

Ludolf Nielsen
(1876-1939)

Foraars-Ouverture

(1932)
Op. 56/JC 90

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

First Edition

© Christian Biskup, Bokendorf, Germany, 2019
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 is as Ludolf authorized phrasing. Grøndahl was a student and close friend of Ludolf Nielsen. They worked together at the danish broadcasting corperation 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

Musical score for orchestra and percussion, page 8. The score consists of 20 staves. The top section (measures 1-14) includes 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, and Schlagzeug. The bottom section (measures 15-20) includes Celesta, Harp, Violins 1, Violins 2, Viola, Violoncello, and Contrabass. Measure 15 features a Triangel entry. Measure 18 shows a dynamic change from *mp* to *p*. Measure 20 concludes the section.

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

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.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Musical score for orchestra and choir, page 8, measures 14-15.

Measure 14:

- Fl. I**: eighth-note pairs, dynamic *mf*.
- Fl. II**: eighth-note pairs.
- Ob. I**: eighth-note pairs, dynamic *mf*.
- Ob. II**: eighth-note pairs, dynamic *mf*.
- Cl. in B_b**: sixteenth-note patterns, dynamic *mf*.
- Fg.**: eighth-note pairs, dynamic *mf*.
- Cor. I, II**: eighth-note pairs, dynamic *mf*.
- Cor III, IV**: eighth-note pairs, dynamic *mf*.
- Tr. in B_b**: eighth-note pairs, dynamic *mf*.
- Trb. I/II**: rests.
- Trb. III**: eighth-note pairs, dynamic *mp*.
- Timp.**: eighth-note pairs, dynamic *mp*, with a dynamic marking *3*.
- Schlgz.**: eighth-note pairs, dynamic *cresc.*

Measure 15:

- Cel.**: rests.
- Hrp.**: rests.
- Vl. 1**: eighth-note pairs, dynamic *mf*.
- Vl. 2**: eighth-note pairs, dynamic *mf*, with a dynamic marking *3*.
- Va.**: eighth-note pairs, dynamic *mf*, with a dynamic marking *3*.
- Vc.**: eighth-note pairs, dynamic *mf*.
- Cb.**: rests.
- Fl. I**: eighth-note pairs, dynamic *cresc.*
- Fl. II**: eighth-note pairs, dynamic *cresc.*
- Ob. I**: eighth-note pairs, dynamic *cresc.*
- Ob. II**: eighth-note pairs, dynamic *cresc.*
- Cl. in B_b**: sixteenth-note patterns, dynamic *cresc.*
- Fg.**: eighth-note pairs, dynamic *cresc.*
- Cor. I, II**: eighth-note pairs, dynamic *cresc.*
- Cor III, IV**: eighth-note pairs, dynamic *cresc.*
- Tr. in B_b**: eighth-note pairs, dynamic *cresc.*
- Trb. I/II**: rests.
- Trb. III**: eighth-note pairs, dynamic *mp*.
- Timp.**: eighth-note pairs, dynamic *mp*, with a dynamic marking *3*.
- Schlgz.**: eighth-note pairs, dynamic *mp*, with a dynamic marking *3*, followed by *cresc.*

22

F1. I

F1. 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.

4

Christian Biskup 2019

29

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.

2

$\geq p$

$\geq p$

$\geq p$

mf

p express.

I. Solo

f

f

$\geq p$

p

espressivo

p

41

F1. 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.

45

Cel.
Hrp.

VI. 1
VI. 2
Va.
Vc.
Cb.

Flute I and Flute II play eighth-note patterns. Oboe I and Oboe II play eighth-note patterns with *mf* dynamic. Clarinet in B_b and Bassoon play eighth-note patterns with *mf* dynamic. Horns I, II, and III play eighth-note patterns. Trombones I and II play eighth-note patterns. Trombone III plays eighth-note patterns. Timpani play eighth-note patterns with *p*, *cresc.*, and *mp* dynamics. Snare Drum plays eighth-note patterns. Cellos play eighth-note patterns. Double Basses play eighth-note patterns. Violas play eighth-note patterns. Violins play eighth-note patterns with *mf* dynamic. Bassoon and Cello play eighth-note patterns with *mf* dynamic. Measures 41-45 show various dynamics and articulations.

3 Poco meno mosso

51

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.

3 Poco meno mosso *tr*

p *p*

p *p*

tr

p

mf

Triangel

p *pp* *p*

p

15

p

8

61

F1. I

F1. 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.

4) Kb. - bar 69 til 72 crossed out in manuscript
by Ludolf Nielsen or conductor L. Grøndahl.

4 L' istesso tempo

70

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.

45

Triangel *p*

mf

mf

p

76

F1. I

F1. 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. *mp*

Hrp.

VI. 1

VI. 2

Va.

Vc.

Cb.

15

div.

Christian Biskup 2019

81

Tempo 1mo 5

F1. I

F1. 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. *Triangel* *pp*

Cel.

Hrp.

Vi. 1

Vi. 2

Va. *p*

Vc. *p*

Cb.

mf

f

tr

pp

p

p

pizz. mp

11

87

F1. I

F1. 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.

15

mp

mf

ff

f

pizz.

12

Christian Biskup 2019

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.

sempre p

sempre p

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.

102 *cresc.* *f* **Meno mosso** 6 9 *f* 9 9 *f*

15 *mf* 9 *mf*

14 *cresc.* *f* 9 *mf* 9 *mf*

18 *cresc.* *f* 9 *mf* 9 *mf*

22 *cresc.* *f* 9 *mf* 9 *mf*

26 *cresc.* *f* 9 *mf* 9 *mf*

30 *cresc.* *f* 9 *mf* 9 *mf*

34 *cresc.* *f* 9 *mf* 9 *mf*

38 *cresc.* *f* 9 *mf* 9 *mf*

42 *cresc.* *f* 9 *mf* 9 *mf*

46 *cresc.* *f* 9 *mf* 9 *mf*

50 *cresc.* *f* 9 *mf* 9 *mf*

54 *cresc.* *f* 9 *mf* 9 *mf*

58 *cresc.* *f* 9 *mf* 9 *mf*

62 *cresc.* *f* 9 *mf* 9 *mf*

66 *cresc.* *f* 9 *mf* 9 *mf*

70 *cresc.* *f* 9 *mf* 9 *mf*

74 *cresc.* *f* 9 *mf* 9 *mf*

78 *cresc.* *f* 9 *mf* 9 *mf*

82 *cresc.* *f* 9 *mf* 9 *mf*

86 *cresc.* *f* 9 *mf* 9 *mf*

90 *cresc.* *f* 9 *mf* 9 *mf*

94 *cresc.* *f* 9 *mf* 9 *mf*

98 *cresc.* *f* 9 *mf* 9 *mf*

102 *cresc.* *f* 9 *mf* 9 *mf*

Christian Biskup 2019

108

F1. I

F1. 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.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

15

Christian Biskup 2019

138

F1. I F1. 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.

Becken (hängend)

Cel. Hrp.

VI. 1 VI. 2 Va. Vc. Cb.

145

Christian Biskup 2019

156

10

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.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

166

F1. I

F1. 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.

45

Cel.

Hrp.

VI. 1

VI. 2

Va.

Vc.

Cb.

191

11 *poco meno mosso*

F1. I

F1. 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.

poco meno mosso

poco meno mosso

poco meno mosso

Tempo 1mo (♩=116)

12

203 Solo 8va

F1. I *p*

F1. II

Ob. I *pp*

Ob. II

Cl. in B_b *pp*

Fg.

Cor. I, II *pp*

Cor III, IV *pp*

Tr. in B_b

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.

219

F1. 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.

15

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.

mf Triangel mp

8

Poco a poco molto sostenuto e grandioso

Tempo II

239 *fff* 14 9/8 *ff*

F1. 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 *fff*

246

F1. I

F1. 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.

Metallklang

f

15

Christian Biskup 2019

251

F1. I

F1. II

Ob. I

Ob. II

Cl. in B_b

Fg.

Cor. I, II

ff

Cor III, IV

ff

Tr. in B_b

Trb. I/II

Trb. III

Timp.

Schlgz.

15

Cel.

Hrp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

15

Tempo I

256

Fl. I

Fl. II

Ob. I

Ob. II

Cl. in B_b

F.g.

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.

stretto

260

F1. 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.

34

Christian Biskup 2019

264

F1. I

Fl. II muta i Fl. II *f*

Ob. I

Ob. II *f*

Cl. in B_b *f*

Fg.

Cor. I, II

Cor III, IV

Tr. in B_b

Trb. I/II

Trb. III

Timp. *mf* Piatti *mf* cresc. *f* cresc.

Schlgz. *f*

15

Cel.

Hrp.

Vi. 1 *f*

Vi. 2 *f*

Va. *f*

Vc.

Cb.

271

F1. 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.

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.

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.

Cl. in B_b Fg. Cor. I, II Cor III, IV Tr. in B_b Trb. I/II Trb. III Timp. Schlgz.

Fg. Cor. I, II Cor III, IV Tr. in B_b Trb. I/II Trb. III Timp. Schlgz.

Cor. I, II Cor III, IV Tr. in B_b Trb. I/II Trb. III Timp. Schlgz.

Cor III, IV Tr. in B_b Trb. I/II Trb. III Timp. Schlgz.

Tr. in B_b Trb. I/II Trb. III Timp. Schlgz.

Trb. I/II Trb. III Timp. Schlgz.

Trb. III Timp. Schlgz.

Timp. Schlgz.

Cel.

Hrp.

Vl. 1 Vl. 2 Va. Vc. Cb.

282

F1. I F1. 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.

Christian Biskup 2019

292 17 tr tr tr tr tr tr tr

Fl. I
 Fl. II *f*
 Ob. I
 Ob. II
 Cl. in B_b
 Fg.
 Cor. I, II 3
 Cor III, IV 3
 Tr. in B_b
 Trb. I/II mf
 Trb. III
 Timp.
 Schlgz. Triangel *mf* 3

Cel. 15
 Hrp.
 VI. 1
 VI. 2 3
 Va. 3
 Vc.
 Cb.

300

18 Sostenuto

F1. I

F1. 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.

Schlzg.

Cel.

Hrp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

311

Tempo I

F1. I

F1. 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.

Christian Biskup 2019

330

F1. 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.

Christian Biskup 2019