

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

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.

S O U R C E S

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

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

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

- A** Printed score, Carl Nielsen’s own copy.
DK-Kk, CNS 310f.
Title page:
“CARL NIELSEN / HYMNUS AMORIS / SOLI CHOR ORCHESTER
Op XII / CLAVERUDTOG/
WILHELM HANSEN / KIØBENHAVN LEIPZIG”.
Fly-leaf (recto):
“Jeg spiser naar jeg har Tid / og sover naar jeg er død.” [I eat when I have time and I’ll sleep when I am dead] (added by CN)
Fly-leaf (verso):
“Tilhører Carl Nielsen”. [Property of Carl Nielsen] A scrap of paper with conductor’s notes written in blue crayon has also been pasted in (CN).
Inserted folio (recto):
“Orla Rosenhoff tilegnet” [dedicated to Orla Rosenhoff]
Inserted folio (verso): (= two unnumbered pages)
Preface by Carl Nielsen in Danish and German, dated “Kjøbenhavn i December 1897”, vocal text in Danish, Latin, German.
“Copyright 1898 by Wilhelm Hansen, Leipzig”
Pl. no.: 12310.
Donated to the Royal Library, Copenhagen, by Eggert Møller in 1975 from the estate of Irmelin Eggert Møller 33x26.4 cm, half-binding with corners and marbling, 2 unnumbered pages, pp. 3-81.
Contents:
Title page drawn by Anne Marie Carl-Nielsen (see facsimile p. xxxvii). Additions in music in pencil and blue crayon (some by CN, some in an unknown hand). Only the first impression has this title page. Later impressions have the edition number “Wilhelm Hansen Edition Nr. 468.”

B Printed choral parts.

DK-Kk, Mf. 1326.

“Hymne til Kjærligheden”.¹

Transferred from Musikforeningen in 1945.

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

Contents:

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

C Orchestral parts, manuscript copy.

Dk-Kk, Mf. 1326.

“Hymne til Kjærligheden”.

Transferred from Musikforeningen in 1945.

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

Paper type: hand-ruled, 12 staves.

Contents:

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

D Piano score, autograph.

DK-Kk, CNS 310e.

Title page:

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

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

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

Paper type:

pp. 1-19: hand-ruled 16 staves

pp. 20-31: hand-ruled 14 staves

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

Contents:

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

Printing source for printed piano score.

E Printed piano score.

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

Preface by Carl Nielsen in Danish and German, dated

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

“Copyright 1898 by Wilhelm Hansen, Leipzig”.

Pl. no.: 12104.

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

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

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

DK-Kk, Mf. 1326.

“Hymnus amoris”.

Transferred from Musikforeningen in 1945.

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

Contents:

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

G Printed part for solo soprano.

DK-Kk, copy in CNU.

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

¹ “Hymn to Love”

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

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

Pl. no.: 12104b.

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

Contents:

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

H Printed vocal part for solo tenor.

DK-Kk, Musikafdelingen, The Wilhelm Hansen Collection

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

"Tenor Solo."

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

Pl. no.: 12104c.

27x17cm.

I Printed vocal parts.

DK-Kk, Mf. 1326.

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

Hansen, Leipzig. Eigentum des Verlegers für alle Länder.

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

27x17 cm, 187 parts.

J Printed orchestral parts.

DK-Kk, Musikafdelingen, The Wilhelm Hansen Collection.

Title on cover:

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

"Copyright 1898 by Wilhelm Hansen, Leipzig."

Pl. no.: 12130a.

34x26.8 cm, 28 parts.

Contents:

According to Wilhelm Hansen, Engraver's Book, Pl. no.

11494-13689 (DK-Kk, Musikafdelingen) the parts were created on 22.8.1924. Unlike the printed score (Source **A**) the parts have the tempo and character designation

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

K Score, autograph, draft.

DK-Kk, CNS 310a.

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

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

pp. 1-70: 35.6x27.1 cm

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

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

pp. 75-78: 35.6x27.1 cm

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

pp. 81-84: 35.6x26.7 cm

Paper type:

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

pp. 51-58: 24 staves

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

pp. 69-72: 24 staves

pp. 73-74: 22 staves

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

pp. 79-80 22 staves

pp. 81-84 24 staves

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

L Sketches.

DK-Kk, CNS 310b.

Donated to the Royal Library, Copenhagen, by Irmelin

Eggert Møller in 1958.

Written in ink and pencil.

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

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

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

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

1 bifolio 35.4 x c.27.2 cm 22 staves

Bifolio written on p. 1 recto and verso. Folio written on recto side (rejected page of fair copy? Corresponds approximately

to bb. 506-525 in Source **A**). Bifolio written p. 1^r and ^v, p. 2^v.

Bifolio written p. 1^r and 2^v. Bifolio written p. 1^r (ink), 2^r

(pencil).

M Sketch.

DK-Kk, CNS 310c.

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

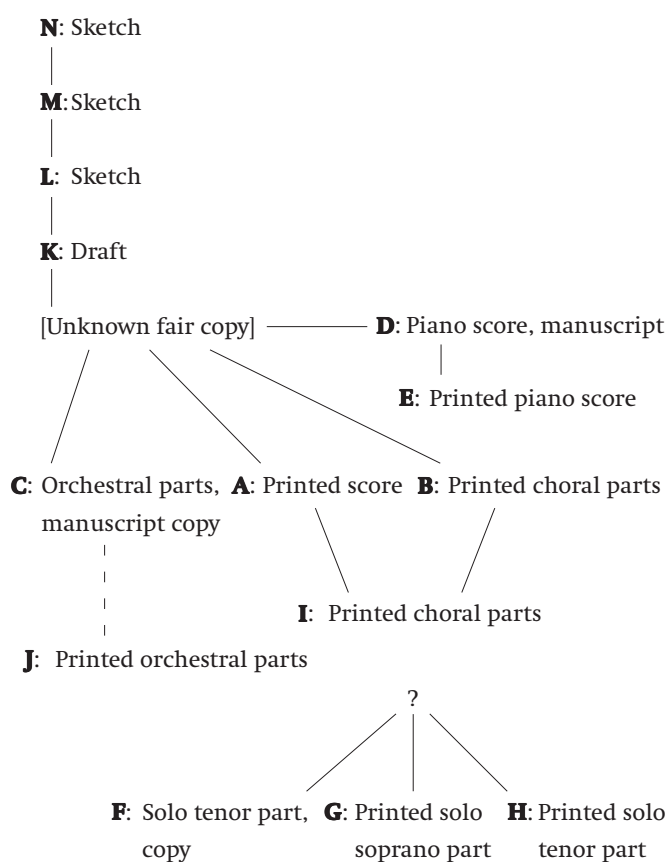
N Fragment.
 DK -Kk, CNS 310d.
 Paper type:
 Envelope, c. 10.1x12.5 cm, written in pencil.
 Back of envelope addressed to "Hr. Capelmusiker Carl Nielsen, Gjorslev Bøgeskov, Storehedinge." Consists of two bars in close motion of the theme from *Hymnus amoris*, as it appears (in 4/4 to the text "Amor est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

FILIATION AND EVALUATION OF SOURCES

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

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

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



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