

CARL NIELSEN

1865 - 1931

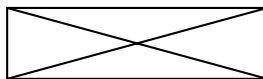
VÆRKER WORKS

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Serie II. Instrumentalmusik. Bind 8

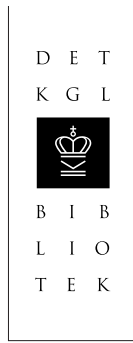
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Copenhagen 2004





CARL NIELSEN

ORKESTERVÆRKER 2

ORCHESTRAL WORKS 2

Udgivet af
Edited by
Niels Bo Foltmann
Peter Hauge



Edition Wilhelm Hansen
Copenhagen 2004

Orchestral parts are available

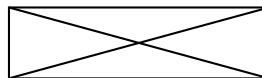
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GENERAL PREFACE

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

The edition is for both practical and scholarly use, and is based on critical editorial principles. It comprises all 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.

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

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

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

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

Series IV, Juvenilia, Addenda et Corrigenda

Carl Nielsen's literary works are available in connection with the Edition.¹

Editorial principles

The music is reproduced with no typographical indications of editorial additions or emendations. These are documented in the Critical Commentary. Typography, score disposition, genre names, and instrument names have been normalized in accordance with present-day practice. With a few exceptions, discussed in more detail in the Critical Commentary, the many additions and changes in 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.

¹ 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

Serie IV, Juvenilia, Addenda et Corrigenda

Carl Niensens litterære arbejder foreligger udgivet i tilknytning til Udgaven.¹

Redaktionelle principper

Nodeteksten gengives uden typografisk markering af redaktionelle tilføjelser eller ændringer. Disse er 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.

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

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

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

In 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 2003

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2003

Telmányi to look through the work and approved his work with *Pan and Syrinx* in 1925-26 in a different score from the one used for printing. The printing manuscript, which has not survived, was probably a manuscript copy. Discrepancies between the printed source and Nielsen's fair copy, which was reviewed by Telmányi, may therefore be due to differences between the printing manuscript and the fair copy, and not necessarily to inadequate proofreading. Despite the fact that Wilhelm Hansen seems to have proposed to "engrave the parts after the score", the printed parts are probably based on the manuscript parts that are only incompletely preserved. The fair copy and the printed score both have inconsistencies in the information they contain – but each in its own way – so they do not necessarily supplement each other. The printed score, rather than the fair copy has been chosen as main source, since it is likely that Nielsen worked in the proof-reading phase with the printed score.

Peter Hauge

R H A P S O D I C O U V E R T U R E
A F A N T A S Y V O Y A G E T O T H E
F A R O E I S L A N D S

The rhapsodic overture *A Fantasy Voyage to the Faroe Islands* is an occasional work that Carl Nielsen was commissioned by the Royal Theatre in Copenhagen to write for a gala concert celebrating a visit from the Faroe Islands. On 4 January 1927 the composer wrote to his wife:

"Now over the next 8-10 days I have to write an overture to mark a big Faroese gala at the Royal Theatre supported by the State. I shall be very well paid and if I didn't want to, there would be no overture. I use motifs from the Faroese ballads, and I can easily manage that, and it will give me some pleasure as it is good that we do something for them. They will be dancing their national dances here and I think it will be quite amusing to watch".⁶⁹

The visit was planned for 16-17 January but was postponed until the autumn of the same year because of an influenza epidemic that led to a ban on dancing in public premises. True to form, Nielsen had only started on the composition at the last

69 Torben Schousboe, *op. cit.*, p. 516.

end det, som anvendtes til trykforlæg. Trykforlægget, som ikke er overleveret, har formodentlig været en afskrift. Uoverensstemmelser mellem den trykte kilde og Carl Niensens renskrift, som Telmányi gennemsår, kan derfor skyldes uoverensstemmelser mellem trykforlægget og renskriften og ikke nødvendigvis mangelfuld korrekturlæsning. På trods af at Wilhelm Hansen tilsyneladende havde foreslået, at "stikke Stemmerne efter Partituret", er de trykte stemmer sandsynligvis baseret på det håndskrevne materiale, der kun foreligger ufuldstændigt. Renskriften og det trykte partitur er begge inkonsistente med hensyn til den information, de indeholder – dog hver på deres måde – og de supplerer derfor ikke nødvendigvis hinanden. Som hovedkilde er valgt det trykte partitur frem for renskriften, eftersom det er sandsynligt, at Carl Nielsen i korrekturfasen har arbejdet med dette.

Peter Hauge

R H A P S O D I S K O U V E R T U R E
E N F A N T A S I R E J S E T I L F Æ R Ø E R N E

Den rhapsodiske overture, *En Fantasirejse til Færøerne*, er et lejlighedsværk, som Carl Nielsen skrev på bestilling af Det Kongelige Teater til en festforestilling i anledning af et besøg fra Færøerne. Den 4. januar 1927 skrev komponisten således til sin hustru:

"Nu skal jeg i de næste 8-10 Dage skrive en Overture i Anledning af en stor færøesk Fest paa det kgl: Theater, som Staten giver Støtte til. Jeg faar det meget godt betalt og hvis jeg ikke vilde, blev der ingen Overture. Jeg bruger Motiver fra de færøeske Folkeviser, og det kan jeg sagtens faa gjort og det vil være mig en vis Glæde, da det er godt, vi gør noget for dem. De skal danse deres Nationaldanse her og det bliver vist helt morsomt at se."⁶⁹

Besøget var planlagt til den 16.-17. januar men blev udsat til efteråret samme år på grund af en influenzaepidemi, som medførte et forbud mod dans i offentlige lokaler. Sin vane tro, var Carl Nielsen først kommet i gang med kompositionen i sidste øjeblik, og han benyttede udsættelsen af besøget til også

69 Torben Schousboe, *op. cit.*, s. 516.

moment, and he took advantage of the postponement of the visit to put off the completion of the composition too; not until 6 November was he able to finish off the score. On 21 November he wrote to his son-in-law Emil Telmányi: "You mustn't think I attach any importance to this thing; it's an occasional composition and nothing but a piece of craftsmanship from my hand".⁷⁰

A couple of days before the first performance the newspaper *Politiken* printed an interview with Nielsen where he talked about the overture. It says:

"After all it's an occasional work, he says modestly, a sort of craftsmanship ... but I have personally been happy working with it and I think it has come to sound very good. I have used many of the Faroese melodies in it, but the introduction and ending are free composition.

- So what is this voyage like?

- I begin by describing the sea, as it is sensed during the voyage up there - the monotonous mighty sea. It is quiet, but I think that it is precisely on the *calm* sea that one most strongly senses its terrible depth ... its depth and endlessness at the same time. During the voyage we suddenly hear a bird cry that makes us think that we are near land. Of course generally speaking I am no great lover of programme music, but this time I think that the occasion called for a programme for the journey ... some people on board now seem to see land, they get enthusiastic, a fanfare tells you that, but the mist obscures the view, and it falls calm again. Then new bird cries rise up, and the land looms ahead. The music grows in volume and seriousness and breaks into a Faroese melody; on land many people are standing to welcome us, and we hear their shouting and stamping. With no explanatory transition I now place the traveller in the midst of a feast, with singing and dancing. I depict this feast in strong music where the ballad motifs play a role - and the depiction of the feast is interrupted by a Faroese folk tune. It calms down the music for a moment, creates a mood of gentleness amidst the dancing.

But again the feast livens up to dancing and merriment, until the end - then it all subsides in one long note, a very low clarinet note that quietly fades out ...

- Where did you get to know the Faroese melodies?

- They have interested me for many years. I knew

Hjalmar Thuren,⁷¹ who collected many of them up there, getting

⁷⁰ DK-Kk, C II, 10.

⁷¹ Hjalmar Lauritz Thuren (1873-1912), Danish ethnomusicologist.

at udsætte færdiggørelsen af værket; først den 6. november kunne han afslutte partituret, og den 21. november skrev han til sin svigersøn Emil Telmányi: "Du maa ikke tro, jeg tillægger denne Sag nogensomhelst Betydning; det er en Lejlighedskomposition og ikke andet end et Stykke Haandværksarbejde fra min Haand"⁷⁰

Et par dage før uropførelsen bragte *Politiken* et interview med Carl Nielsen, hvor han fortæller om ouverturen. Heri hedder det:

"Det er jo et Lejlighedsværk, siger han beskedent, saadan en Slags Haandværk ... men jeg har selv været glad ved at arbejde med det, og jeg tror, det er kommet til at klinge meget godt. Jeg har anvendt mange af Færingernes Melodier deri, men hele Indledningen og Slutningen er fri Komposition.

- Hvordan er saa denne Rejse?

- Jeg begynder med at skildre Havet, som det fornemmes under Opfejningen, det ensformige, mægtige Hav. Det er stille, men jeg synes, at man netop paa det *rolige* Hav stærkest fornemmer dets forfærdelige Dybde ... dets Dybde og Uendelighed paa én Gang. Under Sejladsen høres da pludselig et Fugleskrig, det faar os til at tænke paa, at vi er nær Land. Jeg er jo i Almindelighed ikke nogen Ynder af Programmusik, men denne Gang syntes jeg, at Anledningen talte for at lægge et Program for Rejsen ... nogle om Bord synes nu at se Land, de bliver ivrige, en Fanfare fortæller derom, men Taagen hindrer Udsynet, og det er igen stille. Saa løfter der sig nye Fugleskrig, og Landet dukker op forude. Musikken stiger i Styrke og Alvor og slaar over i en færøsk Melodi, i Land staar mange Mennesker for at tage imod, og man hører deres Raab og Tramp. Uden forklarende Overgang sætter jeg nu den Rejsende midt ind i en Fest, i Sangen og Dansen. Jeg skildrer denne Fest i stærke Toner, hvori Folkevisernes Motiver spiller ind - og saa afbrydes Skildringen af Festen med en færøsk Folkemelodi. Den stilner Musiken et Øjeblik, skaber en Stemning af Blidhed midt under Dansen.

Men Festen lever op paa ny til Dans og Lystighed, indtil Afslutningen - da toner det hele ud i én lang Tone, en meget dyb Klarinetton, der stille svinder hen ...

- Hvor har De lært færøse-Melodierne at kende?

- De har interesseret mig i mange Aar. Jeg var en Bekendt af *Hjalmar Thuren*,⁷¹ der samlede mange af dem

⁷⁰ DK-Kk, C II, 10.

⁷¹ Hjalmar Lauritz Thuren (1873-1912), dansk folkemusikforsker.

people to sing them for him, and I have studied the large collection that Dr. *Grüner-Nielsen*⁷² owns. Many of the songs are very beautiful, and they have a wealth of songs on the Faroe Islands. They are often closely related to the Danish ones, but with small variations – just as there are variants of the old texts that *Svend Grundtvig*⁷³ collected. But some of the melodies also have their own tone.

– How would you described this tone?

– It's borne up by a certain quiet seriousness. It reminds me of people who go around quietly and yet have a strong effect on others because behind the calm you sense solid substance. You can't call Faroese song melancholy – rather, it gives the impression of a mind that is resigned to the will of Fate.

It is these melodies that I have had as material,⁷⁴

Nielsen concludes ... they have *set the tone* for my overture. I did not create so much of it myself through any spiritual experience, and yet the work has filled me with pleasure. I have tried to offer some of the same spirit that the painter or sculptor creates when he places his abilities at the service of *applied art*.⁷⁵

Carl Nielsen conducted the overture as the first programme item in the gala performance on Sunday 27 November 1927 at the Royal Theatre, where the other items included Faroese and Danish national songs and Faroese and Danish folk dances. Three days later – on 30 November 1927 – he again conducted the work in a concert at the Copenhagen City Hall with the Copenhagen Philharmonic Orchestra in connection with the Faroese celebrations. For these concerts the printed programmes listed the following subtitles for the work: "The Calm Sea – The Land on Arrival – Dancing and Singing – Farewell – Calm at Sea". Apart from the performances mentioned here Nielsen probably never conducted this work again.

That Nielsen did not attach great importance to the work is further indirectly evident from his letters to *Telmányi* in this period: apart from the quotation above the work is not mentioned. The composer is far more preoccupied by the

72 Hakon Harald Grüner-Nielsen (1881-1953), Danish folklorist and ethnomusicologist, in 1923 published *Færøske Melodier til Danske Kæmpeviser*, edited with Hjalmar Thuren.

73 Danish folklorist (1824-1883).

74 Carl Nielsen uses the Faroese folk tune known in Denmark as the hymn tune "Paaskeklokken kimed mildt".

75 Quoted from John Fellow (1999), *op. cit.*, pp. 449-450. Carl Nielsen also told about his relation with the folk music of the Faroe islands in an article in *Nationaltidende*, 26.11.1927, published in John Fellow (1999), *op. cit.*, pp. 451-453.

deroppe, idet han lod Folk synge dem for sig, og jeg har studeret den store Samling, Dr. *Grüner-Nielsen*⁷² ejer. Mange af Sangene er meget smukke, og de har jo en Rigdom af Sange paa Færøerne. De er ofte nært beslægtede med de danske, kun med smaa Variationer – ganske ligesom der er Variationer i de gamle Tekster, *Svend Grundtvig*⁷³ samlede. Nogle af Melodierne har dog ogsaa deres egen Tone.

– Hvordan vil De karakterisere denne Tone?

– Den bæres af en vis stiltfærdig Alvor. Den minder mig om Mennesker, der gaar stille omkring og dog virker stærkt paa andre, fordi man bag Roen aner et sluttet Indhold. Melankolsk kan man ikke kalde den færøske Sang, snarere giver den Indtryk af et Sind, der resignerer over for, hvad Skæbnen har villet.

Disse Melodier er det, jeg har haft som Materiale,⁷⁴ slutter Carl Nielsen ... de har *slaaet Stemningen an* for min Overture. Selv har jeg ikke skabt saa meget deraf gennem nogen sjælelig Oplevelse, og alligevel har Arbejdet fyldt mig med Glæde. Jeg har prøvet at give lidt af det samme, som Maleren og Billedhuggeren skaber, naar han stiller sin Evne i *den anvendte Kunsts Tjeneste*.⁷⁵

Carl Nielsen dirigerede overturen som første programpunkt ved festforestillingen søndag den 27. november 1927 på Det Kongelige Teater, hvor der bl.a. også blev sunget færøske og danske nationale sange og danset færøske og danske folkedanse. Tre dage senere – den 30.11.1927 – dirigerede han påny værket ved en koncert på Københavns Rådhus med Københavns filharmoniske Orkester i forbindelse med Færø-festen. Ved disse koncerter var der i de trykte programmer anført følgende undertitler for værket: "Havet i Ro – Landet og Ankomsten – Dans og Sang – Afsked – Stillehed paa Havet". Ud over de her nævnte opførelser dirigerede Carl Nielsen antagelig ikke siden værket.

At Carl Nielsen ikke tillagde værket større betydning, fremgår endvidere indirekte af hans breve til *Telmányi* i denne periode: bortset fra det allerede anførte citat nævnes

72 Hakon Harald Grüner-Nielsen (1881-1953), dansk folkemind og folkemusikforsker, udgav i 1923 *Færøske Melodier til danske Kæmpeviser*, udarbejdet sammen med Hjalmar Thuren.

73 Folkeminddeforsker (1824-1883).

74 Carl Nielsen anvender den færøske folkemelodi, der i Danmark kendes som salmemelodien "Paaskeklokken kimed mildt".

75 Citeret efter John Fellow (1999), *op. cit.*, s. 449-450. Carl Nielsen har endvidere udtalt sig om sit forhold til den færøske folkemusik i en artikel i *Nationaltidende*, 26.11.1927, gengivet i John Fellow (1999), *op. cit.*, s. 451-453.

Kolisch Quartet's performance of his String Quartet in F major and by the publication of his childhood memoirs *My Childhood on Funen* (Min fynske Barndom).⁷⁶

For the present edition the ink fair copy has been used as the main source. This source is only partly autograph (bb. 1-127 are a manuscript copy, while bb. 128-222 are autograph). It is clear that the copyist of the first part of the work has forgotten some dynamic markings; these have been added from the pencil draft. In 1942 the work was printed in score and parts with a number of changes for example in slurring. These changes have been disregarded in the present edition.

Niels Bo Foltmann

BOHEMIAN-DANISH FOLK SONGS PARAPHRASE FOR STRING ORCHESTRA

Like *A Fantasy Voyage to the Faroe Islands*, *Bohemian-Danish Folk Songs* too is a commissioned work. The occasion was that the (then very new) Danish Radio Symphony Orchestra (today the Danish National Symphony Orchestra/DR) was to give a concert with a programme consisting exclusively of Czech music to celebrate the tenth anniversary of the foundation of the Republic of Czechoslovakia – an occasion also marked by several other events in Copenhagen. Out of respect for the Czech people the head of the Radio Symphony Orchestra, Emil Holm,⁷⁷ had asked Nielsen to compose this paraphrase for string orchestra of a Czech and a Danish folk melody. The Czech melody is “Teče voda, teče” (“The water flows, it flows”), said to have been the favourite song of the first president of Czechoslovakia, Thomás Masaryk, which is why he was given the nickname “Old teče”.⁷⁸ The Danish element consists of the melody of the medieval ballad “Dronning Dagmar ligger i Ribe syg” (“Queen Dagmar lies ill in Ribe”). Dagmar, who died in 1212 and who had married the Danish King Valdemar II The Victorious in 1205, was born the Bohemian Princess Dagomar,⁷⁹ a relationship that further strengthens the dual national symbolism of the work.

⁷⁶ Cf. letter from Carl Nielsen to Emil Telmányi, 30.11.1927 (DK-Kk, C II, 10).

⁷⁷ Singer (1867-1950), with the honorary title of *kammersanger* or ‘Court Singer’, later director of the national broadcasting corporation.

⁷⁸ Ludvig Dolleris, *op. cit.*, p. 321.

⁷⁹ *Dansk Biografisk Leksikon*, 3rd ed., ed. by Sv. Cedergreen Bech, vol. 3, p. 507.

værket ikke, hvorimod komponisten er langt mere optaget af Kolisch-kvartetens opførelse af hans strygekvartet i F-dur og af udgivelsen af barndomserindringerne *Min fynske Barndom*.⁷⁶

Til nærværende udgave har blækrenskriften været anvendt som hovedkilde. Denne kilde er kun delvis i autograf (t. 1-127 er afskrift, mens t. 128-222 er i autograf). Det er tydeligt, at afskriveren af første del af værket har glemt nogle dynamiske anvisninger; disse er tilføjet efter blyantskladden. I 1942 blev værket trykt i partitur og stemmer med en del ændringer mht. bl.a. buer – ændringer, som der ikke er taget hensyn til i nærværende udgave.

Niels Bo Foltmann

B Ø H M I S K - D A N S K F O L K E T O N E P A R A F R A S E F O R S T R Y G E O R K E S T E R

Likesom *En Fantasirejse til Færøerne*, er også *Bøhmisk-dansk Folketone* et bestillingsværk. Anledningen var, at det dengang ganske unge Statsradiofonien Symfoni-orkester skulle give en koncert med et program udelukkende bestående af tjekkisk musik, idet man ønskede at markere tiåret for oprettelsen af republikken Tjekkosllovakiet – et jubilæum, der i øvrigt blev markeret ved flere arrangementer i København. I respekt for det tjekkiske folk havde orkestrets chef, kammersanger Emil Holm,⁷⁷ fået Carl Nielsen til at komponere denne paraphrase for strygeorkester over en tjekkisk og en dansk folkemelodi. Den tjekkiske melodi er “Teče voda, teče” (“Det flyder, vandet, det flyder”), en sang, der skal have været Tjekkoslavakiets første præsident Thomás Masaryks yndlingssang, hvorfor han fik kælenavnet “den gamle teče”.⁷⁸ Det danske islæt udgøres af melodien til folkevisen “Dronning Dagmar ligger i Ribe syg”. Dagmar, der døde i 1212 og som i 1205 var blevet gift med den danske kong Valdemar II Sejrr, var født bøhmisk prinsesse,⁷⁹ et forhold der ydermere styrker værkets mellemnationale symbolik.

⁷⁶ Jf. brev fra Carl Nielsen til Emil Telmányi, 30.11.1927 (DK-Kk, C II, 10).

⁷⁷ Sanger og senere chef for Statsradiofonien (1867-1950).

⁷⁸ Ludvig Dolleris, *op. cit.*, s. 321.

⁷⁹ *Dansk Biografisk Leksikon*, 3. udg., red. af Sv. Cedergreen Bech, bd. 3, s. 507.

9.

falst Chorusen dog alle Tromboni for ⊕ ** dermal ans haltem*

Viol I

No. 6. P. 18.

Rhapsodic Overture, A Fantasy Journey to the Faroe Islands, draft (Source **B**), page 9 (bb. 63-90). This page illustrates how Carl Nielsen left the final instrumentation of certain passages to the copyist who made the fair-copy of bb. 1-127.

Rhapsodisk ouvertur, En Fantasirejse til Færøerne, kladde (kilde **B**), side 9 (t. 63-90). Denne side illustrerer hvordan Carl Nielsen overlod den endelige instrumentation af visse passager til den kopist, der renskrev t. 1-127.

22

Rep.

Rep.

No. 6. F. 18.

Rhapsodic Overture, A Fantasy Journey to the Faroe Islands, fair copy (Source A), page 22 (bb. 126-130). On this page one sees clearly that Carl Nielsen took over the fair-copying from b. 128 (but also added the percussion parts in b. 127).

Rhapsodisk ouverture, En Fantasirejse til Færøerne, renskrift (kilde A), side 22 (t. 126-130). På siden ses det tydeligt, at Carl Nielsen overtog udarbejdelsen af renskriften fra og med t. 128 (dog har han tilføjet slagtojsstemmene i t. 127).

BESÆTNING
ORCHESTRA

3 flauti / 1 flauto piccolo

2 oboi

2 clarinetti

2 fagotti

4 corni

3 trombe

3 tromboni

timpani

triangolo

piatto sospeso

tamburo piccolo

gran cassa

archi

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
bb.	bars
cb.	contrabbasso
cl.	clarinetto
cmpli.	campanelli
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (the Carl Nielsen Archives)
CNS	Carl Niensens Samling (the Carl Nielsen Collection)
cor.	corno
cor.ingl.	corno inglese
DK-Kk	Det Kongelige Bibliotek, København (the Royal Library, Copenhagen)
fg.	fagotto
fl.	flauto
fl.gr.	flauto grande
flic.bar.	flicorno baritono
flic.ctrl.	flicorno contralto
flic.sopr.	flicorno soprano
flic.ten.	flicorno tenore
gr.c.	gran cassa
marc.	marcato
ob.	oboe
picc.	flauto piccolo
Pl. No.	Plate Number
ptti.	piatti
rgnlla.	raganella
stacc.	staccato
str.	strings
tam.	tam tam
tamb.picc.	tamburo piccolo
tb.	tuba
tbno.	tamburino
ten.	tenuto
timp.	timpani
tr.	tromba
trb.	trombone
trb.b.	trombone basso
trb.t.	trombone tenore
trem.	tremolo
trgl.	triangolo
va.	viola
vc.	violoncello
vl.	violino
woodw.	woodwind instruments
xil.	xilofono

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

SAGA DREAM

- A** Printed score, first edition
- A¹** Printed score, first edition
- B** Printed parts
- C** Score, autograph, printing manuscript
- D** Score, draft
- E¹** Parts, manuscript copy
- E²** Parts, manuscript copy
- E³** Parts, manuscript copy
- F** Sketch

- A** Printed score, first edition.

Title page: “Til min Ven Bror Beckmann / SAGA-DRØM / SAGEN-TRAUM | RÊVE DE SAGA / DREAM OF SAGA / komponiert von / CARL NIELSEN / op. 39 / EIGENTUM DES VERLEGERES FÜR ALLE LÄNDER – PROPRIÉTÉ POUR TOUS PAYS / AUFFÜHRUNGSRECHT VORBEHALTEN – DROITS DE REPRÉSENTATION RÉSERVÉS / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG / SOLE AGENTS / LONDON / AUGENER LIMITED / GÖTEBORG – STOCKHOLM – MALMÖ / A. B. NORDISKA MUSIKFÖRLAGET / Copyright 1920 by Wilhelm Hansen, Copenhagen”; flyleaf, recto: “Motto fra ‘Nials Saga’ / ‘Nu drømmer Gunnar; lad ham nyde sin Drøm / i Fred’ / ‘Nun träumt Gunnar; laßt ihn seinen / Traum in Frieden genießen’ | ‘Maintenant Gunnar rêve; qu’il jouisse / de son rêve en paix’ | ‘Now Gunnar is dreaming; let him enjoy / his dream in peace’”. First music page: “SAGA-DRØM. / Til min Ven Bror Beckmann. / SAGEN-TRAUM. / Meinem Freund Bror Beckmann gewidmet. / Tondichtung für Orchester Op. 39. | RÊVE DE SAGA. / Dédicé à mon ami Bror Beckmann. / Composition pour Orchestre Op. 39. | DREAM OF SAGA. / Dedicated to my friend Bror Beckmann. / Composition for Orchestra Op. 39.”

First music page, top left-hand corner: “Opførelsesret forbeholdt. / Aufführungsrecht vorbehalten. / Le droit de l’exécution réservé. / The right of execution reserved.”

First music page, bottom left-hand corner: “Copyright 1920 by Wilhelm Hansen, Copenhagen.”

Pl. No.: 17442 (1920); autographic transfer process by Oscar Brandstetter, Leipzig.

33.3x26.9 cm, cover plus 17 pp., sewn.

- A¹** Printed score, first edition.

DK-Kk, CNS 61e (belongs together with **E³**).

Title page: As **A**.

Transferred to the Royal Library by the Royal Theatre, 1938.

Pl. No.: 17442 (1920); autographic transfer process by Brandstetter, Leipzig.

33.9x26.8 cm, 17 pp., bound in marbled halfbinding.

was used from 1918 until 1923 (“Bremen 17.4.23. Städtisches Orchester / dirigent: Charles Lautrup [?] Heinz Kriete. Willy Loppe.” added in pencil in vl. 2 no. 4). The missing parts were probably used as a printing manuscript.

The fair copy (**C**) has numerous additions written in pencil by Carl Nielsen and emphasized in ink by Emil Telmányi. In at least a couple of cases Carl Nielsen has used one of Telmányi’s own additions (b. 31 and b. 35). This suggests that Telmányi’s additions in Source **C** were approved by Carl Nielsen.

The printing manuscript, which appears to have been lost, was once in the possession of the publishers, and was probably a manuscript copy. Discrepancies between the printed score (Source **A**) and Source **C** may therefore be due to differences between the printing manuscript and **C**, not necessarily to inadequate proof-reading.

The printed parts (**B**) were probably based on the manuscript material (**E**), as the string parts of Source **B** included bowing and fingerings, probably taken from **E**. Telmányi’s personal copies of the printed score (**A**¹) and parts (**B**¹) have a few additions and changes in ink.

The source filiation is complex: when the work was to be printed, the publishers asked Nielsen to send the printing manuscript, to which the composer replied that they had already received it. However, the publishers could not find it and asked Carl Nielsen to send the material that he had with him. Nielsen asked Telmányi to add the dedication to the fair copy (**C**), and read through the manuscript before forwarding it to Wilhelm Hansen. But the publishers found the original manuscript and wrote to Carl Nielsen that he did not need to send Source **C** after all. The corrections that were made in **C** by the composer and Telmányi were thus not included in the printed edition (**A**). Some of the additions in **C** are however also in **A**. This may be because they were already in the printing manuscript or were added in the proofs. Unfortunately the additions are not consistent.

The printed score (**A**) has been chosen as the main source; this entailed, however, that the differences between this source and the other preserved sources are greater than one would otherwise expect: the printing manuscript appears to have been lost; the printed part material (**B**) is based on the manuscript parts (**E**), which only exist in incomplete form. Information in Source **B** which is not in **A** cannot be incorporated, since the printing manuscript for the parts is Source **E**,

which includes additions that were probably made in connection with performances – that is, performance-related additions.

A collation of the sources **A**, **A**¹, **B**, **B**¹ and **C** reveals that they are inconsistent, but each in its own way, and that they thus do not necessarily supplement one another. To avoid confusion, it is therefore important to keep the sources separate. The fair copy (**C**) might have functioned as a main source, but it is more likely that the composer worked with **A** in the proof-reading phase.

Since the printing manuscript no longer exists, a collation of **D** (the draft), **C** and **A** is important. Discrepancies between **C** and **A** can perhaps be explained by **D**. Discrepancies between **D** and **C** may be conscious or unconscious omissions/changes: an example that can be given is that in the draft Carl Nielsen notated the clarinet without a key signature and therefore added a large number of accidentals, which led to the possibility of errors in the fair copy, where there are key signatures. Such obvious, unconscious errors are emended in the present edition. By contrast, differences in pitch may still be deliberate changes.

R H A P S O D Y O V E R T U R E
A N I M A G I N A R Y J O U R N E Y T O T H E
F A R O E I S L A N D S

- A** Score, part-autograph, fair copy
- B** Score, rough draft
- C** Parts, manuscript

- A** Score, part-autograph, fair copy.
DK-Kk, CNS 60a.

Title page (on cover): “Rapsodisk Ouverture (1927) / (En Fantasirejse til Færøerne) / for Orkester / af / Carl Nielsen / Stemmer og (Partitur) / XVIII”, with “(1927)” added in ink (unknown hand), “Stemmer og” is added in pencil (unknown hand) and “XVIII” is added in red crayon (unknown hand).

Title page (fol. 1^o): “Carl Nielsen: / Rhapsodisk Ouverture / for Orkester / en Fantasirejse til Færøerne / (Partitur)”. Top of page: “ca 10” added in red crayon.

End-dating: “Kjøbenhavn den 6 Novbr 27.”

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34.5x27 cm, bound in library binding, original covers in brown cartridge paper. 38 pages written in ink, numbered

1-38, with page 38 blank except for the instrument names.
Paper type: No. 6 F. 18. (18 staves).
The score is written in an unknown hand in bb. 1-127, but with additions in Carl Nielsen's hand. The rest of the score is in Carl Nielsen's hand. On page 38^v a four-bar pencil draft appears (two staves) with the designation "Slutning af Strofe i 'The silent Woman'".¹²

B Score, draft.

DK-Kk, CNS 60b.

Title page: "Rhapsodisk Ouverture / for / Orkester / (En Fantasirejse til Færøerne) / Partitur og Skitser" written in blue crayon.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. Ca 34x27cm (some pages are trimmed), bound in library binding. 22 pages written in pencil, numbered 1-22.

Paper type: pp. 1-11: No. 6 F. 18. (18 staves).
pp. 12-13: 12 staves [a further two hand-ruled staves have been added at the tops and bottoms of these pages].
pp. 14-22: No. 6 F. 18. (18 staves).

Some of the score is only written out in short score form (the passage bb. 63-127). A few additions in ink.

C Parts, manuscript.

DK-Kk, C II, 10.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34x26.8 cm, 41 parts. 6 vl. 1, 5 vl. 2, 3 va., 3 vc., 3 cb., 3 fl. (fl. 3: fl.gr./picc.), 2 ob., 2 cl., 2 fg., 4 cor., 2 tr., 3 trb., timp., gr.c./ptti., tamb.picc./trgl.

Paper type: K.U.V. Beethoven papier Nr. 31. (12 Linien). (12 staves).

The parts have additions in ink, pencil and in red and blue crayon. A few additions in ink, pencil and blue crayon in Carl Nielsen's hand. Datings in cor.1 and tr.1 document that this set of parts was used for the first performance on 27.11.1927 and the performance on 30.11.1927, both conducted by the composer.

The earliest source of the work is Carl Nielsen's pencil draft (**B**), some of which has only been written out in short score form. **B** was the source for the copyist who made the fair copy (**A**) bb. 1-127, while Carl Nielsen himself fair-copied bb. 128-222. **A** was in turn the source for the part material (**C**). **A**, **C** probably made

up the only performance material that existed during the composer's lifetime. For the present edition, **A** has been used as the main source. The copyist who made the fair copy of bb. 1-127 appears to have forgotten some dynamic markings. These have been added on the basis of the pencil draft. It was not until 1942 that the work was printed in score and parts by the publishers Skandinavisk og Borups Musikforlag, with a number of changes in among other things slurring. These changes have been disregarded in the present edition.

B O H E M I A N - D A N I S H F O L K S O N G S
P A R A P H R A S E F O R S T R I N G
O R C H E S T R A

A Score, autograph, fair copy

B Score, draft

C Score, manuscript copy, Danish Broadcasting Corporation's copy

D Parts, manuscript, Danish Broadcasting Corporation's copy

E Score, manuscript copy

F Parts, manuscript

G Sketch

H Sketch

A Score, autograph, fair copy.

DK-Kk, CNS 47a.

Title, fol. 1^r: "Bøhmisk-dansk Folketone. / Paraphrase for Strygeorkester / af / Carl Nielsen / (Partitur)".

End-dating: "Kjøbenhavn 24^{de} Oktober 28".

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34.9x26.2 cm, 3 gatherings of 2 bifolios each, 21 pages written in ink, numbered 1-21.

Paper type: 10 staves.

The source has been restored.



The score has a few additions in pencil by Emil Telmányi (reproducing Carl Nielsen's additions in Source **C**) and markings in pencil corresponding to the page disposition in the printed edition from 1942, which makes it likely that the source was used as the printing manuscript.

B Score, draft.

DK-Kk, CNS 47b.

Title: "Bøhmisk-dansk Folketone."

¹² "End of strophe from 'The Silent Woman'". In the years 1928-29 Carl Nielsen had plans to write music for Ben Jonson's play *The Silent Woman*. However, the plans were never realized.





Bar	Part	Comment
165-169	vl.1	C: 8 ^{va} does not start in the preceding bar
166	vc. (solo)	C: senza vibr. added in ink (Emil Telmányi)
167	vc. (solo)	C: senza vibr. added in ink (Emil Telmányi)
169		C: lunga added in pencil (CN), emphasized in ink (Emil Telmányi)
169	vl.1 (1, solo)	
	vl.1 (2, solo)	
	vl.1 (tutti altri)	C:  added in ink (Emil Telmányi)
169	cb. (solo)	C: note 1: pp changed to ppp in pencil (CN), emphasized in ink (Emil Telmányi);  added in ink (Emil Telmányi)

R H A P S O D Y O V E R T U R E
A N I M A G I N A R Y J O U R N E Y
T O T H E F A R O E I S L A N D S

The clarinet parts in **A** are notated with no key signature up to b. 90. In the present edition this has been normalized to key signatures in accordance with present-day practice. In **A** the tenor trombones are notated with a bass clef. In the present edition this has been normalized to notation in tenor clefs. In **A**, cymbals are designated simply as *Piatti*. However the instrument must be a suspended cymbal (*piatto sospeso*), at least up to b. 46. After this, the part can be read as both *piatti* and *piatto sospeso*. In the present edition the instrument is taken to be *piatto sospeso* throughout the work.





Bar	Part	Comment
1		B: $\downarrow = 69$ changed to $\downarrow = 84$ in pencil (CN)
3-20	vc.	slur b.3 note 1 to b.4 note 2 and b.4 note 3 to b.5 note 4 and open slur b.6 note 1 to b.20 note 9 emended to one slur by analogy with va., cb.
4-20	va.	end of slur emended from open slur
7-8	vc.	A: b.7 note 3 to b.8 note 2: slur added in pencil
8-20	cb.	end of slur emended from open slur
12	vc. cb.	notes 2-3: emended from \downarrow
13	vc. cb.	notes 3-4: emended from \downarrow
25-45	fl.1,2	stacc. added as in B (bb.25, 45) and by analogy with b.24
25-35	cl.	stacc. added as in B (b.25) and by analogy with b.24
29-30	va.	B: blank
30	cb.	notes 1-2 and notes 3-4: slurs omitted as in B
31	ptto.sosp.	pp added as in B
31-43	ptto.sosp.	A: notated with ties between the notes
31	vl.1,2	V, stacc. and <i>segue</i> added as in B
31-34	vl.1,2	B: all notes: stacc.
31	va.	B: rest
33-34	fg.	beginning of slur emended from b.33 note 4 to b.33 note 3
37-45	ob.	stacc. added by analogy with b.36
38	cor.	notes 2-3: emended from \downarrow
39-42	fg.	stacc. added by analogy with trb.b., vc., cb.
39	vl.1	B: notes 1-5: V
39	va.	senza. sord. added as in C (No.3); C: senza Sord. added in bb.39 (No.1), 40 (No.3), 41 (No.2) in ink (CN), which must mean that CN intended the musicians to remove their mutes successively in bars 39-41
39-42	vc. cb.	A: stacc. added in pencil
41	tr.	B: note 1: ff ; note 6: <i>dim.</i> ; note 8: ff ; note 11: p

Bar	Part	Comment
42	tr.	B: con. sord.
42-43	tr.	B: b.42 note 2 to b.43 note 10: stacc.
43	vc.	senza sord. added as in C (No.2); C: senza Sord. added in bb. 43 (No.2), 45 (Nos.1,3), ink (CN) which must mean that CN intended the musicians to remove their mutes successively in bars 43-45
44	picc.	p added as in B
44	cl.1	\downarrow emended to \downarrow^{\flat} by analogy with bb.38, 40, 42, 45
45-46	cor.4	tie added by analogy with fg.2
45	tr.	senza. sord. added as in C ; C: senza. Sord. added in ink (CN) but crossed out in pencil; B: note 1: senza sord., mfz
45-46	vc.	upper part: tie added
47	fg.	p added as in B
47	cor.1,2	B: <i>La Melodia ben marcato</i> (crossed out); notes 1-4: ten.
47	cor.3,4	p emended to mp as in B
47	vl.2 vc.	trem. added
47	vl.2	senza sord. added as in C ; C: senza. Sord. added in ink b.45 (CN)
47	va.	unis. added
49	cor.1,2	B: notes 1-4: ten.
61	vc. cb.	stacc. emended to ten. as in B
62	timp.	pp emended to mp as in B
63-90		B: notated with melody and bass parts only
63	fl.1,2 ob. cl. cor.3,4 tr. timp.	<i>poco f</i> added by analogy with str. and as a consequence of <i>poco f</i> above the uppermost staff and in accordance with C
63	fg.	<i>poco f</i> added by analogy with the other parts; C: note 1: <i>piu f</i>
63	vl.1	senza sord. added as in C ; C: senza. Sord. added in ink b.45 (CN)
64	cor.1,2	<i>poco f</i> added by analogy with the dynamic level in the other parts and in accordance with C
71-73		B: <i>poco a poco crescendo</i>
71	picc.	<i>poco f</i> added by analogy with the dynamic level in the other parts; C: note 1: f
71	trb.t.	<i>poco f</i> added by analogy with the dynamic level in the other parts; C: note 1: mf added in pencil
71	trb.b.	<i>poco f</i> added by analogy with the dynamic level in the other parts; C: note 1: mf added in blue crayon
71	vl.1	<i>div.</i> added
78-79	cl.2	tie added by analogy with ob., fg.
78	tr. vl.2 va. vc.	ff added by analogy with the other parts
82	vl.1,2	trem. added
88-89	vc.	p pp added by analogy with cb.
90	tamb.picc.	A: added in ink (CN)
91-127		B: notated in short score
91	vc. cb.	<i>arco</i> added as a consequence of <i>pizz.</i> in b.89
93	cor.3,4	notes 2-3: slur added by analogy with cor.1,2
93	trb.t. trb.b.	fz added by analogy with fg., vc. cb.
102	cor.3,4	notes 2-3: slur added by analogy with cor.1,2
102	trb.t. trb.b.	fz added by analogy with fg., vc. cb.
111	fg. trb.t. trb.b. vc. cb.	fz added by analogy with bb.93, 102

Bar	Part	Comment
111	cor.	notes 1-3: marc. and slur added by analogy with bb.93, 102
118-127	tamb.picc. gr.c. ptti.	A: added in ink (CN) A: notated in CN's hand
128-222		B:
128-130	tr.	
130	picc. trb.b.	notes 1-4: stacc. added by analogy with bb.128-129
130	va.	notes 1-4: marc. added by analogy with vc., cb. and bb.128-129
131-136	ob. cl. fg.	B: notated <i>col vl.1,2</i>
131	cor.	(<i>fff</i>) emended to <i>fff</i>
132	vl.1,2	B: notes 1-8: slur
132	vl.1	A: slur notes 1-8 changed in pencil to slur notes 1-4 and notes 5-8
134-136		B: trb.b. part notated as tuba (there is no tuba in the final version)
145	vc. cb.	note 1: stacc. added by analogy with vl.1,2, va.
147-149	tr. trb.t.	b.149 note 1: beginning of slur emended to open slur as a consequence of open slur b.148 note 3; A: bb.148-149: page turn
155	fg.1	<i>♩</i> (<i>d</i>) added as in C and by analogy with trb.b.
156-157	trb.b.	beginning of slur emended from note 2 to note 1 by analogy with fg.1
163	timp.	B: note 1: <i>p</i> ; notes 1-4: marc.
163	str.	<i>trem.</i> added
164-166	cor.1	B:
		
167	fg.	<i>pp</i> added by analogy with the other parts
181	va.	stacc. added by analogy with b.171 (vl.1), b.176 (vl.2)
187	cor.3,4	<i>fff</i> added by analogy with the other parts
187	va.	marc. added by analogy with vc., cb.
187	vc.	note 4: marc. added by analogy with cb.
189-190		double bar line emended to single bar line
190-194	fg. vl.1,2 va. vc. cb.	marc. added by analogy with bb.187-189
193, 194	vc. cb.	B: notes 3-6: marc.
194	fg.	 and <i>molto</i> added by analogy with the other parts
194-195	cor.	beginning of tie added as in B and as a consequence of end of tie in b.195; A: bb.194-195: page turn
194	timp.	B: <i>f</i> instead of <i>mf</i>
194	tamb.picc.	B: <i>mf</i> instead of <i>mp</i>
194	va. vc. cb.	note 1: marc. emended to <i>fz</i> by analogy with fg.
195-196	timp.	B: all notes: marc.
195	tamb.picc.	<i>fff</i> added as in B and by analogy with timp., gr.c., ptti.; <i>♩</i> added after notes 3 and 6 (to make the metre fit); another possibility would be to write notes 1-3 and 4-6 as triplets; B: 
196	cl. timp.	marc. added by analogy with fl.1,2, ob., tamb.picc.
198-200	fl.1,2 picc. ob.	marc. added by analogy with b.196
198-199	cl. cor. tr. trb.b. picc.	B: all notes: a symbol that can be read as both stacc. and marc.

Bar	Part	Comment
198-199	vl.1,2	marc. added as in B (vl.1) and by analogy with b.196
200	trb.t. trb.b.	B: <i>♩</i>
202-204	fl.1,2 cl.	stacc. added by analogy with b.201
202-204	ob.	b.202 notes 3-6, b.203 note 6, b.204 notes 3-6: stacc. added by analogy with b.201 and b.203 notes 3-5
202	tr. trb.t. trb.b.	(<i>dim.</i>) emended to <i>dim.</i>
202	vl.2	B: notes 3-6: stacc.
203	tamb.picc.	(<i>dim.</i>) emended to <i>dim.</i>
203	vl.1	B: notes 3-5: stacc.
204	picc.	notes 3-4: stacc. added as in B and by analogy with bb.201-203
205	trb.t. trb.b.	(<i>molto dim.</i>) emended to <i>molto dim.</i>
205	va. vc. cb.	(<i>dim.</i>) emended to <i>dim.</i>
208	vl.1	B: notes 3-6: stacc.
217	vc.	<i>dim.</i> added by analogy with fl., cl.2
218	cl.1	A: <i>p</i> changed to <i>f</i> in pencil (CN)
219-220	cor.2,3	B: cor.2: <i>b^b</i> ; cor.3: <i>f</i>

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PARAPHRASE FOR STRING ORCHESTRA

Bar	Part	Comment
1		B: <i>Andante</i>
1, 3, 5, 7	vl.1 vc.	B: notes 2-4: slur
1-2	vl.1	A: <i>Teče voda, teče</i> added in pencil (Emil Telmányi?); C: <i>Teče voda, teče</i> added in ink (CN)
1-3	vl.2	B: slurs: b.1 notes 1-2, b.1 note 3 to b.2 note 2, b.2 notes 3-5, b.3 notes 1-3; b.3: no grace note
1-3	va.	B: slurs: b.1 notes 1-2, b.1 note 3 to b.2 note 2, b.2 notes 3-5; b.3: no slur and no grace note
4	vl.1 vc.	B: notes 1-2: slur
4	va.	C: note 2: <i>d'</i>
5-6	vl.2	B: no slur
5-6	va.	B: only slur b.5 notes 1-2
8	vl.1	B: notes 1-2: slur
9	vl.1	B: notes 2-4: slur
11	vl.1	open slur emended to slur as in C, D and in accordance with E, F, A: bb.11-12: page turn
11	vl.2	lower part: notes 1-3: slur added as in B, C, D
12-13	vl.2	upper part: b.12 note 2 to b.13 note 1: slur added as in D
17	vl.2	<i>f</i> added as in B, C and by analogy with vl.1 and in accordance with E, F
18	vl.1,2	B: <i>mf</i>  instead of <i>dim.</i>
18	vc.	B: <i>mf dim.</i> instead of 
22	vl.1,2	B:  instead of <i>dim. p</i>
22	vc.	B: notes 1-6: 
23		B: <i>poco rall.</i>
24	vl.2 va.	B: <i>ppp</i> instead of <i>pp</i>
25	vc. cb.	B: <i>ppp</i> instead of <i>pp</i>
29	va.	end of slur emended from note 2 to note 4 as in D and in accordance with F, B, C: no grace notes
29	va.	note 1: <i>f[♯]</i> emended to <i>f[♯]</i> as in D and by analogy with vl.1,2 and in accordance with E, F
32	vl.1 (solo)	B: <i>p</i> instead of <i>poco f</i>
32	va. (solo)	B: notes 2-3: slur added in ink
32	vl.1 (solo)	B: <i>p</i> instead of <i>pp</i>
32	vc. cb.	B: <i>p</i> instead of <i>pp</i>