, og vi lod efterhaanden Latin være Latin og hørte kun efter Musiken, som fastholdt vor Interesse, der i de 25 Minutter Stykket varede, snarere voxede end tog af, uagtet Brahms-Afdelingen allerede havde givet meget at tænke paa.”<sup>17</sup>

*Nationaltidendes* anmelder Angul Hammerich<sup>18</sup> var derimod tilbøjelig til at mene, at *Hymnus amoris* markerede et vendepunkt i Carl Niensens musikalske produktion:

“I sine seneste Arbejder var den unge Komponist ad Spekulationens Veje kommen ind i et musikalsk Vildnis, hvor selv ret haardføre Musiknaturer vanskeligere og vanskeligere kunde følge ham. Her i sit nye Korværk er han ikke blevet en Anden, men er bleven betydelig sikrere, mere positiv, mere maalbevidst. Han har derfor skabt et Arbejde, der som Kunstværk maa sættes adskillig højere end de foregaaende. Den Trang til selvstændigt, personligt Udtryk, til Originalitet, der er i hans Kompositioner, maa man altid have Respekt for, ikke mindre for den betydelige tekniske Dygtighed i den rene Kontrapunktik, de bæredygtige Vidne om. Begge Egenskaber gaa igjen i det nye Værk, klarere og renere end før.”<sup>19</sup>

I *Politiken* polemiserede anmelderen Charles Kjerulf<sup>20</sup> over, at Carl Nielsen havde “ønsket sine Tanker og Syner iklædt det døde Sprogs Ligdragt”:

“Herregud – hvorfor skal nu absolut den lille, bund-dansk fødte Carl Nielsen, der for kun faa Aar siden endnu stod som Militær-Musiker paa Odense Torv og blæste Kornet eller slog Triangel til Vagtparaden – hvorfor skal nu han absolut først have sine Følelser sat paa Latin for at sætte en Kærligheds-Hymne i Musik?

*Det skylder han virkelig ikke sit fine, ubestridelige Talent.”*<sup>21</sup>

Carl Niensens position i musiklivet var endnu ikke så stærk, at han undgik at blive betragtet som lidt af en opkomling – eller i det mindste udstillet som prætentios for sin anvendelse af latin.

17 *Berlingske Tidende, Aften* 28.4.1897. Ved koncerten opførtes bl.a. også Johannes Brahms' 4. symfoni og en afdeling af hans sange.

18 Dansk musikforsker (1848-1931).

19 *Nationaltidende* 29.4.1897. Samme anmeldelse blev bragt i *Dagbladet* 29.4.1897.

20 Dansk komponist og musikanmelder (1858-1919).

21 *Politiken* 28.4.1897.

*Hymnus amoris* was composed for soloists, children's choir, mixed choir and orchestra and thus has the same ensemble as his third major choral work, *Springtime on Funen* (1921), while the intervening choral work, *Sleep* (1903-04) was composed for mixed choir and orchestra. Since children's choirs were not so widely used at the time, Carl Nielsen left the possibility open of replacing the children's choir in *Hymnus amoris* with high women's parts. The original set of vocal parts (Source **B**) does not include independent children's choir parts, but includes the children's music in the soprano part.<sup>22</sup> Although separate children's parts were later printed (Source **I**), it had always remained the practice also to reproduce the children's part in the soprano part with the alternative ensemble in mind. In this connection it should be mentioned that the children's choir section *Amor mihi vitam donat* later took on its own independent life, as it was printed as a three-part piece in several songbooks.<sup>23</sup>

At the first performance in 1897 the children's choir was replaced by sopranos, that is, with a different sonority from what – according to one critic – would have been most effective:

“This music made a great and strong impression. The effect would have been even greater and stronger if the composer had had the first chorus sung by children's voices – and if the song of old age – as a contrast to the swelling male choir of manhood – had been written for individual male voices. This would have spread light and shade better and increased the effect.”<sup>24</sup>

As far as the first criticism is concerned, as early as the new performance of *Hymnus amoris* at The Danish Concert Society (Dansk Koncert-Forening) on 26th April 1902, a boys' choir was used,<sup>25</sup> and in later performances too during Carl Nielsen's lifetime the music was sung with a children's or boys' choir, for example at a concert on 6th February 1919<sup>26</sup> and on 9th December 1924, when a choir of as many as 100 children from the

*Hymnus amoris* er komponeret for soli, børnekor, blandet kor og orkester og har hermed samme vokalbesætning som Carl Niensens tredje store korværk, *Fynsk Foraar* (1921), mens det mellemliggende korværk *Søvnen* (1903-04) er komponeret for blandet kor og orkester. Da børnekor næppe var så udbredt i samtiden, åbnede Carl Nielsen mulighed for, at det trestemmige børnekor i *Hymnus amoris* kunne erstattes af lyse damestemmer. Det oprindelige sæt vokalstemmer (kilde **B**) omfatter ikke selvstændige børnekorstemmer, men inkluderer børnekor-satsen i sopranstemmen.<sup>22</sup> Skønt der senere er trykt separate børnestemmer (kilde **I**), har det til stadighed været praksis, at børnekorsatsen tillige blev aftrykt i sopranstemmen med den alternative besætning for øje. Det skal i den forbindelse nævnes, at børnekorafsnittet *Amor mihi vitam donat* senere fik et selvstændigt liv, idet det blev trykt som trestemmig sats i flere sangbøger.<sup>23</sup>

Ved uropførelsen i 1897 blev børnekoret udført af sopraner, altså i en lidt anden klanglig iklædning end dén, der – ifølge en kritiker – havde været den mest virkningsfulde:

“Stort og stærkt Indtryk gjorde denne Musik. Endnu større og stærkere vilde Virkningen have været, hvis Komponisten havde ladet det første Kor synge af Børnestemmer – og hvis Alderdommens Sang – som Modsætning til Manddommens svulmende Herrekor – havde været skrevet for enkelte Mandstemmer. Det vilde have fordelt Lys og Skygge bedre og øget Effekten.”<sup>24</sup>

Hvad det første kritikpunkt angår, så blev der allerede ved genopførelsen af *Hymnus amoris* i Dansk Koncert-Forening den 26. april 1902 benyttet et drengekor,<sup>25</sup> og også ved senere opførelser i Carl Niensens levetid blev musikken opført med børne- eller drengekor, fx ved en koncert den 6. februar 1919<sup>26</sup> og den 9. december 1924, da et kor på så mange som 100 børn fra

22 However, only the children's choir part in the first section (bb. 1-117) and some of the last section (bb. 506-533) are printed in the soprano part. The final c. 40 bars for children's choir (bb. 567-606) can only be found in the separate children's parts (see description of Source **I** p. 209).

23 *Korsangbog for Pige-gymnasier, Kvindese-minarier og Damekor*, ed. Hakon Andersen and Finn Høffding, Wilhelm Hansen, Copenhagen & Leipzig [1931], p. 91; and *Gymnasiesangbogen*, ed. Hakon Andersen and Finn Høffding, Wilhelm Hansen, Copenhagen & Leipzig [1929], p. 160.

24 *Vort Land* 28.4.1897. Review by Robert Henriques.

25 According to the programme (DK-Kk, CNA, I.E.b.). Reviewed in *Tilskueren*, 1902, pp. 510-11 (Rudolph Berg), and *Illustreret Tidende*, 1902, p. 556 (Hother Ploug).

26 Programme for *Carl Niensens Symfoni-Koncert* 6.2.1919 at the Odd-Fellow Palæ (DK-Kk, Småtrykssamlingen).

22 Dog er kun børnekorsatsen i første afsnit (t.1-117) og dele af sidste afsnit (t. 506-533) trykt i sopranstemmen. De afsluttende ca. 40 takter for børnekor (t. 567-606) findes kun i den separate børnestemme (se beskrivelsen af kilde **I** s. 209).

23 *Korsangbog for Pige-gymnasier, Kvindese-minarier og Damekor*. Udg. af Hakon Andersen og Finn Høffding, Wilhelm Hansen, København & Leipzig [1931], s. 91 og *Gymnasiesangbogen*. Udarbejdet af Hakon Andersen og Finn Høffding, Wilhelm Hansen, København & Leipzig [1929], s. 160.

24 *Vort Land* 28.4.1897. Anm. af Robert Henriques.

25 Ifølge program (DK-Kk, CNA, I.E.b.). Anm. i *Tilskueren*, 1902, s. 510-11 (Rudolph Berg), og *Illustreret Tidende*, 1902, s. 556 (Hother Ploug).

26 Program for *Carl Niensens Symfoni-Koncert* 6.2.1919 i Odd-Fellow Palæet (DK-Kk, Småtrykssamlingen).

school Øregaard Gymnasium participated.<sup>27</sup> As for the second criticism – that the section *Old Age* was sung chorally rather than by single voices – it appears that Carl Nielsen took it into account, or had himself arrived at the same conclusion. For in the printed score that was published at the beginning of 1898, that is about a year after the performance in Musikforeningen, the section *Old Age* was given to three soloists, tenor, baritone and bass, whereas it is evident from the choral parts from 1897 (Source **B**) that this section was originally written for tenors and divided basses. The contrast between the sections *Manhood* and *Old Age* is thus reinforced. In the choral parts in Source **I**, too, the section *Old Age* is to be sung by soloists from the choir (“Solostimmen aus dem Chore”).

The first performance of *Hymnus amoris* outside Denmark was planned for a music festival in Mühlhausen in Alsace in the spring of 1898; but it is doubtful whether the performance ever took place.<sup>28</sup> It is more likely to have been at a performance in The Music Society (Musikforeningen) in Stockholm on 25th February 1902<sup>29</sup> that the choral work was heard by a foreign audience for the first time. At this time the Swedish musical society shared the conductor Franz Neruda<sup>30</sup> with The Music Society in Copenhagen, and it was probably through him that a connection was made between Carl Nielsen and Stockholm musical life. In 1914 *Hymnus amoris* was performed with the composer conducting at the Baltic Music Festival in Malmö, Sweden,<sup>31</sup> and thanks to later performances in among other cities Helsinki (1921),<sup>32</sup> Gothenburg (1922)<sup>33</sup> and Heidelberg (1924)<sup>34</sup> the work helped to ensure Carl Nielsen one of his greatest international successes.

On 12th May 1897 Carl Nielsen noted in his diary that the day before he had sold “Hymn to Love” and six small piano pieces (which appeared as op. 11) to the publisher Wilhelm Hansen for

27 Programme for concert at Musikforeningen, 9.12.1924 (DK-Kk, Småtrykssamlingen). See also John Fellow, *Carl Nielsen til sin samtid*, Copenhagen 1999, p. 323.

28 According to correspondence between Edgar Rueff and Carl Nielsen 1897-98, (DK-Kk, CNA, I.A.b.). See also John Fellow, *op. cit.*, pp. 686ff and Torben Schousboe, *op. cit.*, p. 152.

29 Martin Tegen, *Musiklivet i Stockholm 1890-1910*, Stockholm, 1955, p. 84.

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

31 *Svenska Dagbladet* 26.6.1914. Reviewed by O. M-s. (Olallo Morales).

32 Programme for concert 28.5.1921 (DK-Kk, CNA, I.E.b.).

33 The concert was held on 27 or 28.4.1922, according to B. Wallner, *Wilhelm Stenhammar och hans tid*, Stockholm, 1991, Vol. 3, p. 454.

34 Programme for Nordische Musikwoche, Heidelberg, 11th-16th June 1924 (DK-Kk, CNA, I.E.b.)

Øregaard Gymnasium medvirkede.<sup>27</sup> Hvad det andet kritikpunkt angår – at afsnittet *Alderdom* blev sunget korisk frem for af enkelte stemmer – virker det som om, Carl Nielsen tog det op til overvejelse eller af sig selv var kommet frem til samme resultat. I det trykte partitur, der blev udgivet i begyndelsen af 1898, altså et års tid efter opførelsen i Musikforeningen, er afsnittet *Alderdom* nemlig overladt til tre solister, hhv. tenor, baryton og bas, hvorimod det af korstemmerne fra 1897 (kilde **B**), fremgår, at dette afsnit oprindeligt var skrevet for tenorer og delte basser. Kontrasten mellem afsnittene *Manddom* og *Alderdom* bliver herved forstærket. Også i korstemmerne i kilde **I** angives det, at afsnittet *Alderdom* synges af solister fra koret (“Solostimmen aus dem Chore”).

Den første opførelse af *Hymnus amoris* uden for Danmark var planlagt til at skulle finde sted ved en musikfest i Mühlhausen i Alsace i foråret 1898; men det er dog tvivlsomt om opførelsen fandt sted.<sup>28</sup> Sandsynligvis var det snarere ved en opførelse i Musikforeningen i Stockholm den 25. februar 1902<sup>29</sup>, at korværket lød for et udenlandsk publikum for første gang. Den svenske musikforening delte på dette tidspunkt dirigenten Franz Neruda<sup>30</sup> med Musikforeningen i København, og det var formentlig gennem ham, der knyttes en forbindelse mellem Carl Nielsen og det stockholmske musikliv. I 1914 blev *Hymnus amoris* opført under komponistens ledelse ved Den baltiske Musikfest i Malmö,<sup>31</sup> og gennem senere opførelser i bl.a. Helsingfors (1921),<sup>32</sup> Göteborg (1922)<sup>33</sup> og Heidelberg (1924)<sup>34</sup> var værket med til at sikre Carl Nielsen en af hans største internationale succes'er.

Den 12. maj 1897 noterede Carl Nielsen i sin dagbog, at han dagen forinden havde solgt “Hymne til Kjerligheden” samt seks små klaverstykker (der udkom som op. 11) til forlaget

27 Program for koncert i Musikforeningen 9.12.1924 (DK-Kk, Småtrykssamlingen). Se også John Fellow, *Carl Nielsen til sin samtid*, København, 1999, s. 323.

28 Ifølge breve udvekslet mellem Edgar Rueff og Carl Nielsen 1897-98, (DK-Kk, CNA, I.A.b.). Se også: John Fellow, *op. cit.*, s. 686 ff. og Torben Schousboe, *op. cit.*, s. 152.

29 Martin Tegen, *Musiklivet i Stockholm 1890-1910*, Stockholm, 1955, s. 84.

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

31 *Svenska Dagbladet* 26.6.1914. Anm. ved O. M-s. (Olallo Morales).

32 Program for koncerten 28.5.1921 (DK-Kk, CNA, I.E.b.).

33 Koncerten fandt sted 27. eller 28.4.1922, iflg. B. Wallner, *Wilhelm Stenhammar och hans tid*, Stockholm, 1991, bd. 3, s. 454.

34 Program for Nordische Musikwoche, Heidelberg, 11.-16. Juni 1924, (DK-Kk, CNA, I.E.b.)

the sum of DKr 650.<sup>35</sup> Just under a year later the choral work was printed under the title *Hymnus amoris, Soli Chor Orchester Op. XII*. It is dedicated to Carl Nielsen's theory teacher from his time at the Academy, Orla Rosenhoff,<sup>36</sup> to whom the composer probably sent many a kind thought while, in preparation for the work with the strict polyphony, he solved a number of contrapuntal problems in rigorous style.<sup>37</sup> The choral work was published both as an orchestral score (Pl. No. 12130), and as a piano score (Pl. No. 12104). Both editions have an identical title page,<sup>38</sup> drawn by Anne Marie Carl-Nielsen in an Art Nouveau-like style.

At the first performance *Hymnus amoris* was performed from manuscript orchestral parts (Source **C**) and drawn, lithographed choral parts (Source **B**). Since the orchestral score had not yet been printed, Carl Nielsen must on this occasion have conducted from a manuscript score, probably the fair copy of the score that was later to serve as printing source, and which is not known today.

Relatively soon after (or at the same time as) the appearance of the printed score (Source **A**), a new set of vocal parts (Source **I**) was printed. This may be due to the above-mentioned change in the ensemble in the section *Old Age* from tutti (choir) to choir soloists. But the new set of vocal parts may also be the result of a change that the composer made in the final section of the work. In the printed score here (bb. 567-606) there is a passage for children's choir which is not included in the soprano part in Sources **B** and **I**, only in the independent children's choir part in Source **I**. The passage is unlikely to have been sung at the first performance, but must have been incorporated in the choral work a relatively short time before it was printed. This is also suggested by the fact that the passage in the autograph piano score (Source **D**) is notated on pasted-in strips of paper, on which Carl Nielsen has written the following comment in red crayon at the bottom of p. 38: "From here to the end, add a staff at the top." The added passage means that the children's choir, which in the concluding section is designated "Chor der Engel" (angelic choir), sings *together* with the five-part "human choir", whereas at the beginning of the same section it sings *alternating* with the human choir. One can in

35 Torben Schousboe, *op. cit.*, p. 145.

36 Danish composer and teacher (1844-1905).

37 L. Dolleris, *Carl Nielsen. En Musikografi*, Odense, 1949, p. 43; Torben Meyer & Frede Schandorf Petersen, *op. cit.*, Vol. 2 p. 38-39. The many counterpoint exercises are preserved along with sketches for *Hymnus amoris* (DK-Kk, CNS 310 c).

38 However, for practical reasons, the title pages, which were also used as the covers, have different colours. The cover of the orchestral score is white, that of the piano score is bright pink.

Wilhelm Hansen for en sum af 650 kr.<sup>35</sup> Et lille års tid efter forelå korværket trykt under titlen *Hymnus amoris, Soli Chor Orchester Op. XII*. Det er tilegnet Carl Niensens teorilærer fra konservatorietiden, Orla Rosenhoff,<sup>36</sup> til hvem komponisten sikkert sendte mangen en venlig tanke, mens han forud for arbejdet med det stærkt polyfone værk løste en mængde kontrapunkt-opgaver i streng stil.<sup>37</sup> Korværket blev udgivet dels som orkesterpartitur (pl. nr. 12130), dels som klaverpartitur (pl.nr. 12104). Begge udgaver har identisk titelblad,<sup>38</sup> der er tegnet af Anne Marie Carl-Nielsen i en ungdomstil-præget streg.

Ved uropførelsen blev *Hymnus amoris* opført efter håndskrevne orkesterstemmer (kilde **C**) og tegnede, litograferede korstemmer (kilde **B**). Da orkesterpartituret endnu ikke forelå trykt, må Carl Nielsen ved denne lejlighed have dirigeret værket efter et håndskrevent partitur, formentlig den renskrift af partituret, der senere kom til at tjene som trykforlæg og som ikke kendes i dag.

At der relativt hurtigt efter (eller samtidigt med) fremkomsten af det trykte partitur (kilde **A**) blev trykt et nyt sæt vokalstemmer (kilde **I**), kan hænge sammen med den oven for nævnte ændring af besætningen i afsnittet *Alderdom* fra tutti (korister) til kor-solister. Men det nye sæt vokalstemmer kan også være fremkaldt af en ændring, som komponisten foretog i værkets afsluttende del. Her forekommer i det trykte partitur (t.567-606) en passage for børnekoret, der ikke er indeholdt i sopranstemmen i kilderne **B** og **I**, men udelukkende i den selvstændige børnekorstemme i kilde **I**. Passagen kan altså næppe være blevet sunget ved uropførelsen, men må være indarbejdet i korværket relativt kort tid, før det blev trykt. Derfor taler også, at passagen i det autografe klaverpartitur (kilde **D**) er noteret på indklæbede papirstrimler, hvortil Carl Nielsen har skrevet følgende kommentar med rød farvestift nederst på s. 38, "Herfra og til Slutningen tilføjes et System øverst." Den tilføjede passage indebærer, at børnekoret, der i det afsluttende afsnit er betegnet "Chor der Engel", synger *sammen* med det femstemmige "menneskekor", hvor det i begyndelsen af samme afsnit synger *alternierende* med menneskekoret. Man kan altså betragte den tilføjede passage

35 Torben Schousboe, *op. cit.*, s.145.

36 Dansk komponist og pædagog (1844-1905).

37 L. Dolleris, *Carl Nielsen. En Musikografi*, Odense, 1949, s. 43; Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2 s. 38-39. De mange kontrapunktøvelser er bevaret sammen med skitser til *Hymnus amoris* (DK-Kk, CNS 310 c).

38 Titelbladene, der også er benyttet til omslag, har dog af praktiske grunde forskellig farve. Orkesterpartiturets omslag er således hvidt, klaverpartiturets stærkt lyserødt (pink).

other words regard the added passage as an intensification of the supernatural element, or as an underscoring of the work's idea of the connection between earthly and celestial love.

The manuscript orchestral parts (Source **C**) were in the possession of The Music Society for many years, and were lent or rented out from there for performances. In 1920, in a letter to the Swedish composer and conductor Wilhelm Stenhammar,<sup>39</sup> Carl Nielsen takes stock of the state of the performance material: "Piano arrangement and choral parts have been printed by Hansen and I think could be bought cheaply, as they were made before the war. The orchestral material only exists as handwritten copies and can be borrowed from The Music Society."<sup>40</sup>

Considering that *Hymnus amoris* had been performed for something like 25 years from manuscript orchestral parts, it may seem surprising that the publisher Wilhelm Hansen had the orchestral parts printed in 1924 (Source **J**).<sup>41</sup> The performance dates, which the musicians have written on the parts, show too that the manuscript material was in use long after 1924, for example at a performance of the work at The Danish Philharmonic Society (Dansk Filharmonisk Selskab) on 8th December 1930.<sup>42</sup>

The main source for the present edition of *Hymnus amoris* has been Carl Nielsen's own copy of the printed score (Source **A**) from 1898. Among supplementary sources the manuscript orchestral parts (Source **B**) and the lithographed vocal parts (Source **C**) have been particularly important, since they are assumed to have been based on Carl Nielsen's fair-copied score and have additions in pencil in his hand. In many cases his additions were printed in the score, either because they were in his fair copy, but had simply been forgotten when the parts were written out, or because in connection with the performance of the music he found it necessary to make adjustments of things like dynamics, articulation or phrasing.

The vocal soloists' parts have mainly been edited on the basis of the main source itself; however, printed solo parts for soprano and tenor (Sources **G** and **H**) have been used for corrective purposes, since these tend to be more detailed with respect to articulation markings and dynamics. In the vocal

39 (1871-1927).

40 Letter to Wilhelm Stenhammar, 14.8.1920 (DK-Kk, CNA, I.A.d.).

41 The dating of the parts, 22.8.1924, comes from Wilhelm Hansen, Engraver's Book, Pl. Nos. 11494-13689 (DK-Kk, Music Dept.).

42 Note on 1st bassoon part (Source **C**). Programme for the concert (DK-Kk, Småtrykssamlingen). On the performance, see also Torben Schousboe, *op. cit.*, p. 583 note 9.

part of the work as an intensification of the supernatural element or as an underscoring of the work's idea of the connection between earthly and celestial love.

De håndskrevne orkesterstemmer (kilde **C**) var gennem mange år i Musikforeningens besiddelse og blev herfra udlånt eller udlejet til opførelser. I et brev til den svenske komponist og dirigent Wilhelm Stenhammar<sup>39</sup> gør Carl Nielsen i 1920 status over opførelsesmaterialets stand: "Klaverudtog og Korstemmer er trykt hos Hansen og faas vist billigt da det er trykt før Krigen. Orkestermaterialet findes kun i Afskrift og kan laanes hos Musikforeningen."<sup>40</sup>

I betragtning af at *Hymnus amoris* altså gennem hen ved 25 år var blevet opført efter håndskrevne orkesterstemmer, kan man undre sig over, at forlaget Wilhelm Hansen i 1924 lod orkesterstemmerne trykke (kilde **J**).<sup>41</sup> Opførelsesdatoer, som musikerne har skrevet på stemmerne, viser da også, at det håndskrevne materiale var i brug længe efter 1924, således ved en opførelse af værket i Dansk Filharmonisk Selskab den 8. december 1930.<sup>42</sup>

Som hovedkilde til nærværende udgave af *Hymnus amoris* har tjent Carl Niensens håndeksemplar af det trykte partitur (kilde **A**) fra 1898. Af supplerende kilder har især de håndskrevne orkesterstemmer (kilde **B**) og de litograferede vokalstemmer (kilde **C**) haft betydning, da de formodes at bygge på Carl Niensens renskrevne partitur og indeholder tilføjelser med blyant i hans hånd. I mange tilfælde er hans tilføjelser blevet trykt i partituret, enten fordi de stod i hans renskrift, men bare var blevet glemt, da man udskrev stemmerne, eller fordi han i forbindelse med opførelsen af musikken har fundet det nødvendigt at foretage justeringer af f.eks. dynamik, artikulation eller frasering.

Vokalsolisternes partier er overvejende revideret på hovedkildens egne præmisser; dog har trykte solostemmer for sopran og tenor (kilde **G** og **H**) været anvendt som korrigerende instans, da disse som tendens er mere udførlige med hensyn til

39 (1871-1927).

40 Brev til Wilhelm Stenhammar 14.8.1920 (DK-Kk, CNA, I.A.d.).

41 Dateringen af stemmerne, 22.8.1924, fremgår af Wilhelm Hansen, Stikkerbog: pl. nr. 11494-13689, (DK-Kk, Musikafdelingen).

42 Tilskrift på 1. fagot-stemmen (kilde **C**). Programme for koncerten (DK-Kk, Småtrykssamlingen). Om opførelsen: se også Torben Schousboe, *op. cit.*, s. 583 note 9.



material the Latin text is given with the original edition's spellings and word divisions.<sup>43</sup>

Axel Olrik's Danish text (see below) was printed in the introduction to the published score. Carl Nielsen also wished it to appear in concert programmes, alongside J.L. Heiberg's Latin translation, out of consideration for the audience.

#### CHILDHOOD

Love gives me life  
and I grow in its leading strings;  
each day it fills me with joy.  
Love gives me life.

Love gave you life  
and you grow in its leading strings;  
each day it fills you with joy.  
Love gave you life.

Love gives me life  
and I grow in its leading strings;  
each day it fills me with joy.  
Love gives me life.

#### YOUTH

Love is my striving and my longing,  
it shines for me as a guiding star;  
eternally I seek its fullness.  
Love is my striving and my longing.

#### MANHOOD

Love is my wellspring  
and deeds grow by its banks.  
Love is my strength,  
Love is my wellspring.

Love is my pain.  
Nothing has wounded me like love,  
yet it is precious to me.  
Love is my pain.

artikulationstegn og dynamik. I vokalsatsen gengives den latinske tekst efter originaludgavens stavemåder og orddelinger.<sup>43</sup>

Nedenstående gengives Axel Olriks danske vokaltekt, som blev trykt i indledningen til det trykte partitur, og som Carl Nielsen af hensyn til publikum også foretrak at lade aftrykke i koncertprogrammer side om side med J.L. Heibergs latinske oversættelse.

#### BARNDOM

Kjærlighed giver mig Livet,  
og jeg voxer i dens Ledebaand,  
hver Dag mætter den mig med Glæde.  
Kjærlighed giver mig Livet.

Kjærlighed gav dig Livet,  
og du voxer i dens Ledebaand,  
hver Dag mætter den dig med Glæde.  
Kjærlighed gav dig Livet.

Kjærlighed giver mig Livet,  
og jeg voxer i dens Ledebaand,  
hver Dag mætter den mig med Glæde.  
Kjærlighed giver mig Livet.

#### UNGDOM

Kjærlighed er min Higen og mit Savn,  
den lyser for mig som Ledestjerne,  
jeg søger evig efter dens Fuldkommelse.  
Kjærlighed er min Higen og mit Savn.

#### MANDDOM

Kjærlighed er mit Kildevæld,  
og der gror Daad ved dens Bredder,  
Kjærligheden er min Styrke.  
Kjærligheden er mit Kildevæld.

Kjærligheden er min Smerte,  
intet har saaret mig som den,  
dog er den mig dyrebar.  
Kjærligheden er min Smerte.

<sup>43</sup> For reviewing the Latin text we take this opportunity to thank Senior Researcher Erik Petersen, Manuscripts Dept., The Royal Library, Copenhagen.

<sup>43</sup> For gennemsyn af den latinske tekst bringes en tak til seniorforsker, dr.phil. Erik Petersen, Håndskriftafdelingen, Det Kongelige Bibliotek.

Love is my wellspring  
and deeds grow by its banks.  
Love is my strength,  
Love is my wellspring.

AGE

Love is my peace.  
Love is my evening glow,  
it gave me riches that I too might give.  
Love is my peace.

Fount of light from low mound,  
lightning-flash from the dark earth,  
broken into billions of rays,  
divine fire, still wondrous!

Listen! Listen! Heavenly music  
floods over earthly fields;  
lifted to the zones of light  
the song of love rings out.

Love gave me life,  
love fulfils my longing,  
love is a well of strength,  
peace is the name of love.  
Fount of light from low mound  
purified by fire of Heaven.  
Love, fulness and oneness,  
Love, we hail and thank thee.

Kjærligheden er mit Kildevæld,  
og der gror Daad ved dens Bredder,  
Kjærligheden er min Styrke.  
Kjærligheden er mit Kildevæld.

ALDERDOM

Kjærligheden er min Fred,  
Kjærligheden er min Aftenrøde,  
og den gav mig Rigdom til selv at give.  
Kjærligheden er min Fred.

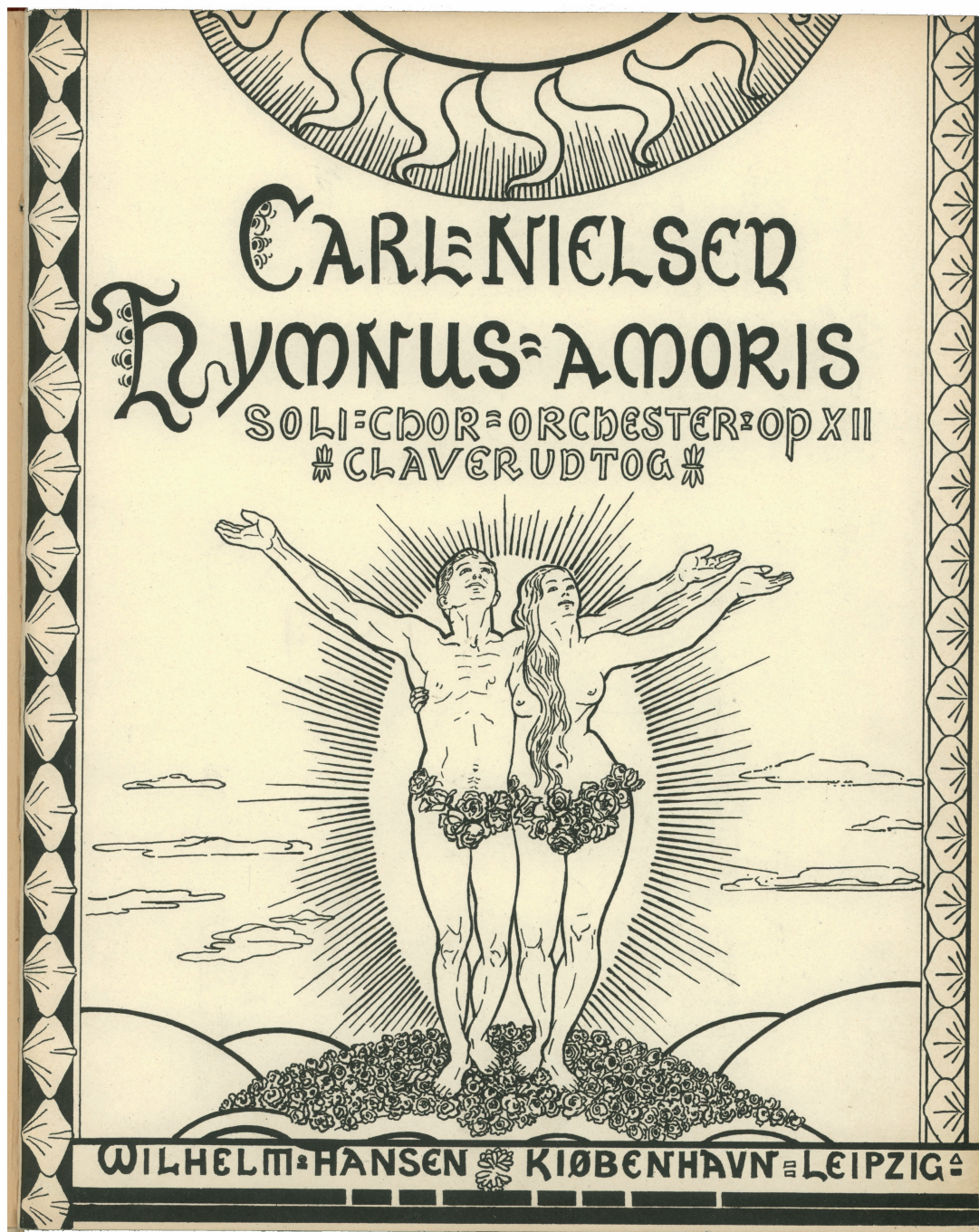
Lysets Væld fra lave Tue,  
Lynglimt fra den mørke Muld,  
brudt i Billioner Straaler  
Guddoms-Ild dog underfuld!

Hør! Hør! Himmeltoner  
vælder over jordisk Vang,  
løfter op til Lysets Zoner  
lyder Kjærlighedens Sang.

Kjærligheden gav mig Livet,  
Kjærligheden stiller Savn,  
Kjærlighed er Væld af Styrke,  
Fred er Kjærlighedens Navn.  
Lysets Væld fra lave Tue  
lutres gennem Himlens Ild,  
Kjærlighed, du fulde, ene,  
Hil og Tak, og Tak og Hil!

*Lisbeth Ahlgren Jensen*

*Lisbeth Ahlgren Jensen*



Anne Marie Carl-Nielsen designed the title page of *Hymnus amoris*. This title page was used for both the orchestral score (Source **A**) and the piano score (Source **B**).

Anne Marie Carl-Nielsen udførte titelbladet til *Hymnus amoris*. Dette titelblad blev anvendt til såvel orkesterpartituret (kilde **A**) som klaverpartituret (kilde **B**).

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B E S Æ T N I N G  
O R C H E S T R A

3 flauti / 1 flauto piccolo

3 oboi / 1 corno inglese

2 clarinetti

2 fagotti

4 corni

3 trombe

3 tromboni

tuba

timpani

triangolo

campanelli / campane

archi

soprano solo (An Unhappy Woman / En ulykkelig Kvinde)

soprano solo (Youth / Ungdom)

tenore solo

baritono solo

basso solo

coro 1 (Children's Voices / Børnekor or Boys' Choir / Drengekor)

coro 2 (S A T B)

Hvis et børnekor ikke står til rådighed, kan børnestemmerne synges af lyse sopranoer.

If no children's chorus is available, the children's parts may be sung by light sopranos.

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

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

# CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

## SOURCES

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

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

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

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

*DK-Kk, CNS 310f.*

Title page:

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

Fly-leaf (recto):

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

Fly-leaf (verso):

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

Inserted folio (recto):

“Orla Rosenhoff tilegnet” [dedicated to Orla Rosenhoff]

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

Preface by Carl Nielsen in Danish and German, dated

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

“Copyright 1898 by Wilhelm Hansen, Leipzig”

Pl. no.: 12310.

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

Contents:

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

**B** Printed choral parts.

DK-Kk, Mf. 1326.

“Hymne til Kjærligheden”<sup>1</sup>

Transferred from Musikforeningen in 1945.

C. 27x17 cm, 120 parts, some parts sewn, some with taped spine.

Contents:

Soprano, alto, tenor and bass. Children’s parts are included in the soprano part. Tempo and character designations are “Andantino innocente” (i.e. different from Source **A**: “Andantino quasi allegretto”). The individual sections (corresponding to Source **A**’s sections “Kindheit”, “Jugend”, “Mannes Alter”, “Greisenalter”) are marked with Roman numerals I-V. Additions in pencil in some of the parts (some by CN).

**C** Orchestral parts, manuscript copy.

Dk-Kk, Mf. 1326.

“Hymne til Kjærligheden”.

Transferred from Musikforeningen in 1945.

34.5x26 cm, 48 parts, some parts sewn, some with taped spines.

Paper type: hand-ruled, 12 staves.

Contents:

Vl.1, vl.2, va., vc., cb., fl.1-3 (fl. picc.), ob.1-3 (cor. ingl.), cl. (A), fg.1-2, cor. (F) 1-4, tr. (C) 1,2, tr. (E), trb.t.1-2, trb.b., tb., trgl., cmplli., timp. The violin and viola parts have the tempo and character marking “Allegro innocente” or “Allegro innocente”. Several parts have additions in pencil and blue crayon (some by CN, some by an unknown hand). In addition some parts have handwritten datings of concert performances between 1897 and 1930. It is worth noting that three clarinet parts were written out, while the work only uses two clarinets. The extra part for a third clarinet is on the whole identical to the cor anglais part. The trumpet parts were originally written out for “Child’s trumpet in A and E” (presumably a kind of toy instrument), but “Child’s trumpet” is crossed out and replaced by “Trumpet in C”. The individual sections (corresponding to Source **A**’s sections “Kindheit”, “Jugend”, “Mannes Alter”, “Greisenalter”) are marked with Roman numerals I-V. In several of the parts the Roman numerals are crossed out and *attacca* is added.

**D** Piano score, autograph.

DK-Kk, CNS 310e.

Title page:

“Hymm til Kjærligheden / af / Carl Nielsen / Klaverudtog”.

Donated by Irmelin Eggert Møller and Anne Marie Telmányi in 1953.

26.2x34,6 cm, half-binding with corners, 43 pages (two of these blank), numbered 1-40 and 42.

Paper type:

pp. 1-19: hand-ruled 16 staves

pp. 20-31: hand-ruled 14 staves

pp. 32-43: hand-ruled 16 staves (pp. 38-41 pasted-on strips)

Contents:

Written in ink, a few additions in pencil. Six strips (c. 2x34 cm) are pasted in on the last four pages (see Filiation p. 210). Printing source for printed piano score.

**E** Printed piano score.

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

Preface by Carl Nielsen in Danish and German, dated “Kjøbenhavn i December 1897”, vocal text in Danish, Latin, German.

“Copyright 1898 by Wilhelm Hansen, Leipzig”.

Pl. no.: 12104.

34.2x27,2 cm, 2 unnumbered pages, pp. 2-43.

Title page by Anne Marie Carl-Nielsen. The cover, which is identical to the title page, is pink. Only the first impression has this title page. Later impressions have the edition number 2388.

**F** Part for solo tenor, manuscript (copy?).

DK-Kk, Mf. 1326.

“Hymnus amoris”.

Transferred from Musikforeningen in 1945.

35x26,7 cm, one folio, written on recto and verso sides.

Contents:

The part comprises the whole tenor part, that is also the passage in the section “Greisenalter” (Old Age) which was performed chorally in the first performance.

**G** Printed part for solo soprano.

DK-Kk, copy in CNU.

“Hymnus amoris. / Hymne til Kærligheden. Hymne an die

<sup>1</sup> “Hymn to Love”

Liebe. / Carl Nielsen, Op. 12. Sopran Solo. Ein unglückliches Weib."

"Copyright by Wilhelm Hansen, Leipzig. Eigentum des Verlegers für alle Länder."

Pl. no.: 12104b.

Copied from a copy in Wilhelm Hansen's rental material. 27x17cm.

Contents:

The part belongs to the section "Mannes Alter" (Manhood).

**H** Printed vocal part for solo tenor.

DK-Kk, Musikafdelingen, The Wilhelm Hansen Collection

"Hymnus amoris. / Hymne til Kærligheden Hymne an die Liebe. / Carl Nielsen, Op. 12".

"Tenor Solo."

"Copyright 1898 by Wilhelm Hansen, Leipzig. Eigentum des Verlegers für alle Länder."

Pl. no.: 12104c.

27x17cm.

**I** Printed vocal parts.

DK-Kk, Mf. 1326.

"Hymnus amoris. / Hymne til Kærligheden. Hymne an die Liebe. / Carl Nielsen, op. 12." Copyright 1898 by Wilhelm

Hansen, Leipzig. Eigentum des Verlegers für alle Länder.

Pl. nos.: 12104 d (children's parts); 12104 e (soprano); 12104 f (alto); 12104 g (tenor); 12104 h (bass).

27x17 cm, 187 parts.

**J** Printed orchestral parts.

DK-Kk, Musikafdelingen, The Wilhelm Hansen Collection.

Title on cover:

"Carl Nielsen / Op. 12 / "Hymnus amoris" Hymne til Kærligheden – Hymne an die Liebe / Stemmer / Kjøbenhavn & Leipzig./ Wilhelm Hansen, Musik-Forlag./ Kristiania & Bergen / Norsk Musik-Forlag / Göteborg – Stockholm – Malmö / A.B. Nordiska Musikförlaget"

"Copyright 1898 by Wilhelm Hansen, Leipzig."

Pl. no.: 12130a.

34x26.8 cm, 28 parts.

Contents:

According to Wilhelm Hansen, Engraver's Book, Pl. no. 11494-13689 (DK-Kk, Musikafdelingen) the parts were created on 22.8.1924. Unlike the printed score (Source **A**) the parts have the tempo and character designation

"Andantino innocente". Like Source **C** the parts include a (superfluous) part for third clarinet. A viola part is missing.

**K** Score, autograph, draft.

DK-Kk, CNS 310a.

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

84 pp., (numbered 1-83), library binding, written in pencil.

pp. 1-70: 35.6x27.1 cm

pp. 71-72: c. 24.5x27.1 cm (cut)

pp. 73-74: 35.1x26.4 cm (hand-ruled)

pp. 75-78: 35.6x27.1 cm

pp. 79-80: 35.6 x c. 25.5 cm (hand-ruled, incorrectly cut)

pp. 81-84: 35.6x26.7 cm

Paper type:

pp. 1-50: B & H. Nr. 14 A 24 staves

pp. 51-58: 24 staves

pp. 59-68: B & H. Nr. 14 A 24 staves

pp. 69-72: 24 staves

pp. 73-74: 22 staves

pp. 75-78 B & H. Nr. 14 A 24 staves

pp. 79-80 22 staves

pp. 81-84 24 staves

Parts of the work are almost fully composed, others only sketched out or prepared through empty bars.

**L** Sketches.

DK-Kk, CNS 310b.

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

Written in ink and pencil.

1 bifolio 35.4x26.9 cm, B & H. Nr. 14. A 24 staves

1 folio " B & H. Nr. 14. A 24 staves

1 bifolio 35.4x27.2 cm, [no company name] 22 staves

1 bifolio 35.6x26.9 cm, B & H. Nr. 14. A 24 staves

1 bifolio 35.4 x c.27.2 cm 22 staves

Bifolio written on p. 1 recto and verso. Folio written on recto side (rejected page of fair copy? Corresponds approximately to bb. 506-525 in Source **A**). Bifolio written p. 1<sup>r</sup> and <sup>v</sup>, p. 2<sup>v</sup>.

Bifolio written p. 1<sup>r</sup> and 2<sup>v</sup>. Bifolio written p. 1<sup>r</sup> (ink), 2<sup>r</sup>

(pencil).

**M** Sketch.

DK-Kk, CNS 310c.



Donated to the Royal Library, Copenhagen, by Irmelin Eggert Møller in 1958.  
 2 pp., (numbered 46-47), written in pencil.  
 35.5x27 cm.  
 Paper type:  
 B. & H. Nr. 14. D. 24 staves.  
 Four-bar score sketch, and sketch for the beginning of the children's chorus "Amor mihi vitam donat". Also has a number of counterpoint exercises and sketches for *Saul and David*.

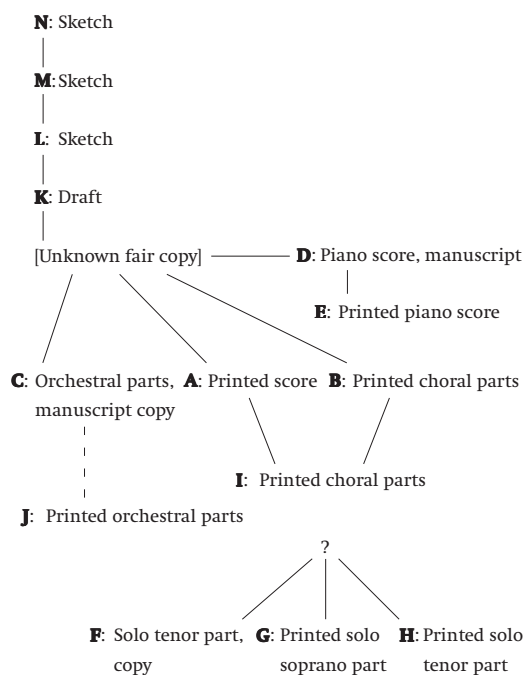
**N** Fragment.  
 DK -Kk, CNS 310d.  
 Paper type:  
 Envelope, c. 10.1x12.5 cm, written in pencil.  
 Back of envelope addressed to "Hr. Capelmusiker Carl Nielsen, Gjorslev Bøgeskov, Storehedinge." Consists of two bars in close motion of the theme from *Hymnus amoris*, as it appears (in 4/4 to the text "Amor est fons meus") in the section "Mannes Alter" (from b. 228).

## FILIA TION AND EVALUATION OF SOURCES

The printed score, **A**, and the sets of parts **B** and **C**, are presumably based on a fair copy of the score that is no longer preserved, which may in addition have served as the source of the autograph piano score (**D**). Between the performance in the spring of 1897 and the publication of the printed orchestral and piano score (**A** and **E**) in the spring of 1898, Carl Nielsen reworked the vocal texture at the end of the work. This is evident from some pasted-in music staves on the last four pages of Source **D**, which formed the printing source for **E**. Both **A** and **E** were printed with the revised ending. Since the original set of choral parts (**B**) was produced before the work was revised, it became necessary to print a new set of choral parts (**I**). Unlike **B**, Source **I** has independent children's choir parts, which include the revised ending (a mainly homophonic passage, bb. 567-606). Since the revision had no consequences for the orchestral texture, **C** could still serve as performance material. The printed orchestral parts (**J**) were by all indications produced on the basis of **C**, since among other things they have the same tempo and character designations as these ("Andantino innocente") and not as **A** ("Andantino quasi allegretto"). **B** too is

designated "Andantino innocente", while neither the few preserved sketches (**N**, **L**, **M**) nor the draft (**K**) are furnished with tempo and character markings. The original vocal solo parts do not appear to have been preserved, and the basis of Sources **F**, **G** and **H** is not known. From various items of sales material from Wilhelm Hansen it is further evident that there was originally yet another solo part that was printed for the soprano in the section "Jugend" (Youth). Source **G** thus only has the soprano solo in the section "Mannes Alter" (Manhood).

The interrelations of the sources are shown in the following stemma:



The basis for this edition is Carl Nielsen's own copy of the printed orchestral score (**A**), from which he conducted the work on several occasions. The copy thus has a number of corrections and additions in his hand, which could be used as corrective material. Similarly the manuscript orchestral parts (**C**) have several of the composer's additions in his own hand, which have either led to revisions of the music or have been listed as variants in the list of editorial emendations and alternative readings.

EDITORIAL EMENDATIONS  
AND ALTERNATIVE  
READINGS

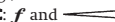
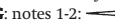

HYMNUS AMORIS, OPUS 12












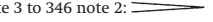

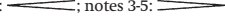



Bar	Part	Comment
		<b>A, I:</b> <i>Kindheit</i> <b>B:</b> <i>Andantino innocente</i> ; <b>C:</b> <i>Andantino innocente</i> (in some parts: <i>Andantino innocente</i> ); <b>I:</b> <i>Andantino quasi allegretto</i>
3-4	ob.1	<b>C:</b> b.3 note 8 to b.4 note 1: slur added in pencil
4	ob.1	<b>C:</b> note 1: ten. added in pencil
4	vl.	<i>tutti</i> added in accordance with addition in pencil (CN) in <b>C</b>
4	vl.	<b>A:</b> <i>Flag.</i>
5	ob.1	<b>pp</b> added in accordance with addition in pencil (CN) in <b>C</b>
5	tr.	<b>C:</b> <i>Børnetrompet in A</i> erased and corrected to <i>Tromba in C</i>
6	vl.1,2	2 <i>sol</i> i added in accordance with addition in pencil (CN) in <b>C</b>
8	ob.1	<b>C:</b> note 1: ten. added in pencil
20	tr.1	<b>C:</b> <i>p</i> added in pencil (CN)
24	tr.1	<b>C:</b> <i>e</i> '' corrected in pencil to <i>e</i> '''
27	cl.2	<b>p</b> emended to <b>pp</b> by analogy with woodw., brass
29	tr.1,2	stacc. added by analogy with b.28
30	tr.2	<b>C:</b> <i>a</i> ' corrected in pencil to <i>e</i> '
30	CORO 1	<b>A:</b> <i>Kinderstimmen</i> * footnote: <i>Steht kein Kinderchor zur Verfügung, können die in der Hymne vorkommende Partien für Kinderstimmen von hellen Frauen-Sopranen gesungen werden.</i> <b>E:</b> * footnote: <i>Steht kein Knabenchor zur Verfügung, können die in der Hymne vorkommende Partien für Kinderstimmen von hellen Frauen-Sopranen gesungen werden.</i>
37	CORO 1	note 3: ♭ emended to ♮ in accordance with <b>B, I</b> and by analogy with b.109
42	vl.1	<b>C:</b> <i>a 4 Soli</i> (in some vl.1 parts corrected in pencil to 1 <i>Solo</i> )
44	vl.2	<b>C:</b> <i>a 4 Soli</i>
44	va.	— added by analogy with vl.2
49	fl.2	note 1: stacc. added in accordance with <b>C</b> and by analogy with fl.1
51	tr.2	stacc. added by analogy with b.45 (tr.1)
52	CORO 2	<b>A:</b> <i>DIE MÜTTER (Frauenstimmen)</i>
52	va.	<b>p</b> removed
54	CORO 2, A.2	text emended from <i>ti-bi vi-tam de-dit</i> in accordance with addition in pencil (CN) in <b>A</b> and by analogy with A.1
56	vl.1	stacc. added in accordance with <b>C</b>
56	vl.2	stacc. added by analogy with vl.1
56	CORO 2, A.1,2	<b>I:</b> stacc.
57	ob.1,2	stacc. added by analogy with b.55
58	ob.1	note 1: stacc. added in accordance with <b>C</b> ; note 2: marc. added in accordance with addition in pencil in <b>C</b>
58	ob.2	note 1: stacc. added by analogy with ob.1; note 2: marc. added by analogy with ob.1
59	va.	— added in accordance with <b>C</b>
59	vc.	<i>tutti</i> added according to pencil addition in <b>C</b>

Bar	Part	Comment
60	ob.1,2 cl.1 vc.	<b>pp</b> added in accordance with addition in pencil (CN) in <b>C</b> and by analogy with vl., va.
68	cor.1	<b>pp</b> added in accordance with addition in pencil (CN) in <b>C</b>
71	cor.2	<b>C:</b> <i>p dolce</i>
74	CORO 2, A.1	note 1: marc. added in accordance with <b>B, I</b>
75	CORO 2, A.1	note 1: marc. added in accordance with <b>B, I</b>
76	fl.3	note 1: marc. added in accordance with <b>C</b> and by analogy with bb.74-75
77	fl.3	note 1: marc. added by analogy with bb.74-76
79	fl.3	note 2: marc. added by analogy with b.78
80-81	ob.1	stacc. added in accordance with <b>C</b>
80	ob.2	stacc. added in accordance with <b>C</b>
81	ob.2	stacc. added by analogy with ob.1
82	va.	<i>trem.</i> added
83	ob.1	note 6: ten. added by analogy with ob.2
83	vl.2	<i>trem.</i> added
84	vl.2	notes 1-2, 4-5, 7-8: stacc. added in accordance with <b>J</b> and by analogy with b.82
84	va.	<i>trem.</i> added
85	vl.2	<i>trem.</i> added
85	va.	notes 1-2, 4-5, 7-8: stacc. added by analogy with b.83
85	vc.	<i>molto</i> added by analogy with woodw., brass, str.
86-93	ob.1,2	stacc. added by analogy with fl.
86-101	fl.3 cl.	stacc. added by analogy with fl.1,2
86	va.	<i>trem.</i> added
87-101	fl.1,2	stacc. added by analogy with b.86
91	va.1	<i>trem.</i> removed
93-94	CORO 2, A.1,2	— added in accordance with <b>B, I</b>
94	cor.3,4	<b>ff</b> added in accordance with <b>C</b>
95	timp.	trill added
97	CORO 1	<b>A:</b> <i>Kinderstimmen</i>
100	fl.1 vl.1	<i>dim.</i> added in accordance with addition in blue crayon (CN) in <b>A</b>
100	fl.2,3 ob. cl. fg. cor. timp. vl.2 va. vc. cb.	<i>dim.</i> added by analogy with fl.1, vl.1
102	tr.1	<b>C:</b> <i>Børnetrompet in E-A</i>
113	CORO 1	<b>A:</b> <b>p</b> added in blue crayon
117	tr.1	<b>C:</b> <i>rall.</i> added in pencil (CN)
117	tr.1	<b>f</b> added by analogy with tr.2
117	tr.2	<b>C:</b> notes 1-3: <i>a</i> ' corrected in pencil to <i>e</i> '; <b>J:</b> notes 1-3: <i>e</i> '
118	va.	<b>A:</b> <i>Jugend</i>
118	vl.1	<i>div.</i> added in accordance with <b>C</b>
125	vl.1	redundant <i>dim.</i> removed
126	vl.1	<b>p</b> added in accordance with addition in pencil (CN) in <b>C</b>
126	vl.2 va. vc. cb.	<b>p</b> added by analogy with vl.1
133	cor.1	<b>C:</b> —
134	cor.1	<b>C:</b> <b>p</b>
138	cl.1	<b>p</b> added in accordance with addition in pencil (CN) in <b>C</b>
138	cl.2	<b>p</b> added by analogy with cl.1
138	T.solo	<b>p</b> added in accordance with <b>H</b>
139	vc. cb.	note 3: emended from <i>G</i> <sup>2</sup> to <i>G</i> <sup>3</sup> in accordance with <b>C</b> and in accordance with addition (CN?) in <b>A</b>
140	cor.1	<b>p</b> added in accordance with <b>C</b>
140	cor.2	<b>mp</b> added in accordance with <b>C</b>
142	cor.2	<b>mf</b> added in accordance with <b>C</b>

Bar	Part	Comment
145	T.solo	— added in accordance with <b>H</b>
146	cor.4 tr.1	<b>pp</b> added by analogy with cor.1,2,3, str.
150	T.solo	<b>mf</b> added in accordance with <b>H</b>
151	T.solo	<i>con passione</i> added in accordance with <b>H</b>
152	vl.1	note 1: $d^{\sharp m}$ emended to $d^{\sharp m}$ in accordance with <b>C</b>
153	T.solo	<b>H</b> : notes 2-4: <i>poco rit.</i>
154	vl.1	<b>C</b> : <i>tranquillo</i>
157	cor.4	<b>C</b> : note 2: <i>dim.</i> added in pencil (CN?)
158	vc. cb.	<b>mf</b> added in accordance with <b>C</b> and by analogy with vl., va.
161	fl.1	<b>mp</b> added in accordance with addition in pencil (CN) in <b>C</b>
161	ob.1	stacc. added by analogy with b.166 (fl.1, ob.2)
162	fl.1	stacc. and <b>p</b> added in accordance with addition in pencil in <b>C</b> (CN?)
162	vc. solo	<i>arco</i> added
162	T.2	missing syllable added
162	vc.(gli altri) cb.	<b>p</b> added by analogy with vl., va.
170	fl.1 ob.2	<b>C</b> : $\downarrow$ ; not stacc.
170	va.	<i>arco</i> added
173	cb.	<i>arco</i> added
174	fl.2 ob.1,2 fg.1,2 cor.1,2 vl.2 va. cb.	<b>C</b> : <b>f</b> corrected to <b>mf</b> ; <b>A</b> : <b>mf</b> added in blue crayon above the upper staff
174	fl.2	note 2: marc. added in accordance with <b>C</b> and by analogy with fl.1
175-199	vl. va.	stacc. added by analogy with bb.172-173 (vl.2) and b.174 (vl., va.)
177-178	cor.3	b.177 note 3 to 178 note 1: tie added in accordance with addition in pencil in <b>C</b>
180-181	ob.1	tie added by analogy with fl.1,2, cor.1,2. A. and in accordance with <b>J</b>
182	vl.1 va.	notes 1-3: stacc. added in accordance with addition in pencil in <b>C</b>
182	vc. cb.	<b>p</b> added in accordance with <b>C</b> and by analogy with woodw., brass
183	fg.1,2	<b>C</b> : <b>p</b> added in pencil (CN)
184	cor.1	<b>C</b> : <b>p</b>
187	ob. fg. vl.1	redundant <i>dim.</i> removed
190	va.	notes 1-3: stacc. added in accordance with addition in pencil in <b>C</b>
190	fl.1	note 1: end of slur emended from b.191 note 3
190-191	fl.1,2	b.190 note 2 to 191 note 3: slur added in accordance with <b>C</b> and by analogy with ob.1
192	cor.1	<b>p</b> added in accordance with addition in pencil (CN) in <b>C</b>
200	fl.2 ob.1,2 cl.1,2 fg.1,2 cor.1,2,3,4 timp. vl.2 va. cb.	<b>C</b> : <b>f</b> corrected to <b>mf</b> ; <b>A</b> : <b>mf</b> added in blue crayon above the upper staff
200-201	timp.	tie added
200	vl. va.	<i>trem.</i> added
202	va. (lower part)	notes 1-2: marc. added in accordance with <b>C</b>
202	vc. cb.	— added by analogy with fl., ob., cl., fg., vl., va.
204	tr.1,2	notes 1-3: marc. added by analogy with ob., cor., tr.3
204	tr.3	note 3: marc. added in accordance with <b>C</b>
204-205	cor.3	tie added in accordance with addition in pencil in <b>C</b>
204-209	timp.	tie added
207	ob.1	<b>C</b> : note 1: marc. added in pencil

Bar	Part	Comment
208	fl.1,2 ob.1,2 cl.1,2 fg.2 cor.1,2,3,4 tr.1 cb.	<b>C</b> : <b>ff</b> corrected to <b>f</b>
208	ob.1 cor.1 tr.2 vl.2	note 2: marc. added by analogy with ob.2 and bb.210, 212
208	ob.2	note 2: marc. added by analogy with bb.210, 212
208	fg.2	note 2: marc. and <b>sfz</b> added by analogy with bb.210, 212
210	fg.2	note 2: <b>sfz</b> added in accordance with <b>C</b>
210-215	timp.	tie added
212	fg.2	note 2: <b>sfz</b> added in accordance with <b>C</b>
216	cl.2	note 2: marc. added in accordance with <b>C</b> and by analogy with cl.1
216	vl.1 (lower part)	<i>trem.</i> added
216-219	timp.	tie added
217	cor.1	note 3: marc. added by analogy with cor.2,3
217	cor.4	note 1: marc. added by analogy with cor.2,3
218	ob.1,2 cor.1	note 3: marc. added by analogy with cor.2,3,4
219	cor.4	<b>C</b> : <b>p</b> added in pencil (CN)
220	ob.1,2 cl.1	<b>p</b> added by analogy with cor.3,4, tr., str.
220	cl.2	<b>p</b> added in accordance with addition in pencil (CN) in <b>C</b>
220	fg.1,2	<b>A</b> : <b>mf</b> added in blue crayon
220	cor.1,2	<b>p</b> added in accordance with <b>C</b>
224	cor.1	note 1: marc. added by analogy with cor.2
224	cor.3	<b>pp</b> added in accordance with <b>C</b> and by analogy with cor.2, fg., str.
225	cor.3	<b>C</b> : <b>mp</b> added in pencil (CN?)
225-227	tr.1,2	stacc. added by analogy with b.224
228		<b>A</b> : <i>Mannesalter</i>
228		<b>A</b> : <i>Allegro moderato. (con energia)</i>
228	cb.	<b>f</b> added in accordance with <b>C</b> and by analogy with va., vc.
230	fg.1	notes 2-4: marc. added by analogy with vc.2
234	cb.	note 6: stacc. added in accordance with <b>C</b> and by analogy with vc.2
236	trb.t.2	note 1: marc. added in accordance with <b>C</b>
239	va.	notes 4-5: stacc. and slur emended to marc. by analogy with ob.
240	fg.2	<b>f</b> added by analogy with fl., ob., cl., cor.1,2
240	cor.1,2	<i>dim.</i> added by analogy with fl., ob., cl., fg.
240	tb.	note 3: <b>p</b> added in accordance with <b>C</b>
243	fl.1 cl.2	<b>p</b> added in accordance with addition in pencil (CN) in <b>C</b>
243	cl.2	<b>C</b> : $f^{\sharp}$
243	vl.	<i>dim.</i> added in accordance with addition in pencil in <b>C</b>
243	vc.1	note 1: $d$ emended to $d^{\sharp}$ in accordance with addition in pencil (CN) in <b>A</b>
245	va.	<b>p</b> added in accordance with addition in pencil (CN) in <b>C</b>
247	va.	<b>p</b> added in accordance with addition in pencil (CN) in <b>C</b>
248	vl.1	<b>C</b> : <b>p</b> moved from note 3 to note 1 (CN?); <b>J</b> : note 1: <b>p</b>
248	vl.2	notes 4-5: stacc. added in accordance with <b>C</b>
249	cor.1,2	<b>C</b> : note 1: <b>mf</b> ; notes 1-3: marc.
252	CORO 2, B.1	<b>A</b> : note 3: marc. added in blue crayon
254	va.2 (upper part)	<b>C</b> : note 3: stacc.

Bar	Part	Comment
255	cb.	note 2: marc. added by analogy with fg.2
256	CORO 2, B.1	<b>A:</b> note 4: ten. added in blue crayon
256	vl.1,2	notes 1-3: marc added by analogy with b.254
257	CORO 2, B.1	<b>A:</b> notes 1-2: stacc. added in blue crayon; note 3: ten. added in blue crayon
257	CORO 2, B.2	<b>A:</b> note 2: ten. added in blue crayon
258	CORO 2, B.1,2	<b>mf</b> added in accordance with <b>B, I</b>
259	cor.2	note 7: stacc. added in accordance with <b>C</b>
259	CORO 2, B.2	<b>A:</b> note 7: ten. added in blue crayon
259	cb.	note 1: marc. added by analogy with vc.
261	vc.1	notes 2-3: stacc. added by analogy with fg.1
262	ob.1 cor.1,2	note 5: stacc. added by analogy with fg., vc.2
262	cor.3,4	notes 1-3: marc. added by analogy with fg., vc.2
263	fl.1,2	<b>C: f</b> and  added in pencil (CN?)
263	fl.3	<b>C: f</b> added in pencil (CN?)
263	ob.1	notes 2-8: stacc. added by analogy with vl.2
263	fg.2	note 4: stacc. added by analogy with vc.2, cb.
263	cor.1	note 3: stacc. added by analogy with ob.1
263	CORO 2, B.1	<b>A:</b> note 3: ten. added in blue crayon
263	va.2	notes 3-9: stacc. added by analogy with vl.2
263	vc.1	note 7: stacc. added by analogy with fg.1
263	vc.2 cb.	note 4: stacc. added by analogy with fg.2
264	cl.1	<b>C:</b> notes 2-6: marc. added in pencil
264	vl.1	note 11: <i>o</i> added in accordance with <b>C</b> and by analogy with notes 3,5,7,9
265	vl.1	note 1: <i>o</i> added in accordance with <b>C</b> ; notes 3,5,7,9,11: <i>o</i> added by analogy with b.264
266-267	tr.3	<b>C, J:</b> rests
266	trb.b.	<b>C:</b> notes 2-3: stacc.
266	vl.1	notes 1,3: <i>o</i> added by analogy with b.264
267	S.solo	<b>A:</b> <i>Ein unglückliches Weib</i>
267	vl.1,2	<b>ff</b> added in accordance with <b>C</b>
269	vl. va. vc. cb.	<i>trem.</i> added
269	vl.1	<b>C:</b> marc. added in pencil
270	S.solo	<i>con fuoco</i> added in accordance with <b>G</b>
271-272	fg.1	stacc. added in accordance with addition in pencil in <b>C</b>
271	va.	<i>umis.</i> added in accordance with <b>C</b>
272	vl.1,2	note 2: <b>fp</b> added by analogy with b.271
273	fg.1	<b>fp</b> added by analogy with bb.271-272 and ob., cl.
274	vl.2	note 2: <b>fp</b> added by analogy with vl. 1
274	va.	note 2: <b>fs</b> corrected to <b>fp</b> in accordance with <b>C</b>
275	vl.1	note 3: <i>b<sup>b</sup></i> emended to <i>c'</i> in accordance with <b>C</b> and by analogy with b.276
277	ob.1,2	notes 1-3: stacc. added in accordance with <b>C</b> ; note 4: stacc. added by analogy with b.285
277	cl.1	stacc. added by analogy with b.281
278	S.solo	<b>G:</b> notes 1-2:  ; notes 2-3: 
285	ob.1	stacc. added by analogy with ob. 2, cor.ingl.
287	cl.1	<b>p</b> added in accordance with <b>C</b>
287	vl.1	redundant <i>dim.</i> removed
288-291	vc. cb.	<i>di-mi-nu-en-do</i> added in accordance with <b>C</b>
291	fl.1 fg.1 cor. 2	<b>ppp</b> added in accordance with <b>C</b>
291	cor.1	<b>p</b> added in accordance with <b>C</b>
291	S.solo	<b>G: ppp</b>
300	cor.1	<b>mf</b> added in accordance with <b>C</b>


Bar	Part	Comment
300	S.solo	<b>G:</b> notes 1-3: 
301	fl.2,3 cor.1	<b>C: p</b>
301	cor.1	<b>p</b> added in accordance with <b>C</b>
302	cor.1	<b>mf</b> added in accordance with <b>C</b>
302	S.solo	<b>G:</b> notes 1-3: 
303	cor.1	<b>p</b> added as in <b>C</b>
303	S.solo	<b>G:</b> note 3: <i>cresc.</i>
305	S.solo	<b>G:</b> note 1: <i>cresc.</i>
307-308	cor.1	<b>C:</b> 
309	S.solo	<b>G:</b> note 2: <i>dim.</i>
309	vl.2 va. vc. cb.	<i>dim.</i> added by analogy with vl.1
311	cl.1	<b>p</b> added in accordance with addition in pencil (CN) in <b>C</b>
311	cl.2	<b>p</b> added by analogy with ob., cor., ingl., fg., cor., str.
312	S.solo	<b>G:</b> notes 1-3: 
314	cor.2	<b>fs</b> added by analogy with b.312 and fg.2
314	S.solo	<b>G:</b> notes 1-3: 
315	cor.1,2	<b>p</b> added by analogy with fg., str.
316	fg.1	note 4: stacc. added by analogy with fl., ob.
318	S.solo	<b>G: f</b>
318-319	cl.2	beginning of slur emended from b.318 to b.319 by analogy with ob.1; <i>espressivo</i> emended from b.318 to b.319 by analogy with ob.1
319-320	cl.2	<i>dim.</i> emended from b.319 to b.320 by analogy with ob.1
321	cl.2	<b>C:</b>  added in pencil
322	S.solo	<b>G:</b> 
323	S.solo	<b>G:</b> notes 1-3: 
325	ob.1	<b>C: p</b> added in pencil (CN?)
331	vl.2	note 1: <b>p</b> added in accordance with <b>C</b> and by analogy with vl.1
333	vl.1	note 2: <b>f</b> added in accordance with <b>C</b> and by analogy with vl.2
336	S.solo	<b>G:</b> notes 1-3: 
337	ob.1 cl.1	notes 1-2: <b>fs</b> <b>p</b> corrected to note 1: <b>fp</b> in accordance with <b>C</b>
337	S.solo	<b>G:</b> b.337 note 3 to 338 note 3: 
343	S.solo	<b>p</b> added in accordance with <b>G</b>
343-344	S.solo	<b>G:</b> 
343	vc. cb.	<b>p</b> added by analogy with ob., cor.ingl., cor.1,2, vl., va.
345-346	S.solo	<b>G:</b> b.343 note 3 to 346 note 2: 
352	S.1,2	<b>B: ppp; I: pp</b>
354	S.1,2	<b>B: ppp; I: pp</b>
356	S.solo	<b>G:</b> notes 1-2:  ; notes 3-5: 
356	S.1,2	<b>B: pp</b>
356	vl.2	<b>ppp</b> removed
360	S.solo	<b>G:</b> 
361	tr.1,2	<b>f</b> added by analogy with woodw., str.
361-362	cor.1,2	 added in accordance with addition in pencil (CN?) in <b>C</b>
362	ob.2	<b>mf</b> added by analogy with cor. 2
363-364	timp.	<i>cresc.</i> corrected to 
364	cor.3	<b>p</b> added in accordance with <b>C</b>
365	vl.1	<b>f</b> added in accordance with <b>C</b>
366	cor.4	<b>mf</b> added in accordance with addition in pencil (CN?) in <b>C</b>
366	vl.2	redundant <i>dim.</i> removed
367	cor.3,4	<b>p</b> added by analogy with woodw., vc., cb.
368-370	cor.3	<i>cre-scen-do</i> added by analogy with cor. 4
369-370	timp.	tie added
371	timp.	<b>f</b> added in accordance with <b>C</b>
371	vc.	note 2: <b>fs</b> added by analogy with cb.

Bar	Part	Comment
371	cb.	note 2: <i>fz</i> added in accordance with <b>C</b> and by analogy with bb.372-374
375	tr.1.2	note 1: marc. added by analogy with bb.377-378 (fl.2.3, cor.1.2)
376	tr.1.2	note 2: marc. added by analogy with bb.377-378 (fl.2.3, cor.1.2)
377	fl.2.3	<i>mp</i> added in accordance with addition in pencil (CN?) in <b>C</b>
377	ob.1	<i>p</i> added in accordance with addition in pencil (CN) in <b>C</b>
377	tr.1.2	note 2: marc. added by analogy with fl.2.3, cor.1.2
378-379	cor.1.2 tr.1.2	note 2: marc. added by analogy with b.377
379	vc.	<i>arco</i> added
380	woodw. brass str.	<i>do</i> added
380	fl.2,3 cor.1.2	
380	tr.1.2	note 2: marc. added by analogy with bb.377-379
380	tr.1	note 1: stacc. added in accordance with <b>C</b>
381	fl.2,3 cor.1.2	
381	tr.1.2	note 2: marc. added by analogy with bb.377-379
381	cor.1.2	note 1: stacc. added in accordance with <b>C</b>
381	cor.3,4	note 2: marc. added by analogy with bb.379-380
381-382	timp.	tie added
382		<b>A:</b> <i>Allegro moderato (con energia)</i>
382	fl.2,3 cor.1.2	
382	tr.1.2	note 2: marc. added by analogy with bb.377-379
382	cl.1	note 2: marc. added by analogy with ob.2
382	cor.1 tr.2	note 1: stacc. added by analogy with b.381
382	cor.2	note 1: stacc. added in accordance with <b>C</b>
382	tr.1	note 1: stacc. added in accordance with <b>C</b>
382	tr.2	note 1: stacc. added by analogy with tr.1
383-384	fg.2	b.383 note 2 to 384: marc. added by analogy with fg., cb.
383	CORO 2, S.1,2	<i>f</i> added in accordance with <b>B, I</b>
383	CORO 2, A.	<i>f</i> added by analogy with CORO 2, S.1,2
392	vl.2	marc. removed
394	fl.3 vl.1	<i>marcato</i> added by analogy with fl.1.2
395	fl.	notes 2-5: marc. added by analogy with b.391 (cor. ingl., vl.2) and vl.1
398-399	ob.2 vl.2	marc. added by analogy with bb.391-392 (vl.2)
398	vl.1	note 5: <i>fz</i> added in accordance with <b>C</b>
400-401	cor.ingl.	b.400 note 2 to 401 note 1: tie added in accordance with <b>C</b>
400	tr.1.2	marc. added by analogy with cor.
400	vl.1	note 3: <i>fz</i> added in accordance with <b>C</b>
401	vl.1 (lower part)	note 3: <i>fz</i> added in accordance with <b>C</b>
402	fg.2	notes 3-4: stacc. added by analogy with fg.1
403	fg.	notes 3-4: stacc. added by analogy with bb.401-402
405	cor.3,4	notes 2-3: marc. added by analogy with cor.1.2, trb.b.
405	trb.t.1	note 1: marc. added in accordance with <b>C</b>
405	trb.t.2	notes 1-3: marc. added in accordance with <b>C</b>
406	trb.t.2	<b>C, J:</b> <i>c'</i>
407	tr.2	note 2: marc. added in accordance with <b>C</b> ; notes 1, 3: marc. added by analogy with tr.1
408	cl.2	marc. added by analogy with cl.1
408	cor.2	marc. added by analogy with tr. and in accordance with addition in pencil in <b>C</b>



Bar	Part	Comment
408-409	CORO 2, S.1	b. 408 to 409 note 1: tie added in accordance with <b>B, I</b> ; text: <i>est robur</i> emended to <i>a-mor</i> , in accordance with <b>B, I</b>
409	cl.2	notes 1-3: marc. added by analogy with cl.1
410	tr.3	marc. added by analogy with tr.1,2
411	tb.	<b>C:</b> notes 1-3: marc. added in pencil
418-420	fl.	marc. added in accordance with addition in pencil in <b>C</b>
418-419	ob.1	marc. added in accordance with addition in pencil in <b>C</b>
418-419	ob.2	marc. added by analogy with ob.1
418-419	vl.1 (upper part)	marc. added by analogy with ob.1,2
419	fl.3	
419	vl.1 (upper part)	<i>marcato cresc.</i> added by analogy with fl.1,2
420	vl.1 (upper part)	notes 1-4: marc. added by analogy with fl.
420	vl.2	marc. added by analogy with b.418 (vl.1)
420-421	vl.1 (lower part)	b.420 note 2 to 421 note 3: slur added in accordance with addition in pencil (CN?) in <b>C</b>
421	vl.1 (upper part)	notes 2-4: slur added in accordance with addition in pencil (CN?) in <b>C</b>
421	vl.1 (lower part)	notes 4-5: slur added in accordance with addition in pencil (CN?) in <b>C</b>
421	vl.2	marc. added by analogy with b.419 (fl., vl.1)
421	timp.	<i>poco f</i> added by analogy with fg., cor., cb.
422	ob.3	notes 1-4: marc. added in accordance with addition in pencil in <b>C</b>
422	vl.1 (lower part)	beginning of slur emended from note 2 to note 1 in accordance with addition in pencil (CN?) in <b>C</b>
422	vl.2	notes 1-4: marc. added by analogy with b.420 (fl., vl.1)
423	ob.1,2 cl.	note 2: <i>cresc.</i> added by analogy with fl., ob.3, str.
423	CORO 2, A.	note 1: <i>♩</i> emended to <i>♪</i> ; <i>♩</i> in accordance with <b>B</b> ; text emended in accordance with <b>B, I</b> (handwritten corrections in many parts)
423	vc. (lower part)	
423	cb.	<i>pf</i> emended to <i>poco f</i> in accordance with <b>C</b>
425	ob.1,2	note 2: marc. added in accordance with addition in pencil in <b>C</b>
426-427	timp.	tie added
426	vl.1	notes 4, 6, 8, 10,12: <i>o</i> added by analogy with note 2
426	vc. cb.	notes 2-6: marc. added by analogy with va.
427	fg.	notes 2-6: marc. added by analogy with cl.2
427	cor.3,4 va.	notes 2-6: marc. added by analogy with cl.2
427	vl.1	notes 2,4,6,8: <i>o</i> added by analogy with b.427
427	vc. cb.	notes 1-6: marc. added by analogy with cl.2, va.
428	cl.2	notes 4-6: marc. added by analogy with bb.426-427
428	fg. cor.3,4	
428	va. vc. cb.	notes 1-6: marc. added by analogy with cl.2
429	cl.2 fg. cor.3,4	
429	va. vc. cb.	marc. added by analogy with b.426 (cl.2, fg., cor.3,4, va.)
432	fl.2	<b>C:</b> note 1: <i>mp</i> added in pencil (CN)
432-437	cor.1	end of slur emended from b.432 note 1 to b.437 note 3 in accordance with addition in pencil in <b>C</b>









Bar	Part	Comment
432	va.	note 5: stacc. added by analogy with b.430 note 3 and b.433 note 1
434	va.	trem. added
434	cb.	<i>f</i> added by analogy with all other instruments.
438	fl.1,2,3 ob.1,2 cor. ingl. cl.2 fg.1,2 cor.2,3,4 CORO 2 cb.	<b>C:</b> <i>fff</i> corrected to <i>f</i> ; <b>A:</b> <i>f</i> added in blue crayon above woodw. parts, <i>ff</i> added in blue crayon above vocal parts
438	cl.1	<b>C:</b> <i>ff</i>
438	tr.1,3 trb.t.1	<b>C:</b> <i>ff</i> corrected to <i>f</i>
438-439	timp.	tie added
438	CORO 2, S. 1,2 B.	<b>B</b> and <b>I:</b> <i>fff</i>
439	vl.1	<i>marcato</i> added in accordance with <b>C</b>
439	va.	note 3: <i>fz</i> added in accordance with addition in pencil in <b>C</b>
440-445	timp.	tie added
441	fl.1,2	<i>fz</i> emended from note 2 to note 3 by analogy with ob.1,2, cor.3,4, tr.1, vl.1 note 3: <i>d'''</i> corrected to <i>b'''</i> in accordance with <b>C</b>
442	fl.3	tie added in accordance with addition in pencil in <b>C</b>
444-445	fg.1	tie added
446-448	timp.	tie added
448	fl.3	<i>dim.</i> added in accordance with addition in pencil (CN?) in <b>A</b>
448	cor.3,4 tr.1,2	note 2: <i>dim.</i> added by analogy with fl., ob., fg., str.
448	tr.3	<i>dim.</i> added by analogy with fl., ob., cl., fg., str.
448	timp.	<i>dim.</i> added in accordance with <b>C</b>
450	tr.	<i>p</i> added by analogy with woodw., str.
450	timp.	<i>p</i> added in accordance with addition in pencil (CN) in <b>C</b>
450-452	timp.	tie added
451	woodw. brass	
454	cor.3,4 vc. cb.	<i>dim.</i> added by analogy with fl., str.
454-459	timp.	<i>pp</i> added in accordance with <b>C</b>
462		tie added
462-502	T.solo	<b>A:</b> <i>Greisenalter</i> ; <b>I:</b> <i>Greisenalter. (Solostimmen aus dem Chore)</i>
462-502	Bar.solo B.solo	<b>B, I:</b> the solo part is included in the tenor chorus parts; not in <b>H</b>
465	Bar.solo B.solo	<b>B, I:</b> the solo parts are included in the chorus parts B.1 and B.2
465	vc.	<b>B, I:</b> <i>p</i>
469	T.solo B.solo	<i>dim.</i> added by analogy with vl., va.
469	Bar. solo	<i>p</i> added in accordance with <b>B, I</b>
478	cor.1	<i>p</i> added by analogy with T.solo, B.solo
494	trb.t. trb.b.	<i>p</i> added in accordance with addition in pencil (CN) in <b>C</b>
494	T.solo B.solo	<b>A:</b> <i>pp</i> added in blue crayon (CN)
494	Bar.solo	<i>pp</i> added in accordance with <b>B, I</b>
494	vl.1	<i>pp</i> added by analogy with T.solo, B.solo
494	va.2	<i>p</i> added by analogy with other str.
496-497	timp.	<b>A:</b> footnote: <i>Während den folgenden Pausen stimmen die Viola II die C Saite auf A herunter.</i>
496	vl. va. vc.	tie added
498	vl. va. vc.	<i>Con sord.</i> added in accordance with addition in pencil and red crayon(CN) in <b>A</b>
501	fg.1	<i>Senza sord.</i> added in accordance with addition in pencil and red crayon (CN) in <b>A</b>
		<i>pppp</i> added in accordance with addition in pencil (CN) in <b>C</b>

Bar	Part	Comment
502-505	timp.	tie added
505	va.1	note 2: <sup>o</sup> added by analogy with b.504
506		<b>A:</b> <i>Chor der Engel</i> ; <b>E:</b> <i>Chor der Engel (Kinderstimmen)</i>
506		<b>D:</b> <i>Andantino</i> (above the vocal parts), <i>Andantino tempo I mo</i> (above the piano part) <b>E:</b> <i>Andantino</i>
506	cmplli.	<b>C:</b> <i>Klokke</i> corrected to <i>Klokkespil</i>
506	va.2	<b>C:</b> footnote: <i>wieder die C Saite umstimmen.</i>
506	CORO 1	<b>B:</b> note 2: <i>↓</i> corrected (in several parts) to <i>♪</i>
507	CORO 1	<b>B:</b> note 2: <i>↓</i> corrected (in several parts) to <i>♪</i>
518	vl.1,2	<i>f</i> added in accordance with <b>C</b>
518	vl.1	redundant <i>dim.</i> removed
522	CORO 1 CORO 2	<b>A:</b> <i>Chor der Engel – Chor der Menschheit</i>
522	CORO 1	<b>B:</b> note 2: <i>↓</i> corrected (in several parts) to <i>♪</i>
522	vl.1 (gli altri) vl.2	trem. added
523	fl.3 cl.2	note 1: marc. added in accordance with addition in pencil in <b>C</b> and by analogy with fl.1,2, cl.1
523	CORO 1	<b>B:</b> note 2: <i>↓</i> corrected (in several parts) to <i>♪</i>
524	timp.	<b>C:</b> note 1: marc. added in pencil; note 2: no stacc.
524	CORO 2, A.2	<i>pp</i> added by analogy with CORO 2, T., B.
524	CORO 2, T.	<i>pp</i> added in accordance with <b>B</b> and by analogy with CORO 2, B.
525	cl.2	<i>p</i> added in accordance with addition in pencil (CN) in <b>C</b>
525	CORO 2, A.1,2	<i>pp</i> added by analogy with CORO 2, T., B.
525	CORO 2, T. B.	<i>pp</i> added in accordance with <b>B</b>
526	trgl.	stacc. added in accordance with <b>C</b> and by analogy with b.522
526	timp.	<b>C:</b> note 1: stacc.; notes 2-3: marc. added in pencil
526	CORO 1	<b>B:</b> note 2: <i>↓</i> corrected (in several parts) to <i>♪</i>
527	timp.	<b>C:</b> note 1: stacc., note 2: marc. added in pencil
527	CORO 2, A.1	<i>pp</i> added by analogy with CORO 2, A.2, T., B.
528	CORO 2, A.	note 3: stacc. added by analogy with CORO 2, T., B.
529	CORO 2, A.	stacc. added by analogy with CORO 2, T., B.
530	CORO 1, A.2	note 1: marc. added by analogy with CORO 1, S.1,2 A.1
531	CORO 2, A.T.B.	stacc. added in accordance with <b>B, I</b>
532	CORO 2, A.T.B.	notes 1-2: stacc. added in accordance with <b>B, I</b>
534		<b>A:</b> <i>Allegro. (ma un poco)</i>
543-544	(S.solo)	<b>A, E:</b> version of the text in the preface: <i>altas</i> instead of <i>su-bli-mes</i>
546	T.solo	<b>H:</b> notes 2-3: <i>poco rall.</i>
547	T.solo	<b>H:</b> <i>rall.</i>
550		<b>D:</b> <i>Tempo I mo (Andantino)</i> ; <b>E:</b> <i>Tempo I. (Andantino quasi allegretto.)</i>
550	tutti	<b>A:</b> <i>pp</i> added in blue crayon above the upper staff
550	cor.1,3,4	<i>p</i> added in accordance with <b>C</b> and by analogy with fl., ob., str.
551	cor.1,2	stacc. added by analogy with b.555
553	fg.1 cor.3	<i>mp</i> added in accordance with addition in pencil (CN?) in <b>C</b>
553	cor.3,4	stacc. added by analogy with b.555 (cor.1,2)
558-559	vl.2 va.	stacc. added by analogy with vl.1
560-569	vl. va.	stacc. added by analogy with bb.558-559
563	camp.	<b>A:</b> <i>Grosse Glocken</i> ; <b>C:</b> <i>Store Klokker</i> added in pencil

Bar	Part	Comment
563	CORO 1 CORO 2	<b>A:</b> <i>Chor der Engel – Chor der Menschheit</i>
566-569	timp.	tie added
568-570	CORO 1, A.	slur added by analogy with CORO 1, S.1,2
570	vc.cb.	<b>ff</b> added by analogy with woodw., cor., vl., va.
572-573	timp.	tie added
574	tr.1	note 1: marc. added in accordance with addition in pencil in <b>C</b>
574	tr.2	note 1: marc. added by analogy with tr.1
576-577	timp.	tie added
578	camp.	stacc. added in accordance with <b>C</b>
578	CORO 1	<b>A:</b> <i>Kinderstimmen</i>
580-581	fl.2 tr.1	slur divided by analogy with ob.2
582-583	cl.2 tr.3	tie added in accordance with addition in pencil in <b>C</b>
583	fg.2	note 1: e <sup>3</sup> emended to d <sup>3</sup> in accordance with <b>C</b> and by analogy with b.591
585	CORO 1	<b>f</b> added in accordance with <b>I</b>
586	ob.2,3	<b>C:</b> <i>Piu mosso</i> added in pencil (CN?)
587	cor.2	<b>C:</b> <i>Piu mosso</i> added in pencil (CN?)
588-589	fg.1	tie added in accordance with addition in pencil in <b>C</b>
589	fl.2,3 ob.1	<b>C:</b> <i>Piu mosso</i> added in pencil (CN?)
589	cl.1	<b>C:</b> <i>Un poco piu mosso</i> added in pencil (CN?)
590-591	tr.3	b.590 note 2 to 591: tie added in accordance with addition in pencil in <b>C</b>
594	cl.2 fg.2 cor.1	
594	tr.3 camp. timp.	<b>C:</b> <i>Piu mosso</i> added in pencil (CN?)
594	timp.	note 1: stacc. added in accordance with <b>C</b>
594	CORO 1	<b>ff</b> added in accordance with <b>I</b>
597	tr.2	note 2: marc. added in accordance with <b>C</b>
597	timp.	notes 1,3: stacc. added by analogy with bb.595-596
598	cor.4 tr.2	notes 2-6: stacc. added by analogy with cor.3, tr.1,3
598-605	timp.	tie added
598-599	CORO 2, S.1,2	tie added
602	cl.1,2 fg.2 cor.3,4	
602	tr.1,3 trb.t. trb.b	
602	tb. vl.2 va. cb.	<b>C:</b> <b>p</b> added in pencil (CN?)
602	tutti	<b>A:</b> <b>p</b> added in blue crayon above the upper staff and the vocal parts
603-605	tutti	<b>A:</b>  and <i>molto</i> added in blue crayon
606	tutti	<b>A:</b> <b>ff</b> added in blue crayon above the upper staff and above the vocal parts
606	tr.3	<b>C:</b> <i>f</i> corrected to <i>c'</i>

### S L E E P , O P U S 1 8

Bar	Part	Comment
	cmplli.	<b>A:</b> <i>An den Schlaf</i> ; <b>B:</b> <i>Der Schlaf</i>
22	vl.2	<b>A:</b> <i>Glockenspiel</i> ; <b>B:</b> <i>Klokkespil</i>
27	va.	<b>A:</b> <b>pp</b> corrected in pencil to <b>p</b> (CN)
27	vc.	<i>Molto tranquillo</i> added by analogy with vl., vc.
29	vl.1	note 5: ♩ corrected to ♪ in accordance with correction in pencil in <b>A</b> and in accordance with <b>B</b>
29	va.	<b>mf</b> and  added in accordance with correction in pencil in <b>A</b> and in accordance with <b>B</b>
30	vl.1,2	 added in accordance with <b>B</b>
30	va.	notes 1-2: ♪ emended to ♩ in accordance with <b>B</b>

Bar	Part	Comment
31-32	va.	tie added in accordance with <b>B</b>
32	vl.1	note 2: marc. added in accordance with <b>B</b>
32	vl.2	note 5 added in accordance with <b>B</b>
32-33	vl.2	b.32 note 2 to b.33: slur added in accordance with <b>B</b>
33-34	vc.	tie added in accordance with <b>D</b>
38	cor.3	# added in accordance with <b>B</b>
39	fl.2	<b>B:</b> <b>p</b>
39-40	cor.2	tie added in accordance with <b>B</b>
39	vc.	missing end of slur added in accordance with <b>B</b>
40	cmplli.	<b>B:</b> <i>solo</i>
41	fl.2	<b>pp</b> added in accordance with <b>B</b>
43	va.	note 2: incomplete tie from b.43 note 2 to b.44 removed
47	T.	<i>dim.</i> added by analogy with S., A., B.
49	va.	<b>pp</b> added in accordance with <b>B</b>
51	fl.2,3	 added by analogy with fl.1, ob., cl., str.
51	S.	 added in accordance with <b>B, C</b>
52	S.	 added in accordance with <b>C</b>
52	T.	 added in accordance with <b>B, C</b>
53	cor.3,4	<b>p</b> added in accordance with <b>B</b>
54	cl.2	note 1: <i>a</i> corrected to <i>b</i> <sup>5</sup> in accordance with <b>B</b> and in accordance with correction in pencil (CN?) in <b>A</b>
58	S.	notes 1-2: ten. added in accordance with <b>C</b>
58	va.	note 6: stacc. added in accordance with <b>B</b>
61	va.	<b>mf</b> added by analogy with vl., vc., cb.
62	T.	<i>dim.</i> added in accordance with <b>B, C</b>
63	T.	<b>pp</b> added in accordance with <b>B, C</b>
68	vc.	note 4: stacc. emended to ten. by analogy with fg. and b.64 (cl., vl.2), b.66 (fl., vl.1)
70	A. T.	<i>dim.</i> added in accordance with <b>B</b>
71	vc.	<b>B:</b> note 1: ten.
72	ob.2	 lengthened in accordance with <b>B</b>
72	S.	note 3: <b>mf</b> added by analogy with A., T., B.
72	A.	note 5: <b>mf</b> added in accordance with <b>B</b>
72	S. A. T.	 added in accordance with <b>B</b>
74	S. A. T. B.	
74	vl.1,2 va.	<i>dim.</i> removed
75	S.	notes 1-3: ten. added in accordance with <b>C, F</b>
75	vc. cb.	<i>dim.</i> added in accordance with <b>B</b>
77-78	cor.3,4	<b>A:</b> music mistakenly notated on tr.3 staff
77	S.	 added in accordance with <b>C</b> and by analogy with va.
78	cor.1,2	<b>A:</b> music mistakenly notated on tr.1,2 staff
78	vl.2	note 2: marc. added in accordance with <b>B</b>
78-79	vc. cb.	missing end of slur added by analogy with bb.81-82
80	T.	note 4: <i>dim.</i> added in accordance with <b>B, C, F</b>
83	S.	<b>pp</b> added in accordance with <b>B, C</b>
83-84	T.	b.83 note 1 to b.84 note 1: slur added in accordance with <b>B</b>
83	vc. cb.	end of slur emended from b.82 note 6 to b.83 note 1 by analogy with bb.78-79, 81-82
85	cor.1	<i>espressivo</i> added in accordance with <b>B</b>
86	S.	<i>dim.</i> added in accordance with <b>B</b>
86	B.	<i>dim.</i> removed
88	timp.	<b>ppp</b> emended to <b>pp</b> in accordance with <b>B</b>
97	va. vc.	<i>trem.</i> added
99	S. A.	 added by analogy with ob., tr., str.
101	A.	<b>p</b> added in accordance with <b>B</b>