

Ludolf Nielsen
(1876-1939)

Foraars-Ouverture

(1932)
Op. 56/JC 90

(2222-4230-Timp-Perc-Harp-Celesta-Str.)

First Edition

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Performance material available via bissikuppi@hotmail.de

Ludolf Nielsens Foraars-Ouverture (Spring Ouverture) from 1932 is probably his last original work for orchestra he build up by new themes and ideas. All his bigger later works (e.g. Kildemarket-Rhapsody or his Italien Suite, except the music for the radio-play Lemminkäinen) are built on themes he used in the opera Lola or his ballet „Rejsekammeraten“ - both works never saw a performance and Nielsen likely reused his most recognizable themes for new compositions in a lighter style.

In this case, Nielsens Foraars-Ouverture can be seen as the last real inspiration and he probably took his ideas from his early days at the Nielsen Farm in Norre Tvede. The youthful main theme, as well as the entertaining dancing tune are a view back to his roots – a view he preferred after his major works - the third symphony and his oratorium-like Babelstaarnet - didn't get the success he expected.

This first edition is made after the handwritten manuscript located at the archive of the danish broadcasting corporation. The piece was premiered 16th December 1937 with the Radio-Orchestra under the baton of Launy Grøndahl. The piece was broadcasted 20 times until it disappeared from the programme 1961. The piece was never played before a live-audience.

The handwritten manuscript is noticeable in many ways. The instrumentation is very simple, if we compare it with Nielsens earlier works. Furthermore there are quite a few corrected mistakes in the score, as well as correction in its instrumentation made by Launy Grøndahl. Those changes are not mentioned in this first edition. But – Nielsen was very modest with phrasing in his fair copy written with ink. Some further marks were made by conductor Grøndahl with red pen, some other marks by a not identifiable handwriting with pencil. It's not clear if those marks are by LN himself or by Grøndahl, but I decided to use this phrasing marks for this edition. Even if it's not by Ludolf but by Grøndahl, we can accept it as Ludolf authorized phrasing. Grøndahl was a student and close friend of Ludolf Nielsen. They worked together at the danish broadcasting corporation and they might worked cooperative for the (lost) record. In LN's opinion, Grøndahl was the ideal conductor for his works and LG tried to work with LN's work in the composers understanding and will. So let's hope for a new performance of this catchy work!

Christian Biskup
Wolfsburg 1/2019

Allegro

Flauto I

Flauto II e Piccolo

Oboe I

Oboe II e. corno ing.

Clarinetto I, II in B_b

Fagotto I, II

Corni I, II in F

Corni III, IV

Trombe I, II in B_b

Trombone I/II

Trombone III

Timpani

Schlagzeug

Celesta

Harp

Violins 1

Violins 2

Viola

Violoncello

Contrabass

[illegible]

41

Fl. I

Fl. II

Ob. I

Ob. II

Cl. in B $\flat$

Fg.

Cor. I, II

Cor III, IV

Tr. in B $\flat$

Trb. I/II

Trb. III

Timp.

Schlgz.

Cel.

Hrp.

VI. 1

VI. 2

Va.

Vc.

Cb.

8

mf

mf

mf

mf

mf

p

cresc.

mp

mf

cresc.molto

f

mf

cresc.molto

f

mf

cresc.molto

f

mf

cresc.molto

f

mf

cresc.molto

f

mf

cresc.molto

f

7

70

Fl. I

Fl. II

Ob. I

Ob. II

Cl. in B $\flat$

Fg.

Cor. I, II

Cor III, IV

Tr. in B $\flat$

Trb. I/II

Trb. III

Timp.

Schlgz.

Cel.

Hrp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

8

4 L'istesso tempo

Triangel

p

mp

mf

p

76

Fl. I

Fl. II

Ob. I

Ob. II

Cl. in B $\flat$

Fg.

Cor. I, II

Cor III, IV

Tr. in B $\flat$

Trb. I/II

Trb. III

Timp.

Schlgz.

15

Cel.

mp

mp

Hrp.

VI. 1

VI. 2

Va.

Vc.

Cb.

div.

8

81

Tempo 1mo 5

Fl. I

Fl. II

Ob. I

Ob. II

Cl. in B $\flat$

Fg.

Cor. I, II

Cor III, IV

Tr. in B $\flat$

Trb. I/II

Trb. III

Timp.

Schlgz.

Triangel

pp

15

Cel.

Hrp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

p

mf

mp

pizz. mp

8

87

Fl. I

Fl. II

Ob. I

Ob. II

Cl. in B_b

Fg.

Cor. I, II

Cor III, IV

Tr. in B_b

Trb. I/II

Trb. III

Timp.

Schlgz.

Cel.

Hrp.

VI. 1

VI. 2

Va.

Vc.

Cb.

8

mp

mf

f

ff

mf

arco

pizz.

6

[illegible]

108

Fl. I

Fl. II

Ob. I

Ob. II

Cl. in B $\flat$

Fg.

Cor. I, II

Cor III, IV

Tr. in B $\flat$

Trb. I/II

Trb. III

Timp.

Schlgz.

Cel.

Hrp.

VI. 1

VI. 2

Va.

Vc.

Cb.

8

15

mf

mf

[illegible]

118

Fl. I

Fl. II

Ob. I

Ob. II

Cl. in B $\flat$

Fg.

Cor. I, II

Cor III, IV

Tr. in B $\flat$

Trb. I/II

Trb. III

Timp.

Schlgz.

Cel.

Hrp.

VI. 1

VI. 2

Va.

Vc.

Cb.

8

127

tranq.

8 a tempo

Fl. I *mf*

Fl. II

Ob. I *f*

Ob. II muta i Cor. ingl. *p* muta i Ob. II

Cl. in B_b *mp* *f*

Fg. *p* *mf* 3

Cor. I, II *p*

Cor III, IV *mf*

Tr. in B_b

Trb. I/II

Trb. III

tranq. a tempo

Timp. *mf*

Schlgz. Becken (hängend) *mp*

15

Cel.

Hrp.

tranq. a tempo

Vi. 1 *mp* *mf*

Vi. 2 3 *mf*

Va. *p* *mf*

Vc. *mp* 3 *mf*

Cb. 8 *mf* 3

[illegible]

Tempo 1mo (J=116)

203 *Solo* *8va*

Fl. I *p*

Fl. II

Ob. I *tr* *pp*

Ob. II

Cl. in B $\flat$ *tr* *pp*

Fg. *mp*

Cor. I, II *pp*

Cor III, IV *pp*

Tr. in B $\flat$

Trb. I/II

Trb. III

Timp.

Schlgz. Triangel *pp*

Cel.

Hrp.

Vi. 1 *Solo* *tr* *p* *mp*

Vi. 2 *mp*

Va. *mp*

Vc. *pp* *mp*

Cb.

8

219

Fl. I

Fl. II

Ob. I

Ob. II

Cl. in B $\flat$

Fg.

Cor. I, II

Cor. III, IV

Tr. in B $\flat$

Trb. I/II

Trb. III

Timp.

Schlgz.

Cel.

Hrp.

VI. 1

VI. 2

Va.

Vc.

Cb.

p

mp

cresc.

mf

f

Triangel

8

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27

232 8va 13

Fl. I

Fl. II

Ob. I

Ob. II

Cl. in B $\flat$

Fg.

Cor. I, II

Cor III, IV

Tr. in B $\flat$

Trb. I/II

Trb. III

Timp.

Schlgz.

Cel.

Hrp.

VI. 1

VI. 2

Va.

Vc.

Cb.

8

8va

3

cresc.

ff

Piatti

15

8

Tempo II

30

246

Fl. I

Fl. II

Ob. I

Ob. II

Cl. in B $\flat$

Fg.

Cor. I, II

Cor. III, IV

Tr. in B $\flat$

Trb. I/II

Trb. III

Timp.

Schlgz.

Cel.

Hrp.

VI. 1

VI. 2

Va.

Vc.

Cb.

8

Triangel

Metallklang

f

f

15

Fl. I

Fl. II

Ob. I

Ob. II

Cl. in B $\flat$

Fg.

Cor. I, II

Cor III, IV

Tr. in B $\flat$

Trb. I/II

Trb. III

Timp.

Schlgz.

Cel.

Hrp.

VI. 1

VI. 2

Va.

Vc.

Cb.

mf

mf

mp

mp

mp

3

3

3

3

6

6

8

260

Fl. I

mf *cresc.* 3

Fl. II

Ob. I

f 3

Ob. II

Cl. in B $\flat$

cresc. 3 *f* 3

Fg.

mf

Cor. I, II

Cor. III, IV

Tr. in B $\flat$

Trb. I/II

Trb. III

Timp.

Schlgz.

Cel.

Hrp.

VI. 1

cresc.

VI. 2

6 *cresc.*

Va.

6 *cresc.*

Vc.

cresc.

Cb.

8 *cresc.*

f

[illegible]

300

18 Sostenuto

Fl. I

Fl. II

Ob. I

Ob. II

Cl. in B $\flat$

Fg.

Cor. I, II

Cor. III, IV

Tr. in B $\flat$

Trb. I/II

Trb. III

Timp.

Schlgz. Triangel Piatti

Cel.

Hrp.

VI. 1

VI. 2

Va.

Vc.

Cb.

8

Fl. I *mf* *f* *ff*

Fl. II *mf* *f* *ff*

Ob. I *mf* *f* *ff*

Ob. II *mf* *f* *ff*

Cl. in B_b *mf* *f* *ff*

Fg. *mf* *f* *ff*

Cor. I, II *mf* *f* *ff*

Cor. III, IV *f* *ff*

Tr. in B_b *mf* *f* *ff*

Trb. I/II *f* *ff*

Trb. III *f* *ff*

Timp. *mf* *f*

Schlgz. Triangel *f*

Cel. *ff*

Hrp. *ff*

VI. 1 *mf* *f* *ff*

VI. 2 *mf* *f* *ff*

Va. *mf* *f* *ff*

Vc. *mf* *f* *ff*

Cb. *mf* *f* *ff*

poco rit.

330

Fl. I

Fl. II

Ob. I

Ob. II

Cl. in B $\flat$

Fg.

Cor. I, II

Cor. III, IV

Tr. in B $\flat$

Trb. I/II

Trb. III

Timp.

Schlgz.

Cel.

Hrp.

VI. 1

VI. 2

Va.

Vc.

Cb.

8

ff

ff

sul G

sul G