

CARL NIELSEN

SUITE AF 'ALADDIN'

'ALADDIN' SUITE

Udgivet af
Edited by
Niels Krabbe



Edition Wilhelm Hansen
Copenhagen 2002

The present work is based on THE CARL NIELSEN EDITION, Series I.
Stage Music. Volume 8: Carl Nielsen, Aladdin or the Wonderful Lamp.
Dramatic Tale in five Acts, edited by David Fanning, Copenhagen 2000

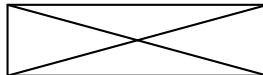
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FORORD

PREFACE

This edition of *'Aladdin' Suite* is based on the Carl Nielsen Edition's version of the collected stage music from 1919 for Adam Oehlenschläger's play, as it appears in Volume I/8, edited by David Fanning.¹ As will be evident from the preserved sources and from the composer's own many performances of extracts of the stage music,² Carl Nielsen fully approved of such a selection for concert use.

Shortly before the premiere of the new production of *Aladdin* at the Royal Theatre in Copenhagen, Carl Nielsen had presented five of the pieces in a concert performance,³ and later various extracts from the *Aladdin* music became very frequently performed items conducted by the composer in Denmark and abroad.⁴ From a core of seven pieces – those presented in this edition – Carl Nielsen chose varying selections in varying orders for his concerts, although in a few cases he included other pieces from the play.

From Carl Nielsen's own lifetime we have two sources for such a selection: **C**, a score in a copyist's hand of seven pieces (itself the source for the later printed edition of 1940, **D**) and **O**, printed parts for five pieces, four of which appeared in 1926 and the fifth in 1937. The following overview shows the content of these sources and the placing of the pieces in the Carl Nielsen Edition Vol. I/8, based on **A**, Carl Nielsen's own fair copy of the full score for *Aladdin*. To this should be added a set of handwritten string parts from the

Denne udgave af *Suite af 'Aladdin'* bygger på Carl Nielsen Udgavens version af den samlede scenemusik til Oehlenschlägers skuespil fra 1919, som den foreligger i bind I/8, udgivet af David Fanning.¹ Som det fremgår af kildeoverleveringen og af komponistens egne mange opførelser af uddrag af skuespilmusikken,² billigede Carl Nielsen fuldt ud et sådant udvalg til koncertbrug.

Allerede kort før premieren på *Aladdin* på Det Kongelige Teater havde Carl Nielsen ved en koncertopførelse præsenteret fem satser af musikken,³ og siden blev netop forskellige uddrag af *Aladdin*-musikken et af de meget hyppigt opførte værker under komponistens egen ledelse i ind- og udland.⁴ Blandt en kerne på syv stykker – de, som foreligger i nærværende udgave – valgte Carl Nielsen ved sine koncerter skiftende udvalg i skiftende rækkefølge, selvom han ved enkelte lejligheder også inddrog andre stykker fra skuespillet. Fra Carl Niensens levetid foreligger kilder til to sådanne udvalg: **C**, partiturskopi af syv stykker (forlæg for den senere trykte udgave fra 1940, **D**) samt **O**, trykte stemmer til fem stykker, hvoraf de fire udkom i 1926 og det femte i 1937. Efterfølgende oversigt viser indholdet af disse kilder samt stykkernes placering i Carl Nielsen udgaven bd. I/8, byggende på **A**, Carl Niensens egenhændige renskrift af det samlede partitur til *Aladdin*. Hertil skal føjes et sæt strygerstemmer i Tivoli, som har været

- 1 Carl Nielsen, Works, Series I, Stage Music, Volume 8. *Aladdin or The Wonderful Lamp, Dramatic Tale in Five Acts*. Text by Adam Oehlenschläger, edited by David Fanning, Copenhagen 2000.
- 2 For a more detailed account of the sources for the *Aladdin* music (including the use of source names) reference may be made to the Carl Nielsen Edition Vol. I/8, *Preface* and *Critical Commentary*.
- 3 Concert in the Odd Fellow-Palæet 6.2.1919: *Kinesisk Dans, Fangernes Dans, Hindudans, Markedsmusik paa Torvet i Ispahan (Tre smaa Orkestre og en Gruppe hylende Dervischer), Afrikansk Negerdans* (according to program in DK-Kk, Dolleris' Programsamling)
- 4 Among many others 9.12.1922 in Berlin, 9.2.1923 in the Odd Fellow Palæet, 22.6.1923 in London, January 1926 in Oslo, 21.10.1926 in Paris, 2.11.1928 in Odense, 5.12.1928 in Stockholm, 7.12.1928 on Swedish Radio.

- 1 Carl Nielsen, Works, Series I, Stage Music, Volume 8. *Aladdin eller Den Forunderlige Lampe, dramatisk Eventyr i fem Akter*. Tekst af Adam Oehlenschläger. Udgivet af David Fanning, Copenhagen 2000.
- 2 For en mere detaljeret redegørelse omkring kildeforholdene til *Aladdin*-musikken (herunder anvendelsen af kildebetegnelser) henvises til Carl Nielsen Udgaven bind I/8, *Preface* og *Critical Commentary*.
- 3 Koncert i Odd Fellow-Palæet 6.2.1919: *Kinesisk Dans, Fangernes Dans, Hindudans, Markedsmusik paa Torvet i Ispahan (Tre smaa Orkestre og en Gruppe hylende Dervischer), Afrikansk Negerdans* (ifølge program i DK-Kk, Dolleris' Programsamling).
- 4 Blandt mange kan nævnes: 9.12.1922 i Berlin, 9.2.1923 i Odd Fellow Palæet, 22.6.1923 i London, januar 1926 i Oslo, 21.10.1926 i Paris, 2.11.1928 i Odense, 5.12.1928 i Stockholm, 7.12.1928 i Sveriges Radio.

Tivoli Garden Archives which were used at some of Carl Nielsen's own performances (see *Critical Commentary*, p. 101)

CNU Vol. I/8 (Source A)	Seven Pieces (Source C)	Five Pieces ⁵ (Source O)
No. 11 (p. 49) <i>March – March</i>	No. 1 <i>Orientalisk Festmarsch</i>	No. 1 <i>Orientalisk Festmarsch</i>
No. 22 (p. 171) <i>Aladdins Drøm (og Morgentaagernes dans) – Aladdin's Dream (and Dance of the Morning Mists)</i>	No. 2 <i>Aladdins Drøm og Morgentaagernes Dans</i>	No. 2 <i>Aladdins Drøm og Morgentaagernes Dans</i>
No. 16 (p. 110) <i>Hindu-dans – Hindu Dance</i>	No. 3 <i>Hindudans</i>	No. 3 <i>Hindudans</i>
No. 14 (p. 75)	No. 4 <i>Kineserdans</i>	No. 4 <i>Kineserdans</i>
No. 7 (p. 33) <i>En skjøn Plads i Ispahan – A Beautiful square in Ispahan</i>	No. 5 <i>Torvet i Ispahan</i>	No. 5 <i>Torvet i Ispahan</i>
No. 15 (p. 90) <i>Dans af Fanger – Prisoners' Dance</i>	No. 6 <i>Fangernes Dans</i>	No. 6 <i>Fangernes Dans</i>
No. 17 (p. 115) <i>Negerdans – Negro Dance</i>	No. 7 <i>Negerdans</i>	No. 5 <i>Negerdans</i>

In later times **C** has gained a status as the most frequently performed concert version of the *Aladdin* music. Although this source was probably copied during Carl Nielsen's own lifetime,⁶ neither additions in his own hand nor anything else suggest

5 Arranged for small orchestra, Nos. 1, 3, 4 og 5 appeared in 1926. No. 2 appeared in 1937.

6 On the title page there are two publishers' stamps: "Borups Musikforlag, Palægade 2", crossed out in pencil, and "Skandinavisk og Borups Musikforlag [...] Bredgade 31"; the former is the publisher's address in the 1920's, the latter its address when the seven pieces were published in 1940. This, along with what we know from other sources about plans for an edition of the suite from Borups musikforlag in 1926 (see *Description of Sources* in CNU I/8), indicates that **C** was copied during the composer's lifetime.

benyttet ved nogle af Carl Niensens egne opførelser (se *Critical Commentary*, s. 101)

CNU bd. I/8 (Kilde A)	Syv Stykker (Kilde C)	Fem Stykker ⁵ (Kilde O)
No. 11 (s. 49) <i>March</i>	No. 1 <i>Orientalisk Festmarsch</i>	No. 1 <i>Orientalisk Festmarsch</i>
No. 22 (s. 171) <i>Aladdins Drøm og Morgentaagernes Dans</i>	No. 2 <i>Aladdins Drøm og Morgentaagernes Dans</i>	No. 2 <i>Aladdins Drøm og Morgentaagernes Dans</i>
No. 16 (s. 110) <i>Hindu-dans</i>	No. 3 <i>Hindudans</i>	No. 3 <i>Hindudans</i>
No. 14 (s. 75)	No. 4 <i>Kineserdans</i>	No. 4 <i>Kineserdans</i>
No. 7 (s. 33) <i>En skjøn Plads i Ispahan</i>	No. 5 <i>Torvet i Ispahan</i>	No. 5 <i>Torvet i Ispahan</i>
No. 15 (s. 90) <i>Dans af Fanger</i>	No. 6 <i>Fangernes Dans</i>	No. 6 <i>Fangernes Dans</i>
No. 17 (s. 115) <i>Negerdans</i>	No. 7 <i>Negerdans</i>	No. 5 <i>Negerdans</i>

I eftertiden har **C** vundet hævd som den hyppigst opførte koncertversion af *Aladdin* musikken. Selvom denne kilde formentlig er kopieret i Carl Niensens egen levetid,⁶ tyder hverken egenhændige tilføjelser eller andet på, at han selv har anvendt den i forbindelse med sine opførelser af *Aladdin* suiteen.

5 Arrangeret for lille salonorkester. Nos. 1, 3, 4 og 5. udkom i 1926. No. 2 udkom i 1937.

6 På titelbladet er anført to stempler: "Borups Musikforlag, Palægade 2", udstreget med blyant, og "Skandinavisk og Borups Musikforlag [...] Bredgade 31"; førstnævnte er forlagets adresse i 1920'erne, sidstnævnte adressen, da de syv stykker udkom i 1940. Dette forhold, sammenholdt med, at det fra anden side vides, at der var planer om en udgave af suiteen på Borups musikforlag i 1926 (se kildebeskrivelsen i CNU I/8), peger på, at **C** er kopieret i komponistens levetid.

that he used it in connection with his performances of the *Aladdin* suite.

This edition follows **C** for the order of the pieces, their titles and the rehearsal letters, while with the exception mentioned below the music corresponds to CNU I/8, whose main source is obviously **A**.

In both **C** and in the printed Source **D** from 1940 the performance instructions for the music for four orchestras in the Ispahan movement differ from those in **A**, not least because the music has been detached from the action of the play, and as an introduction to the printed edition (**D**) a long note is given with the author's name "Carl Nielsen" (reproduced in its entirety on p. x). As far as these performance instructions are concerned, the present edition also follows **C**.

In the critical commentary an account is given of a number of pencil corrections and other relevant variants in **C**. For revisions in the music in general, reference may be made to the editorial commentary in CNU I/8.

In No. 5, *The Market Place in Ispahan*, in **C** in "Orkester III", a part is notated for *Coro ad lib*. The use of a choir in this piece is due to the action of the play, and it is recommended that the choral part should be omitted in concert performances.

The choral part of No. 7, *Negro Dance*, can also be omitted, although in **C** it is not explicitly marked *ad lib*.

Niels Krabbe

Nærværende udgave følger **C** med hensyn til satsfølge, satsbetegnelser og orienterings-bogstaver, mens den – med nedenstående undtagelse – for notetekstens vedkommende svarer til CNU I/8, hvis hovedkilde selvsagt er **A**.

I både **C** og i den trykte kilde **D** fra 1940 afviger anvisningerne på udførelsen af musikken for fire orkestre i Ispahan-satsen fra de tilsvarende anvisninger i **A**, ikke mindst dikteret af det forhold, at musikken er løsevet fra skuespillets handling, og som indledning til den trykte udgave (**D**) er gengivet en lang note med forfatterangivelsen "Carl Nielsen" (gengivet i sin helhed s. x). Hvad disse udførelsesmæssige anvisninger angår, følger nærværende udgave ligeledes **C**.

I revisionsberetningen gøres der rede for en række blyantsrettelser og andre relevante varianter i **C**. For revisioner i noteteksten i øvrigt henvises til revisionsberetningen i CNU I/8.

I Nr. 5, *Torvet i Ispahan*, er i **C** i "Orkester III" noteret en stemme for *Coro ad lib*. Brugen af kor i denne sats beror på scenegangen i skuespillet, og det anbefales at udelade korstemmen ved koncertopførelser.

Også korstemmen i No. 7, *Negerdans*, kan udelades, selvom den i **C** ikke udtrykkeligt er anført som *ad lib*.

Niels Krabbe

Composer's Note on the Performance of

" T H E M A R K E T - P L A C E I N I S P A H A N "

Orchestra I begins the piece in the tempo $\text{♩} = c. 80$ and plays on undaunted despite the fact that Orchestra II (at O in the score) enters in a new key and time (the conductor, who has shortly before this stopped conducting, marks the new time in the tempo $\text{♩} = 104$). After Orchestra II has played through both its reprises, the conductor (who has shortly before this stopped marking the beat) gives the sign for Orchestra III to come in, and for a while marks the new time. When Orchestra III has likewise played through its strophe (all three orchestras thus keep playing) Orchestra IV comes in, and the four different groups now play separately without worrying about one another. In the meantime the conductor gives the sign to now one, now another orchestra to play louder or softer, as if the wind on the market square swells one or the other of the orchestral groups. The conductor, who has finally stressed Orchestra IV strongly, now quietens it down and gives it the sign to stop gradually, and he repeats the same procedure with Orchestras III and II, which thus little by little (as far as possible not all the instruments at the same time) cease playing. In this connection the conductor must ensure that Orchestra II ends at the beginning of the oboe and cor anglais strophe in Orchestra I, such that the reprise of this strophe is played by Orchestra I alone with a long diminuendo, which is continued by the clarinets. In the repetition of the clarinet's strophe the accompanying instruments disappear one after the other (ending with the first clarinet). Only the second clarinet remains – hardly audible – and ends the piece on some note in the middle of the penultimate bar of the "second volta" with an effect as if the wind carries the notes away and this makes it impossible to hear the piece right to the end.

After Orchestra IV's entry the conductor need no longer beat time and can mark the dynamics of the various groups by stretching out his left-hand fingers (four fingers = Orchestra IV, three fingers = Orchestra III etc.) and by raising or lowering his hand.

The different orchestral groups can be marked by bending down the left-hand fingers with the right hand.

Orkester I begynder Stykket i Tempo: $\text{♩} = ca. 80$ og spiller uanfægtet videre til Trods for, at Orkester II (ved: O i Partituret) sætter ind i ny Tone- og Takt-Art, (Dirigenten, der lidt forinden er ophørt at dirigere, markerer den nye Taktart i Tempo: $\text{♩} = 104$). Efter at Orkester II har gennemspillet begge sine Repriser, giver Dirigenten, (der noget før er ophørt med at takttere), Tegnet til at Orkester III skal falde ind, og markerer i nogen Tid den nye Taktart. Naar Orkester III ligeledes har gennemspillet sin Strofe (alle 3 Orkestre spiller altsaa fortsat videre) falder Orkester IV ind, og de 4 forskellige Grupper spiller nu hver for sig videre uden at bekymre sig om hinanden. Herunder giver Dirigenten snart det ene Orkester, snart det andet Tegn til at spille stærkere eller svagere, ligesom om Vinden paa Torvet fremhævede den ene eller den anden af Orkestergrupperne. Dirigenten, der til sidst har trukket Orkester IV stærkt frem, dæmper det nu ned og giver det Tegn til efterhaanden at standse, og det samme gentager han med Orkester III og II, som altsaa lidt efter lidt (saa vidt mulig ikke alle Instrumenter samtidigt) ophører at spille. Herved maa Dirigenten agte paa, at Orkester II slutter ved Begyndelsen af Oboens og Engelsk Hornets Strofe i Orkester I, saaledes at Reprisen af denne Strofe spilles alene af Orkester I med et langt Diminuendo, som videreføres af Klarinetterne. Ved Gentagelsen af Klarinetternes Strofe forsvinder Ledsage-Instrumenterne det ene efter det andet (tilsidst 1ste Klarinet). Kun 2den Klarinet bliver – næppe hørilig – tilbage og slutter Stykket paa en eller anden Tone midt i næstsidste Takt af "2. Volta", saaledes at det virker ligesom om Vinden fører Tonerne væk og derved umuliggør det at høre Stykket til Ende.

Dirigenten behøver efter Orkester IV's Indsats ikke længer at slaa Takt og kan markere de enkelte Grupper Dynamik ved at strække venstre Haands Fingre ud (4 Fingre = Orkester IV, 3 Fingre = Orkester III o.s.v.) og ved at hæve eller sænke denne Haand.

De enkelte Orkestergrupper Forsvinden kan markeres derved, at venstre Haands udstrakte Fingre bliver bøjet ned med højre Haand.

B E S Æ T N I N G
O R C H E S T R A

3 flauti / flauto piccolo

2 oboi

corno inglese

2 clarinetti

2 fagotti

4 corni

2 trombe

3 tromboni

tuba

timpani

tamburino

tamburo piccolo

triangolo

gran casa

piatti

castagnette

xilofono

celesta

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
cast.	castagnette
cb.	contrabbasso
cel.	celesta
cl.	clarinetto
CN	Carl Nielsen
CNU	Carl Nielsen Udgiven (The Carl Nielsen Edition)
cor.	corno
cor.ingl.	corno inglese
div.	divisi
<i>DK-Kk</i>	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
fg.	fagotto
fl.	flauto
fl.gr.	flauto grande
gr.c.	gran casa
marc.	marcato
ob.	oboe
picc.	flauto piccolo
ptti.	piatti
stacc.	staccato
str.	strings
tam.	tam-tam
tamb.picc.	tamburo piccolo
tb.	tuba
tbno.	tamburino
ten.	tenuto
timp.	timpani
trb.b.	trombone basso
trb.t.	trombone tenore
trgl.	triangolo
va.	viola
vc.	violoncello
vl.	violino
xil.	xilofone

C R I T I C A L C O M M E N T A R Y

The letter **A** refers to the fair copy of the complete score of *Aladdin*

The letter **C** refers to the copyist's score of Seven Pieces

The letter **D** refers to the published score of Seven Pieces
(see Critical Commentary of CNU, vol. I/8, p.248)

To these sources should be added a set of extra string parts kept in the Tivoli Garden Archives (not included in the *Description of Sources* of vol. I/8).¹ The parts, carrying the call number 2755, include the seven dances in an order different from source **C**. Apart from titles and references to individual numbers by CN, which show that in performances by him both the number and the order of the dances varied, there are no corrections or additions by the composer in the actual music. For this reason, the parts have not been included in the revision of the '*Aladdin*' *Suite*.

The set consists of the following parts: vl.1 (no. 2, incomplete), vl.1 (no. 5), vl.1 ("Fangernes Dans"), vl. 2 (no. 4), va. (no. 4), va. ("Fangernes Dans"), vc. (no. 3), cb. (no. 3), cb. (no. 3, another copy), cb. (no. 2, one page with Aladdin "no. 25").

¹ Knud Ketting has kindly drawn the attention to these parts.

EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

1. ORIENTALSK FESTMARSCH – ORIENTAL FESTIVE MARCH CNU, vol. I/8, No. 11

Bar	Part	Comment
		C: metronome marking in pencil and red crayon [\downarrow] = ca 108
44	fl.	C: note 8: \downarrow corrected in pencil to \downarrow
44	fg.1	C: notes 2-4: marc. erased in pencil
54	cor.	C: note in the margin in pencil (Emil Telmányi) referring to the chord: <i>indsat med Blyant i Man</i> . "added in pencil in the manuscript"
55	cl.	C: note in the margin in pencil referring to the four \downarrow : <i>indsat med Blyant i Man</i> . "added in pencil in the manuscript"

No 2. ALADDINS DRØM OG MORGENTAAGERNES DANS – ALADDIN'S DREAM AND DANCE OF THE MORNING MISTS CNU, vol. I/8, No. 22


Bar	Part	Comment
1		A: <i>Aladdins Drøm; Morgentaagernes Dans</i> is subtitle above b. 14; C: [\downarrow]=69, the metronome marking is probably due to a misinterpretation of CN's hand in A
14		C: (<i>Morgentaagernes Dans</i>) added in unknown hand
18	vl.1	C: <i>mf</i> corrected to <i>mp</i>
69	ob. vc.	<i>dim.</i> added by analogy with vl., va.
69	va. vc.	<i>ppp</i> erased

No. 3 HINDUDANS – HINDU DANCE CNU, vol I/8, No. 16

Bar	Part	Comment
1	vc.	C: <i>senza sord.</i> added in pencil
4-5	vc.	C: tie erased in pencil with reference to the following note in pencil: <i>udstr. med Blyant i Man</i> "erased in pencil in the manuscript"
8	str.	C: — : erased in pencil
17		C: <i>Poco piu fluente</i> erased in pencil
59		C: <i>rall.</i>

No. 4 KINESERDANS – CHINESE DANCE CNU, I/8, No. 14

Bar	Part	Comment
		C: Footnote: N.B. <i>Triangelstemmen er indført af E. Temányi ifølge forefundne Skitser af C. Nielsen</i> "NB triangle part added by E. Telmányi according to sketches by Carl Nielsen" (the same note to be found in the fair copy (partly autograph) of the orchestral score, A)
6	vl.1,2	C: <i>pizz.</i>
13-14	va.	as pencil corrections in A and C: C: footnote added in pencil (Emil Telmányi): <i>Her er i Manuskript dette rettet med Blyant til "in the manuscript this is corrected in pencil to"; va. part prior to the correction:</i>

Bar	Part	Comment
		
28-36	picc. fl.1	even if the first page of No. 4 and the original notation of this passage only indicates picc. (played by fl.1) and fl.2, pencil corrections in both A and C suggest that these bars should be played by picc., fl.1,2. The present edition, like the printed score D from 1940, takes over these corrections. Footnote in D: <i>Ved Besætning med kun 2 Fløjter maa Fl.picc. her blæse i Underoktaven</i> "If played by only two flutes the fl.picc. must here play in the lower octave"
91-92	cor.1	C: tie erased in pencil
91-92	fg.1,2	C: tie erased in pencil
93-94	fg.1,2	C: tie erased in pencil
95-96	fg.2	C: tie erased in pencil
97-99	cor.2	C: ties erased in pencil
111-112	cl. va.	C: stacc. erased in pencil
121	picc. fl.	see commentary to bb. 28-36 above
131, 133,		
135	va. vc. cb.	C: note 1: stacc. erased in pencil

No. 5. TORVET I ISPAHAN – THE MARKET PLACE IN ISPAHAN CNU, I/8, No. 7

See composer's note for performance on p. x; performance instructions in this movement as in **C**

Bar	Part	Comment
orch. I, 1		NB <i>Primo ed ultima volta assai piano</i> added in accordance with C
orch. III	CORO	in A sung by the four timpanists
orch. III, 8		at the repeat the tie to b. 1 note 1 should obviously be omitted

No. 17 NEGERDANS – NEGRO DANCE CNU I/8, No. 17

Bar	Part	Comment
1		C: [\downarrow]=126 added in pencil
32	vl.2, va. vc. cb.	C: marc. erased in pencil
33-40	CORO	added in accordance with addition by Emil Telmányi in C (based on A), including the following note: <i>NB. Efter forefundne Skitser af C.N. – indføjet. E.T.</i> "NB. According to sketches by C.N. – added by E.T."
57-60	ob. cor.ingl. fg.	
	cor. tr. trb. tb.	C: all stacc. erased in pencil
80 ⁱⁱ	cor. va. vc. cb.	emended in accordance with pencil markings in C (Emil Telmányi) based on A , including the following note: <i>ifølge C.N.'s eget Haandskrift / Forandret i Basfigurer (som det staaer skrevet med Blyant)</i> "according to CN's own manuscript, changed in the bass figuration (as written in pencil)" of the II ^{da} volta
81	va. vc. cb.	C: <i>pp</i> added in pencil
91	vl.1,2	C: <i>pp</i> added in pencil
121		C: <i>Tempo I^{mo}</i> added in pencil
129	cor.1,2 tr.	<i>senza sord</i> added by analogy with b. 9
129-132	cor. tr. trb. tb. timp. cb.	stacc. added by analogy with b. 9-12

Bar	Part	Comment
153-160	woodw. brass cb.	C: stacc. erased in pencil
161	vc.	<i>pizz.</i> added by analogy with cb. and as in C
161-162	cb.	<i>ffz.</i> , <i>p</i> added by analogy with vc. and as in C
165-169	cb.	<i>ffz.</i> , <i>p</i> added by analogy with vc. and as in C
189-208		C: <i>poco a poco accelerando</i> added in pencil
201, 205	picc. fl. cl. vl.1,2 va. vc.	C: note 2: stacc. erased in pencil
209-232	woodw. cor. str.	C: stacc. erased in pencil
235		C: addition by Emil Telmányi in pencil: (<i>sidste Takt tilføjet af Carl Nielsen i 1926. E.T.</i>) “(last bar added by Carl Nielsen in 1926. E.T.)”