

F O R O R D

P R E F A C E

I N D L E D N I N G

I N T R O D U C T I O N

In Volume III/4-7 of the *Carl Nielsen Edition* the complete songs and choruses of Nielsen are published for the first time. These comprise 296 pieces of music, of which some survive in various different versions by the composer himself, making a total of 431 items.¹ The criterion for publication is that the version should have been made either by the composer or under his supervision. Thus the relevant songbooks² and collections from the end of the 1880s up to 1931 are taken into consideration,³ whereas, in accordance with the overall strategy of the *Carl Nielsen Edition*, versions that were only made after Nielsen's death in 1931 are not. As a rule, single-line versions of songs that also appeared in print for more than one voice are not included as separate items, since the single-line version is obviously identical with one of the voices in a polyphonic version or in an arrangement for voice and piano.

In certain cases it has not been possible to determine which melody is referred to in a non-specific

Med udgivelsen af bind III/4-7 i *Carl Nielsen Udgaven* foreligger for første gang samtlige Carl Nielsens sange og korsatser på tryk. Denne produktion omfatter 296 værker, hvorfra en del er overleveret i flere forskellige versioner fra komponistens hånd, hvorfra det samlede antal satser når op på 431.¹ Kriteriet for udgivelse har været, at den eller de pågældende versioner er udarbejdet af komponisten eller under hans supervision. Således er relevante sangbøger og sangsamlinger fra slutningen af 1880erne og frem til 1931 gennemgået.² I forlængelse af *Carl Nielsen Udgavens* overordnede strategi er versioner, der først er udarbejdet efter Carl Nielsens død i 1931, derimod ikke medtaget. Enstemmige versioner af sange, der tillige foreligger i en anden, trykt, flerstemmig version gengives som hovedregel ikke som selvstændig sats, idet den enstemmige version selvsagt er identisk med en enkelt af stemmerne i en flerstemmig version eller i en udsettelse for sang og klaver.

I enkelte tilfælde har det ikke været muligt at afgøre, hvilken melodi, der gemmer sig bag en uspecificeret angivelse af Carl Nielsen som komponist til

1 Of the 296 songs, 213 are known only in one version, 48 appear in two versions, 26 in three versions, seven in five versions, one ("Sing, Danish man!") in six versions, and one ("A fair and lovely land") in seven versions.

2 The Danish word "sangbog" (here translated "songbook") normally refers to a book of song texts without music (for example *Højskolesangbogen* or Johan Borups *Dansk Sangbog*) for which special collections including melodies were sometimes later published, these generally being designated "melodibog" ("melody book").

3 The registering and classification of the many songs that form the basis for the present edition were undertaken for the *Carl Nielsen Edition* by Camilla Bødker Thomsen in 2004-2005. The results of her work are an internal database covering all the songs under Nielsen's name taken into account in Danish songbooks prior to 1931 and in other sources.

1 Af de 296 sange forekommer de 213 kun i en enkelt version; 48 sange forekommer i to versioner, 26 sange i tre versioner, syv sange i fire versioner, en sang ("Du danske mand") i seks versioner, og en sang ("Der er et yndigt Land") i syv versioner.

2 Registreringen og klassificeringen af de mange sange, som danner grundlaget for nærværende udgave, er foretaget for *Carl Nielsen Udgaven* af Camilla Bødker Thomsen i 2004-2005. Resultatet af dette arbejde er en intern database over samtlige sange under Carl Nielsens navn i de gennemgåede danske sangbøger fra før 1931 og i andre kilder.

indication of Nielsen as composer – for example, in connection with two songs in the songbook *Sangbog udgivet af det Radikale Venstre og de radikale Ungdomsforeninger* (Slagelse 1915), where the texts mention Nielsen as composer without indication as to whether they were to be sung to an already familiar melody.⁴

In two respects this edition of the songs departs from the principles underlying the *Carl Nielsen Edition*. As a rule, works composed before Nielsen's official Opus 1 (*Suite for String Orchestra* of 1888) are held over for the *Juvenilia et Addenda*, which forms the concluding volume of the Edition, whereas the present volumes comprise the complete songs, including those composed prior to the *Suite for String Orchestra*. Similarly these volumes include a number of songs that survive only in incomplete form, but for which it is possible to reconstruct the complete melody (Nos. 424-427).

The songs are categorised according to their vocal layout, and within each group the presentation is for the most part chronological; however, songs

4 "Nu vaagner derude den unge Natur" by Holger Drachmann and "Skumsprængt Bølge jager Bølge" by Axel Garde. Enquiries directed to several members of the political party *Det Radikale Venstre* have not revealed which melodies were used with these texts. Drachmann's poem "Nu vaagner derude den unge Natur" certainly has the same metre as Nielsen's melody for Jeppe Aakjær's "There out of the fog looms my ancestors' land". But given that this melody was only composed on 25.12.1914, by which time the *Radikale Venstre* songbook was already in print, it cannot be the case that Drachmann's poem was supposed to be sung to this melody. As regards Axel Garde's "Skumsprængt Bølge jager Bølge" it would seem that none of Nielsen's songs composed up to and including 1914 is suitable. Other reasons why we cannot immediately exclude the possibility that there were in fact two original Nielsen melodies for the poems are that Nielsen knew the head of the *Radikale Venstre*, namely the journalist and politician Ove Rode, brother of the author Helge Rode, and that he most likely knew Drachmann's "Nu vaagner derude den unge Natur", since this poem was first printed in the story *Tannhäuser* (1877), which Nielsen in another context cited from memory (interview in *Fyns Tidende*, 3.4.1930). Furthermore the text of the song "The South I'm leaving" (Nos. 239 and 421) is also from *Tannhäuser*. This song was probably composed in the first half of 1916, close to the time when a hypothetical melody for "Nu vaagner derude den unge Natur" may have been composed.

en tekst; det gælder f.eks. to sange i *Sangbog udgivet af det Radikale Venstre og de radikale Ungdomsforeninger* (Slagelse 1915), hvor der til teksterne refereres til Carl Nielsen som komponist uden at det oplyses, om der er tale om en allerede kendt melodi.³

Udgaven af sangene bryder på to punkter med de principper, der har ligget til grund for de øvrige bind: her er værker, der er komponeret *før* komponistens officielle opus 1 (*Suite for Strygeorkester* fra 1888) henvist til udgavens afsluttende bind, *Juvenilia et Addenda*; bindene med sange derimod indeholder samtlige sange – også sådanne, som efter ovenstående princip burde høre hjemme blandt *juvenilia*. Ligeledes gengives en række sange, der er ufuldstændigt overlevret, men hvor det har været muligt at rekonstruere den komplette melodi (nr. 424-427).

Sangene er opdelt efter besætning, og inden for hver enkelt gruppe er tilstræbt en kronologisk ordning, som dog af en række grunde ikke altid har

3 "Nu vaagner derude den unge Natur" af Holger Drachmann og "Skumsprængt Bølge jager Bølge" af Axel Garde. En henvendelse til en række medlemmer af det radikale venstre har ikke resulteret i oplysninger om, hvilke melodier man har anvendt til disse tekster. Drachmanns digt "Nu vaagner derude den unge Natur" har ganske vist samme versmål som Carl Nielsens melodi til Jeppe Aakjær's "Der dukker af Disen min Fædrenejord". Men i og med at denne melodi først blev komponeret den 25.12.1914, på hvilket tidspunkt det radikale venstres sangbog allerede var i trykken, er det udelukket, at Drachmanns digt har skullet synges på den. Med hensyn til Axel Gardes "Skumsprængt Bølge jager Bølge" er der tilsyneladende ingen af Carl Nielsens sange komponeret frem til og med 1914, som passer til denne tekst. En anden grund til at man ikke uden videre kan udelukke, at der faktisk har foreligget to originale Carl Nielsen-melodier til de to omtalte digte, hænger sammen med følgende forhold: for det første havde Carl Nielsen personlige forbindelser til det radikale venstres top, nemlig journalisten og politikeren Ove Rode, bror til Helge Rode. For det andet har Carl Nielsen antagelig kendt Drachmanns digt "Nu vaagner derude den unge Natur". Dette digt blev første gang trykt i fortællingen *Tannhäuser* (1877), som Carl Nielsen i anden sammenhæng citerede efter hukommelsen (interview i *Fyns Tidende* 3.4.1930). Endvidere stammer teksten til sangen "Og jeg vil drage fra Sydens Blommer" (nr. 239 og 421) også fra *Tannhäuser*. Denne sang blev antagelig komponeret i forste halvdel af 1916 – altså ganske tæt på det tidspunkt, hvor en mulig melodi til "Nu vaagner derude den unge Natur" kunne være komponeret.

from each of the printed collections are kept together, even though in certain cases this cuts across their strict chronological succession. Each song is given a serial number, which is used consistently in the present publication. The same song may have several serial numbers if it exists in various versions stemming from the composer.

The publication is arranged in four volumes. Songs 1 and 2 comprise songs for single voice with accompaniment and songs for a different layout (recitation and piano, choir and piano, voice and orchestra); Songs 3 contains *a cappella* choir, plus single-line songs without piano accompaniment; and finally the present volume contains introduction, a selection of facsimiles and the *Critical Commentary*; the last volume furthermore contains singing translations of all the songs produced for the *Carl Nielsen Edition* by Holger Scheibel in collaboration with Stuart Henney (see pp. 183-298). These English translations follow the metre of the original, such that the English text may be performed without any form of adjustment to the original musical setting.⁵ Also translations of Nielsen's texts found in the main sources, are presented in this volume. Finally the volume contains indices of titles and first lines, an index of authors, and a list of other persons mentioned in the introduction.

The layout of the *Critical Commentary* is different from the other volumes of the edition. The description of all the sources is given in three different lists: manuscripts in the Carl Nielsen Collection of The Royal Library (marked with a **MS**-number), manuscripts not in The Carl Nielsen Collection and not in The Royal Library (marked with an **Ext.**-number), and printed sources (marked with a **PR**-number). After this, each individual song is listed with number, title (if any), first line, voice category and instrument, author of the

kunnet gennemføres til fulde; f.eks. holdes samtlige sange fra hver af de trykte samlinger samlet, selvom dette i visse tilfælde kan være et brud på den tidsmæssige rækkefølge, hvori de er komponeret. Hver sats er forsynet med et løbenummer, som anvendes overalt i nærværende udgave. En og samme sang kan således have flere løbenumre, såfremt den foreligger i flere versioner fra Carl Nielsens hånd.

Carl Nielsens sange udkommer i fire bind: Sange 1-2 med sange med klaver eller andet akkompagnement, Sange 3 med satser for kor *a cappella*, sange uden ledsagelse samt appendiks og endelig nærværende kommentarbind med indledning, udvalgte faksimiler og *Critical Commentary*; hertil kommer sangbare engelske oversættelser af samtlige sangtekster udarbejdet for *Carl Nielsen Udgaven* af Holger Scheibel i samarbejde med Stuart Henney (se s. 183-298). Den engelske oversættelse følger originalens metrum, således at den engelske tekst kan udføres uden nogen form for tilretning af den originale musikalske sats.⁴ Endelig gengives oversættelser af sangtekster til andre sprog, hvor sådanne oversættelser forekommer i hovedkilderne. Hertil kommer en række registre (se indholdsfortegnelsen).

Dispositionen i *Critical Commentary* er ændret i forhold til de øvrige bind. Samtlige kildebeskrivelser anføres fortløbende i tre lister: manuskripter i Carl Nielsens Samling på Det Kongelige Bibliotek (anført med **MS**-nummer), manuskripter uden for Carl Nielsens Samling og uden for det Kongelige Bibliotek (anført med **Ext.**-nummer) samt trykte kilder (anført med **PR**-nummer). Herefter følger for hver sang en oversigt indeholdende sangnummer, eventuel titel, førstelinje,

⁴ En undtagelse herfra er dog sangene til tekster oversat fra engelsk (nr. 214-217, 315-316); her er de originale engelske tekster bibeholdt, selvom de ikke i alle tilfælde passer til musikken uden tilretninger. De ufuldstændigt overleverede sange (nr. 425-426 og 428-431) foreligger ikke i engelsk oversættelse.

⁵ Exceptions are songs to texts translated from English (Nos. 214-217, 315-316), where the original words are retained, even though they do not in all cases fit the music without adjustment. Six songs from the Appendix (Nos. 425-426 and 428-431) are not available in English translation.

text, date, a survey of sources with reference to the description of sources mentioned above, and finally the critical comments.

The songs include settings of Danish, Swedish, Italian and Latin texts, which are given underneath the notes. For a number of songs from the early collections to texts by Jens Peter Jacobsen and Ludvig Holstein (Op. 4, 6 and 10) and for the *Strophic Songs* Op. 21 there were parallel editions with German text in Nielsen's day.⁶ These original texts are included in CNU III/7 (pp. 306-311).

With certain exceptions the texts for individual songs use the wording and orthography from the principal source for Nielsen's setting, even in cases where such a version may deviate from a printed edition of the relevant poem.⁷ Since the poems cover a period of more than a century, it would be pointless to attempt to make orthography and punctuation uniform. In addition, up till as 1918 conventions of Danish spelling varied, with no fixed rules. Only in that year, with the seventh edition of *Saabys Retskrivningsordbog*, were official rules established, even though more or less authorised word-lists for the Danish language were known much earlier than that. This dictionary removed a number of alternative spellings that had been current until then, and which Nielsen used interchangeably, sometimes even in the same text (for example, *saae* and *saa* for "saw"; *Hus* and *Huus* for "house"; *Kvinde* and *Quinde* for "woman"; *kær* and *kjær* for "dear"; *Vei* and *Vej* for "road", and many others).

The earliest rules for Danish punctuation also have their origin in the above-named dictionary. Here it was established that there were two systems, each in principle equally valid: the 'acoustic principle', in which punctuation was placed according to pauses in speech, and the 'grammatical principle'. While the dictionary

⁶ In the case of the Jacobsen songs this took the form of a separate German edition; in the other songs the German text appeared beneath the Danish. No. 301, *Siskin Song*, was provided with a German text added beneath the Danish in a foreign hand.

⁷ In a few cases such deviations are listed as variants in the list of *Editorial Emenations and Alternative Readings*.

besætning, tekstdigter, datering, en oversigt over kilder med henvisning til kildebeskrivelserne, samt kritiske kommentarer.

Sangene omfatter tekster på dansk, svensk, italiensk og latin; disse tekster er bibeholdt under noderne. Til en del af sangene fra de tidlige samlinger til tekster af J.P. Jacobsen og Ludvig Holstein (opus 4, 6 og 10) og til *Strofiske Sange* opus 21 foreligger samtidige paralleludgaver med tysk tekst.⁵ Disse originale tekster er gengivet i CNU III/7 (s. 306-311).

Teksterne til de enkelte sange anvender – med visse undtagelser – ordvalg og ortografi fra hovedkilden til Carl Nielsens sang, også i tilfælde, hvor en sådan version måtte afvige fra en eventuel trykt udgave af det pågældende digt.⁶ Når det gælder digte, der strækker sig over en periode på mere end 100 år, ville det ikke give mening at ensrette ortografi og tegnsætning. Hertil kommer, at der helt frem til 1918 er tale om skiftende konventioner og ikke om fastlagte regler for dansk retskrivning; først i 1918, med den syvende udgave af *Saabys Retskrivningsordbog*, foreligger et sæt officielle retskrivningsregler, selvom man langt tidligere har kendt til ordlistier over det danske sprog. I denne ordbog ophæves en række ortografiske dobbeltformer, som har været i gængs brug indtil da, og som hos Carl Nielsen optræder side om side – undertiden endda i samme tekst (f.eks. *saae* og *saa*; *Hus* og *Huus*; *Kvinde* og *Quinde*; *kær* og *kjær*; *Vei* og *Vej* o.m.a.).

Også de tidligste regler for tegnsætning går tilbage til ovennævnte retskrivningsordbog fra 1918. Her slås det fast, at der findes to – principielt ligeværdige – systemer: "det lydlige princip" (tegn sættes, hvor man i talen gør ophold) samt "det grammatiske princip". Selvom det i ordbogen indledningsvist understreges, at begge systemer har gyldighed, nævnes det dog også, at det grammatiske princip "er overvejende

⁵ For Jacobsen-sangenes vedkommende i form af en selvstændig tysk udgave, for de øvrige sanges vedkommende i form af tysk tekst under den danske tekst. Nr. 301, *Sidskensang*, er forsynet med en tysk tekst, tilføjet under den danske tekst i fremmed hånd.

⁶ I enkelte tilfælde er sådanne afvigelser anført som varianter i *Editorial Emenations and Alternative Readings*.

emphasised in its introduction that both systems were valid, it also mentioned that the grammatical principle was ‘predominant in Danish literature and school education’, and it therefore recommended ‘on the whole’ that this should be followed. Before 1918 the two systems co-existed, without any actual authorisation.⁸

It should be emphasised that Nielsen is often inconsistent as regards both spelling and punctuation. The present edition normally prints his version of the text, bearing in mind the following principles:

- Within each song consistency of spelling is aimed for.
- The placing of commas in the source of the text is only seldom corrected, but other punctuation marks are added tacitly in cases where their absence might obscure the meaning.

As a result there may be differences in the appearance of the same text in a song that appears in various versions.⁹

References to letters to Nielsen are only given catalogue numbers in cases where the letter cannot be found in one of the following publications, to which readers are tacitly directed:

Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983 (correspondence between Nielsen and his wife).

John Fellow (ed.), *Carl Nielsen. Brevudgaven*, Copenhagen 2005-2009¹⁰ (the complete letters from 1886 up to and including 1913).

8 See Henrik Galberg Jacobsen and Mogens Gradenwitz (eds.), *Komma – hvornår og hvorfor. En debatbog om kommatering*, Dansk sprognævn 1993 (especially pp. 15-20), and P.K. Thorsen (ed.), *Saabys Retskrivningsordbog*, 7th. edn., Copenhagen 1918, pp. 20-31.

9 See, for example, “Odd and unknown evening breezes!” (Nos. 90, 163, 309, 345, and 427), verse 1: *vinke /vinker* and *bølge / bølger*, and verse 3: *sæl som / sæl som*.

10 Available volumes to date. Letters from Nielsen not as yet published in the *Brevudgaven* may be consulted only by application to the Royal Library, Copenhagen.

i dansk Litteratur og i Skoleundervisningen”, og det anbefales derfor “i det store og hele” at følge dette. Forud for 1918 har de to systemer levet side om side uden at nogen egentlig autorisation har fundet sted.⁷

Det skal understreges, at både når det gælder ortografi og tegnsætning, er Carl Nielsen ofte inkonsistent. Normalt er hans version af teksten gengivet i udgaven under iagttagelse af nedenstående hovedprincipper:

- Inden for hver enkelt sang er tilstræbt ortografisk ensartethed.
- Mens der kun sjældent korrigeres i forhold til tekstforlæggets kommatering, er øvrige interpunktionsstegn stiltiende indsat i tilfælde, hvor mangelen på sådanne tegn ville være meningsforstyrrende.

Disse principper medfører, at der kan være forskelle i tekstdraktionen af en sang, som optræder i forskellige versioner i nærværende udgave.⁸

Henvisninger til breve til Carl Nielsen er kun forsynet med katalogsignatur i tilfælde, hvor brevet ikke kan findes i en af følgende publikationer, til hvilke der således stiftiende henvises:

Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983 (breve mellem ægtefællerne).

John Fellow (ed.), *Carl Nielsen. Brevudgaven*, København 2005-2009,⁹ dækende årene 1886-1913.

7 Se Henrik Galberg Jacobsen og Mogens Gradenwitz (ed.), *Komma – hvornår og hvorfor. En debatbog om kommatering*, Dansk sprognævn 1993 (specielt s. 15-20), og P.K. Thorsen (ed.), *Saabys Retskrivningsordbog*, Syvende Udgave, København 1918, s. 20-31.

8 Se f.eks. “Underlige Aftenlufte!” (nr. 90, 163, 309, 345 og 427), vers 1: *vinke /vinker* og *bølge / bølger* samt vers 3: *sæl som / sæl som*.

9 Bind, der foreligger ved udgivelsen. Breve fra Carl Nielsen, der endnu ikke er gengivet i *Brevudgaven* vil, indtil noget sådant finder sted, kunne verificeres ved henvedelse til Det Kongelige Bibliotek.

References to letters from Nielsen are only given a date when they do not as yet appear in the *Brevudgaven*, and may be found by application to the Royal Library. For diary entries the date alone is considered reference to the two above-named editions.

Years of birth and death for authors of the song texts are given in the Author Index, see pp. 528-531.

The editorial work on Nielsen's songs and their reception in the composer's lifetime has benefitted significantly from information supplied by John Fellow (regarding correspondence etc.), Knud Ketting (performance data) and Knud Martner (work-list); the editors wish to express their deepest gratitude for this help.

List of short references for frequently quoted books:

Fellow (1999)

John Fellow, *Carl Nielsen til sin samtid*, Copenhagen 1999

Fellow (2005) [Vol. 1, letters of 1886-1897]

Fellow (2006) [Vol. 2, letters of 1898-1905]

Fellow (2007) [Vol. 3, letters of 1906-1910]

Fellow (2008) [Vol. 4, letters of 1911-1913]

John Fellow (ed.), *Carl Nielsen. Brevudgaven*, Copenhagen 2005

Fog & Schousboe (1965)

Dan Fog & Torben Schousboe (eds.), *Carl Nielsen Kompositioner*, Copenhagen 1965

Hatt (2002)

Emilie Demant Hatt, *Foraarsbølger. Erindringer om Carl Nielsen*. Edited by John Fellow, Copenhagen 2002

Meyer & Schandorf Petersen (1947-1948)

Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, Copenhagen 1947-1948

Henvisninger til breve fra Carl Nielsen er udelukkende forsynet med dato, idet de, indtil de vil foreligge i kommende bind af *Brevudgaven*, vil kunne findes ved henvendelse til Det Kongelige Bibliotek. Dagbogsnotater er ligeledes blot anført med dato, såfremt de er gengivet i en af ovennævnte to udgivelser.

Fødsel- og dødsår på forfattere til sangtekster er anført i forfatterregistret s. 528-531.

Redaktionens arbejde med Carl Nielsens sange og deres reception i komponistens levetid har undervejs nydt godt af en række oplysninger fra John Fellow (brevhenvisninger m.m.), Knud Ketting (opførelsesdata) og Knud Martner (værkregistrant); redaktionen skal herved udtale sin hjerteligste tak for denne hjælp.

I fodnoterne anvendes følgende forkortelser for de hyppigt citerede værker :

Fellow (1999)

John Fellow, *Carl Nielsen til sin samtid*, København 1999

Fellow (2005) [bd. 1, 1886-1897]

Fellow (2006) [bd. 2, 1898-1905]

Fellow (2007) [bd. 3, 1906-1910]

Fellow (2008) [bd. 4, 1911-1913]

John Fellow (udg.), *Carl Nielsen. Brevudgaven*, København 2005-

Fog og Schousboe (1965)

Dan Fog og Torben Schousboe (udg.), *Carl Nielsen Kompositioner*, København 1965

Hatt (2002)

Emilie Demant Hatt, *Foraarsbølger. Erindringer om Carl Nielsen*. Udgivet af John Fellow, København 2002

Meyer og Schandorf Petersen (1947-1948)

Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1947-1948

Møller & Meyer (1954)

Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Nielsens Breve*, Copenhagen 1954

Schousboe (1983)

Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983

Schousboe (1983-1984)

Torben Schousboe, booklet to *Nielsen. Complete Works for A Cappella Choir*, Dacapo CD 368, 1983-1984

Møller og Meyer (1954)

Irmelin Eggert Møller & Torben Meyer (red.), *Carl Nielsens Breve*, Copenhagen 1954

Schousboe (1983)

Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983.

Schousboe (1983-1984)

Torben Schousboe, booklet til *Nielsen. Complete Works for A Cappella Choir*, Dacapo CD 368, 1983-84

N I E L S E N ’ S S O N G S

The earliest songs date from Nielsen's time at Copenhagen Conservatoire and immediately after at the end of the 1880s, and these remained unpublished. They include four songs for male-voice choir (Nos. 315-318), a number of songs with piano (Nos. 214-221) from the collection *Hundrede Digte*,¹¹ *The Song of the Guide* (J.S. Welhaven), *The Ancient Woodland Road* (Christian Richardt), *Anxiety* (Emil Aarestrup), and “All the developing shadows” (Jacobsen), the last of which is found in the legacy of Nielsen's childhood sweetheart, Emilie Demant.¹² These youthful works were scarcely ever, if at all, performed in public in the composer's lifetime.

The first printed songs with piano appeared in 1892-1897 as Op. 4, Op. 6 (both to texts by Jacobsen) and Op. 10 (to texts by Ludvig Holstein);¹³ these are for the most part through-composed and with fully written-out piano accompaniment. They are therefore genuine art-songs, even though they cannot be said to follow the line of the Danish romance tradition as represented by, for example, Peter Heise and Peter Erasmus Lange-Müller. With a few isolated exceptions, Nielsen never returned to this form of art- or concert song, and

C A R L N I E L S E N S A N G E

De tidligste sange stammer fra konservatorietiden og årene umiddelbart derefter i slutningen af 1880erne og forblev utrykte; det gælder dels fire sange for mandskor (nr. 315-318), dels en række sange med klaverledsagelse (nr. 214-221) til tekster fra digitsamlingen *Hundrede Digte*,¹⁰ *Vejviseren synger* (J.S. Welhaven), *Den gamle Skovvej* (Christian Richardt), *Angst* (Emil Aarestrup) samt “Alle de voksende Skygger” (J.P. Jacobsen), sidstnævnte overleveret i materialet efter Carl Nielsens ungdomskærste, Emilie Demant.¹¹ Her er tale om ungdomsværker, der næppe er blevet offentligt fremført i Carl Nielsens levetid.

De første trykte sange med klaver udkom i årene 1892-1897 som henholdsvis opus 4, opus 6 (begge til tekster af J.P. Jacobsen) og opus 10 (til tekster af Ludvig Holstein),¹² for de flestes vedkommende gennemkomponerede og med fuldt udskrevet klaverakkompagnement. Her er således tale om egentlige kunstsange, uden at de kan siges at ligge i forlængelse af den danske romance-tradition, som den kendes hos f.eks. Peter Heise og Lange-Müller. Bortset fra enkelte isolerede tilfælde vendte Carl Nielsen ikke senere til-

11 *Hundrede Digte efter det engelske. Med biografiske Notitser ved Caralis* (pseudonym for C. Preetzmann), Copenhagen 1867.

12 HA, UT 391 (når intet andet er anført ved en katologsignatur, er underforstået DK-Kk). Disse otte tidlige sange gengives i nærværende udgave som henholdsvis nr. 214-221.

13 Nos. 1-16 in the present edition.

10 *Hundrede Digte efter det engelske. Med biografiske Notitser ved Caralis* (pseudonym for C. Preetzmann), Copenhagen 1867.

11 HA, UT 391 (når intet andet er anført ved en katologsignatur, er underforstået DK-Kk). Disse otte tidlige sange gengives i nærværende udgave som henholdsvis nr. 214-221.

12 Nr. 1-16 i nærværende udgave.

the remainder of his song output is in all essentials characterised by a simpler, more “folkelig” (folklike/popular) style,¹⁴ which may be understood as functional music for use, directed towards communal singing in the school or home, rather than as art music intended for the concert hall.¹⁵ On the whole, designations such as “romance” and “Lied” were applied so broadly and imprecisely throughout the 19th century in Denmark that there is hardly any point in using them in connection with Nielsen’s songs. Even so, it should be emphasised that no clear demarcation can be drawn between his art songs and the “folkelige” songs.

In 1907 Nielsen published his first collection of songs with his contribution to the new style and in the genre that thereafter would become his principal contribution to the history of Danish song: the so-called “folkelige” song. This collection was the *Strophic Songs* Op. 21 (Nos. 20-26), and between 1915 and 1925 there followed a series of milestones within this genre: *A Score of Danish Songs* in 1915 and 1917 (Nos. 87-109), *Twenty “folkelige” Melodies* in 1921 (Nos. 125-144), contributions to *The Folk High School Songbook* in 1922 and to its Supplement in 1927 (Nos. 145-177 and 196-213), *Four “folkelige” Melodies* in 1925 (Nos. 178-181), and *Ten Little Danish Songs* in 1926 (Nos. 182-191). With these collections Nielsen created a repertoire and a song-style that came to define communal singing in Denmark in the following years and up to the present.

14 The Danish word “folkelig”, which is included in the title of several of Nielsen’s song collections, and which is important in connection with Nielsen’s place in the history of Danish song, remains untranslated in this Preface, since it has not been judged possible to find an adequate word in English. “Folkelig” applies both to “People” and to “Folk”, but cannot simply be translated “popular”, “folklike” or “folksy”. The word characterises a number of common national and democratic attitudes and ideals in a broad cross-section of the Danish population (dominated by the urban middle class and the rural population), and is to be seen in the context of the thinking of the poet, historian and pastor N.F.S. Grundtvig and the so-called High School Movement in the second half of the 19th century.

15 A number of these simple songs were nevertheless also performed in concert by professional singers (see below).

bage til denne form for kunst- eller koncertsang, og den resterende del af hans sangproduktion er i alt væsentligt præget af en enklere, mere “folkelig” stil, der snarere forstår sig som funktionsbestemt brugsmusik rettet mod fællessangen i skole og hjem end mod kunstmusik til opførelse i koncertsalen.¹³ I det hele taget blev betegnelser som “romance” og “Lied” anvendt så bredt og upræcist gennem hele det 19. århundrede i Danmark, at det næppe giver mening at anvende dem i forbindelse med Carl Nielsens sangproduktion. Det skal dog i denne sammenhæng understreges, at der ikke kan trækkes en klar skillelinje mellem hans kunstsange og de “folkelige” sange.

I 1907 fulgte Carl Nielsens første samling med bidrag til denne nye stil og i den genre, der siden skulle blive hans hovedbidrag til den danske sanghistorie, den såkaldte “folkelige” sang; det drejer sig om *Strofiske Sange* opus 21 (nr. 20-26), og i årene mellem 1915 og 1925 fulgte en række milepæle inden for denne genre: *En Snes danske Viser* fra 1915 og 1917 (nr. 87-109), *Tyne folkelige Melodier* fra 1921 (nr. 125-144), bidragene til *Folkehøjskolens Melodibog* fra 1922 med tilhørende *Tillæg* fra 1927 (nr. 145-177 og 196-213), *Fire folkelige Melodier* fra 1925 (nr. 178-181) samt *Ti danske Smaasange* fra 1926 (nr. 182-191). Med disse samlinger skabte Carl Nielsen et repertoire og en sangstil, som kom til at præge fællessangen i Danmark de følgende år og frem til i dag.

En særlig gruppe udgøres af de mange sange fra skuespillene, hvoraf en del har opnået samme status som mange af de egentlige “folkelige” sange; det drejer sig om sange fra Holger Drachmanns *Hr. Oluf han rider-* (nr. 17-19), L.C. Nielsens *Willemoes* (nr. 27-31), Ludvig Holsteins *Tove* (nr. 32-35), Jeppe Aakjærns *Ulvens Søn* (nr. 36-37), Adam Oehlenschlägers *Aladdin* (nr. 112-114), Helge Rodes *Moderen* (nr. 117-124), Adam Oehlenschlägers *Hagbarth og Signe* (nr. 228), Helge Rodes *Prolog Shakespeare* (nr. 237) samt Vilhelm From Bartrumsens *Fra Rold til Rebild* (nr. 274); hertil kan føjes

13 En række af disse enkle sange blev dog også opført af professionelle sangere ved koncerter (se nedenfor).

A separate group is made up by the many songs from plays, of which several have achieved the same status as some of the actual “folkelige” songs; the songs in question are from Holger Drachmann’s *Sir Oluf, he rides-* (Nos. 17-19), L.C. Nielsen’s *Willemoes* (Nos. 27-31), Ludvig Holstein’s *Tove* (Nos. 32-35), Jeppe Aakjær’s *The Wolf’s Son* (Nos. 36-37), Adam Oehlenschläger’s *Aladdin* (Nos. 112-114), Helge Rode’s *The Mother* (Nos. 117-124), Adam Oehlenschläger’s *Hagbarth and Signe* (No. 228), Helge Rode’s *Prologue Shakespeare* (No. 237), and to Vilhelm From Bartrumsen’s play *From Rold to Rebild* (No. 274); in addition there are two songs from the *Cantata for the Centenary of the Chamber of Commerce* (Nos. 110-111). In this category are several of Nielsen’s best-known “folkelige” songs: for example, “Seas surrounding Denmark” (from *Willemoes*), “We, sons of the plains” (from *Tove*), and “Like golden amber is my girl” and “There’s a fleet of floating islands” (from *The Mother*).

In some respects the *Hymns and Spiritual Songs*, which were published in 1919 (Nos. 38-86), also belong to this group of “folkelige” songs; here Nielsen was entering a field in which he was not really at home, only a few of his hymn melodies subsequently established a place in the Danish church tradition.¹⁶

Alongside the various collections for voice and piano, Nielsen produced no fewer than 73 separate songs (Nos. 214-286). In chronological terms this group of works covers more or less the whole of his composing career, in that the earliest, as mentioned above, are from the end of the 1880s, while the latest is dated 4 January 1930. This is a highly diverse category, extending in generic terms from simple little “folkelige” songs to large-scale, through-composed art songs. Many of the songs are “original compositions”, while others are the composer’s own arrangements

de to sange fra *Kantate ved Grosserer-Societetets Hundred-aarsfest* (nr. 110-111). Til denne gruppe hører nogle af de aller mest kendte “folkelige” sange af Carl Nielsen: f.eks. “Havet omkring Danmark” (fra *Willemoes*), “Vi Sletternes Sønner” (fra *Tove*) samt “Min Pige er saa lys som Rav” og “Som en rejseysten Flaade” (fra *Moderen*).

Også *Salmer og aandelige Sange*, der udkom i 1919 (nr. 38-86), hører i en vis forstand med til gruppen af folkelige sange; her bevægede Carl Nielsen sig imidlertid ind på et område, hvor han næppe følte sig helt hjemme, og det er da også kun et fåtal af hans salmemelodier, der efterfølgende har fundet deres faste plads i dansk kirkelig tradition.¹⁴

Ved siden af de selvstændige samlinger for sangstemme og klaver har Carl Nielsen efterladt sig ikke mindre end 73 enkeltsange for denne besætning (nr. 214-286). I kronologisk henseende dækker denne værkgruppe stort set hele Carl Nielsens løbebane som komponist, idet de tidligste som nævnt ovenfor stammer fra slutningen af 1880erne, mens den seneste er dateret 4. januar 1930. Der er tale om en meget broget kategori, som genremæssigt strækker sig fra den helt enkle korte folkelige sang til store gennemkomponerede kunstsange. Mange af sangene er ‘originalkompositioner’ mens andre er komponistens egne arrangementer af tidligere versioner for en anden besætning. 43 af disse sange foreligger kun i manuskript fra komponistens hånd, mens de øvrige alle blev trykt i hans levetid.

En gruppe for sig udgøres af de enstemmige sange, hvoraf hovedparten blev skrevet eller arrangeret til Johan Borups *Dansk Sangbog* i 1916 og 1926.

Som det er tilfældet med Carl Nielsens sange, strækker også de mange korsatser sig over hele hans

14 I *Koralbog til Den danske Salmebog* fra 2003 findes fem melodier fra *Salmer og aandelige Sange*, nemlig nr. 50, 55, 56, 69 og 71 i nærværende udgave; hertil kommer yderligere fire melodier fra andre samlinger (nr. 131, 137, 140 og 324).

16 In the *Koralbog til Den danske Salmebog* of 2003 there are five examples from the *Hymns and Spiritual Songs*, namely Nos. 50, 55, 56, 69 and 71 in the present edition; in addition there are four songs from other Nielsen collections (Nos. 131, 137, 140 and 324).

of earlier versions for other vocal forces. 43 of these songs survive only in the composer's manuscript copies, while the others were all printed in his lifetime.

In a category of their own are the single-line songs, of which the majority were written or arranged for Johan Borup's *Danish Songbook* in 1916 and 1926.

As with Nielsen's many songs, his numerous choral pieces also extend over his entire composing career, from the early male-voice choir songs of his student years to the late *Three Motets* of 1929 and the Canons of 1930. The majority of the choral works are arrangements of his own songs, from already published collections or from his music for plays or cantatas, and from various occasional or commissioned works. Only a very few of the choral works were written on the composer's initiative. A separate group is formed by the many songs for equal voices, composed in connection with Nielsen's pedagogic activity towards raising the profile of singing in the schools.

Apart from the large choral movements in his operas, and in the cantatas *Hymnus amoris* and *Sleep*, there are no pieces for mixed choir before 1906, when "Sing, Danish man!" was published for both male and mixed choirs, more or less fortuitously as a result of the commercial success of a Tivoli vaudeville (see Nos. 224 and 300). After this there was often a demand for choral arrangements of Nielsen's songs or new original compositions (including the *Three Motets*). Most of these are for the standard SATB layout; there are, however, a few pieces without soprano part ("Come, God's angel, silent Death" (No. 303) and the first of the *Three Motets* (No. 297)), and one without basses (*Siskin Song* (No. 301)).

It seems that it was not only external factors that led Nielsen to make choral versions of already existing songs; at one time he also took the initiative himself to disseminate his songs through such arrangements. In a letter of 1926 to the music publisher Asger Wilhelm Hansen, he proposed a publication for mixed choir of 13 songs, all of which had earlier ap-

periode som komponist, fra studietidens tidlige mandskorsange til de sene *Tre Motetter* fra 1929 og kanonerne fra 1930. Hovedparten af korværkerne er arrangementer af egne sange i allerede publicerede samlinger eller fra musikken til skuespil og kantater, hvortil kommer nogle lejligheds- og bestillingsværker. Kun ganske få af korværkerne er skrevet så at sige af komponistens egen drift. En særlig gruppe udgør de mange sange for lige stemmer, som er blevet til i forbindelse med Carl Nielsens pædagogiske bestræbelser omkring en højnelse af sangen i skolen.

Bortset fra de store korpartier i operaerne og kantaterne *Hymnus amoris* og *Sønnen* foreligger der ingen satser for blandet kor før 1906, hvor "Du danske mand!" udkom for både mandskor og blandet kor mere eller mindre i kraft af en tilfældighed som følge af en Tivoli-vaudevilles kommercielle succes (se nr. 224 og 300). Herefter var der ofte bud efter korarrangementer af Carl Nielsens sange eller nye originalkompositioner (herunder de tre motetter). De fleste satser er arrangeret for standardbesætningen SATB; der er dog enkelte satser uden sopran ("Kom, Guds-engel, stille Død" (nr. 303) og den første af de tre motetter, "Afflictus sum" (nr. 297)), og en enkelt sats for blandet kor uden bas (*Sidskensang*, nr. 301).

Det var øjensynligt ikke kun ydre anledninger, der fik Carl Nielsen til at udarbejde korversioner af allerede eksisterende sange; på et tidspunkt tog han også selv initiativ til at få udbredt sine sange gennem sådanne korarrangementer. Fra 1926 kendes et brev fra Carl Nielsen til musikforlægger Asger Wilhelm Hansen, hvor han foreslår en udgivelse for blandet kor af 13 viser og sange, alle tidligere udkommet i *En Snes danske Viser* eller *Tyve folkelige Melodier*.¹⁵ I brevet henviser han til den efterspørgsel, der er for disse sange for korbesætning, en efterspørgsel, som

¹⁵ Brev til Asger Wilhelm Hansen af 10.5.1926 (Wilhelm Hansens Arkiv, kasse 1926-27). I brevet foreslår Carl Nielsen korversioner af følgende sange: nr. 87, 88, 89, 93, 109, 125-127, 129, 131, 133, 139 og 143.

peared in *A Score of Danish Songs or Twenty "folkelige" Melodies*.¹⁷ Here Nielsen pointed to the demand for choral versions of these songs, which he would be happy to meet. The publishers did not follow up the suggestion, however, and none of the songs named in Nielsen's letter were published in this form in his lifetime.

In one place Nielsen expressed his attitude to "male-voice singing" and "choral singing" in quite sweeping terms, with a clear preference for the latter:

"In Denmark, Norway and Sweden there are good male-voice choirs. All the same I should like to propose: include women and establish many more mixed choirs, because this is where the future lies [...] We are past the time where men drank in one room and women did their knitting in another. In Norway and Denmark women now have the vote, which we should be proud about, and now we men and women should sing together, so loudly and beautifully that people in other countries should 'wonder at it'.

So: male-voice singing, excellent; but mixed choirs, even better!"¹⁸

Nielsen's songs were rapidly disseminated in his day; most were published either in various journals associated with the High Schools, or else they appeared as separate prints or in collections and songbooks. They were assured a broad circulation not least by the High School Songbook, the *Melodies for the Songbook 'Denmark'*, and Borup's *Danish Songbook*. The main publisher of these various printed editions of the songs – as of Nielsen's works as a whole – was Wilhelm Hansens Musikforlag. Even though far from all of Nielsen's nearly 300 songs still have a place in a living tradition today, a group of something like 50 occupy

han gerne vil efterkomme. Forlaget fulgte dog ikke op på opfordringen, og ingen af de i brevet nævnte sange udkom for kor i komponistens levetid.

Et enkelt sted udtales Carl Nielsen sig i ret bastante vendinger om sit forhold til "mandssang" og "korsang" – klart til fordel for sidstnævnte kategori:

"Der findes baade i Danmark, Norge og Sverige gode Mandskor. Men jeg vil dog alligevel sige: Tag Kvinderne med og dan flere blandede Kor, for jeg tror det vil blive Fremtidens Løsen [...] Vi er jo ogsaa ude over de Tider, hvor Mændene drak i den ene Stue og Kvinderne strikkede i den anden. I Norge og Danmark har Kvinderne nu faaet Stemmeret, det har vi Lov til at være stolte over og nu bør vi Mænd og Kvinder synge sammen saa højt og smukt at Folkene i andre Lande skal 'undres derpaa'.

Altsaa: Mandssang, fortræffeligt; men blandet Kor endnu bedre!"¹⁶

Carl Nielsens sange blev hurtigt udbredt i samtiden; de fleste blev trykt enten i forskellige tidsskrifter med tilknytning til højskolen, eller de udkom som enkelttryk eller i samlinger og sangbøger. Ikke mindst Højskolesangbogen, *Melodier til Sangbogen 'Danmark'* og Johan Borups *Dansk Sangbog* sikrede dem vid udbredelse. Hovedforlægger for disse forskellige trykte udgaver af sangene – som af Carl Nielsens værker i det hele taget – var Wilhelm Hansens Musikforlag. Selvom langt fra alle Carl Nielsens op mod 300 forskellige sange har holdt sig i en levende tradition frem til i dag, indtager dog en gruppe på op mod 50 sange en central plads i det repertoire, der i dag går under den uprecise betegnelse "den danske sangskat". Med udgivelsen af samtlige sange af Carl Niel-

¹⁷ Letter to Asger Wilhelm Hansen of 10.5.1926 (Wilhelm Hansens Arkiv, kasse 1926-27); here Nielsen proposed choral versions of the following songs: Nos. 87, 88, 89, 93, 109, 125-127, 129, 131, 133, 139, 143.

¹⁸ *Julegranen*. Utgit av Kristiania Arbeidersamfunds Sangforening, [1915], p. 45 (copy in DK-Kk, CNU reproduced without indication of source in Fellow (1999), p. 633).

¹⁶ *Julegranen*. Utgit av Kristiania Arbeidersamfunds Sangforening, [1915], s. 45 (kopi i DK-Kk, CNU, genget ved kildeangivelse i Fellow (1999), s. 633).

a central place in the repertoire nowadays designated (imprecisely) as “the Danish song treasury”. With the present publication of Nielsen’s complete songs, it is possible to locate this core repertoire within a larger context, as part of his complete output, and to gain a full panorama of Nielsen as song composer. Just as the songs can now be studied as a whole, as one pole in the dichotomy between the allegedly “simple” and “complicated” in his output, so they also play an important role in the broader discourse concerning Danish identity and Nielsen’s contribution to it.

The following discussion of the songs is laid out as follows:

I. SONGS WITH PIANO (Nos. 1-286)

A. Collections (Nos. 1-213)

- Jens Peter Jacobsen Songs Op. 4 and Op. 6 (Nos. 1-10)*
- Ludvig Holstein Songs (Nos. 11-16)*
- Strophic Songs, Op. 21 (Nos. 20-26)*
- Songs from plays and cantatas (Nos. 17-19, 27-37, 110-114, 117-124, 228, 237 and 274)
- Hymns and Spiritual Songs (Nos. 38-86)*
- Two Spiritual Songs (Nos. 115-116)*
- A Score of Danish Songs 1915 and 1917 (Nos. 87-109)*
- Twenty “folkelige” Melodies (Nos. 125-144)*
- The Folk High School Melody Book (Nos. 145-177; Supplement; Nos. 196-213)*
- Four “folkelige” Melodies (Nos. 178-181)*
- Ten Little Danish Songs (Nos. 182-191)*
- Four Songs in Jutland Dialect to Texts by Anton Berntsen (Nos. 192-195)*

B. Separate Songs (Nos. 214-286)

II. RECITATION AND PIANO, CHOIR AND PIANO, VOICE AND INSTRUMENTAL ENSEMBLE (Nos. 287-292)

III. A CAPPELLA CHOIR (Nos. 293-400)

- A. Mixed Choir (Nos. 293-314)**
 - a. Collections (Nos. 293-299)
 - b. Separate Songs (Nos. 300-314)
- B. Male Choir (Nos. 315-332)**

sen er det muligt at sætte dette kærnerepertoire ind i en større sammenhæng som en del af hans samlede produktion og danne sig et billede af Carl Nielsen som sangkomponist i dets fulde bredde. Ikke mindst i forhold til en udbredt diskussion om dansk identitet og Carl Nielsens bidrag til en sådan spiller disse sange en vigtig rolle; ligeledes kan de nu under ét studeres som den ene pol i modstillingen mellem det påståede “enkle” og det påståede “komplicerede” hos Carl Nielsen.

Efterfølgende redegørelse for sangene er disponeret således:

I. SANG OG KLAVER (nr. 1-286)

A. Samlinger (nr. 1-213)

- Musik til Fem Digte af J. P. Jacobsen, opus 4 og Viser og Vers af J.P. Jacobsen, opus 6 (nr. 1-10)*
- Sange af Ludvig Holstein, opus 10 (nr. 11-16)*
- Strofiske Sange, opus 21 (nr. 20-26)*
- Sange fra skuespil og lejlighedskantater (nr. 17-19, 27-37, 110-114, 117-124, 228, 237 og 274)
- Salmer og aandelige Sange (nr. 38-86)*
- To aandelige Sange (nr. 115-116)*
- En Snæs danske Viser 1915 og 1917 (nr. 87-109)*
- Tyve folkelige Melodier (nr. 125-144)*
- Folkehøjskolens Melodibog (nr. 145-177; Tillæg: nr. 196-213)*
- Fire folkelige Melodier (nr. 178-181)*
- Ti danske Smaasange (nr. 182-191)*
- Fire jydske sange til tekster af Anton Berntsen (nr. 192-195)*

B. Enkeltsange (nr. 214-286)

II. RECITATION OG KLAVER, KOR OG KLAVER, SANG OG INSTRUMENTALENSEMBLE (nr. 287-292)

III. KOR A CAPPELLA (nr. 293-400)

- A. Blandet kor (nr. 293-314)**
 - a. Samlinger (nr. 293-299)
 - b. Enkeltsange (nr. 300-314)
- B. Mandskor (nr. 315-332)**

C. Equal Voices (Nos. 333-400)

a. Collections (Nos. 333-382)

Melodies for the Songbook 'Denmark' (Nos. 333-376)

Canons (Nos. 377-382)

b. Separate Songs (Nos. 383-400)

IV. UNISON SONGS (Nos. 401-423)

A. Collections (Nos. 410-416)

New Melodies for Johan Borup's Danish Songbook
(Nos. 401-416)

B. Separate Songs (Nos. 417-423)

V. APPENDIX (Nos. 424-431)

I. SONGS WITH PIANO (Nos. 1-286)

A. Collections (Nos. 1-213)

Jens Peter Jacobsen Songs Op. 4 and Op. 6 (Nos. 1-10)
A number of sources document Nielsen's absorption in and work with music to Jens Peter Jacobsen's poetry in the years after his conservatoire studies, from the end of the 1880s to 1893. Among Emilie Demant Hatt's papers is found an autograph of the unpublished "All the developing shadows" (No. 220) and a copy of *Sunset*, which would later become the first song in Op. 4.¹⁹ In a lengthy letter to Emilie of spring 1888 – perhaps written as a continuation of his work on these two songs – Nielsen expresses his thoughts on setting poetry to music. He reports how he has begun to study the work of German composers, "in order to learn from them how to treat a poem"; having dismissed Beethoven's and Mozart's contributions in this area he goes on:

"Then Schubert appeared. He read his text through over and over again, until he was completely saturated with the poem's spirit and mood, then he set his beautiful music to it. He invented the art of through-

¹⁹ See Hatt (2002), pp. 9, 48, 66-67, where the young Nielsen's interest in Jacobsen is documented.

C. Lige stemmer (nr. 333-400)

a. Samlinger (nr. 333-382)

Melodier til Sangbogen 'Danmark' (nr. 333-376)

Kanoner (nr. 377-382)

b. Enkeltsange (nr. 383-400)

IV. SANG UDEN LEDSAGELSE (nr. 401-423)

A. Samlinger (nr. 410-416)

Nye Melodier til Johan Borups Dansk Sangbog (nr. 401-416)

B. Enkeltsange (nr. 417-423)

V. APPENDIKS (nr. 424-431)

I. SANG OG KLAVER (nr. 1-286)

A. Samlinger (nr. 1-213)

Musik til Fem Digte af J. P. Jacobsen, opus 4 og Viser og Vers af J.P. Jacobsen, opus 6 (nr. 1-10)

En række kilder dokumenterer, hvordan Carl Nielsen i årene efter konservatorietiden i slutningen af 1880erne og frem til 1893 løbende var optaget af arbejdet med musik til J.P. Jacobsens digte. Blandt Emilie Demant Hatts papirer findes den aldrig trykte "Alle de voksende Skygger" (nr. 220) i autograf og en afskrift af *Solnedgang*, der senere indgik som den første sang i opus 4.¹⁷ I et længere brev til Emilie fra foråret 1888 – måske skrevet i forlængelse af arbejdet på disse to sange – gør Carl Nielsen rede for sine tanker omkring det at sætte musik til et digt. Her beretter han om, hvordan han er begyndt at studere de tyske komponister "for at lære af dem, hvorledes man behandler et Digt"; efter at have afvist Beethovens og Mozarts indsats på dette felt fortsætter han:

"Saa fremstod Schubert. Han læste sin Text atter og atter igjennem, indtil han var hølt gjennemtrængt af Digtets Aand og Stemning, og saa skrev han sin dejlige Musik dertil. Han opfandt den Kunst at gjennem-

¹⁷ Se Hatt (2002), s. 9, 48, 66-67, hvor den unge Carl Nielsens optagethed af J.P. Jacobsen er dokumenteret.

composing a poem, i.e. setting music to the entire poem, not as before with each verse fitted to the same melody. By this means every single word in the poem acquired its own meaning, and the poet's thought received the highest expression through the music; whereas beforehand the text had been viewed as something quite subordinate.”²⁰

Here Nielsen rejects, as it were, the strophic form that he would later return to, with respect to the meaning of the text.

In August 1890 – two years before the publication of the songs in Op. 4 – *Sunset* was sung by Oda Nielsen at a concert in Odense;²¹ in addition Nielsen's old teacher Orla Rosenhoff reported some ten years later in a letter to Knud Harder how he had followed the progress of a number of Nielsen's early compositions and saw them “grow from sketches to full realisation”, from the time the composer was still studying with him up to his first European educational trip in 1890-1891; among these early works Rosenhoff expressly points to “some songs” – presumably the Jacobsen songs.²² Finally it may be noted that in 1891 Nielsen and his wife Anne Marie Carl-Nielsen chose to call their first child Irmelin, after the princess in Jacobsen's poem *Irmelin Rose*. There is therefore ample evidence for the composer's intensive engagement with Jacobsen's poetry in the years preceding publication of the songs.

In the summer of 1892 the five songs entitled *Music to Five Poems by Jens Peter Jacobsen*, Op. 4 were published by Wilhelm Hansens Musikforlag, with a dedication to the composer's wife, who also made the cover design.²³ Originally the collection was to have

20 Letter to Emilie Demant, 3.5.1888.

21 Cf. Fellow (2005), p.108. The programme also included, amongst other things, a violin romance, Wieniawski's Polonaise played by Nielsen and a song from Grieg's *Peer Gynt*.

22 Letter of 3.3.1905.

23 According to Wilhelm Hansen's engravers' book, the plates were engraved during the spring of 1892, and in a letter of 10.10.1892 from Chicago, Nielsen's brother Anders requests a copy of the publication to be sent to him.

komponere et Digts, d.v.s. sætte Musik til hele Digtet, ikke som forhen, at hvert Vers gik paa samme Melodi. Herved fik hvert eneste Ord i Digtet sin Betydning og Digterens Tanke kunde faa det højeste Udryk gennem Musiken; hvorimod man tilforn betragtede Texten som noget aldeles Underordnet.”¹⁸

Her afviser Carl Nielsen så at sige den strofiske form, som han siden skulle vende tilbage til, med henvisning til tekstens betydning.

I August 1890 – altså allerede to år inden udgivelsen af sangene i opus 4 – blev *Solnedgang* sunget af Oda Nielsen ved en koncert i Odense;¹⁹ endvidere fortæller Carl Nielsens gamle lærer Orla Rosenhoff en halv snes år senere i et brev til Knud Harder om, hvordan han fulgte en række af de tidligste kompositioner og så dem “vokse op fra Udkast til de blev fuldførte”, endnu mens Carl Nielsen var elev hos Rosenhoff, og inden han tog ud på sin første store dannelsesrejse i 1890-1891; blandt disse tidlige værker nævner Rosenhoff udtrykkeligt “nogle sange” – formentlig de her omtalte J.P. Jacobsen sange.²⁰ Og endelig kan det nævnes, at Carl Nielsen og Anne Marie Carl-Nielsen i 1891 valgte at opkalde deres første barn Irmelin efter kongedatteren i J.P. Jacobsens digt *Irmelin Rose*. Der er således fyldigt belæg for komponistens intensive beskæftigelse med digte af J.P. Jacobsen i årene forud for udgivelsen af sangene.

I sommeren 1892 udkom de fem sange med titlen *Musik til Fem Digte af J. P. Jacobsen* som opus 4 hos Wilhelm Hansens Musikforlag, tilegnet hustruen, som også havde udarbejdet omslaget.²¹ Oprindeligt skulle samlingen have bestået af seks sange, men kort

18 Brev til Emilie Demant, 3.5.1888.

19 Jf. Fellow (2005), s.108. På programmet stod i øvrigt bl.a. en violinromance, Polonaise af Wieniawski spillet af Carl Nielsen og en sang fra Griegs *Peer Gynt*.

20 Brev af 3.3.1905.

21 Iflg. Wilhelm Hansens stikkerbog blev pladerne stukket i løbet af foråret 1892, og 10.10.1892 anmoder Carl Nielsens bror Anders i et brev fra Chicago om at få tilsendt et eksemplar af den trykte node.

consisted of six songs, but shortly before their printing, while the proofs were already being read, Nielsen withdrew the first song, *The Realm of Dreams* (No. 222), because he found it to be too clearly inspired by Wagner, as he himself reported a few years later in a short autobiographical sketch:

"In just one of my compositions (setting of a long poem by Jacobsen) I can identify the spirit of Wagner; but when I realised this I asked my publisher – who had already purchased and made the engraving – to withdraw it, and now I have the proof copy in my drawer."²⁴

According to a diary entry, within a year after the publication of Op. 4, perhaps in connection with his work on the new volume of Jacobsen songs, Op. 6, Nielsen composed a new setting of the first of the songs, *Sunset* (No. 424).²⁵

Reviewers had already had the opportunity to hear four of the five songs of Op. 4 before their publication, at a "Composer's Soirée" on 28 April 1892,²⁶ presumably arranged by Nielsen himself. It is clear that the songs made a curious impression and were not immediately to the critics' taste. Even so, *Irmelin Rose*, which was sung as an encore, and *In Seraglio Garden* were singled out, and these were also the two songs that were subsequently to be most often performed in the composer's lifetime. *Berlingske Tidende* fastened on to the word "Digte" (poems) in the title, as opposed to the more usual "Sange" (songs):

"Between these two large works [quartet and quintet] we heard the talented young composer's essays in a field he is not known previously to have cultivated. He

24 Letter to William Behrend of 11.3.1895. The song survives in a proof copy of Wilhelm Hansen (MS 33 2114).

25 MS 33 2202 and MS 33 2004; diary entry for 25.5.1893.

26 Of the five songs in Op. 4, *To Asali* was omitted. The remaining works on the programme were the String Quartet, Op. 5, the String Quintet, and the *Fantasy Pieces for Oboe and Piano*, Op. 2.

før trykningen (mens korrekturlæsningen allerede var i gang) tilbagekaldte Carl Nielsen den første sang, *I Drømmenes Land* (nr. 222), fordi han fandt, at man deri i for høj grad kunne høre inspirationen fra Wagner, således som han et par år senere fortalte i en lille selvbiografisk skitse:

"I en eneste af mine Kompositioner (et større Digt af Jacobsen) har jeg kunnet spore Wagners Aand; men da det gik op for mig, bad jeg min Forlægger – som havde kjøbt og stukket den – lade være at udgive den og nu ligger Korrekturen i min Skuffe."²²

Allerede et år efter udgivelsen af opus 4 – måske i forbindelse med arbejdet på det nye hæfte med Jacobsen sange, opus 6 – komponerede Carl Nielsen ifølge et dagbogsnotat en ny melodi til samlingens første sang, *Solnedgang* (nr. 424).²³

Anmelderne havde allerede haft mulighed for at høre fire af de fem sange ved en såkaldt Komponist-Soiré den 28. april 1892 forud for udgivelsen,²⁴ formentlig arrangeret af komponisten selv. Det er tydeligt, at sangene virkede fremmedartede og ikke umiddelbart faldt i anmeldernes smag. Dog fremhæves *Irmelin Rose*, der blev sunget *da capo*, og *I Seraillets Have*, netop to af de sange, der efterfølgende blev hyppigst opført i Carl Nielsens levetid. *Berlingske Tidende* hæfter sig ved ordet "Digte" i titlen frem for det mere nærliggende "Sange":

"Mellem disse to større Værker [kvartet og kvintet] hørtes den talentfulde unge Componists Forsøg paa et Omraade, som han ikke vides tidligere at have be-traadt. 'Musik til fire Digte af J.P. Jacobsen' kalder

22 Brev til William Behrend af 11.3.1895. Sangen er overleveret i et korrekturark fra Wilhelm Hansen (MS 33 2114).

23 MS 33 2202 og MS 33 2004; dagbogsnotat af 25.5.1893.

24 Af de fem sange fra opus 4 manglerede ved koncer-ten *Til Asali*. De øvrige værker på programmet var Strygekvartet, opus 5, Strygekvintet samt *Fantasi-stykker for obo og klaver*, opus 2.

has called his new work ‘Music to Four Poems by J.P. Jacobsen’. Obviously he has intentionally avoided the word ‘songs’. He did not wish to promise what he was uncertain of being able to deliver. These were certainly more music than songs [...]. There are fine qualities, and also poetry, in this music for voice and piano, but we may hope that this is not the path he will go down in future. The song has too long been sidelined, but all attempts to replace the lack of a melodic vein (the gift for creating a vocal effect) by decorative or – as the composer imagines – illustrative curiosa on the piano, however ingenious they may be, will always turn out to be stillborn.”²⁷

Dagens Nyheder also discussed the genre concept and interpreted the choice of title as a form of distancing from the contemporary romance tradition:

“A novelty was the ‘Music to Four Poems of J.P. Jacobsen’, a title that probably indicates that we should not use the usual criteria of the ‘romance’, that the composer wishes to free himself from objections such as that his work lacks singability or melody, or that the accompaniment is too obtrusive, and so on. Whether this form of music, which is presumably supposed to be something in between declamation and singing, has any future, remains to be seen.”²⁸

The following year Nielsen published another volume of five songs to Jacobsen texts, this time under the title *Songs and Verses by Jens Peter Jacobsen*, Op. 6, dedicated to dr.phil. Rudolph Bergh²⁹ and once again with a cover designed by his wife, Anne Marie. It is not known whether the Op. 6 songs were composed at the same time as the previous collection or only afterwards. It has been claimed that *Genre Painting* was written during Nielsen’s honeymoon with Anne Marie in Italy, in the spring of 1891.³⁰

27 *Berlingske Tidende (Aften)*, 29.4.1892.

28 *Dagens Nyheder*, 30.4.1892.

29 In later editions of the songs the dedication was omitted, for reasons unknown.

30 Steen Steensen, *Musik er liv. En biografi om Carl Nielsen*, Copenhagen 1999, s. 283.

han sit nye Arbeide. Det er sikkert med Hensigt, at han ikke bruger Ordet Sange. Han har ikke villet love, hvad han ikke har været vis paa at kunne holde. Det er ganske vist mere Musik end Sange [...]. Der er fine Træk, ogsaa Poesi i denne Musik for en Sangstemme og Claveer, men man maa dog haabe, at det ikke er denne Vei, der skal vandres i Fremtiden. Sangen er længe nok sat tilside, men alle Forsøg paa at erstatte en manglende melodisk Aare, Evnen til at skabe vocal Virkning, ved noksaa sindrige decorative, eller som Componisten indbilder sig illustrerende Snurrepiberier paa Claveret, ville stedse vise sig at være dødfødte.”²⁵

Også *Dagens Nyheder* forholder sig til genrebegrebet og ser valget af titel som en form for distance til den gængse romancetradition:

“En Nyhed var ‘Musik til fire Digte af J.P. Jacobsen’, en Titel, der vel skal antyde, at man ikke her maa anvende det almindelige Romance-Synspunkt, at Komponisten vil være fritaget for saadanne Indvendinger, som at her mangler Sangbarhed eller Melodi, eller at Akkompagnementet er for dominerende o.s.v. o.s.v. Om denne Musikform, der vel skal være en Mellemting mellem Deklamation og Sang, har en Fremtid for sig, faaer staa hen.”²⁶

I det følgende år udsendte Carl Nielsen endnu et hæfte med fem sange til tekster af J.P. Jacobsen, denne gang under titlen *Viser og Vers af J.P. Jacobsen*, opus 6, tilegnet dr.phil. Rudolph Bergh²⁷ og på ny med en forside tegnet af hustruen Anne Marie. Det vides ikke, om sangene fra opus 6 er blevet til sideløbende med arbejdet på den forrige samling, eller om de først er påbegyndt efter afslutningen af opus 4. Det er blevet hævdet, at *Genrebilleder* blev til på Carl Nielsens og Anne Maries bryllupsrejse i Italien i foråret 1891.²⁸

25 *Berlingske Tidende (Aften)*, 29.4.1892.

26 *Dagens Nyheder*, 30.4.1892.

27 I senere udgaver af sangene blev tilegnelsen, uvist af hvilken grund, fjernet.

28 Steen Steensen, *Musik er liv. En biografi om Carl Nielsen*, København 1999, s. 283.

The publication of *Songs and Verses* by Jens Peter Jacobsen occasioned a caustic article by Robert Henriques in *Dannebrog*.³¹ After a highly positive discussion of some of Nielsen's earlier works, the reviewer went into detail about the new songs: "Far from clarifying himself, Nielsen has on the contrary begun to reflect, and as a result conscientiously to avoid everything that sounds natural [...] in other words he wishes [...] to be original, to compose differently from anyone else." According to Henriques, "Nielsen has for the most part made Jacobsen's already tightly packed poems even denser" And he concluded with the following, almost prophetic remark: "In any case, following the path set out in these songs, he will not succeed in enriching our national song literature."

Edvard Grieg struck a different, more positive note; at the beginning of 1894 Nielsen had sent a number of his works to his composer-colleague, and Grieg responded that it had been "a great pleasure to make the acquaintance of [...] several of the songs, for example 'Genre Painting' and 'You suffer throughout an age of pain'".³²

Even though a couple of the songs had previously been heard, two years passed before Op. 6 received its first complete performance.³³ This took place at a concert in the society *Symphonia* on 4 May 1895, when they were sung by Julie Gundestrup. Several reviewers received these songs with relief after the *Symphonic Suite* for piano they had just heard. Following a lengthy discussion of the Suite, in which it was suggested that Nielsen's "Disdain for 'die zärtlichen Herzen' [...] seems to have gone too far", *Berlingske Tidende* went on:³⁴

31 11.6.1893.

32 Letter of 18.1.1894.

33 Lay from 'Mogens' (No. 10) was performed on 18.2.1895 in the Gala Hall of the Royal Shooting Range, where Nielsen himself was present, and two weeks later (2.3.1895) "Silken shoe over golden last" (No. 8) was performed at the Koncertpale.

34 *Berlingske Tidende (Aften)*, 6.5.1895. The comment about the "tender hearts" (*die zärtlichen Herzen*) refers to the motto for the *Symphonic Suite*.

Udgivelsen af *Viser og Vers* af J.P. Jacobsen gav anledning til en hvæs artikel i *Dannebrog* skrevet af Robert Henriques. Efter en yderst positiv omtale af nogle af Carl Nielsens tidligere arbejder går anmelderen tæt på de nye sange. Der tales om, "at Carl Nielsen, langt fra at afklare sig, tværtimod er begyndt at reflektere og med Flid undgaa alt, hvad der klinger naturligt [...] han vil med andre ord [...] være original, komponere anderledes end alle andre". Anmelderen finder "at Carl Nielsen for det meste har taget altfor tungt paa de i Forvejen saa tanketunge Jacobsenske Digte". Og han slutter med følgende, næsten profetiske bemærkning: "Ad den i disse Sange antydede Vej lykkes det ham i hvert Tilfælde ikke at berige vor nationale Sangliteratur".²⁹

Anderledes positive toner anslås af Edvard Grieg; Carl Nielsen havde i begyndelsen af 1894 sendt en række af sine arbejder til komponistkollegaen, og denne svarede tilbage, at det havde været ham "en stor Glæde at stifte Bekendtskab med [...] flere af Sangene, f. Ex. 'Genrebilleder' og 'Det bødes der for'".³⁰

Selvom et par af sangene havde været opført tidligere, gik der to år før opus 6 fik sin første samlede opførelse.³¹ Det skete ved en koncert i foreningen *Symphonia* den 4. maj 1895, hvor sangene blev sunget af Julie Gundestrup. Flere af anmelderne opfattede disse sange som en lettelse efter først at have påhørt *Symphonisk Suite* for klaver. Efter en længere omtale af klaversuiten hvor Carl Nielsens "Ringeagt for 'die zärtlichen Herzen' [...] synes at gaae noget for vidt", fortsætter *Berlingske Tidende*:³²

29 11.6.1893.

30 Brev af 18.1.1894.

31 Vise af 'Mogens' (nr. 10) blev opført 18.2.1895 i Den kgl. Skydebanes Festsal, hvor Carl Nielsen selv var tilstede, og et par uger senere (2.3.1895) blev "Silkesko over gylden Læst" (nr. 8) opført i Koncertpalæet.

32 *Berlingske Tidende (Aften)*, 6.5.1895. Bemærkningen om "die zärtlichen Herzen" hentyder til mottoet for *Symphonisk Suite*.

"Fortunately, in the five songs (Poems by Jacobsen) with which the concert finished, we had proof that Nielsen can also feel an urge to win the music-lover's heart. Miss Julie Gundestrup distinguished herself with a beautiful, warm account of these songs."

Nationaltidende took a similar line:

"What is interesting about Nielsen – his special artistic profile and his search for originality – came across far more beautifully and no less clearly in his songs to Jacobsen texts. These contained subtle characteristic moods, for example the curious little song 'The Seraphim' and 'You suffer throughout an age of pain', which latter, however, not least in respect of its declamation, did not bear repetition for all four of its verses."³⁵

At some point during the autumn and winter of 1894–1895 Wilhelm Hansen published a selection of songs from Op. 4 and Op. 6 in German translations, with the title *Lieder von J.P. Jacobsen*.³⁶ The collection includes three songs from Op. 4 ("Im Garten des Serails", "Irme-lin Rose" and "Und wenn der Tag all' Sorg und Qual" (Nos. 2, 4 and 5)) and three from Op. 6 ("Genrebild", "Seid'ner Schuh über Leisten von Gold!" and "Dafür wird gebüsst" (Nos. 6, 8 and 9)). The publication received a somewhat lukewarm review in *Allgemeine musikalische Zeitung*, where the general impression was that "despite many beautiful details, only a few of the poems were fully satisfying aesthetically". Only *Genre Painting* was considered completely successful.³⁷ In connection with the German edition a number of minor alterations were made not only as a consequence of the text underlay, but also because of the addition of fingerings and other details. The alterations were incorporated in later reprints of Danish versions of Op. 4 and Op. 6, and therefore the reprints of 1920 and 1923, for Op. 4 and Op. 6 respectively, which are the last in the composer's lifetime, are chosen as the principal sources.

"Heldigiis fik man af hans fem Sange (Digte af J.P. Jacobsen), hvormed Concerten sluttedes, Beviis for, at Carl Nielsen dog ogsaa kan føle Trang til at fange Musikskeres Hjerter. Frøken Julie Gundestrup udmærkede sig ved et smukt, varmt Foredrag af disse Sange."

Nationaltidende indtager et lignende standpunkt:

"Hvad der hos Carl Nielsen har Interesse, hans særlige Kunstrerfysiognomi og hans Selvstændighedsdrift, kom langt smukkere og ikke mindre tydeligt frem ved hans Sange til J.P. Jacobsens Texter. De indeholde fine og eiendommelige Stemninger, f. Ex. den ganske egenartede lille Sang 'Seraferne' eller 'Det bødes der for', hvilken sidste blot, ogsaa for Deklamationens Skyld, ikke taaler at repeteres for alle de fire Vers."³³

På et tidspunkt i løbet af efteråret og vinteren 1894–1895 udgav Wilhelm Hansen et udvalg af sangene fra opus 4 og opus 6 i tysk oversættelse med titlen *Lieder von J.P. Jacobsen*.³⁴ Samlingen indeholder tre sange fra opus 4 ("Im Garten des Serails", "Irmelin Rose" og "Und wenn der Tag all' Sorg und Qual" (nr. 2, 4 og 5)) og tre sange fra opus 6 ("Genrebild", "Seid'ner Schuh über Leisten von Gold!" og "Dafür wird gebüsst" (nr. 6, 8 og 9)). Udgivelsen fik en noget lunken modtagelse i *Allgemeine musikalische Zeitung*, hvor det generelle indtryk er, at "nur wenige der Gedichte hinterlassen deshalb, trotz vieler Einzelschönheiten, wirkliche ästhetische Befriedigung." Kun *Genrebilleder* anses for helt vellykket.³⁵ I den forbindelse blev der foretaget en del små ændringer, ikke kun som følge af stavelsesfordelingen, men også detaljer som for eksempel fingersætning blev tilføjet. Disse ændringer indarbejdedes i senere genoptryk af de danske versioner af opus 4 og opus 6, og derfor er genoptrykket fra henholdsvis 1920 af opus 4 og 1923 af opus 6, som er det sidste i komponistens levetid, valgt som hovedkilder for nærværende udgave.

33 *Nationaltidende*, 7.5.1895.

34 Wilhelm Hansens stikkerbog, Pl. nr. 11597.

35 *Allgemeine musikalische Zeitung*, 22.11.1895.

35 *Nationaltidende*, 7.5.1895.

36 Wilhelm Hansen's engravers' book, Pl. No. 11597.

37 *Allgemeine musikalische Zeitung*, 22.11.1895.

Ludvig Holstein Songs (Nos. 11-16)

The songs to texts by Ludvig Holstein also fall broadly speaking into the category of “art songs”. Holstein’s *Digte* were published at the end of 1895, but two of the poems that Nielsen set to music (*Summer Song* and *Apple Blossom*) had previously been printed in *Illustreret Tidende* (25 November 1894 and 30 June 1895, respectively). It is not known whether Nielsen only began his compositions after the poems had been published, or whether there had previously been some contact with Holstein in respect of these songs.³⁸ Most probably Nielsen became acquainted with the poems when they appeared at the end of 1895 and then set to work on their composition around New Year 1896. This dating is supported by the fact that in March 1896 he received a honorarium of 250 kroner for the songs from Wilhelm Hansen.³⁹

The premiere took place at Nielsen’s composer’s concert on 3 February 1898 in the Lesser Hall of the Koncertpalæ, although *Tonight* and *Greeting* (Nos. 15 and 16) had already been performed at a Wilhelm Hansen house composer’s concert on 6 February 1897. At the premiere the songs were performed by Ida Møller and Margrethe Boye-Jensen, accompanied by Adolf Johnsson.⁴⁰ They had a mixed reception, most sharply and negatively formulated in Charles Kjerulfs discussion of the two songs at the 6 February concert:

“Nielsen’s two songs ‘Tonight’ and ‘Greeting’ are from his latest, recently published volume of songs to texts by Ludvig Holstein, but both are so distorted and over-

³⁸ In Fog og Schousboe (1965), p. 9 the date of composition is given as 1894. Nielsen may have had plans to set the poem “Kys mig paa Øjnene Sol”; a short sketch within the sketches for *Apple Blossom* (MS 33 2280 No. 11) points in this direction (see Ulla Sylvest Verstergaard, *Carl Nielsen og hans tekstdigtere; en undersøgelse af forholdet mellem tekst og musik i Carl Nielsens sange*. University of Copenhagen, unpublished dissertation, 1966, p. 54).

³⁹ Schousboe (1983), p. 127. Knud Martner has kindly contributed a number of points of information concerning the dating of these songs.

⁴⁰ Margrethe Boye-Jensen sang *Lake of Memories*, *Song behind the Plough* and *Tonight*, while Ida Møller sang *Summer Song*, *Greeting* and *Apple Blossom*.

Sange af Ludvig Holstein, opus 10 (nr. 11-16)

Også sangene til tekster af Ludvig Holstein falder i det store og hele ind under kategorien “kunstsange”. Holsteins *Digte* udkom i slutningen af 1895, men to af de digte, som Carl Nielsen satte i musik (*Sommersang* og *Æbleblomst*), havde tidligere været trykt i *Illustreret Tidende* (hhv. 25. november 1894 og 30. juni 1895). Det vides ikke, om Carl Nielsen først har påbegyndt kompositionen, efter at digtene forelå udgivet, eller om der forinden har været kontakt mellem digter og komponist omkring disse sange.³⁶ Det mest sandsynlige er, at Carl Nielsen er blevet bekendt med digtene, da de udkom i slutningen af 1895 og derefter har kastet sig over kompositionen fra omkring årsskiftet 1895-1896. Denne datering underbygges af, at han i marts 1896 modtog 250 kr. fra forlaget Wilhelm Hansen som honorar for sangene.³⁷

Uropførelsen fandt sted ved Carl Nielsens kompositionskoncert den 3. februar 1898 i Koncertpalæts Mindre Sal, idet sangene *I Aften* og *Hilsen* (nr. 15 og 16) dog allerede var blevet opført ved Wilhelm Hansens forlagskoncert den 6. februar 1897. Sangene blev ved uropførelsen udført af Ida Møller og Margrethe Boye-Jensen akkompagneret af Adolf Johnsson;³⁸ de fik en blandet modtagelse, skarpest og mest negativt formuleret i Charles Kjerulfs omtale af de to sange fra forlagskoncerteren den 6. februar:

“De to Sange af Carl Nielsen: ‘I Aften’ og ‘Hilsen’ er af hans sidste, nyligt udkomne Sanghæfte til Tekster af Ludv. Holstein, men begge saa forvredne og udgrunde-

³⁶ I Fog og Schousboe (1965), s. 9 anføres kompositionstidspunktet som 1894. Muligvis har Carl Nielsen også haft planer om at sætte digtet “Kys mig paa Øjnene Sol” i musik; en kort skitse til musik til dette digt i skitserne til *Æbleblomst* (MS 33 2280 nr. 11) peger i denne retning (jf. Ulla Sylvest Verstergaard, *Carl Nielsen og hans tekstdigtere; en undersøgelse af forholdet mellem tekst og musik i Carl Nielsens sange*, Københavns Universitet, utrykt speciale, 1966, s. 54).

³⁷ Schousboe (1983), s. 127. Knud Martner har venligst bidraget med en række oplysninger omkring dateringen af disse sange.

³⁸ Margrethe Boye-Jensen sang *Erindringens Sø*, *Sang bag Ploven* og *I Aften*, mens Ida Møller sang *Sommersang*, *Hilsen* og *Æbleblomst*.

ingenious that with the best will in the world one could hardly call them ‘songs’. In the former one can still detect a hint of atmosphere, which the composer’s utterly morbid urge for originality has not been able to stifle, but in ‘Greeting’ you have to throw in the towel. This is neither song nor music, but a random note-experiment.”⁴¹

The songs were published by Wilhelm Hansens Musikforlag in 1897 in a Danish-German edition, reprinted several times in the composer’s lifetime.⁴² As with Op. 4 and Op. 6, the cover design was made by Anne Marie Carl-Nielsen.

Song behind the Plough (No. 14) became especially popular, and in 1927 it was included in the supplement to the *Folk High School Melody Book* (No. 213) – a sign that the border between Nielsen’s early art songs and the later, so-called “folkelige” songs is sometimes fluid. *Tonight* and *Apple Blossom* were orchestrated in Nielsen’s lifetime by Johannes Andersen and Poul Schierbeck respectively.

Strophic Songs, Op. 21 (Nos. 20-26)

In December 1907 Nielsen published two little volumes with the title *Strophic Songs*, containing three and four songs respectively, dedicated to Bodil Neergaard on the Fuglsang estate, Lolland.⁴³ The first volume contains the songs “Shall flowers, then, all wither?” (Helge Rode), *Hawk*, and *John the Roadman* (both Jeppe Aakjær), while the second has the songs “Lay down, sweet flower, your head” (Johannes Jørgensen), “The larks are coming” (Jeppe Aakjær), and *Vagrant*

41 *Politiken*, 7.2.1897.

42 The German translation by E. von Enzberg, included beneath the notes in the original publication, is given in the present volume, pp. 307-309.

43 Bodil Neergaard was herself an accomplished amateur singer, who liked to perform in private evening concerts at Fuglsang.

de, at man selv med den bedste Vilje maa give fortapt overfor dette ‘Sang’-Begreb. I den første fornemmer man endda et Pust af Stemning, som Komponistens aldeles sygelige Selvstændighedstrang ikke har kunnet kvæle, men i ‘Hilsen’ opgiver man aldeles Ævret. Det er hverken Sang eller Musik, men et vilkaarligt Node-Eksperiment.”³⁹

Sangene udkom på Wilhelm Hansens Musikforlag i 1897 i en dansk-tysk udgave, der blev genoptrykt adskillige gange i komponistens levetid.⁴⁰ Ligesom det er tilfældet med opus 4 og opus 6 er omslagstegningen udført af Anne Marie Carl-Nielsen.

Sang bag Ploven (nr. 14) blev særlig populær og blev i 1927 optaget i tillægget til *Folkehøjskolens Melodi-bog* (nr. 213) – et udtryk for, at grænsen mellem Carl Nielsens tidlige kunstsange og de senere, såkaldte “folkelige” sange undertiden er flydende. *I Aften* og *Æbleblomst* blev instrumenteret i Carl Nielsens levetid af henholdsvis Johannes Andersen og Poul Schierbeck.

Strofiske Sange, opus 21 (nr. 20-26)

I december 1907 udsendte Carl Nielsen to små hæfter med titlen *Strofiske Sange* med henholdsvis tre og fire sange i hvert hæfte, tilegnet Bodil Neergaard på godset Fuglsang på Lolland.⁴¹ Første hæfte indeholder sangene “Skal Blomsterne da visne?” (Helge Rode), *Høgen* og *Jens Vejmand* (begge Jeppe Aakjær), mens andet hæfte bringer sangene “Sænk kun dit Hoved, du Blomst” (Johannes Jørgensen), “Den første Lærke” (Jeppe Aakjær), samt *Husvild* og *Godnat* (Johannes V. Jensen). De

39 *Politiken*, 7.2.1897.

40 Den tyske oversættelse af E. von Enzberg, der i originaludgaven er anført under noderne, gengives i nærværende udgave, s. 307-309.

41 Bodil Neergaard var selv en dygtig amatør sangerinde, der gerne optrådte ved de private aftenkoncerter på Fuglsang.

and *Good Night* (Johannes V. Jensen). The seven songs were composed between January 1901 and the summer of 1907, and several of them were therefore already known before the point of publication.

The earliest of the songs, "Shall flowers, then, all wither?", was originally composed for Helge Rode's play *The Fights in Stefan Borg's House*, staged at the Dagmar Theatre in February and March 1901; the following year it was published in *Illustreret Tidende*.⁴⁴

"Lay down, sweet flower, your head" was composed in connection with Nielsen's collaboration with Johannes Jørgensen on the cantata *Sleep* in 1903. As the letter below indicates, Jørgensen had suggested a text for the cantata in the form of four poems (including "Lay down, sweet flower, your head"), which Nielsen rejected as the basis for his cantata, but which he promised to work on as separate songs; however, he apparently only set this one song:

"The four beautiful poems you sent me yesterday have given me great pleasure. There is something in them that reminds me of my childhood on Funen, something of willow hedges and moist green fields in the evening as the sun is setting. The measured strokes of the mallet are remarkable, and much besides."

After explaining why the poems were not suitable as texts for the planned cantata, he continued: "But your poems are so beautiful; so I should like to promise to compose them as songs, and as song texts they are just right for me."⁴⁵

"Lay down, sweet flower, your head" exists in two versions in Nielsen's hand: for voice and piano, dated 8 December 1903,⁴⁶ and for voice and orchestra (No. 290). It was premiered on 12 March 1907 at Margrethe L.C. Nielsen's debut concert, where she was accompanied by the pianist Henrik Knudsen.⁴⁷

⁴⁴ Draft dated 26.1.1901. See CNU I/6 and *Illustreret Tidende*, 44/9 (1902), p. 142.

⁴⁵ Letter of 20.10.1903 from Nielsen to Johannes Jørgensen.

⁴⁶ According to MS 33 2217.

⁴⁷ According to diary entry of 12.3.1907, from which it also appears that the song was encored.

syv sange er komponeret i perioden mellem januar 1901 og sommeren 1907, og flere af dem var således allerede kendt forud for udgivelsestidspunktet.

Den tidligste af sangene, "Skal Blomsterne da visne?", blev oprindeligt skrevet til Helge Rodes skuespil *Kampene i Stefan Borgs Hjem*, opført på Dagmarteatret i februar og marts 1901; året efter blev den gengivet i *Illustreret Tidende*.⁴²

"Sænk kun dit Hoved, du Blomst" er blevet til i forlængelse af Johannes Jørgensens og Carl Nielsens samarbejde omkring kantaten *Sønnen* i 1903. Som det fremgår af nedenstående brev, sendte Johannes Jørgensen forslag til en tekst til kantaten i form af fire digte (heriblandt "Sænk kun dit Hoved, du Blomst"), som Nielsen ganske vist måtte kassere som grundlag for sin kantate, men som han lovede at ville arbejde videre med som enkeltsange; tilsyneladende blev det dog ved den ene sang:

"De har beredt mig en stor Nydelse ved de fire smukke Digte De sendte mig igaar. Der er noget der minder mig om min Barndom i Fyn, noget som Pilehegn, fugtige grønne Marker ved Aftentide naar Solen synker. De afmaalte Slag af en Tøjrekolle er udmærket og meget andet."

Efter at have forklaret, hvorfor digtene ikke egner sig som tekst til den planlagte kantate, fortsætter han: "Men Deres Digte er saa smukke og jeg vil derfor meget gjerne have lov at Komponere dem som Sange og som saadanne Sangtexter er de mig ret underlig tilpas."⁴³

"Sænk kun dit Hoved, du Blomst" foreligger i to versioner fra Carl Nielsens hånd, en for sang og klaver, dateret 8. december 1903,⁴⁴ og en for sang og orkester (nr. 290). Den blev uropført 12. marts 1907 ved Margrethe L.C. Nielsens debutkoncert, hvor hun blev akkompagneret af pianisten Henrik Knudsen.⁴⁵

⁴² Kladden dateret 26.1.1901. Se CNU I/6 og *Illustreret Tidende* 44/9 (1902), s. 142.

⁴³ Brev fra Carl Nielsen til Johannes Jørgensen af 20.10.1903.

⁴⁴ Jf. MS 33 2217.

⁴⁵ Iflg. dagbogsnotat af 12.3.1907, hvorfaf det fremgår, at sangen måtte synges da capo.

The remaining five songs were all composed in June or July 1907.⁴⁸ Johannes V. Jensen's two Jutlandic poems are from the conclusion to the novel *Kongens Fald* (1900-1901) – in the novel they are composed and performed by the itinerant singer, Jakob Spillemand; *Vagrant* is sung by Jakob for his deaf and dumb companion Ide at Grenen near Skagen (the northernmost point of Jutland), and *Good Night* is Jakob's departure from this world and also the conclusion to Jensen's novel.⁴⁹ The three poems by Aakjær had appeared in the collection of poems *Rugens Sange og andre Digte* in 1906, *John the Roadman* having already been printed in *Politiken* on 27 June 1905, a mere week after Aakjær had written it.

The songs were performed at a Nielsen concert in the Odd Fellow Palæ by Johanne Krarup-Hansen, accompanied by Henrik Knudsen, together with two further premieres (the choral song "Come, God's angel, silent Death" (No. 303) and the String Quartet in F Op. 44). The reviews were generally very positive, and already here at the first performance *John the Roadman* was characterised as "a real hit, which will probably soon win wide popularity, so straightforward is it in its succinct and easily accessible illustration" – a prophecy that would be confirmed by the song's numerous performances in Nielsen's lifetime.⁵⁰

In a retrospective interview in *Nationaltidende* the composer himself gave a lively description of how the melody came into being; after describing his work on symphonies, chamber music and choral works, he continued:

"It's different with smaller works. There's no time for developing ideas, and here I have to wait until the moment comes. It may come straight away, but it may also keep me waiting a long time. And often a lot of work goes into something quite small. For example, the melody for 'John the Roadman' cost me many vain attempts – probably over 50 in the course of three to four months; I felt that all the melodies

De øvrige fem sange er alle komponeret i juni og juli 1907.⁴⁶ Johannes V. Jensens to jydske digte stammer fra slutningen af romanen *Kongens Fald* (1900-1901) – i romanen forfattet og foredraget af den omvandrende sanger Jakob Spillemand; *Husvild* synges af Jakob for hans døvstumme ledsagerske Ide på Grenen ved Skagen, mens *Godnat* er Jacobs afsked med denne verden og samtidig afslutning på Johannes V. Jensens roman.⁴⁷ De tre digte af Aakjær var udkommet i digitsamlingen *Rugens Sange og andre Digte* i 1906, idet *Jens Vejmand* allerede forinden havde været trykt i *Politiken* 27. juni 1905, kun godt en uge efter at Aakjær havde skrevet det.

Sangene blev af Johanne Krarup-Hansen, akkompagneret af Henrik Knudsen, opført ved en Carl Nielsen-koncert den 30. november 1907 i Odd Fellow Palæet sammen med to andre uropførelser (korsangen "Kom, Gudsengel, stille Død" (nr. 303) og Strygekvartet i F dur opus 44). Anmelderne var generelt meget positive i deres vurdering, og allerede her ved førsteopførelsen karakteriseredes *Jens Vejmand* som "en rigtig Træffer, som nok inden lang Tid skal blive folkekær, saa lige ud ad Landevejen den virker i sin knappe og let tilgængelige Illustration" – en spådom, som blev bekraeftet af sangens enestående popularitet i Carl Nielsens levetid.⁴⁸

Selv gav komponisten i et tilbageskuende interview i *Nationaltidende* en levende beskrivelse af melodiens tilblivelse; efter at have talt om sit arbejde med symfonierne, kammermusikken og korværkerne fortsætter han:

"Med de smaa Arbejder er det anderledes. Der er ingen Tid til Udvikling, og dér maa jeg vente, til Øjeblikket kommer. Det kan komme straks, men det kan ogsaa lade vente længe paa sig. Og der ligger ofte for mig et stort Arbejde bag en lille Ting. F. Eks. Melodien til 'Jens Vejmand' kostede mig mange – vist over 50 – forgæves Forsøg gennem 3-4 Maaneder; jeg syntes, at alle de Melodier, jeg havde fundet, var for kunstige, og jeg

48 *John the Roadman* 25.6.1907, "The larks are coming" 26.6.1907, *Good Night* 28.6.1907, *Vagrant* 1.7.1907 (according to diary entries, Fellow (2007), pp. 171-174) and *Hawk* 16.7.1907 (dated in MS 33 2212).

49 The two poems were later published in Johannes V. Jensen's *Digte* of 1906.

50 *Børsen*, 3.12.1907.

46 *Jens Vejmand* 25.6.1907, "Den første Lærke" 26.6.1907, *Godnat* 28.6.1907, *Husvild* 1.7.1907 (dagbogsnotater, Fellow (2007), s. 171-174) og *Høgen* 16.7.1907 (datering i MS 33 2212).

47 De to digte blev efterfølgende offentliggjort i Johannes V. Jensens *Digte* fra 1906.

48 *Børsen*, 3.12.1907.

I had invented were too artificial, and I had actually dismissed the poem from my mind. But then one fine day, when I was waiting for the train to Klampenborg, the melody announced itself of its own accord. And then it took a matter of minutes to write it down.”⁵¹

In the following years *John the Roadman* would become Nielsen's best-known composition, and for better or for worse it would dog him for the rest of his life. It was one of his only songs – perhaps the only one – to fill three diverse functions: as a “folklig” communal song, as a concert piece, and as a hit tune.

Numerous accounts emphasise how the melody circulated in more or less corrupt versions, and versifiers used the melody more than any other when Nielsen was to be extolled or caricatured.⁵² He himself also used it as an example of the composer's impecunious fate. In the sensational declarations that followed in the wake of interviews in connection with his 60th birthday, he emphasised that he had only received a derisory 50 kroner from Wilhelm Hansen for *John the Roadman*: “And if you compare the successful businessman or the gifted visual artist, there is a world of difference.”⁵³ This remark contributed to the break that took place between composer and publisher in 1926, and it has occupied a prominent place in the entire Carl Nielsen reception. Possibly his memory played him tricks, however, since the 1909 contract between him and the publishing house shows that the *Strophic Songs* (including *John the Roadman*) were part of an agreement together with six other works for a total sum of 2,700 kroner.⁵⁴

51 Fellow (1999), p. 226.

52 See, for example, “Tak for Sangen, Carl” in *Ekstrabladet*, 9.6.1910, or *Dagens Vers* in B. T., 8.6.1925, with text by Jensenius and an accompanying cartoon of the composer with bristly hair and his hands over his ears. Cf. also Olfert Jespersen's report from Skagen in a letter to Nielsen of 7.10.1910 about some hotel guests requesting him to play this very melody on the piano, rather than the popular melodies of the day.

53 *Politiken*, 10.1.1926 (Fellow (1999), p. 385).

54 The contract is reproduced in Finn Gravesen, Hansen, Copenhagen 2007, p. 180. The contract covered, apart from the *Strophic Songs*, a number of other works together with “Four years' retainer (1500 kroner)”. No special amount for *John the Roadman* is entered, but if one divides the total amount by the works listed, “50 kroner” is not so far off.

havde egentlig slaaet Digtet helt af Tankerne. Men saa en skøn Dag meldte Melodien sig ganske af sig selv – en Dag, jeg stod og skulde med Toget til Klampenborg – og saa var den nedskrevet i Løbet af faa Minuter.”⁴⁹

I det hele taget skulle *Jens Vejmand* i de følgende år blive Carl Nielsens mest kendte komposition og på godt og ondt “forfølge” ham gennem hele livet. Som en af de eneste – måske den eneste – af hans sange opnåede den tre helt forskellige funktioner: som folkelig fællessang, som koncertsang og som schlager.

Talrige beretninger understreger, hvordan melodien blev udbredt i mere eller mindre forvanskede versioner, og lejlighedsopoeter anvendte melodien mere end nogen, når Carl Nielsen skulle hyldes eller karikeres.⁵⁰ Han anvendte også selv melodien som eksempel på komponistens dårlige lod. I de opsigtsvækkende udtaleser, der fulgte i kølvandet på nogle interviews i forbindelse med hans 60-årsdag, fremhævede han, at han i sin tid kun havde modtaget såle 50 kr. fra Wilhelm Hansens Musikforlag for *Jens Vejmand*: “Og paralleliserer man den dygtige Forretningsmand og den begavede Kunstner, saa er der dog en himmelvid Forskel.”⁵¹ Netop denne udtalelse var medvirkende til det brud, der i 1926 fandt sted mellem komponisten og forlaget, og den har fået en fremtrædende plads i hele Carl Nielsen receptionen. Muligvis husker han dog forkert, idet den bevarede forlagskontrakt mellem Carl Nielsen og forlaget Wilhelm Hansen fra 1909 viser, at *Strofiske Sange* (inkl. *Jens Vejmand*) indgik i en samlet aftale sammen med 6 andre værker til en samlet sum af 2.700 kr.⁵²

49 Fellow (1999), s. 226.

50 Se f.eks. *Ekstrabladets* “Tak for Sangen, Carl”

(9.6.1910) eller *Dagens Vers* i B.T. (8.6.1925) med tekst af Jensenius og tilhørende karikaturtegning af komponisten med strithår og hænderne for ørerne. Jf. også Olfert Jespersens beretning fra Skagen i brev til Carl Nielsen af 7.10.1910 om nogle hotelgæsters udtrykkelige ønske til pianisten Olfert Jespersen om netop at spille denne melodi frem for andre af tidens populære melodier.

51 *Politiken*, 10.1.1926 (Fellow (1999), s. 385).

52 Kontrakten er gengivet i Finn Gravesen, Hansen, København 2007, s. 180. Kontrakten omfattede, udover *Strofiske Sange*, en række andre værker samt “4 Aars Komponistgage (1500 Kr.)”. En særlig afregning for *Jens Vejmand* er ikke anført, men fordeler man det samlede beløb på de anførte værker, er resultatet “50 kr.” næppe skudt helt ved siden af.

Songs from Plays and Occasional Cantatas

Nielsen left an extensive output of occasional cantatas and incidental music for the theatre.⁵⁵ The majority of these scores remained unpublished until recently. On the other hand, many of the songs he included in these works were already printed in his day in his own piano arrangements. These printed editions ensured the songs a dissemination wider than their original framework, and as mentioned above, several of them achieved a status equal to his other “folkelige” Danish songs, while others were to some extent heard in concert during Nielsen’s lifetime. This group consists of seven collections and three separate songs, 30 songs in total.⁵⁶

Three Songs from *Sir Oluf, he rides-* (Nos. 17-19)

Five Songs from *Willemoes* (Nos. 27-31)

Four Songs from *Tove* (Nos. 32-35)

Two Songs from *The Wolf’s Son* (Nos. 36-37)

Two Songs from the *Cantata for the Centenary of the Chamber of Commerce* (Nos. 110-111)

Three Songs from *Aladdin* (Nos. 112-114)

Eight Songs from *The Mother* (Nos. 117-124)

Halloges Song from *Hagbarth and Signe* (No. 228)⁵⁷

Ariel’s Song from *Prologue Shakespeare* (No. 237)

We of Jutland from *From Rold to Rebild* (No. 274)

The three songs from *Sir Oluf, he rides-* (*Little Helen, Oluf’s Song* and *Dancing Ballad*) appeared in an arrangement for voice and piano together with a piano arrangement of the *Elves’ Dance* (from the end of Act 2) shortly after the premiere of the play at the Royal Theatre in October 1906.⁵⁸ One of the songs, Little

55 For a more detailed account of the music for these works, see the relevant prefaces in CNU I/6-9 and III/2-3.

56 To this should be added two pieces for choir and piano from *Midsummer Eve Play* and “Yea, take us, our mother” from *Willemoes*, which are described on pp. 111-112, 123-124.

57 This song (No. 228) and the two following (Nos. 237 and No. 274) are described under *Separate Songs*, pp. 83, 88, 105.

58 According to Wilhelm Hansen’s engravers’ book, the plates were engraved in November-December 1906.

Sange fra skuespil og lejlighedskantater

Carl Nielsen har efterladt sig en omfattende produktion af lejlighedskantater og musik til skuespil.⁵³ For størstedelen af disse partiturer gælder det, at de har henligget utrykte frem til vor tid. Derimod blev en stor del af de sange, der indgik i disse værker, trykt allerede i samtiden i komponistens egne klaverarrangementer. Disse trykte udgaver sikrede sangene en udbredelse, der rakte ud over værkernes oprindelige rammer, og som nævnt ovenfor har flere af sangene opnået en status på lige fod med komponistens øvrige folkelige danske sange, mens andre fik en vis udbredelse som koncertsange i samtiden. Det drejer sig om følgende syv samlinger og tre enkeltsange, i alt 30 sange:⁵⁴

Tre Sange fra *Hr. Oluf han rider-* (nr. 17-19)

Fem Sange fra *Willemoes* (nr. 27-31)

Fire Sange fra *Tove* (nr. 32-35)

To Sange fra *Ulvens Søn* (nr. 36-37)

To Sange fra *Kantate ved Grosserersocietetets Hundredaarsfest* (nr. 110-111)

Tre Sange fra *Aladdin* (nr. 112-114)

Otte Sange fra *Moderen* (nr. 117-124)

Halloges Sang fra *Hagbarth og Signe* (nr. 228)⁵⁵

Ariels Sang fra *Prolog Shakespeare* (nr. 237)

Vi Jyder fra *Fra Rold til Rebild* (nr. 274)

De tre sange fra *Hr. Oluf han rider-* (*Hellelidens Sang*, *Hr. Olufs Sang* og *Dansevisse*) udkom i et arrangement for sang og klaver sammen med et klaverarrangement af *Elverdans* (fra slutningen af 2. akt) kort efter opførelsen af skuespillet på Det Kongelige Teater i oktober 1906.⁵⁶ En enkelt af sangene, *Hellelidens Sang*, blev op-

53 For en nærmere omtale af musikken til disse værker henvises til forordene til de respektive værker i CNU I/6-9 og III/2-3.

54 Hertil kommer to satser for kor og klaver fra *Sanct Hansaftenspil* samt “Ja, tag os, vor Moder” fra *Willemoes*, der behandles s. 111-112, 123-124.

55 Denne (nr. 228) og de to følgende sange (nr. 237 og 274) behandles under *Enkeltsange*, s. 83, 88, 105.

56 Ifølge Wilhelm Hansens stikkerbog blev pladerne stukket i november-december 1906.

Helen, was performed in a concert at the Students' Society on 15 December 1906 by Ida Møller, with Nielsen at the piano. Apart from this single performance, the songs appeared only very rarely on concert programmes in Nielsen's lifetime.

Together with the orchestral prelude to Act 3, the five songs form the entirety of Nielsen's musical contribution to the play *Willemoes*. The third, "Follow he who follow can!", however, was sung to music by the theatre's musical director, Axel Schiøler,⁵⁹ at the performance of the play at the Folketeatret in 1908; only in the piano publication did this song appear with music by Nielsen. The five songs were published by Wilhelm Hansens Musikforlag in the same year, dedicated to Helge Nissen, who a couple of years previously had sung the role of Henrik in *Maskarade*. The volume comprises the following songs: "Native land! Native land!" (No. 27), "Yea, take us, our mother" (No. 28; see also No. 304), "Follow he who follow can!" (No. 29), *Vibeke's Song* (No. 30) and *Song of the Sea* (No. 31). Of these, *Song of the Sea* ("Seas surrounding Denmark") achieved general currency, in that it was included in the supplement to the *Folk High School Melody Book* in 1927 (No. 203). It may have been the text to this song that Nielsen had in mind in his enthusiastic letter to L.C. Nielsen in connection with his work on the author's texts, where he wrote, amongst other things, "I shall compose a good song, but I shan't write down a note until it springs forth fully formed."⁶⁰ Already in April, two months after the premiere of the play, Alette Schou had predicted that "The songs from it [i.e. from *Willemoes*] will reach deep into people's hearts, and that, I think will be so nice".⁶¹ In the piano version of "Native land! Native land!", which in the play is sung by unison choir accompanied by bass drum only, Nielsen has the piano right-hand part accompany the voices in unison, while the left hand illustrates the bass drum as it appears

ført ved en koncert i Studenterforeningen 15. december 1906 af Ida Møller med Carl Nielsen ved klaveret. Bortset fra denne ene opførelse optrådte sangene kun yderst sjeldent på koncertprogrammerne i Carl Nielsens levetid.

Carl Nielsens musikalske bidrag til skuespillet *Willemoes* omfatter orkesterforspillet til tredje akt samt de fem sange, idet dog den tredje, "Følger hvo som følge kan!", ved opførelsen af skuespillet på Folketeatret i 1908 blev sunget til musik af teatrets kapelmester Axel Schiøler;⁵⁷ først i denne klaverudgave forelå den således med musik af Carl Nielsen. De fem sange udkom på Wilhelm Hansens Musikforlag samme år, tilegnet Helge Nissen, der et par år forinden havde sunget rollen som Henrik i *Maskarade*. Hæftet omfatter følgende sange: "Fædreland! Fædreland!" (nr. 27), "Ja, tag os, vor Moder" (nr. 28; se også nr. 304), "Følger hvo som følge kan!" (nr. 29), *Vibekes Sang* (nr. 30) og *Havets Sang* (nr. 31). Blandt disse har især *Havets Sang* ("Havet omkring Danmark") vundet almindelig udbredelse, idet den i 1927 blev optaget i tillægget til *Folkehøjskolens Melodibog* (nr. 203). Muligvis er det teksten til denne sang, som Carl Nielsen havde i tankerne i sit begejstrede brev til L.C. Nielsen i forbindelse med arbejdet med forfatterens tekster, hvor det bl.a. hedder: "Jeg skal lave en god Sang, men jeg skriver ikke en Node før den springer fuldt færdig frem."⁵⁸ Allerede i april, to måneder efter premieren på skuespillet, havde Alette Schou forudsagt at "Sangene deraf [dvs. fra *Willemoes*] trænger langt, langt ned i Folk, det, synes jeg, maa være saa morsomt."⁵⁹ I klaverversionen af "Fædreland! Fædreland!", der i skuespillet synges af enstemmigt kor kun ledsaget af stortrommen, lader Carl Nielsen klaverets højre hånd ledsage sangstemmen unisont, mens venstre hånd illustrerer stortrommen, således som det fremgår af følgende anvisning fra komponisten: "Disse Stjernenoder erstatte Stor-

59 See Preface to CNU I/6, pp. xxvi ff.

60 Letter to L.C. Nielsen, 10.10.1907.

61 Letter from Alette Schou to Nielsen, undated, ca. 10.4.1908.

57 Se indledning til CNU I/6, s. xxvi ff.

58 Brev til L.C. Nielsen 10.10.1907.

59 Brev fra Alette Schou til Carl Nielsen, udateret ca. 10.4.1908.

from the composer's instruction for performance: "These star-shaped notes represent the bass drum and may be performed by striking a number of the piano's deepest notes. At *cresc.* and *fff* more and more notes should be struck, so that the sound thunders."

The songs from Ludvig Holstein's play *Tove*⁶² were published by Wilhelm Hansens Musikforlag in 1908, with a dedication to the composer's close friend, the singer Vilhelm Herold, who had sung the role of David at the 1902 premiere of the opera *Saul and David*. Apart from this, Herold was the first to sing Nielsen songs on gramophone record, when he recorded *Hunter's Son* from *Tove* and *John the Roadman* from the *Strophic Songs* in 1909.⁶³ Of these four songs ("We, sons of the plains carry dreams in our minds", *Fowler Lay*, *Tove's Song* and *Hunter's Song*, Nos. 32-35) the first – "We, sons of the plains carry dreams in our minds" – gained the status of a "folkelig" Danish song, while the last, *Hunter's Song*, won a certain favour as a concert song. Holstein's poem "We, sons of the plains carry dreams in our minds" had been printed in 1898,⁶⁴ the same year as the original edition of Holstein's play, but without this poem. In this version it appeared in ten four-line verses.⁶⁵ At the premiere of the play in 1908 Holstein revised the entire text and took the opportunity to add "We, sons of the plains carry dreams in our minds", now omitting the original verses 5 and 8. It must have been Nielsen who afterwards gathered the remaining eight verses together into the four eight-line verses that appear both in the incidental music to *Tove* and in the volume of songs under discussion. The song's key of G major, with a top note of *g''* and a painstaking piano accompaniment suggest that it was conceived as

trommen og udføres ved at anslaa en Del af Klaverets dybeste Toner. Ved *cresc.* og *fff* tager man flere og flere Toner med saa det dundrer."

Sangene fra Ludvig Holsteins skuespil *Tove*⁶⁰ udkom på Wilhelm Hansens Musikforlag i 1908, tilegnet komponistens gode ven, sangeren Vilhelm Herold, som i 1902 havde sunget partiet som David ved uropførelsen af operaen *Saul og David*. I øvrigt var Herold den første, der indsang Carl Nielsen-sange på grammofonplade, idet han i 1909 indspillede *Jægersangen* fra *Tove* og Jens Vejmand fra *Strofiske Sange*.⁶¹ Af disse fire sange ("Vi Sletternes Sønner har Drømme i Sind", *Fuglefængervise*, *Toves Sang* og *Jægersangen*, nr. 32-35) har den første – "Vi Sletternes Sønner har Drømme i Sind" – siden fået status som "folkelig" dansk sang, mens den sidste, *Jægersangen*, i komponistens samtid nød en vis yndest som koncertsang. Holsteins digt "Vi Sletternes Sønner" forelå allerede trykt i 1898,⁶² samme år som den oprindelige udgave af *Tove* blev trykt, men uden dette digt. I denne version fremstod det i ti firelinjede strofer.⁶³ Ved opførelsen af skuespillet i 1908 omarbejdede Holstein hele skue-spillets tekst og indlagde i den forbindelse "Vi Sletternes Sønner", nu med udeladelse af de oprindelige strofer 5 og 8. Det må herefter være Carl Nielsen, der har slægt de resterende otte strofer sammen til de fire otte-linjede strofer, som opræder i såvel skuespilmusikken til *Tove* som i det her omtalte hæfte med sange. Sangens toneart (G dur med deraf følgende højtone på *g''*) og omhyggeligt udarbejdede klaverakkompagnement peger på, at den er tænkt som kunstsang, og Carl Nielsen medtog den da heller ikke i *Folkehøj-*

62 See Preface in CNU I/6 pp. xxxiii and Niels Bo Foltmann and Lisbeth Ahlgren Jensen, "Det Kongelige Bibliotek som udgiver af den nationale kulturarv", *Umisteligt. Festskrift til Erland Kolding Nielsen*, ed. John T. Lauridsen og Olaf Olsen, Copenhagen 2007, pp. 577 ff.

63 Gramophone Concert Record G.C. 2-82753 (*John the Roadman*) and HMV 2-82761 (*Hunter's Song*), both recorded in 1909.

64 "Sjælland", *Illustreret Tidende*, Festnummer i Anledning af Kong Christian IX's firsindstye Aars Fødselsdag 8. April. 1818-1898, April 1898, together with a number of other works by Danish poets.

65 In Holstein's *Digte* of 1903 it also appears as ten verses, each of four lines.

60 Se indledning i CNU I/6 s. xxxiii ff. samt Niels Bo Foltmann og Lisbeth Ahlgren Jensen, "Det Kongelige Bibliotek som udgiver af den nationale kulturarv", *Umisteligt. Festschrift til Erland Kolding Nielsen*, redigeret af John T. Lauridsen og Olaf Olsen, København 2007, s. 577 ff.

61 Gramophone Concert Record G.C. 2-82753 (Jens Vejmand) og HMV 2-82761 (*Jægersangen*), begge indspillet 1909.

62 "Sjælland", *Illustreret Tidende*, Festnummer i Anledning af Kong Christian IX's firsindstye Aars Fødselsdag 8. April. 1818-1898, april 1898 sammen med en række andre danske digteres arbejder.

63 Også i Holsteins *Digte* fra 1903 er der tale om 10 strofer med fire linjer i hver.

an art song, and Nielsen did not include it in the *Folk High School Melody Book* of 1922. On the other hand it did appear in *Danmarks Melodibog IV* of 1921-1922 and was also included in the supplement to the *Folk High School Melody Book* in 1927 (No. 204), now transposed down to E flat and with the two omitted verses from Holstein's original now restored. This brought about a remarkable displacement in the relationship between text and music in Holstein's verses five to eight, which is apparent if one compares Nielsen's versions from the play and the songbook with the later, familiar version from the *Folk High School Songbook* of 1927 and all later editions. The music to each of the two half-verses is now swopped round: the part of the melody originally composed to the first four lines now appears with the last four lines, and vice versa.⁶⁶

The cover for the edition of the songs from *Tove* seems to have occasioned some problems, since Nielsen commented in a short letter to his wife: "I don't like the sketch for the Tov[e]-title. But Søs has made a design that can be used. I have said she should submit it to you herself, and she is really excited about that."⁶⁷ There is no signature on the final drawing, but to judge from the style it was presumably done by Søs (the couple's younger daughter, Anne Marie).

Nielsen's music for Jeppe Aakjær's play *The Wolf's Son*, performed at the Aarhus Theatre in November 1909, consists entirely of the two songs *Song of Old Anders the Cattleman* and *Now is the Time, Smallholders!* (the latter sung in the play by unison choir), which were published by Wilhelm Hansens Musikforlag for voice with piano accompaniment in 1909 (Nos. 36 and 37).⁶⁸ This publication must have been later than the end of November, since a letter from Nielsen to the publishers (and the subsequent reviews of the concert) state that the songs were to be performed from the manuscript at Ellen Beck's evening of songs on 26

skolens Melodibog fra 1922. Derimod fandt den plads i *Danmarks Melodibog IV* fra 1921-1922 og kom derefter i 1927 med i tillægget til *Folkehøjskolens Melodibog* (nr. 204), nu transponeret til Es dur og nu med genindførelse af de udeladte to strofer fra Holsteins oprindelige version. Herved fremkommer en ejendommelig forskydning af forholdet mellem tekst og musik i Holsteins strofe 5-8, som fremgår, såfremt man sammenligner Carl Nielsens version fra skuespillet og sanghæftet med den senere kendte version fra *Folkehøjskolens Melodibog* 1927 og alle senere udgaver. Musikken til hvert af de to halvvers er nu byttet rundt: den del af melodien, der i den oprindelige version var komponeret til de fire første linjer, anvendes nu til de fire sidste linjer og omvendt!⁶⁴

Omslaget til hæftet med sangene fra *Tove* har øjensynligt givet anledning til problemer, idet Carl Nielsen i et kort brev til hustruen om dette siger: "Jeg synes ikke om den Skizze til Tov[e]-Titelen. Derimod har Søs lavet en Titel som kan bruges. – Jeg har sagt hun skal selv forelægge Dig den, hun er jo meget spændt."⁶⁵ Der er ikke nogen signatur på det endelige omslag, men efter stilen at dømme er det formentlig udført af datteren Søs (Anne Marie).

Carl Nielsens musik til Jeppe Aakjær's skuespil *Ulvens Søn*, opført på Aarhus Teater i november 1909, omfatter udelukkende de to sange *Gamle Anders Røgters Sang* og *Kommer I snart, I Husmænd!* (sidstnævnte i skuespillet for enstemmigt kor), udgivet på Wilhelm Hansens Musikforlag for sangstemme med klaverakkompagnement i 1909 (nr. 36 og 37).⁶⁶ Udgivelsen må være sket senere end slutningen af november 1909, idet det fremgår af brev fra Carl Nielsen til forlaget (og af den efterfølgende anmeldelse af koncerten), at sangene skulle opføres efter manuskript ved Ellen

66 For more details, see the discussion of this relationship in Niels Krabbe, "Den danske musikkanon", *Umisteligt. Festskrift til Erlund Kolding Nielsen*, redigeret af John T. Lauridsen og Olaf Olsen, København 2007, pp. 707 ff.

67 Letter of 2.10.1908.

68 On the composition and reception of the songs, see CNU I/6, pp. xl ff.

64 Se nærmere redegørelse for disse forhold i Niels Krabbe, "Den danske musikkanon", *Umisteligt. Festskrift til Erlund Kolding Nielsen*, redigeret af John T. Lauridsen og Olaf Olsen, København 2007, s. 707 ff.

65 Brev af 2.10.1908.

66 For en nærmere redegørelse for sangenes tilblivelse og modtagelse, se CNU I/6, s. xl ff.

November.⁶⁹ The concert was reviewed in *Politiken* by Charles Kjerulf, who after a comprehensive and positive discussion of a number of songs by Peter Heise commented:

"Novelties were two songs (in manuscript) by Nielsen, belonging to Aakjær's new play 'The Wolf's Son'. They gave a lot of pleasure and were also very easily accessible in all their simplicity, which was yet so extreme that it almost became demanding. The refrain to one of them was the wise, truthful words 'For we trample each other deep down in dirt'. But the melody seems to tell us that Nielsen has not perceived their deep meaning or, as it were, made them his own."⁷⁰

The three songs from Nielsen's extensive score for Oehlenschläger's *Aladdin*,⁷¹ performed over two evenings at the Royal Theatre in February 1919, were published by Wilhelm Hansen in direct association with the theatre performance; these are "Zither! Touched by this my prayer" and "Hushaby now, baby li'l!" both from Act 4, and "Beyond black woods the moon already rises" from Act 5, sung by Gulnare, Aladdin and Fatime respectively (Nos. 112-114).

Amongst the songs to Helge Rode's play *The Mother* (first performed in January 1921)⁷² are two of Nielsen's most popular songs ("Like golden amber is my girl" and "There's a fleet of floating islands"). A few months before the premiere, Nielsen published extracts from his incidental music in piano reduction, including the eight songs (Nos. 117-124),⁷³ and in connection with the first performance "There's a fleet of floating islands" was also published for four-voice mixed choir (No. 306), here under the title *Song about Denmark*. The songs were often performed in concert

69 Fellow (2007), pp. 461-462.

70 *Politiken*, 27.11.1909.

71 See Preface to CNU I/8.

72 See Preface to CNU I/9 pp. xi-xxvii.

73 According to Wilhelm Hansen's engravers' book the material, which was given the opus number 41, was delivered to the publishers in December 1920. Apart from the songs printed here, the publication includes piano versions of *The Mist is Rising*, *Prelude to Scene Four*, *Menuet*, *Prelude to Scene Seven*, and *March*, all of which are printed in CNU IV/1.

Becks sangaført den 26. november.⁶⁷ Koncerthen blev anmeldt i *Politiken* af Charles Kjerulf; efter en fyldig og positiv omtale af en række af Peter Heises sange hedder det:

"Nyheder var to Sange (i Manuskript) af Carl Nielsen, hørende til Aakjær's nye Skuespil 'Ulvens Søn'. De gjorde megen Lykke, var også meget let tilgængelige i al deres Enkelhed, der dog var saa vidtdreven, at den næsten blev fordringsfuld. Omkvædet paa den ene Vise var de klog sandfærdige Ord: 'For vi træder hverandre i Dynet ned'. Det hørtes dog ligesom gennem Melodien, at Carl Nielsen ikke ret havde fornemmet den dybe Betydning i dem – saa at sige: gjort dem til sine egne."⁶⁸

Også de tre sange fra Carl Nielsens omfangsrige partitur til Oehlenschlägers *Aladdin*,⁶⁹ opført over to aftner på Det Kongelige Teater i februar 1919, blev udgivet af Wilhelm Hansen i umiddelbar tilknytning til teateropførelsen; det drejer sig om "Cithar! lad min Bøn dig røre" og "Visselulle nu, Barnlil!", begge fra skuespillet fjerde akt, samt "Alt Maanen oprejst staar" fra femte akt sunget af henholdsvis Gulnare, Aladdin og Fatime (nr. 112-114).

Blandt sangene til Helge Rodes skuespil *Moderen* (førsteopført i januar 1921)⁷⁰ indgår et par af Carl Nielsens mest folkekære sange ("Min Pige er saa lys som Rav" og "Som en rejseysten Flaade"). Et par måneder før opførelsen lod Carl Nielsen et uddrag af musikken fra skuespillet udgive som klaverudtog, heri bl.a. de otte sange (nr. 117-124),⁷¹ og i forbindelse med opførelsen udkom "Som en rejseysten Flaade" tillige for firstemmigt blandet kor (nr. 306), her med titlen *Sangen til Danmark*. Sangene blev hyppigt opført ved koncerter i Carl Nielsens levetid, og allerede ef-

67 Fellow (2007), s. 461-462.

68 *Politiken*, 27.11.1909.

69 Se indledning til CNU I/8.

70 Se indledning til CNU I/9 s. xi-xxvii.

71 Ifølge Wilhelm Hansens stikkerbog blev materialet, der fik opusnummeret 41, indleveret til forlaget i december 1920. Ud over de her trykte sange rummer udgivelsen klaverversioner af *Taagen letter*, *Forspil til fjerde Billede*, *Menuet*, *Forspil til syvende Billede* og *Marsch*, som alle udgives i CNU IV/1.

in Nielsen's lifetime, and already after the performance of the play one of the longer reviews put its finger on their quality:

"It was absolutely not the work as a whole but its episodes and details that were of value, indeed often of fine and great value. A highly original song was the Fool's song about hate, which is extremely strong, and which may even be compared to an eagle in flight. The poem's words in the diction and its atmosphere in the instrumentation were both presented with mastery; only a great master writes like this, and it was sung with equal mastery by Mr. Johannes Poulsen. In the Bard's Songs we often re-encountered the Nielsen we know from his Danish songs; it was the same search for the simplest possible, the primitive tone from music of the Middle Ages. This is dangerous to seek out, because no one will find it who does not have it in the simplicity of their heart of hearts. Nielsen's heart is difficult to fathom; but a simple song such as 'Princess Tove of Denmark' touched strings that are genuine. In such moments moods were created that gave the tale a deep perspective, but it had possibilities for broader horizons."⁷⁴

"There's a fleet of floating islands" was used in the play both as thematic material in the Prelude to Scene 7 and in a four-part choral arrangement with orchestral accompaniment as the culmination of the entire work. The song soon achieved broad dissemination as a communal song, partly thanks to its close association with the South Jutland issue in the years after the Reunification (when territories were restored to Denmark after the First World War), partly thanks to its inclusion in the *Folk High School Melody Book* in 1922 (No. 177) and in *Melodies for the Songbook 'Denmark'* in 1924 (Nos. 342 and 358), the latter to the text "Grown together, sundered nation". The sources of the various versions of the song show two possibilities for the

ter opførelsen af skuespillet var det netop sangenes kvalitet, der blev fremhævet i en af de mere fyldige anmeldelser:

"Det blev saa absolut ikke Helheden, men Episoderne, Detaillerne, som ejede Værdien, ofte en meget fin og stor Værdi. En højst original Vise var Narrens Sang om Hadet, der er det stærkeste, og som naar selv den flyvende Ørn. Digitets Ord i Diktionen og dets Stemning i Instrumentationen var lige mesterlig skildret; kun en stor Musiker skriver sligt, og lige saa mesterligt blev det sunget af Hr. Johannes Poulsen. I Skjaldens Sange mødte man ofte den Carl Nielsen igen, vi kender fra hans danske Viser; det var den samme Søgen imod det enklest mulige, den primitive Tone fra Musikkens Middelalder. Den er farlig at søge, for man finder den aldrig, hvis den ikke ligger i Hjertets Enfold. Carl Nielsens Hjerte er svært at gennemskue; men en enkelt Sang som den om 'Prinsesse Tove af Danmark' spillede paa Strenge, som var ægte. I saadanne Øjeblikke voksede Stemninger frem, som gav Eventyret det dybe Perspektiv, men det ejede Muligheder for videre Horisonter."⁷²

"Som en rejselflyten Flaade" optræder i skuespillet både som tematisk materiale i forspillet til syvende billede og i en firstemmig korudsættelse med orkesterledsagelse som apoteotisk afslutning på hele stykket. Den vandt hurtigt en vid udbredelse som fælles-sang både på grund af den tætte tilknytning til den sønderjyske sag i årene efter Genforeningen og i kraft af optagelsen i *Folkehøjskolens Melodibog* i 1922 (nr. 177) og *Melodier til Sangbogen 'Danmark'* i 1924 (nr. 342 og 358), sidstnævnte til teksten "Søndret Folk er vokset sammen". Kilderne til de forskellige versioner af sangen adviserer to muligheder for rytmen på sidste stavelse i t. 14 (" - ger" i linjen "hør hvor blidt det klinger"): enten fire slag (korversionen fra skuespillet) eller to

72 Gunnar Hauch i Teatret, 20/11 (1921), s. 131.

74 Gunnar Hauch in Teatret, 20/11 (1921), p. 131.

rhythm on the last syllable of b. 14 (“-ger” in the line “hør hvor blidt det klinger”): either four beats (the choral version from the play) or two (the *High School Songbook* and *Melodies for the Songbook ‘Denmark’*).⁷⁵ A recording exists from about 1920 with Nielsen himself playing the song at the piano, in which he plays the non-published version with four beats.⁷⁶ Nielsen’s tempo is remarkably slow, and he concludes with a short improvisation, presumably because there was still some room left on the wax cylinder.⁷⁷

Just a month after the performance of Valdemar Rørdam’s *Cantata for the Centenary of the Chamber of Commerce* in April 1917, Wilhelm Hansen published two songs from the work, *Merchant Song and Hymn to Denmark* (Nos. 110-111).⁷⁸ The latter, to the text “Denmark, a thousand years”, which was the cantata’s concluding number for choir and orchestra, was originally composed by Nielsen for Helge Rode’s *Prologue Shakespeare* the year before,⁷⁹ and the song was later included in the *Melodies for the Songbook ‘Denmark’* (No. 361); subsequently it became part of the “folkelige” communal singing tradition. Both songs from the cantata were frequently performed at the Copenhagen Stock Exchange.

Hymns and Spiritual Songs (Nos. 38-86)

In 1914 Nielsen seriously set to work in the genre of the simple strophic song and in this connection also began his close – if sometimes confrontational – collaboration with Thomas Laub, a collaboration that would give rise directly to the two volumes constituting *A Score of Danish Songs* (see pp. 50-63) and indirectly to Nielsen’s own *Hymns and Spiritual Songs. 50 new*

75 Nielsen’s manuscript for the version in *Melodies for the Songbook ‘Denmark’* (MS 33 2152) even shows his pencil correction of the original four beats to two. The same correction appears in the manuscript of the choral version in A major (No. 306), MS 32 3062.

76 Carl Nielsen spiller Carl Nielsen: *Tre fonografvalser fortæller*, CD, SBCD 05, Århus, 2003.

77 See Niels Krabbe, “Musikken” in the booklet to *Carl Nielsen spiller Carl Nielsen: Tre fonografvalser fortæller*, CD, SBCD 05, Århus, 2003.

78 On the composition of the cantata, see Preface to CNU III/3, pp. xiv-xvii.

79 To the text “Hæder til Digtets Drot”; see CNU I/6, pp. lvi-lxi, and pp. 284-285.

slag (*Folkehøjskolens Melodibog og Melodier til Sangbogen ‘Danmark’*).⁷³ På en fonografvalse fra omkring 1920 er overleveret en indspilning, hvor Carl Nielsen selv spiller sangen på klaver – her i den ikke udbredte form med fire slag i den pågældende takt.⁷⁴ Tempot i udførelsen er påfaldende langsomt, og den afsluttes med en kort improvisation, formentlig fordi der endnu var lidt plads tilbage på voksvalsen.⁷⁵

Knap en måned efter opførelsen af Valdemar Rørdams Kantate ved Grosserer-Societetets Hundredaarsfest i april 1917 udgav Wilhelm Hansen to sange fra kantaten, *Købmands-Vise og Hymne til Danmark* (nr. 110-111).⁷⁶ Sidstnævnte, til teksten “Danmark, i tusend Aar”, som var kantatens afslutningsnummer for kor og orkester, havde Carl Nielsen oprindeligt komponeret til Helge Rodes *Prolog Shakespeare* fra året før,⁷⁷ og sangen indgik senere i *Melodier til Sangbogen ‘Danmark’* (nr. 361); efterfølgende blev den en del af den “folkelige” fællessangstradition. Begge sange fra kantaten fik mange opførelser på Børsen.

Salmer og aandelige Sange (nr. 38-86)

I 1914 indledte Carl Nielsen for alvor sit arbejde med den enkle, strofiske sang og i denne forbindelse sit tætte – om end undertiden modsætningsfyldte – samarbejde med Thomas Laub, et samarbejde, der direkte udmøntede sig i udgivelsen af de to hæfter med *En Snes danske Viser* (se s. 50-63) og indirekte i udgivelsen af Carl Nielsens egne *Salmer og aandelige Sange. Halvhundrede nye Melodier for Hjem, Kirke og Skole* i 1919. Ar-

73 Carl Nielsens manuskript til versionen i *Melodier til Sangbogen ‘Danmark’* (MS 33 2152) viser ligefrem, at han med blyant har rettet de oprindelige fire slag til to slag. Samme rettelse ses i manuskriptet til korversionen i A dur, nr. 306 (MS 32 3062).

74 Carl Nielsen spiller Carl Nielsen: *Tre fonografvalser fortæller*, CD, SBCD 05, Århus, 2003.

75 Se Niels Krabbe, “Musikken” i booklet til *Carl Nielsen spiller Carl Nielsen: Tre fonografvalser fortæller*, CD, SBCD 05, Århus, 2003.

76 For en nærmere redegørelse for kantatens tilblivelse, se indledning til CNU III/3, s. xiv-xvii.

77 Her til teksten “Hæder til Digtets Drot”; se CNU I/6, s. lvi-lxi og s. 284-285.

Melodies for Home, Church and School in 1919. His work on these hymns was in all essentials complete in the spring of 1914, but for various reasons five more years were to pass before they were printed.⁸⁰ Nielsen was completely absorbed by the work and often expressed himself in terms that show that he was also satisfied with the result. For example, in a letter to his wife concerning "How wonderful to ponder" (No. 50).⁸¹

"Since you left I've written three hymns, of which two belong to the very best and one is probably the most beautiful I have yet composed. I like this melody so much that I have to play it to myself once in a while; it is so natural that when you first hear it you think you must have known it from tenderest childhood. Both the melody and its harmonies came to me straight away and of their own accord."⁸²

And about "There is a way from mortals hid forever" (No. 43):

"Then I got down to my work on the latest hymns, and now I've finished. I wrote nearly three from start to finish on Sunday evening, and the one by Grundtvig which goes: "There is a way from mortals hid forever" has turned out to be one of the very best. Not especially original or anything like that, but perfectly shaped, healthy. I love this melody so much that I play it several times a day and like it more and more.

It's remarkable how things have gone with these melodies. It's as though it wasn't me who made them; but they come into my room like little creatures or birds and ask to go with me. I marvel and take pleasure in this work so often because it's a completely different world from that of my larger things."⁸³

⁸⁰ The work and plans for publication are documented in a series of diary entries and letters: 17.1.1914, 26.1.1914, 28.2.1914, 6.3.1914, 18.3.1914, 26.4.1914, 18.3.1915 and 19.3.1915.

⁸¹ The second of the two "very best" melodies referred to in the following quotation is "As I consider time and day" (No. 70).

⁸² Letter to Anne Marie Carl-Nielsen, 28.2.1914.

⁸³ Letter to Anne Marie Carl-Nielsen, 22.4.1914.

bejdet med disse salmer var i alt væsentligt afsluttet i foråret 1914, men der skulle af forskellige grunde gå yderligere fem år, før salmerne forelå på tryk.⁷⁸ Komponisten var stærkt optaget af arbejdet og udtalte sig ofte i vendinger, der viser at han også var tilfreds med resultatet. Feks. hedder det i et brev til hustruen om "Forunderligt at sige" (nr. 50):⁷⁹

"Siden Du rejste har jeg skrevet tre Salmer, hvoraf de to hører til de allerbedste og den ene er vistnok den smukkeste jeg endnu har komponeret. Jeg er saa glad ved denne Melodi at jeg maa spille den af og til for mig selv; den er saa ligefrem at Du maaske ved at høre den første Gang vil synes, Du har kendt den helt fra Din spædeste Barndom af. Baade Melodien og dens Harmonier kom strax helt af sig selv."⁸⁰

Og om "Der er en Vej, som Verden ikke kender" (nr. 43) skriver han:

"Saa satte jeg mig til at arbejde paa de sidste Salmer og nu er det Slut. Jeg skrev omtrent tre helt færdig Søndag Aften og en af Grundtvig som hedder: 'Der er [en] Vej som Verden ikke kender' er bleven en af de allerbedste. Slet ikke særlig original eller saadan noget, men uendelig velskabt og fuldbaaren, og ligefrem. Jeg er saa forelsket i denne Melodi at jeg spiller den flere Gange om Dagen og synes bedre og bedre om den.

Det er underligt som det er gået med disse Melodier. Det er som om det ikke er mig der laver dem; men de kommer ligesom smaa Dyr eller Fugle ind i min Stue og beder om at komme med. Jeg underer og glæder mig saa ofte over dette Arbejde fordi det er en hel anden Verden end den hvori mine store Ting hører hjemme."⁸¹

⁷⁸ Arbejdet og planerne om udgivelsen er dokumenteret i en række dagbogsnotater og breve: 17.1.1914, 26.1.1914, 28.2.1914, 6.3.1914, 18.3.1914, 26.4.1914, 18.3.1915 og 19.3.1915.

⁷⁹ Den anden af de to "allerbedste" fra efterfølgende citat er "Naar jeg betænker Tid og Stund" (nr. 70).

⁸⁰ Brev til Anne Marie Carl-Nielsen, 28.2.1914.

⁸¹ Brev til Anne Marie Carl-Nielsen, 22.4.1914.

And he summarises the general situation regarding church singing in Denmark as follows: "Our church singing in this country has gone backwards and is getting worse and worse. If I could just contribute in a modest way to raising the level of taste again, I should be happy".⁸⁴

In his work on these songs Nielsen was much helped by one of his pupils, the organist Paul Hellmuth. Nielsen evidently saw him as more expert in harmonising psalm melodies than he was himself; thus it appears from many of the drafts that Nielsen regularly sent new melodies to Hellmuth, either to have his own harmonisations corrected or to get new ones from Hellmuth. In a couple of cases we have complete harmonisations by both men, after which the definitive version consisted by mutual agreement of a mixture of the two.⁸⁵ Given the significant influence Hellmuth had on the final result, we may marvel at the fact that his name does not figure on the publication.

The specific impulse for Nielsen's interest in these years in a genre he had not previously cultivated seems to have been an invitation from the Grundtvigian priest of the independent church, Valdemar Brücker, co-editor of the *Salmebog for Kirke og Hjem* in 1892, to produce new melodies to a number of Grundtvig's poems, to which already existing tunes had hitherto been used, chiefly of German origin.⁸⁶ In connection with his work Nielsen defined the task in terms rather reminiscent of his manifesto in the volumes of *A Score of Danish Songs*: "The fact is that one's subjective feelings have to be to a certain extent suppressed and the choice of notes is severely limited".⁸⁷

84 Letter to Julius Röntgen, 4.5.1915, quoted from Møller & Meyer (1954), p. 146.

85 This applies most conspicuously to the harmonisation of "How wonderful to ponder" (No. 50), (MS 33 2098). See also Torben Schousboe, "Barn af Huset -? Nogle tanker og problemer omkring et utrykt forord til Carl Nielsens 'Salmer og Aandelige Sange'", *Dansk Kirkesangs Årsskrift* 1969-70, Copenhagen 1971, pp. 75-91. See facsimile, pp. 153-154.

86 Cf. letter from Nielsen to Julius Röntgen, 4.5.1915 (Meyer & Møller (1954), p. 146) and Valdemar Brücker's letter to Carl Nielsen, 9.3.1914 (CNA, I.A.b.8).

87 Letter to Anne Marie Carl-Nielsen, 26.1.1914.

Og hele situationen omkring kirkesangen i Danmark sammenfatter han med ordene: "Vor Kirkesang her i Landet er nemlig gaaet tilbage og bliver værre og værre. Kunde jeg bidrage blot en ringe Del til at rejse Smagen igen, vilde jeg være lykkelig."⁸²

I sit arbejdet med disse sange fik han stor hjælp af en af sine elever, organisten Paul Hellmuth. Carl Nielsen har tilsyneladende anset ham for mere kyndig i harmonisering af salmemelodier end han selv var; således fremgår det af kladderne til flere af sangene, at Carl Nielsen løbende sendte nye melodier til Hellmuth – enten for at få korrigert sine egne harmoniseringer eller for at få nye harmoniseringer af Hellmuth. I et par tilfælde foreligger oven i købet to fuldstændige harmoniseringer af henholdsvis Carl Nielsen og Paul Hellmuth, hvorefter den endelige udsættelse efter fælles aftale er kommet til at bestå af en blanding af de to harmoniseringer.⁸³ På baggrund af den betydelige indflydelse Hellmuth har haft på det endelige resultat, kan man undre sig over, at hans navn ikke figurerer i udgaven.

Den konkrete anledning til, at Carl Nielsen i disse år kastede sig over en genre, han ikke tidligere havde dyrket, synes at have været en opfordring fra den grundtvigianske frimenighedspræst Valdemar Brücker, medudgiver af *Salmebog for Kirke og Hjem* i 1892, om at skrive nye melodier til en række af Grundtvigs digte, hvortil man hidtil havde anvendt allerede eksisterende melodier, fortrinsvis af tysk herkomst.⁸⁴ I forbindelse med arbejdet præciserede Carl Nielsen opgaven i vendinger, der kan minde lidt om programerklæringen fra hæfterne med *En Snes danske Viser*: "Sagen er, at èns subjektive Følelser maa holdes til en vis Grad nede og Valget af Toner er ret begrænset."⁸⁵ Det har været

82 Brev til Julius Röntgen, 4.5.1915, citeret efter Møller og Meyer (1954), s. 146.

83 Mest udpræget gælder det harmoniseringen af "Forunderligt at sige" (nr. 50), (MS 33 2098). Se faksimile s. 153-154 samt Torben Schousboe, "Barn af Huset -? Nogle tanker og problemer omkring et utrykt forord til Carl Nielsens 'Salmer og aandelige Sange'", *Dansk Kirkesangs Årsskrift* 1969-70, Copenhagen 1971, s. 75-91.

84 Jf. brev fra Carl Nielsen til Julius Röntgen, 4.5.1915 citeret fra Meyer og Møller (1954), s. 146 og Valdemar Brückers brev til Carl Nielsen, 9.3.1914 (CNA, I.A.b.8).

85 Brev til Anne Marie Carl-Nielsen, 26.1.1914.

It was quite natural for Nielsen to bring his friend Thomas Laub in on his reflections, and their correspondence reveals that they had intense discussions about terms such as “church style”, “sacred” and so on, but also that they had quite divergent points of view;⁸⁸ Laub clearly thought that Nielsen was here entering a field in which he (Laub) had a much greater right to work. His famous phrase about Nielsen in this context says more than many words: Nielsen was indeed not “a child of the house”, having neither Laub’s personal relationship with the church nor his experience with church music. It is also relevant that in these years Laub was engaged on his capital work containing psalm melodies, *Dansk Kirkesang. Gamle og nye Melodier*, published in 1918. It should be noted, however, that Nielsen’s collection embraces both “hymns” and “spiritual songs”, and that he had therefore announced already in the title that not all the songs were composed with church services in mind or were to be judged as such.⁸⁹

Laub’s attitude to Nielsen’s project emerges unequivocally in a letter of 1918 – before the songs had been published – to the composer Thorvald Aagaard:

“A couple of years ago he [Nielsen] composed 50 psalm melodies, which he showed me. I didn’t like them, and I asked him to wait until we had studied the classic church song tradition together. Since then he has thought it over but not changed his mind; and nor have I. We do not understand one another, and this is painful for us both. I believe that one should be ‘a child of the house’ and love its traditions, having used them (talked to God through them); otherwise one cannot know what they require and where to get it from. Well, we should talk about this when we meet”.⁹⁰

88 With the exception of one letter, the surviving correspondence is entirely from Laub to Nielsen.

89 It is hardly possible to make an unambiguous distinction between “hymns” and “spiritual songs” – neither from the text nor from the music – although some of Grundtvig’s texts must probably be labelled “spiritual songs” rather than hymns.

90 Letter from Laub to Aagaard of 18.10.1917 (NKS 4737, I (1,4)).

helt naturligt for Carl Nielsen at inddrage vennen Thomas Laub i sine overvejelser, og det fremgår af korrespondancen mellem de to, at de har ført en intens diskussion om begreber som “kirkestil”, “kirkelighed”, men også, at de har ligget ganske langt fra hverandre i deres synspunkter;⁸⁶ Laub har tydeligvis ment, at Carl Nielsen her begav sig ind på et område, som han (Laub) havde langt større adkomst til at betræde. Hans berømte karakteristik af Carl Nielsen i denne sammenhæng siger mere end mange ord: Carl Nielsen var jo ikke “Barn af Huset”, han havde hverken Laubs personlige forhold til det kirkelige eller hans kirkemusikalske ballast. Endelig spillede det vel også en rolle, at Laub i disse år var i gang med sit hovedværk omkring komposition af salmemelodier, *Dansk Kirkesang. Gamle og nye Melodier* fra 1918. Hertil skal dog bemærkes, at Carl Nielsens samling både omfatter “salmer” og “åndelige sange”, og at han således allerede i titlen tilkendegiver, at ikke alle de indeholdte sange er tænkt til brug i gudstjenesten og skal vurderes som sådanne.⁸⁷

Laubs holdning til Carl Nielsens projekt fremgår utvetydigt af et brev, han i 1918 – altså endnu inden sangene var udkommet – skrev til komponisten Thorvald Aagaard:

“Han [Carl Nielsen] lavede jo for et par år siden 50 salmemel., som han viste mig. Jeg var ikke glad over dem og bad ham vente til vi sammen havde studeret den klassiske kirkesang. Nu har han i disse år betænkt sig på tingen, og – ikke forandret sin mening, og jeg jo da heller ikke min. Vi forstår ikke hinanden og det er en pine for os begge. Jeg tror at man skal være “barn af huset”, elske dets skatte, selv have brugt dem (talt til Gud gennem dem), ellers ved man ikke hvad de trænger til og hvor man skal tage det fra. Ja det må vi tale om, når vi ses.”⁸⁸

86 Den bevarede del af denne korrespondance omfatter i alt væsentligt breve fra Laub til Carl Nielsen; breve fra Carl Nielsen til Laub kendes med en enkelt undtagelse ikke.

87 Det er næppe muligt at foretage en entydig skelnen mellem “salmer” og “åndelige sange”, hverken ud fra teksten eller musiken; umiddelbart må adskillige af Grundtvigs tekster i samlingen dog nok opfattes som “åndelige sange” snarere end egentlige salmer.

88 Brev fra Laub til Aagaard af 18.10.1917 (NKS 4737, I (1,4)).

Laub's most searching evaluation of Nielsen as a psalm composer may be found in his very long, direct, but also gentle letter of 1917:

"The reason why, in my opinion, you have missed the target is that I believe you have approached the task from the wrong direction. A psalm composer must be a child of the house, by which I don't mean he has to have a unimpeachable faith – his faith may be slight or even misguided – but he must be at home, i.e. he must have lived with the community singing, preferably from childhood on, must know how it functions, and it must be his mode of religious expression; he has to know and love all its treasures, by which I am thinking not least of the hymns [...] You have come to the task through being invited to create melodies by people who may be interested in the church but who – unfortunately – are 'musical', i.e. with no trace of a developed sense for the living, coherent stream, for church song as historically established; they want to have 'compositions' that can satisfy a developed taste. A composer is someone who feels a calling and duty to compose; that an external invitation should coincide with the prompting of his heart is quite natural. And that's how you came to it. But, as I see it, you have made compositions that can interest people rather than songs that are infused with the heart of the church community, of the people, or of your own as one of that community. We are now at a very difficult point: I think that the spirit isn't the right one; and in this area we lack all proof. But there are things that may be pointed to. Some melodies are made so that they should preferably be sung by few people at the piano at home, or with organ at a church concert, but they are not suitable for churchgoers and can hardly be learned by them. Some of them are not stylistically (spiritually) distinguishable from Barnekow's,⁹¹ except that they are more severe and more decently clothed, or – as I would rather say – 'stripped' of indecencies.

Laubs mest indgående vurdering af Carl Nielsen som salmekomponist fremgår af det meget lange, både meget direkte men også meget nænsomme brev, som han skrev i 1917:

"Grunden til at du, efter min mening, har forfejet målet, tror jeg kommer af vejen hvorad du er kommet til opgaven. En salmekomponist må være barn af huset, hvormed jeg ikke tænker på at han har en patenteret tro, – hans tro kan være lille, kan være forkert, – men, han må være hjemme i, d.v.s. have levet i menighedssangen, helst fra barn af, kende den ved brug, den må være hans religiøse udtryksmåde, han må kende og elske alle dens skatte, hvorfed jeg ikke mindst tænker på salmedigningen [...] Du er kommen til opgaven, derved at du er blevet opfordret til at skaffe melodier af folk der vel havde kirkelig interesse, men – desværre – var 'musikalske' d.v.s. ikke havde spor af udviklet sans for den levende sammenhængende strøm, kirkesangen som den historisk er sat; de vilde have 'kompositioner' der kunde tilfredsstille en udviklet smag. En komponist har jo kald og pligt til at komponere; at en ydre opfordring falder sammen med hans hjærtes fordring, er jo så naturligt. Og så kom du til det, – men, som jeg synes, du har mere leveret kompositioner der kan interessere, end sange der er talte ud af menighedens, folkets, hjærte, eller af dit eget som én af menigheden. Vi er jo nu ved et meget vanskeligt punkt: jeg synes at ånden ikke er den rette, – og her mangler alle beviser. Men der er ting der kan påpeges. Nogle melodier er i deres bygning sådan at de helst skal synges af enkelte, ved klavér i hjemmet, eller ved orgel på en kirkekonzert, men ikke passer til, knap kan læres af menigheden i kirken. Der er dem der egentlig i stil (ånd) ikke skiller sig fra f.eks. Barnekows,⁸⁹ kun at de er strængere og sømmeligere påklædte, eller – hvad jeg hellere vilde sige – 'afklædte' for usømmeligheder. Og en ting er meget påfaldende: en del er unød-

89 Christian Barnekow, hvis "romantiske" salmer Laub stod i et vist modsætningsforhold til.

91 Christian Barnekow, well-known composer of "romantic" hymn tunes, which among others Laub opposed.

vendige: d.v.s. vi har melodi til dem der er meget bedre end vi nu kan gøre dem.”⁹⁰

And one thing is very remarkable: some of them are unnecessary: i.e. we have melodies for the texts that are much better than we can make them nowadays.⁹²

Several years after the publication of the *Hymns and Spiritual Songs*, Nielsen and Laub continued their discussions. In a letter of 1924 Laub put his finger on their different views of the historical legacy:

“On the whole we (I mean you on the one hand and I and my collaborators on the other) view the question fundamentally differently. For us, church singing is a unity, a coherent stream, borne by the same spirit. We consider the old hymns as an inheritance we have to re-acquire, to graft on again; and so we believe that its spirit will create the new songs we are in need of, but which are fundamentally of the same kind. For you, it is a splendid classical repertoire, rich in impulses, which can give rise to a new and different, splendid kind of music. And you are within your rights to see things that way and to act accordingly – but only when you enter the other field, that of absolute music.”⁹³

Hymns and Spiritual Songs was published in 1919 by Wilhelm Hansens Musikforlag; it contains 49 songs, predominantly to texts by Grundtvig and Brorson.⁹⁴ In an extensive foreword Nielsen conveyed his aims; but that did not appear in the eventual publication, perhaps because Nielsen did not want to go into any more detail in an area where he stood to some extent in opposition to Thomas Laub, who had been occupied with Danish church music and psalm-singing, both in written and spoken word, since the turn of the century, and who in 1918 – in the foreword to *Dansk Kirkesang* –

Også flere år efter udgivelsen af *Salmer og aandelige Sange* fortsatte Carl Nielsen og Laub deres diskussioner om emnet. I et brev fra 1924 fremhæver Laub deres forskellige syn på den historiske arv som det afgørende punkt:

“I det hele ser vi (d.v.s. du på den ene side og så jeg og mine venner i arbejdet på den anden) grundforskelligt på spørgsmålet. For os er kirkesangen en helhed, en sammenhængende strøm, båren af den samme ånd. Vi betragter den gl. sang som et arvegods, vi må erhverve på ny, podes ind i; og så tror vi at ånden i den vil skabe den nye sang vi trænger til, men som i et og alt er af samme grundvæsen. For dig er den en herlig klassisk musik, rig på impulser, som kan give skub til en ny og anden herlig musik. Og du er i din gode ret til [at] se sådan på sagen og handle derefter, – vel at mærke når du stiller dig på det andet område – den absolute musik.”⁹¹

Salmer og aandelige Sange udkom i 1919 på Wilhelm Hansens Musikforlag; samlingen indeholder 49 sange fortrinsvis til tekster af Grundtvig og Brorson.⁹² I et fyldigt forord gør Carl Nielsen rede for sine ideer med arbejdet; forordet kom dog ikke med i den endelige udgave, måske fordi Carl Nielsen ikke ønskede at gå nærmere ind på et område, hvor han stod i et vist modsætningsforhold til Thomas Laub, der i skrift og tale havde beskæftiget sig med den danske kirkemusik og salmesang siden århundredeskiftet, og som i 1918 – i forordet til *Dansk Kirkesang* – selv havde givet

92 Letter from Laub to Nielsen of 18.9.1917 (CNA, IA.b.15).

93 Letter from Laub to Nielsen of 26.3.1924, quoted from Torben Schousboe, “Barn af Huset –? Nogle tanker og problemer omkring et utrykt forord til Carl Nielsens ‘Salmer og Aandelige Sange’”, *Dansk Kirkesangs Årsskrift 1969-70*, Copenhagen 1971, p. 77.

94 27 texts by Grundtvig, 11 by Brorson, two by Kingo and one each by nine other authors.

90 Brev fra Laub til Carl Nielsen af 18.9.1917 (CNA, IA.b.15).

91 Brev fra Laub til Carl Nielsen, 26.3.1924, citeret efter Torben Schousboe, “Barn af Huset –? Nogle tanker og problemer omkring et utrykt forord til Carl Nielsens ‘Salmer og aandelige Sange’”, *Dansk Kirkesangs Årsskrift 1969-70*, København 1971, s. 77.

92 27 tekster af Grundtvig, 11 af Brorson, to af Kingo og en enkelt af hver af ni andre forfattere.

sang – had himself made his bid for the renewal of church singing.⁹⁵ Nielsen's unpublished foreword follows in its entirety:

"There are people who have the gift of constantly spreading cosiness and warmth around them. As a rule it is neither the most spiritual nor the most remarkable in character who possess that valuable quality; very often they are people who would be the last to impose or force on others an opinion, another taste or whatever, since a deeply human instinct tells them that it is totally fruitless to wish to reform by means of compulsion, but that what is needed is to allow goodness to grow by the simplest of means, so that the bad may therefore shrivel away of its own accord.

The present collection of songs represents an attempt to compose from the basis of a similar instinct, only with the wish to contribute to the improvement of hymn singing, which has often – I cannot deny it – made me shudder. Here the thing that is decisive for one's impression is not always the song itself, but equally its environment. It does not offend me to hear indecent music coming up from the steps of a beer cellar; but beneath the arches of a church, in one of the country's schools or in a good Danish home I expect and demand decency in speech and singing.

One wonders why large or otherwise significant sectors of the Danish people have a quite uncritical attitude to the melodies set to our literature's most beautiful and most characterful poems; it is as though they were quite indifferent as to how the notes should follow one another and how these should relate to the words. But even more peculiar is the fact that even among our most distinguished composers, who are really able to create interesting and entertaining operas and symphonies, the sense for the simple and clear tonal relationships in a single-line melody has often been so blunted and dulled that they would not

sit bud på kirkesangens fornyelse.⁹³ Forordet gengives her i sin helhed:

"Der gives Mennesker, som har den Evne bestandig at sprede Hygge og Varme omkring sig. Det er som Regel hverken de aandfuldeste eller mest udprægede af Karakter, der er i Besiddelse af disse værdifulde Egenskaber; oftest er det Mennesker, der mindst af alt ønsker at imponere eller paatvinge andre en Mening, en anden Smag eller hvad det nu kan være, idet en dybt menneskelig Følelse siger dem, at det er ganske ufrugtbart at ville reformere ved Hjælp af Tvang, men at det, det kommer an paa, er at søge at faa det gode til at gro ved de enkleste Midler, saa forsvinder det slette saamænd nok af sig selv.

Nærværende Melodi-Samling er forsøgt komponeret ud fra en lignende Grundfølelse, blot med Ønsket om derved at være med til herhjemme at forbedre Salmesangen, der ofte – det vil jeg ikke nægte – har bragt min Sjæl til at gyse. Her er det forøvrigt for ens Indtryk ikke altid Sangen i og for sig, men i ligesaa høj Grad Omgivelserne, der er det afgørende; det støder mig ikke at høre uanständig Musik op fra en Kælderhals; men under Kirkens Hvelvinger, i en af Landets Skoler eller i et godt dansk Hjem venter og fordrer jeg Velaanstændighed i Tale og Tone.

Besynderligt saa ukritisk store og ellers udmærkede Kredse af det danske Folk forholder sig overfor Melodierne til vor Literaturs skønneste og karakterfuldeste Digte; det er som om det var helt ligegyldigt, hvorledes Tonerne følger paa hinanden, og hvorledes de slutter sig til Ordene. Men endnu mere besynderligt er det, at selv blandt vore dygtigste Komponister, som virkelig er i stand til at frembringe interessante og underholdende Operaer og Symfonier, er Sansen for de enkle og klare Toneforhold i en enstemmig Melodi ofte bleven saa afstumpet og sløvet, at de ikke vilde kunne følede en rigtig Dom, ifald man

93 Thomas Laub, *Dansk Kirkesang. Gamle og nye Melodier*. 1918 (forordet dateret 1.7.1918).

95 Thomas Laub, *Dansk Kirkesang. Gamle og nye Melodier*. 1918 (Preface dated 1.7.1918).

be able to make a correct judgment if one were to ask them to assess one half-good and one excellent melody consisting of just a few notes. Here is something to ponder over, for if the instinct for such fundamental things is lost, in the long run so is everything else.

As may be seen from the present collection, the greater part of the texts are by Grundtvig. For many of these texts, it had been the custom to use old German melodies; here I think that Danish composers should try to win back Grundtvig with new tones, for what set his great spirit into vibration was surely the Danish countryside and the Nordic way of thinking.

A long study of church song after the Reformation underpins these melodies. So far as my settings are concerned, I have sought to make them as clear and simple, from a certain point of view as uninteresting, as possible; one should not serve schnapps when a glass of spring water should be able to slake the thirst.

I sincerely wish that these melodies should not be skimmed over at a rapid glance, but that one should get to know them one at a time; however insignificant many of them may seem, each one in fact has its own heart and mind.

The layout is in the customary manner, so that the melodies may be performed on the organ, harmonium or piano, or by a four-part mixed choir.”⁹⁶

A number of these songs were performed at various concerts both before and after they were available in print, but the only review of any length seems to have been that in *Højskolebladet*; the reviewer, Kaj Jørgensen, engaged straight away with the difficult question of the collection’s relationship to Laub’s *Dansk Kirkesang*; having first discussed in positive terms a number of songs to texts not previously set to music, he continued with more critical remarks on those where a melody already existed:

gav dem en halvgod og en fortrinlig Melodi, bestaaende af nogle faa Toner, til Bedømmelse. Her er noget at tænke over; thi ifald Sansen for det grundlæggende gaar tabt, er i det lange Løb alting tabt.

Som man af nærværende Samling vil se, er den største Del af Texterne af Grundtvig. Til mange af Texterne har tidligere været benyttet gamle tyske Melodier; her mener jeg, danske Komponister bør forsøge at tilbageerobre Grundtvig med nye Toner, thi det, der satte hans mægtige Sind i Svingninger, var dog dansk Natur og nordisk Tænkemaade.

Der ligger et langt Studium af Kirkesangen efter Reformationen bag disse Melodier. Hvad Udsættelsen angår, har jeg bestræbt mig for at gøre den saa klar og enkel, fra et vist Synspunkt saa uinteressant, som muligt; man skal ikke skænke Snapse, hvor et Glas Kildevand bør kunne slukke Tørsten.

Jeg ønsker oprigtigt, at man ikke vil jage henover Melodierne ved flygtigt Gennemsyn, men at man vil opholde sig ved een ad Gangen; hvor ubetydelige mange af dem kan synes, saa har dog hver sit eget Hjerte og Sind.

Udsættelsen er gjort paa den sædvanlige Maade, saa Melodierne kan udføres paa Orgel, Harmonium, Klaver eller af et firstemmtig blandet Kor.”⁹⁴

En række af sangene blev opført ved koncerter både før og efter de forelå på tryk, men den eneste større anmeldelse, som synes at foreligge, fremkom i *Højskolebladet*; anmelderen, Kaj Jørgensen, greb straks fat i det prækære spørgsmål om samlingens forhold til Laubs *Dansk Kirkesang*; efter først at have omtalt i positive vendinger en række sange til tekster, der ikke tidligere havde været sat i musik, fortsatte han med mere kritiske bemærkninger til de sange, hvor der allerede i forvejen forelå en melodi:

94 Kladde og renskrift i CNA, I.D.3.a. (kladden dateret ”København 4. December 1919”), citeret efter Fellow (1999), s. 684-685.

96 Draft and fair copy in CNA I.D.3.a. (draft dated “Copenhagen 4 December 1919”), quoted from Fellow (1999), pp. 684-685.

"To texts such as 'This is the day that the Lord did create!' [...] and others, which Nielsen has here set to music, there are actually both old and new melodies in Thomas Laub's 'Danish Church Song'. And Nielsen's melodies cannot measure up to them, either in their 'folkelige' power and simplicity or in the natural use of church modes, which makes the whole feel so 'obvious' and creates the correct church style. Yet in themselves the melodies contain many fine, beautiful details, so that one will always derive pleasure and enrichment from getting to know them."⁹⁷

It does not seem that Nielsen's contemporaries showed all that much interest in the *Hymns and Spiritual Songs*; in any case his publisher mentioned laconically in a letter to him of 1929: "We cannot sell the 'Hymns and Spiritual Songs'", and therefore suggested that Nielsen should receive a reduced royalty (from 25% to 15%), "since the times are such that we consider it necessary to reduce our price".⁹⁸

In connection with his work on this collection, Nielsen composed four additional songs, which for reasons unknown were not included in the publication; these are "Are you discouraged, dearest friend" (No. 234), "As dew on grassy acre" (No. 235), "Stille, Guds Folk" (No. 425), and "O, du Guds Lam!" (No. 426).

Two Spiritual Songs (Nos. 115-116)

In 1919 the journal *Nordens Musik* published two songs by Nielsen under the title *Two Spiritual Songs*,⁹⁹ these are "The greatest master cometh!" (No. 115) and "Gone are the days, they're past and olden" (No. 116). According to an explanatory note, "The setting of both melodies can also be used as it is for four-voice choir, but in that case No. II should be a whole tone higher" (see No. 312).¹⁰⁰

97 *Højskolebladet*, 51 (1920), col. 1528.

98 Letter from Wilhelm Hansen to Nielsen of 19.4.1929 (DK-Kk, Wilhelm Hansen Arkivet, 1923 A-G).

99 *Nordens Musik*, 1/9 (1919), pp. 97-98.

100 On an undated piece of music paper (sent to Frede Schandorf Petersen in 1948) Rued Langgaard notated this psalm "The greatest master cometh!" for four-voice choir in F sharp minor and with a different harmonisation, adding the following remark: "Harmonised, i.e. twisted into place, by R. Langgaard. And so it is with Carl Nielsen, though he couldn't do it properly and into the bargain he gets praise and a reputation as Denmark's greatest composer. Shame on you!" (private ownership).

"Til tekster som 'Denne er Dagen' [...] o. fl., som Carl Nielsen her har komponeret, findes der jo også både gamle og nye melodier i Th. Laubs 'Dansk Kirkesang'. Og med disse kan Carl Nielsens melodier ikke måle sig, hverken i folkelig kraft og enfold eller i den naturlige anvendelse af kirketonearterne, der lader det hele føles så 'selvfølgeligt' og skaber den rette kirkestil. Men i sig selv indeholder melodierne mange fine og smukke enkelheder, hvorfor man altid vil have glæde og berigelse af at lære dem at kende."⁹⁵

Det lader ikke til at samtiden har udvist *Salmer og aandelige Sange* den helt store interesse; i hvert fald meddeler forlaget lakonisk i et brev til Carl Nielsen i 1929: "Kan ikke få solgt 'Salmer og aandelige Sange'" og foreslår derfor, at han får nedsat den udbetalte tantieme (fra 25% til 15%), "da Tiderne er saaledes, at vi anser det for nødvendigt at gaa ned i Prisen."⁹⁶

I forbindelse med arbejdet på *Salmer og aandelige Sange* komponerede Carl Nielsen yderligere fire sange, som uvist af hvilken grund ikke kom med i samlingen; det drejer sig om "Est du modfalden, kære Ven" (nr. 234), "Som Dug paa slagne Enge" (nr. 235), "Stille, Guds Folk" (nr. 425) og "O, du Guds Lam!" (nr. 426).

To aandelige Sange (nr. 115-116)

I 1919 publicerede tidsskriftet *Nordens Musik* to sange af Carl Nielsen under fællestitlen *To aandelige Sange*;⁹⁷ det drejer sig om "Den store Mester kommer!" (nr. 115) og "Udrundne er de gamle Dage" (nr. 116). I en note i hæftet anføres det, at "Udsættelsen af begge Melodier kan benyttes som den er ogsaa til firstemrig Kor, men isaafald Nr. II en Tone højere" (se nr. 312).⁹⁸

95 *Højskolebladet*, 51 (1920), sp. 1528.

96 Brev fra Wilhelm Hansen til Carl Nielsen 19.4.1929 (DK-Kk, Wilhelm Hansen Arkivet, 1923 A-G).

97 *Nordens Musik*, 1/9 (1919) s. 97-98.

98 På et udateret nodeark (sendt til Frede Schandorf Petersen i 1948) har Rued Langgaard noteret salmen "Den store Mester kommer!" for firstemrigt kor i fis mol og med en afvigende harmonisering, påført følgende bemærkning: "Harmoniseret d.v.s. vredet paa Plads af R. Langgaard. Og saaledes er det med al Carl Nielsen, selv kunne han ikke gøre det ordentlig og saa faar han oven i købet Ros, Navn af Danmarks største Komponist. Skam Dem!" (privat eje).

"Gone are the days, they're past and olden" had been composed two years previously, following a polemical exchange in a number of issues of the *Højskolebladet* in 1917. In a lengthy article Thomas Laub had attacked the level of Grundtvigian communal singing, with reference to, amongst others, the then current melody for "Gone are the days, they're past and olden".¹⁰¹ As he put it: "so there we have everything in one: spirit and shocker".¹⁰² In a subsequent article Nielsen supported Laub's viewpoint,¹⁰³ and the journal therefore invited him to compose a new melody to Grundtvig's text, which was printed in the journal on 10 August 1917:

"As a little postscript to our musical polemics, we publish in this number a new melody to 'Gone are the days, they're past and olden'. This came into the world by our invitation, and those who followed the story in May and June will be glad – or at any rate interested – to make its acquaintance."¹⁰⁴

The affair occasioned so much debate in *Højskolebladet* that the editors eventually had to declare the correspondence closed. In the above-mentioned article Nielsen wrote about the poem and its relation to the existing melody by L. Nielsen:

"If you can find a quiet moment to yourself, take Grundtvig's poem and read it through calmly a couple of times, giving the words time to sink in thoroughly.

[quotation of the first verse]

How elevated in style, how great and dignified is the atmosphere in this poem!

101 According to *Menighedens Melodier til brug i Kirke og Hjem* of 1914 there was no special melody for Grundtvig's poem, but the chorale book notes 16 melodies in all as appropriate to the text, including L. Nielsen's to "Saa vidt som Solens Straaler stige" (No. 495 in *Menighedens Melodier*), which became the topic for further debate.

102 Fellow (1999), p. 199.

103 "Folkeligt Musikopdragelse", quoted from Fellow (1999), pp. 199-202.

104 *Højskolebladet*, 32 (1917), cols. 1005-1006.

Den ene af sangene, "Udrundne er de gamle Dage", var blevet komponeret to år tidligere som følge af en løbende polemik gennem et par numre af *Højskolebladet* i 1917. Thomas Laub havde i en større artikel angrebet niveauet for den grundtvigske menighedssang bl.a. med henvisning til den gængse melodi til "Udrundne er de gamle Dage"⁹⁹ med ordene "så har vi netop samlet i ét: ånd og knaldroman".¹⁰⁰ Carl Nielsen støttede i en efterfølgende artikel Laubs synspunkter,¹⁰¹ og bladet opfordrede ham derfor til at komponere en ny melodi til Grundtvigs tekst, som bragtes i bladet den 10. august 1917:

"Som et lille Efterslæt af Musikstriden bringer vi i dette Nummer en ny Melodi til 'Udrundne er de gamle Dage'. Den er kommen til Verden paa vor Opfordring og de, der fulgte Forhandlingen i Maj og Juni, vil med Glæde – eller i hvert Fald med Interesse – stife Bekendtskab med den."¹⁰²

Sagen gav anledning til så megen debat i *Højskolebladet*, at redaktionen til sidst måtte lukke for yderligere indlæg. I den omtalte artikel skrev Carl Nielsen om digtet og dets forhold til den eksisterende melodi af L. Nielsen:

"Naar du en Stund er alene, og alting er stille omkring dig, tag saa Grundtvigs Digt og læs det et Par Gange roligt igennem og lad Ordene faa Tid til at synke tilbunds i dig.

[citat af første vers]

Højt i Stilen, stort og værdigt i Stemningen er dette Digt!

99 Ifølge *Menighedens Melodier til brug i Kirke og Hjem* fra 1914 var der ikke nogen selvstændig melodi til Grundtvigs digt, men koralsbogen optegner i alt 16 melodier som velegnede til teksten, heriblandt L. Nielsens melodi til "Saa vidt som Solens Straaler stige" (nr. 495 i *Menighedens Melodier*), som blev emnet for den videre debat.

100 Fellow (1999), s. 199.

101 "Folkeligt Musikopdragelse" citeret fra Fellow (1999), s. 199-202.

102 *Højskolebladet*, 32 (1917), sp. 1005-1006.

Now, every thinking person should try to recite it on the basis of this character. I invite the reader to do so.

Then, take the melody we all know. Hear how shoddily and excessively it gushes over the words 'past and olden', like someone who has no self-possession and makes exaggerated gestures.

[...] the more musical will understand me when I just state that the shoddiness in the melody may also come from the fact that, like all musical doggerel, it is built on a couple of the most hackneyed harmonies in that nearly completely exhausted language of music in which the dominant seventh is all-controlling."

Nielsen himself seems to have been not entirely satisfied with his setting of his own melody, to judge from the fact that when it was incorporated into the *Folk High School Melody Book* he significantly simplified the accompaniment (compare Nos. 116 and 140 with No. 147).¹⁰⁵

A Score of Danish Songs 1915 and 1917 (Nos. 87-109) Alongside his work with the Hymns in the years after 1914, Nielsen was, as already mentioned, strongly engaged with the "folkelige" strophic song, an interest which in the following ten years and more produced a series of prominent collections, all with Nielsen either as collaborator or as leading figure. His first task was as editor of a volume of melodies for Borup's *Danish Songbook* from 1914 (see p. 144), to which he invited Laub and others to contribute melodies.¹⁰⁶ For various reasons Laub was not entirely enthusiastic about this project, but the invitation led to a letter to Nielsen on 2 December 1914, in which Laub outlined in de-

¹⁰⁵ In a letter to Aagaard of 27.2.1921 Nielsen writes about this melody: "Gone are the days, they're past and olden' I have made somewhat simpler – a fact you will notice if you know it from the *Højskolebladet* some time ago".

¹⁰⁶ Laub contributed two songs to the planned Johan Borup's *Danish Songbook*: "A sailor with a plucky breast" and "Det er hvidt herude"; both were subsequently included in *A Score of Danish Songs*.

Vilde nu ikke ethvert tænksomt Menneske forsøge at fremsige det ud fra denne Karakter. Jeg beder Læseren forsøge det.

Og tag saa Melodien, som vi alle kender. – Hør, hvor tarveligt og overdrevet den himler op paa Ordene 'de gamle Dage' som et Menneske, der ikke er Herre over sig selv og gør alt for store Fagter.

[...] de mere musikalske forstaar mig, naar jeg lige nævner, at Tarveligheden i Melodien vel nok ogsaa beror paa, at den, som alle musikalske Fusker-værker, er bygget over et Par af de mest fortærskede Harmonier i det snart helt sløve Musiksystem, hvor Dominantseptim-Akkorden er den altbeherskende. –"

Carl Nielsen var i øvrigt selv ikke helt tilfreds med udsettelsen af sin egen nye melodi, og ved overførslen til *Folkehøjskolens Melodibog* gjorde han akkompagnementet væsentligt lettere (sammenlign nr. 116 og 140 med nr. 147).¹⁰³

En Snes danske Viser 1915 og 1917 (nr. 87-109) Sideløbende med arbejdet med salmesangen var Carl Nielsen i årene efter 1914 som nævnt stærkt optaget af den folkelige, strofiske sang, en interesse som de kommende mere end ti år udmøntede sig i en række markante samlinger, alle med Carl Nielsen som med eller hovedansvarlig. Hans første opgave var hvervet som redaktør på et melodihæfte til Johan Borups *Dansk Sangbog* fra 1914 (se s. 144), hvor han bad bl.a. Thomas Laub om at bidrage med melodier.¹⁰⁴ Af forskellige grunde var Laub ikke udelt begejstret for dette projekt, men henvendelsen førte til, at han den 2. december 1914 skrev et brev til Carl Nielsen med en indgående beskrivelse af et helt nyt pro-

¹⁰³ I brev til Aagaard af 27.2.1921 skriver Carl Nielsen om denne melodi: "Udrundne er' har jeg gjort en hel Del lettere, hvad Du vil se, ifald Du kender den fra 'Højskolebladet' i sin Tid. –"

¹⁰⁴ Laub bidrog med to sange til den planlagte *Borups Dansk Sangbog*: "En Sømand med et modigt Bryst" og "Det er hvidt herude"; begge indgik efterfølgende i *En Snes danske Viser*.

tail a completely new project.¹⁰⁷ Here he emphasised that this was something in which the two composers would be entirely in step, despite everything they differed over (presumably thinking of church song, amongst other things):

"You know that I don't have complete trust in the Borup thing, because of the number of compositions commissioned and the fact that the choice of texts isn't free. But let that be! – In the meantime there is something else I have my eye on that I would like to ask you to join me in. What would you say to a collection of 10, 12 or 14 Danish songs, with each of us to compose five, six or seven? These should be simple tunes, on the model of Schulz's 'Lieder im Volkston' or Weyse's 'Morning Songs'. They should not be addressed to a musical public but to ordinary Danish people. The main point should be the words, chosen well (strictly) from the great Danish poets – those with power and nature. Epigones should be rejected, however attractively they may write – I'm thinking of Kälund, Richardt, Stuckenborg and so on. The best shouldn't be too good – the best of Ewald, (possibly Brorson) Øhlenschl[äger], Grundtvig, Poul Møller (last, but not least). It's a shame that Frøding isn't Danish, but Danish it has to be. (Jeppe Åkjær can't be compared to Frøding, can he?). But really it doesn't matter who the words are by (they could even be by those rejected above); so long as they have the right Danish quality, we want to put tunes to them, and we want to let people sing them (the words). Since we're not talking about concerts or the like, they shouldn't be set for choir, which would automatically mean performance by singing clubs etc. They should be set simply, with no special piano accompaniment (see the difference between 'Dagen går med raske fjed' and 'I fjærne Kirketårne'). But obviously they should also be singable without arrangement.

¹⁰⁷ For a detailed discussion of the origins of A Score of Danish Songs, see Torben Schousboe, "det skulde være jævne Viser..." Notater om et skelsættende samarbejde mellem Carl Nielsen og Thomas Laub", *Festskrift Henrik Glahn*, Copenhagen 1979, pp. 151-182.

jekt.¹⁰⁵ Her betonede Laub, at der var et punkt, hvor de to komponister havde fælles fodslag midt i alt det andet, som skilte dem (og her tænkte han formentlig bl.a. på kirkesangen). I brevet hed det bl.a.:

"Du ved at jeg ikke har helt fidus til det 'Borupske' p. gr. af massebestillingerne og dette, at tekstvalget ikke er frit. Men – lad gå! – – Der er imidlertid en anden ting jeg kunde have lyst til; vil du være med? Hvad siger du om en samling på 10-12-14 danske viser, lavede af os to, 5-6-7 af hver. Det skulde være jævne viser, mit forbillede er Schulz's 'Lieder im Volkston' og Weyses 'Morgensange'. De skulde ikke henvende sig til et musikpublikum, men til almindelige danske mennesker. Hovedsagen skulde ordene være, godt (strængt) valgt blandt de store danske, dem med kraft og natur. Epigoner skulde vrages, selv om de skriver nokså nydeligt, jeg tænker på Kälund, Richardt, Stuckenborg o.s.v. Det bedste skulde ikke være for godt, det bedste af Ewald, (mulig Brorson) Øhlenschl., Grundtvig, Poul Møller (ikke at forglemme). Skade at Frøding ikke er dansk, men dansk bør det være. (Jeppe Åkjær kan da ikke måle sig med Frøding). Men – i og for sig er det ligegyldigt hvem ordene er af (lad dem endda være af de ovenfor kaserede) blot de har det rette danske præg, blot vi har lyst til at skrive mel. til dem, og blot vi har lyst til at lade folk synge dem (ordene). – Da det ikke gælder koncerter o. desl., bør de ikke udsættes for kor; det vilde straks betyde sangforening-opførelse o.s.v. De bør have en jævn udsættelse, ikke særlig klaverakkomp. (se modsætningen mellem 'Dagen går med raske fjed' og 'I fjærne Kirketårne'). Men selvfølgelig må de også kunne synges uden udsættelse.

[...] Min hovedgrund er denne, at give gode folk gode ord at synge på gode folkelige melodier

¹⁰⁵ En udførlig behandling af tilblivelsen af *En Snes danske Viser* findes i Torben Schousboe, "det skulde være jævne Viser..." Notater om et skelsættende samarbejde mellem Carl Nielsen og Thomas Laub", *Festskrift Henrik Glahn*, København 1979, s. 151-182.

[...] My basic reasoning is to give people good words to sing to good ‘folkelige’ melodies – and frankly, aren’t we two the best at that? Then there’s another thing: two people who in many respects don’t see eye to eye could here have something where they do, and where they could jointly set out – excuse my arrogance – to be leaders towards something better. Wouldn’t it be nice to show each other and the world that we can collaborate on something good, in spite of everything that divides us? There is something in that idea that attracts me. Think it over, and don’t just say yes out of politeness. [...]

To my horror I see that one setting I made yesterday for ‘our’ collection, is already in Borup’s book (which I received today) with a melody by you (the Maids in Midsummer Eve Play). But I console myself with the thought that if yours is also designed for ‘folkelig’ use, it might be doubly nice if we were also to stand side by side in this way (each with his own tune to the same words). – – – Think it over until Saturday, and then let me know your opinion.”¹⁰⁸

This letter proved quite prophetic, and over time the sketched plan became reality. At the same time the letter is a manifesto for the entire project to raise standards within the “folkelige” Danish song tradition in general and in the Danish Folk High Schools in particular, a project that would be crowded eight years later in 1922 with the publication of the *Folk High School Melody Book*, with the quartet of Nielsen, Laub, Oluf Ring and Thorvald Aagaard as editors.

A *Score of Danish Songs* consists of two volumes, with a total of 45 songs (the fact that the numbering only goes to 44 is due to the fact that, as suggested by Laub above, song No. 4 in the first volume (“In shadows we wander”) appeared in versions by both composers, as IVa and IVb). Nielsen composed 23 in all, and Laub 22.¹⁰⁹

¹⁰⁸ CNA, I.A.b.

¹⁰⁹ Nielsen originally wrote “In Shadows we Wander” for four-part female choir for the *Midsummer Eve Play* in May 1913. See the complete listing of contents of the two volumes in the description of sources (PR 10, PR 11).

– og oprigtigt talt – kan vi to ikke bedst? Og så er der én ting til: To mennesker, der i mange stykker ikke sér éns på meget, har her et punkt, hvor de sér éns, og hvor de ligesom er satte til at – ja undskyld min storsnudethed – at være førere henimod noget bedre; – var det ikke smukt at vise sig selv og verden et samarbejde på det gode, midt iblandt det meget der skiller. Der er noget ved den tanke der tiltaler mig. Tænk dig om og sig ikke ja af høflighed. [...]

Til min rådsel ser jeg at én jeg har gjort i går til ‘vor’ samling, findes i Borups bog (som jeg har fået sendt i dag) med mel. af dig (Pigerne i St. Hansaftensp.). Men jeg trøster mig med at hvis din også er beregnet til folkeligt brug, vilde det måske være dobbelt smukt om vi også stod sammen på den måde (med hver sin mel. til samme sang).

– – – Tænk nu over til på Lördag og lad mig så høre din mening.”¹⁰⁶

Dette brev skulle vise sig at være ikke så lidt profetisk, og i den kommende tid blev den skitserede plan gjort til virkelighed. Samtidig er brevet et programskrift for hele arbejdet for at højne standarden indenfor den folkelige danske sang i almindelighed og sangen i den danske folkehøjskole i særdeleshed, et arbejde som otte år senere i 1922 kronedes med udgivelsen af *Folkehøjskolens Melodibog*, udgivet med firkloveret Carl Nielsen, Thomas Laub, Oluf Ring og Thorvald Aagaard som redaktører.

En Snes danske Viser består af to hæfter med i alt 45 sange (at nummereringen kun går til 44 skyldes, at sang nr. 4, “I Skyggen vi vanke”, i første hæfte som nævnt er komponeret af begge komponister som nr. IVa og IVb). Carl Nielsen har komponeret de 23, mens Laub står for 22 sange.¹⁰⁷

¹⁰⁶ CNA, I.A.b.

¹⁰⁷ Carl Nielsen skrev oprindeligt “I Skyggen vi vanke” for firstemmt damekor til *Saint Hansaftensspil* i maj 1913. Se samlet oversigt over indholdet af de to hæfter i kildebeskrivelsen (PR 10, PR 11).

Nielsen's diary entries reveal that he immediately threw himself into work on songs for what would become *A Score of Danish Songs*. In little more than a fortnight in December 1914 the first draft of 15 of the songs was completed:

- 11.12. "The boys of Refsnaes, the girls of Samsoe" and "Rose is blooming now in Dana's borders"
- 12.12. "Farewell, my respectable native town!"
- 14.12. "Odd and unknown evening breezes!" (diary entry: "(not good)")
- 15.12. "Odd and unknown evening breezes!" (diary entry: "Wrote a new melody")
- 17.12. "As Odin beckons" (diary entry: "Bjarke-maal"¹¹⁰)
- 18.12. "Sleep tight, my ducky little dear!"¹¹¹
- 19.12. "Our earth I magnify thousandfold"
- 20.12. "Fortune has lately left you" and "I take with a smile my burden"
- 22.12. "Now the day is full of song"
- 23.12. "Listen, how its pinions scuttle"
- 24.12. "Look about one summer day" (diary entry: "but - ?")
- 25.12. "There out of the fog looms my ancestors' land"
- 28.12. "Now you must find your path in life" (diary entry: "This completes the songs and Borup's Songbook.")
- 30.12. "Now, spring is leaping out of bed" (diary entry: "May poem")

This list includes all Nielsen's contributions to the first volume, with the exception of "In shadows we

Af Carl Nielsens dagbogsnotater fremgår det, hvordan han straks kastede sig over arbejdet med sangene til det, der skulle blive *En Snes danske Viser*. På kun godt og vel 14 dage i december 1914 var det første udkast til 15 af sangene færdigt:

- 11.12. "De Refsnæsdrenge og de Samsøepiger" og "Rosen Blusser"
- 12.12. "Farvel min velsignede Fødeby"
- 14.12. "Underlige Aftenlufte" (CN i dagbogen: "(ikke god)")
- 15.12. "Underlige Aftenlufte" (CN i dagbogen "Skrev ny Melodi")
- 17.12. "Naar Odin vinker" (CN i dagbogen: "Bjarke-maal")
- 18.12. "Sov ind mit søde Nusseben"¹⁰⁸
- 19.12. "Vor Verden priser jeg tusindfold."
- 20.12. "Vender sig Lykken" og "Jeg bærer med Smil min Byrde"
- 22.12. "Nu er Dagen fuld af Sang"
- 23.12. "Hør hvor let dens Vinger"
- 24.12. "Se dig ud en Sommerdag (CN i dagbogen: "men - ?")
- 25.12. "Der dukker af Disen"
- 28.12. "Udgaard du nu paa Livets Vej" (CN i dagbogen: "Hermed færdig med Viserne og Borup's Sangbog.")
- 30.12. "Nu springer Vaaren af sin Seng" (CN i dagbogen: "Majdigt")

Som det fremgår, indeholder denne liste samtlige Carl Nielsens bidrag til første hæfte med undtagelse

¹¹⁰ Norse poem from around the year 1000, telling about the Danish legendary king, Rolf Krake.

¹¹¹ What seems to be the first single-line notation of this song was made on a scrap of paper, on whose reverse side is the following text: "Testimonial. That Carl Nielsen, as the head of the family, shall have the right to be named owner of the work, and that herewith I certify my heartiest recommendation of him as a teacher of counterpoint and as a composer 11/11 1914 Margrete Rosenberg" (CNA, ID.3.). It has not been possible to determine whether there is any connection between the melody and Margrete Rosenberg's humorous "Testimonial".

¹⁰⁸ Den antageligt første enstemmige nedskrift af denne sang er foretaget på en lap papir, hvis bagside rummer følgende tekst: "Attest. At Carl Nielsen, som Familiens Overhoved, skal have Ret til af Navn at være Verkets Ejer, ligesom der ogsaa herved bevidnes ham min bedste Anbefaling som Lærer i Contrapunkt og som Componist 11/11 1914 Margrete Rosenberg" (CNA, ID.3.). Det har dog ikke været muligt at godtgøre, om der er en forbindelse mellem melodien og Margrete Rosenberg's spøgefulde 'Attest'.

wander", plus four songs that were not published until the second volume.¹¹²

In the course of less than two months in December 1914 and January 1915 Laub and Nielsen produced 23 songs in all, which would become the first volume of *A Score of Danish Songs*. In his choice of texts Nielsen used some that he had promised to set for Borup's *Danish Songbook*, 1914, while Laub, who had an extensive knowledge of 19th-century Danish lyric poetry, had already mentioned his favoured poets.¹¹³

During their collaboration the two composers commented on each other's work, both in face-to-face meetings and in frequent correspondence, of which only one side – the letters from Laub to Nielsen – is preserved. For Laub especially it was important that the piano accompaniments should blend in with and support the text, without calling much attention to themselves. In a letter he explains: "In this style the accompaniment should only be supportive: a 'setting', which above all should not assert itself on its own account." And with reference to J.A.P. Schulz's style in his *Lieder im Volkston*, Laub continues:

"Weren't we just yesterday sitting and honouring Schulz after 130 years, and didn't he give us joy? So I ask and implore you: give 'Rose is blooming now in Dana's borders' and Hauch's other texts you want to make simple tunes for, give them plain 'supports', that have nothing of their own to say. That accompaniments in this style can still have artistic merit – for all their modesty – we saw yesterday time after time in Schulz."¹¹⁴

112 The four songs that appeared in the second volume of *A Score of Danish Songs* are "Listen, how its pinions scuttle", "Look about one summer day", "There out of the fog looms my ancestors' land" and "Now, spring is leaping out of bed".

113 Already in connection with the launch of volume I there was a widespread but false perception that Laub was the only one behind the choice of texts; see the letter from Laub to Nielsen of 18.4.1915 (CNA, I.A.b.): "Why is it always said that I chose the texts? I think we agreed nicely about that too."

114 Letter of 18.12.1914 (CNA, I.A.b.).

af "I Skyggen vi vanke" samt fire sange, der først ud-kom i andet hæfte.¹⁰⁹

I løbet af mindre end to måneder – i decem-ber 1914 og januar 1915 – færdiggjorde Laub og Carl Nielsen de i alt 23 sange, der skulle blive til første hæfte af *En Snes danske Viser*. Ved valget af tekster anvendte Carl Nielsen en del af de tekster, han havde lovet at sætte i musik til Borups Sangbog, mens Laub, som havde et omfattende kendskab det 19. århundredes danske lyrik, jo allerede i sit ovenfor citerede brev havde givet udtryk for sine foretrukne digtere.¹¹⁰

Under arbejdet kommenterede de to kompo-nister hinandens frembringelser både ved personlige møder og ikke mindst i deres flittige korrespondance, hvoraf kun den ene del – brevene fra Laub til Carl Nielsen er bevaret. Især var det Laub magtpåliggende, at klaverakkompagnementerne føjede sig til og un-derstøttede teksterne uden at påkalde sig for megen opmærksomhed. I et brev præciserer han sine syns-punkter: "I denne stilart må akkompagnementet kun være støttende, jævnt klargørende, en 'udsættelse', der frem for alt ikke gør sig gældende på sine egne vegne." Og med henvisning til J.A.P. Schulz' stil fra hans *Lieder im Volkston* fortsætter han senere i brevet:

"Sad vi ikke i går og gav Schulz ære efter 130 år, og gav han os ikke glæde? – Derfor beder og besværger jeg: giv 'Rosen blusser' og Hauch's de andre tekster du vil lave simple visemelodier til – giv dem jævne 'under-støttelser', der ikke taler på deres egne vegne. At akk. i den stil kan blive kunstnerisk værdifulde, i al deres be-skedenhed, så vi jo i går gang efter gang hos Schulz."¹¹¹

109 De fire sange, som kom i andet hæfte af *En Snes danske Viser*, er "Hør, hvor let dens Vinger smæk-ker", "Se dig ud en Sommerdag", "Der dukker af Disen min Fædrenejord" og "Nu springer Vaaren fra sin Seng".

110 Allerede i forbindelse med lanceringen af hæfte I udbredte der sig en almindelig, men fejlagtig, op-fattelse af, at det alene var Laub, der havde stået for tekstvalget, jf. brev fra Laub til Carl Nielsen af 18.4.1915 (CNA, I.A.b.), hvor Laub bl.a. skriver: "Hvorfor siges det altid, at jeg har valgt teksterne? Jeg synes, vi enedes smukt om det, også."

111 Brev af 18.12.1914 (CNA, I.A.b.).

In this connection Laub had many suggestions for alterations to Nielsen's textures – suggestions, that the latter in general complied with.¹¹⁵ However, on other points the two composers did not manage to agree. Thus in the above-quoted letter Laub considered that Nielsen's melody for Oehlenschläger's "Odd and unknown evening breezes!" belonged in a collection of romances rather than a collection of "folkelige" melodies. Nevertheless the song was included in the first volume.

In the summer of 1916, less than two years after the successful conception of the first score of songs, the two composers took up the threads again and continued their work with a view to a new collection. This time too they discussed which songs should be included. Apparently Nielsen had set a Drachmann poem, but Laub considered that the text was too slight, even though he liked the melody.¹¹⁶ There are no Drachmann texts in the second volume, but it is not inconceivable that the song in question was "The South I'm leaving" which Nielsen had published in 1916 in single-line form in *New Melodies to the New Texts of Johan Borup's Danish Songbook*. Among Nielsen's surviving papers there is also a setting for voice and piano, which may well be the one Laub rejected. This version is here published as a separate song (No. 239).

Concerning the songs in this volume, too, Laub had a number of critical words, especially concerning Nielsen's accompaniments:

"You often have certain good ideas, which you sketch away without working them out. Maybe I'm rather fussy, but on the other hand in the sort of accompaniment you find in Mozart, Weyse and others, I'm used to seeing how all the details merge and are subordinated

¹¹⁵ This process can be followed clearly in the manuscripts of several of Nielsen's songs.

¹¹⁶ In a letter of 22.7.1916 from Laub to Nielsen (CNA, I.A.b.), where Laub offers comments on Nielsen's melodies, he observes: "The one to Drachmann is better than his words, which I think are really empty, and I doubt whether the melody can redeem them."

I den forbindelse havde han mange ændringsforslag til Carl Nielsens satser – forslag, som denne i det store og hele alle efterkom.¹¹² På andre punkter lykkedes det derimod ikke de to komponister at blive enige. Således mente Laub i det ovenfor citerede brev, at Nielsens melodi til Oehlenschlägers "Underlige Aftenluft!" hørte hjemme i en romancesamling, ikke en visesamling med folkelige melodier. Alligevel blev melodien medtaget i første hæfte.

I sommeren 1916 – mindre end to år efter den lykkelige undfangelse af den første snes viser – tog de to komponister tråden op og fortsatte arbejdet med henblik på endnu et hæfte med viser. Også denne gang diskuterede de, hvilke sange, der skulle optages i samlingen. Tilsyneladende havde Carl Nielsen tonesat et Drachmann-digt, men Laub mente, at teksten var for ringe, skønt han godt kunne lide melodien.¹¹³ Der optræder ingen tekster af Drachmann i andet hæfte, men det er ikke utænkeligt, at den omtalte sang var "Og jeg vil drage fra Sydens Blommer", som Carl Nielsen i 1916 lod trykke i enstemmig form i *Nye Melodier til de nyere Sangtekster i Johan Borups Dansk Sangbog*. Blandt Carl Nielsens efterladte manuskripter findes tillige en udsættelse for sangstemme og klaver, som meget vel kan være den af Laub vragede. Denne version udgives i her som enkeltsang (nr. 239).

Også omkring sangene i dette hæfte havde Laub en række kritiske ord, specielt om Carl Nielsens akkompagnementer:

"Du har tidt nogle gode tanker, som du kaster løst hen, uden at udarbejde dem. Måske er jeg noget pertentlig, men – på den anden side – jeg er vant til fra den slags ledsagelser hos Mozart, Weyse o.s.v. at se hvordan alle enkeltheder bøjer sig ind under helhe-

¹¹² I Carl Nielsens manuskripter til flere af sangene kan man tydeligt følge denne proces.

¹¹³ Et brev af 22.7.1916 fra Laub til Nielsen (CNA, I.A.b.), hvor Laub kommenterer Nielsens melodier, hedder det: "Den til Drachmann er bedre end ordene, som jeg synes er ret tomme, og jeg tvivler på, mel.[odien] kan hæve dem."

to the whole, and how they thereby contribute to making it classical. [...] Well – I should like to hold on to your songs, in order to clarify for myself both your thoughts and mine in this matter (about these). I'd rather talk these things over with you when you come home".¹¹⁷

Although it was hardly the intention of the two composers at the outset, many of the songs in *A Score of Danish Songs* soon entered the repertoire of Danish communal singing for use in school and at home. That was due not least to the fact that several of them were taken into the *The Folk High School Melody Book* of 1922, in an arrangement that discreetly folded in the voice part and the independent piano accompaniment so that the songs would appear as ordinary piano settings, like the other songs in that volume.

The first volume of *A Score of Danish Songs* was presented to the public in what seems to have been a meticulously planned marketing strategy, with the concert premiere coinciding with publication and newspaper features. A few days before the concert, Nielsen was interviewed in *Politiken* and *Nationaltidende*.¹¹⁸

The interview in *Nationaltidende*, under the title *An Original Song-Evening*, is here given in its entirety:

"It will have been noted that composers Thomas Laub (organist at Holmens Kirke) and Carl Nielsen are holding a Song Evening on Tuesday 13th in the Lesser Hall of the Odd Fellow Palæ.

Nielsen explains:

– One day last November, Laub approached me with the suggestion that we should each, independently of course, compose some melodies to good-quality songs and verses by Danish poets. He said something like: 'If we could only move public taste an inch or two in the direction of the simple, easily accessible and

den, og at de derved virker til at gøre den klassisk. [...] Altså – jeg vilde gerne beholde dine melodier, for at klare mig både dine tanker og mine tanker derom (om disse). Jeg vil helst mundtlig fremstille tingene for dig, når du kommer hjem."¹¹⁴

Selvom det næppe var de to komponisters hensigt fra starten, indgik mange af sangene fra *En Snes danske Viser* snart i repertoaret af danske fællessange til brug i skole og hjem. Det skyldtes ikke mindst, at adskilige af dem blev optaget i *Folkehøjskolens Melodibog* fra 1922 i et arrangement, der nænsomt sammenkædede sangstemmen og det selvstændige klaverakkompagnement, så sangene kom til at fremstå som almindelig klaversats på lige fod med de øvrige sange i *Folkehøjskolens Melodibog*.

Første hæfte af *En Snes danske Viser* blev præsenteret for offentligheden på baggrund af en tilsyneladende nøje planlagt markedsføringsstrategi med ur-opførelse, udgivelse på tryk samt avisomtale på samme tid. Få dage før præsentationskonceren lod Carl Nielsen sig interviewe i *Politiken* og *Nationaltidende*.¹¹⁵

Interviewet i *Nationaltidende* med overskriften *En ejendommelig Vise-Aften* bringes her i sin helhed:

"Man vil have set, at D'Hrr Komponister, Organist ved Holmens Kirke Th. Laub og Carl Nielsen paa Tirsdag den 13. afholder en Vise-Aften i Odd-Fellow-Palæets Mindre Sal.

Hr. Carl Nielsen fortæller:

– En Dag i November i Fjor kom Laub til mig og foreslog, at vi begge, naturligvis hver for sig, skulle komponere nogle Vise-Melodier til gode danske Digeres Sange og Vers. Han sagde saadan noget som: 'Kunde vi blot vende Publikums Smag saa meget som et Hanefjed henimod det enkle, det letfattelige og det rent melodiske uden at sænke Niveauet, saa havde vi

117 Letter from Laub to Nielsen of 22.7.1916 (CNA, I.A.b.).

118 *Politiken*, 10.4.1915, printed in Fellow (1999), p. 183; *Nationaltidende*, 11.4.1915, signed "Audivi".

114 Brev fra Laub til Carl Nielsen af 22.7.1916 (CNA, I.A.b.).

115 *Politiken*, 10.4.1915, gengivet i Fellow (1999), s. 183; *Nationaltidende*, 11.4.1915, signeret "Audivi".

purely melodic, without lowering standards, then we would have achieved something at a time when songs are more and more becoming large, difficult *piano* parts, against which the poet's words and the song melody often have to struggle through as best they can.'

I found this idea so attractive that I immediately agreed to have a go. Laub chose a number of poems from our classics – Oehlenschläger, Poul Møller, Chr. Winther, Aarestrup and so on – for which there were no known melodies, or else only little-known or inferior ones. Because of course it would not have occurred to either of us to want to correct or compete with the likes of Gade, I.P.E. Hartmann, or Heise.

The first song-melody I then wrote was to Blicher's 'The boys of Refsnaes'; then came Oehlenschläger's 'Odd and unknown evening breezes!', which I composed no less than three times before we agreed that I'd found the right tone. I knew well enough that melodies already exist for this poem and for 'Rose is blooming now in Dana's borders', but since I didn't know how they went, Laub asked me to try anyway, because in his opinion the old ones weren't adequate for the poems.

– Have you and Laub adapted your style to this 'Golden Age' poetry? For example, have you tried to imitate the musical language of that time?

– Absolutely not. But I at least, and surely Laub also, have become so absorbed in the mood of the poems and the whole poetic atmosphere that I eventually felt I was in that world. I think we can be acquitted of any attempt to cultivate that unbearable 'old style', which so many modern composers are fond of. What do we need an 'old style' for when we have mountains of *genuine* splendid old music? So, our goal was *Identification with the time and spirit of the poems, without any stylisation*.

– In what ways are these new songs different from the usual 'romances'?

– Amongst other things, they have neither introduction nor coda, and the accompaniment is as modest as possible. The idea is first and foremost to

indlagt os Fortjeneste i en Tid, hvor Sange mere og mere gaar over til at blive store vanskelige Klaverpartier, overfor hvilke Digterens Ord og Sangmelodien mange Gange maa se at hutle sig igennem, saa godt de kan.'

Jeg fandt denne Idé saa tiltalende, at jeg øjeblikkelig sagde Ja til at gøre et Forsøg. Laub fandt hos vore Klassikere – Oehlenschläger, Poul Møller, Chr. Winther, Aarestrup o. s. fr. – en Række Digte, hvortil der ikke var kendte – eller kun lidet kendte og mindre gode – Melodier. Thi det kunde billigvis ikke falde nogen af os ind at ville korrigere eller konkurrere med en N.W. Gade, en I.P.E. Hartmann, en Heise o. a.

Den første af de Vise-Melodier, jeg nu lavede, var til 'De Refsnæs Drenge' af Blicher; saa kom Oehlenschlägers 'Underlige Aftenlufte', som jeg komponerede ikke mindre end 3 Gange, inden vi syntes, jeg havde fundet den rette Tone. Jeg ved nok, at der allerede findes en Melodi baade til dette Digt og til 'Rosen blusser', men da jeg ikke kendte dem, bad Laub mig forsøge alligevel, eftersom de gamle efter hans Mening ikke var adækvate med Digtene.

– Har De og Laub saa stiliseret Deres Musik til disse 'Guldalder'-Poesier? Har De forsøgt f. Ex. at efterligne den Tids musikalske Udtryksmaade?

– Aldeles ikke. Men jeg i det mindste, og Laub sikkert ogsaa, har indlevet mig saa intenst i Digtenes Stemning og hele poetiske Atmosfære, at jeg tilsidst syntes, jeg befandt mig i den Verden. Jeg tænker, vi bliver frikendte for Forsøg paa at dyrke den utaalelige 'gamle Stil', som saa mange moderne Komponister ellers ynder. Hvad skal vi ogsaa med 'gammel Stil', naar vi har hele Bjerpe af ægte, gammel, herlig Musik? Altsaa: en Indlevelse i Tid og Aand, uden al Stilisering, har været vort Maal.

– Hvorved vil disse nye Viser adskille sig fra almindelige 'Romancer'?

– Blandt andet derved, at de hverken faar For eller Efterspil, og at Akkompagnementet er det tænkeligst beskedne. Det gælder jo først og fremmest om at lade Ordene og Melodierne komme til deres Ret.

let the words and the melodies speak for themselves. We adopt the principles I.A.P. Schulz laid out in 1784 in the preface to his 'Lieder im Volkston': 'In all these songs I have tried to sing in more of a "folklig" manner than in any *art* form as such, so that the layman might also be able to participate in and remember them.' These words will be printed as a kind of foreword and motto for our songs when they are published next week by Wilhelm Hansen, because, allowing for the different times and means of expression, we don't think we can express our point of view better than that.

– And how will the evening be arranged? Will you and Laub yourselves take part?

– No, neither as singers nor players. Our songs – 16 of them altogether – will be performed by Mrs *Emilie Ulrich*, the opera singers *Carl Madsen* and Mr. *Anders Brems*, with repetiteur *Levysohn* accompanying. By the way, I assume that Tuesday evening will have a somewhat domestic atmosphere, rather bourgeois-homely, in that the performers will sit on the platform in their everyday clothes and get up in turns to sing a couple of songs, according to which ones suit each of them best.

– Will it be only these songs on the programme? Nothing instrumental?

– Oh, yes, there'll be a 'Serenade' I've composed for clarinet, bassoon, horn, cello and double bass, which will divide the songs into two sections and by means of timbre alone make a nice change from the many songs . . ."

The premiere took place at a concert in the Lesser Hall of the Odd Fellow Palæ on 13 April 1915 – just a few days after the interviews in the papers – a concert which the composers had chosen to describe as *An Evening of Danish Songs*.¹¹⁹ The event was a great success, and several of the songs had to be repeated.

¹¹⁹ At the concert 16 of the 23 songs that make up the first volume were performed; as an instrumental interlude Nielsen's *Serenata in vano* for clarinet, bassoon, horn, cello and double bass was played (according to the printed concert programme).

Vi gør til vore de Ord, som I.A.P. Schulz i 1784 skrev i Fortalen til sine 'Lieder im Volkston': 'I alle disse Viser har jeg bestræbt mig for at synge mere paa folkelig Maade end i egentlig *Kunst-Form*, saadan, at ogsaa Lægfolk kan tage Del i dem og huske dem.' Disse Ord vil blive trykt som en Slags Forord og Motto foran vore Viser, naar de i næste Uge udkommer hos Wilh. Hansen, da vort Synspunkt – naturligvis under Hensyn til en anden Tid og en anden Udtryksmaade – ikke forekommer os at kunne fremstilles bedre.

– Og hvorledes vil Aftenen forme sig i det

Ydre? Vil De og Laub selv optræde?

– Nej, hverken syngende eller spillende. Vore Viser – 16 i alt – foredrages af Fru *Emilie Ulrich*, Operasanger *Carl Madsen* og Hr. *Anders Brems* og Operarepetitor *Levysohn* er Akkompagnatør. For Resten antager jeg, at Aftenen paa Tirsdag vil faa et særligt Præg af noget hjemligt, noget borgerlig-hyggeligt derved, at de Optrædende vil sidde paa Tribunen i dagligdags Paaklædning og saa rejse sig skiftevis og sygne et Par Viser, efterhaanden som disse passer bedst for hver af dem.

– Bliver der udelukkende saadanne Viser paa Programmet? Slet intet instrumentalt?

– Jo, en 'Serenade', jeg har komponeret for Klarinet, Fagot, Horn, Violoncel og Kontrabas, skal dele Viserne i to Afdelinger og vil formentlig alene ved sin Klang komme til at danne en pæn Afvæxing paa det meget sanglige . . ."

Uropførelsen fandt sted ved en koncert i Odd Fellow Palæets Mindre Sal den 13. april 1915 – altså få dage efter interviewene i avisene – en koncert, som komponisterne havde valgt at betegne *Dansk Vise-Aften*.¹¹⁶ Arrangementet blev en stor publikumssucces, og adskillige af sangene måtte gives *da capo*.

¹¹⁶ Ved koncerten opførtes 16 af de 23 sange, som udgør første hæfte; som instrumentalt mellemspil opførtes *Serenata in vano* for klarinet, fagot, horn, cello og kontrabas (jf. trykt koncertprogram).

Precisely two years after the first evening of songs, the second volume was presented in a further *Evening of Danish Songs*, with the same artists.¹²⁰ Just as at the first concert, on this occasion the printed publication came out the day after the concert.

The reviews of the two concerts were very divergent. After the first concert, a united corps of reviewers welcomed them. In *Nationaltidende* Gustav Hetsch latched on to their simplicity and their prospects for winning general popular acclaim:

"16 new Danish songs – 8 by Carl Nielsen, 8 by Thomas Laub – were heard for the first time in public yesterday in the Lesser Hall of the Odd-Fellow Palæ and pleased the audience to such an extent that many of them had to be encored in whole or in part. They were almost all instantly appealing and have a great chance of winning popular acclaim – if not quite of being on everyone's lips, then still of reaching wide circles of the population, probably not least in the countryside. [...]

The melodies are natural and unpretentious, to the extent that they can be sung instantly by anyone with any idea of how to hear and sing back a melody. They require neither a large voice nor a wide register, nothing more than a bare minimum of secure pitch, and no vocal acrobatics; the only thing they need in terms of technique is good breathing and the ability to keep steady pitch.¹²¹

On the difference between the contributions of the two composers, Hetsch observed:

"To go through all 16 songs would be futile. Suffice it to say that some were pretty, some delicate, others pithy and fresh, and that Nielsen's seemed to be more full of fantasy, the strongest in inspiration, while Laub's were to some extent influenced by his work as a church mu-

¹²⁰ 18 of the 22 songs from the second volume were performed. The instrumental interlude was provided by Alexander Stoffregen's performance of Nielsen's *Chaconne* for piano.

¹²¹ *Nationaltidende*, 14.4.1915.

Præcis to år efter den første visearften blev an det hæfte præsenteret ved endnu en *Dansk Vise-Aften* med de samme medvirkende kunstnere.¹¹⁷ Ligesom ved den første koncert blev ved denne lejlighed den trykte udgave frigivet dagen efter koncerteren.

Anmeldelserne af de to koncerter med sange fra henholdsvis første og andet hæfte var ret forskellige. Efter den første koncert hilste et enigt anmelderkorps de nye sange velkommen. Gustav Hetsch hæftede sig i *Nationaltidende* ved sangenes enkelhed og deres mulighed for at opnå almindelig bred folkeyndest:

"16 nye danske Viser – 8 af Carl Nielsen, 8 af Thomas Laub – lød første Gang offentlig i Gaar i Odd-Fellow-Palæets Mindre Sal og vandt Tilhørernes Behag i den Grad, at mange af dem maatte gentages helt eller delvis. De gik næsten alle strax i Øret og har de bedste Betingelser for at opnaa Folkeyndest, – om maaske ikke just komme paa 'Alles Læber', saa dog trænge ud i videre Kredse af Befolkningen, vist ikke mindst paa Landet. [...]

Melodierne er ligetil og ukunstlede i den Grad, at de øjeblikkelig kan synges af enhver, der overhovedet har Begreb om at opfatte og gengive en Melodi. De kræver hverken stor Stemme eller stort Stemmeomfang, hverken Træfsikkerhed uddover et Minimum eller Stemmeakrobatik; det eneste, der forlanges af Sangteknik, er en god Vejrtrækning og Evne til at bære Tonen.¹¹⁸

Om forskellen på de to komponisters bidrag hedder det hos Hetsch:

"At gennemgaa alle 16 Viser vilde være ørkeslost. Det maa være nok at sige, at der var nydelige, fine og marvfulde, friske imellem hinanden, og at Carl Nielsens syntes de mest fantasifulde, de kraftigst inspirerede, medens Laubs var tildels paavirkede af hans Ger-

¹¹⁷ Ved koncerteren opførtes 18 af de 22 sange fra andet hæfte. Som instrumentalt mellemspil uroførte Alexander Stoffregen Carl Nielsens *Chaconne* for klaver.

¹¹⁸ *Nationaltidende*, 14.4.1915.

sician and folksong arranger. Nielsen's smelt more of the open air, Laub's more of the drawing-room.”¹²²

Although Charles Kjerulf in *Politiken* was basically sceptical about the enterprise, just as he was disconcerted by the rather unusual form of the concert, he had to recognise that the two composers had succeeded with several of the songs:

“It was a highly original evening, with a most curious idea behind it.

First two good musical friends consider that there is a shameful lack of melodies to a host of good, even first-rate Danish poems, or that those melodies that do exist don't satisfy their demands for “folkelige”, straightforward and good-quality songs. Therefore the two of them decide at a stroke to remedy this perceived lack by themselves composing music for a completely new little songbook of old Danish poems. The results of this wholesale composing by two people were presented yesterday evening at a so-called *Evening of Danish Songs*, put on by the two gentlemen in question – Carl Nielsen and Thomas Laub – and on the platform sat court singer Mrs Ulrich, opera singer Carl Madsen and concert singer Anders Brems, all in a row, with opera repetiteur Salomon Levysohn at the piano.

A curious evening, then, and definitely not modest in its layout. But it helped somewhat that the two men with becoming modesty had left alone the songs that are closest to our hearts, not attempting to write more Iliads after Homer. Admittedly it is not easy to oust the old melodies for ‘Flyv Fugl, flyv’, ‘Paa Sjølunds fagre Sletter’ or ‘Jylland mellem tvende Have’. But to cast off the old, time-honoured melodies for ‘A sailor with a plucky breast’ and ‘Odd and unknown evening breezes!’ is already bad enough.

In by far the majority of the 16 songs it's a case of good poems to which music has hitherto been totally lacking. And it must be admitted that the two

ning som Kirkemusiker og Folkevise-Bearbejder. Hos Carl Nielsen mest Friluft, hos Laub mest Stueluft.”¹¹⁹

Skønt *Politikens* anmelder Charles Kjerulf i sin grundholdning var noget skeptisk over for de to komponisters forehavende, ligesom han var forbløffet over denne lidt usædvanlige koncertform, måtte han dog anerkende, at komponisterne var sluppet godt fra flere af melodierne:

“En højst ejendommelig Aften var det og en højst besynderlig Idé, der laa til Grund for den.

To gode Musik-Venner synes, at der i beklagelig Grad mangler Melodier til en Mængde gode, ja, ypperlige Digte i den danske Litteratur, eller at de Melodier, der findes, nu ikke tilfredsstiller deres Fordringer til folkelige, jævne og gode Sange. Derfor er de to blevet enige om nu med ét Slag at raade Bod paa denne følelige Mangel ved selv at komponere Musik til en hel ny, lille Sangbog af gamle, danske Digte. Udbyttet af denne en gros Komponering paa to Mands Haand præsenteredes i Aftes ved en saakaldet *Dansk Vise-Aften*, som de to Herrer – Carl Nielsen og Thomas Laub – gav, og paa Tribunen sad i Række Kammersangerinde Fru Ulrich, Operasanger Carl Madsen og Koncertsanger Anders Brems, medens selve Opera-repetitør Salomon Levysohn sad ved Flyglet.

En besynderlig Aften – og egentlig just ikke beskeden anlagt. Noget hjalp det dog, at de to Herrer med klædelig Forsigtighed var gaaet uden om de Sange, der ligger vort Hjerte nærmest, og ikke ligefrem havde indladt sig paa at skrive nye Illiader efter Homer. Der skal alligevel heller ikke saa lidt til at slaa de gamle Melodier til ‘Flyv Fugl, flyv’, ‘Paa Sjølunds fagre Sletter’ eller ‘Jylland mellem tvende Have’ af Marken. Men det kan være galt nok med at kassere de gamle hævdvundne Melodier til ‘En Sømand med et modigt Bryst’ og ‘Underlige Aftenlufte’.

For den la[n]gt overvejende Del af de i Aftes sungne 16 Sanges Vedkommende gjaldt det, at det

119 *Nationaltidende*, 14.4.1915.

122 *Nationaltidende*, 14.4.1915.

men have on the whole been successful with their new melodies. Some were even outstanding, and we can only be thankful for the fact that our “folkelige” song repertoire has been valuably augmented. Others gave the impression of being rather ‘laboured’, contrived. True, it is not easy to be popular to order, any more than it is to put the clock back to the manner of expression and feeling of vanished days.”¹²³

After the second concert on 13 April 1917 the reviewers were rather more restrained. Gustav Hetsch wrote on 14 April in the evening edition of *Nationaltidende*:

“Yesterday evening in the Lesser Hall of the Odd Fellow Palæ, Messrs Nielsen and Laub presented a large number of New Danish Songs, 18 in all, 9 from each composer.

In so doing they have continued along the path that last year brought them honour and favour. But there was a feeling that what they had to offer this time cannot take them further in this direction. When two musicians of our day set out to translate poems of the past into notes that correspond to the whole spiritual atmosphere of that time, they must necessarily do no little violence to themselves, and are anyway highly constrained in many respects, and it easily becomes a matter of pure chance whether or not they hit the right note. [...]

The idea here was obviously to create a new body of songs for the people and for the home – easy to sing and play along to, for voices of limited strength and range, for the joy of singing but without demanding special vocal ability or musical culture. A nice patriotic and educational mission, whose fulfilment, however, proves more difficult in practice than it might seem at first glance.”

After a number of further reservations, and again an observation that despite certain faults it was probably

var gode Digte, hvortil der hidtil i det hele savnedes Musik. Og indrømmes skal det, at de to Herrer gen-nemgaaende havde været ganske heldige med de nye Melodier. Enkelte var endog fortræffelige – og det kan man kun sige Tak til, at vort folkelige Sang-Repertoire faar værdifulde Forøgelser. Andre faldt lidt ‘lavede’, konstruerede ud. Det er sandelig heller ikke saadan at være populær paa Kommando, lige saa lidt som det er let at skrue sig og sin Musik tilbage til en svunden Tids Udtryksform og Følemaade.”¹²⁰

Efter den anden koncert den 13. april 1917 var anmelderne noget mere forbeholdne i deres kritik. Gustav Hetsch skrev den 14. april i *Nationaltidendes* aftenudgave:

“D’Hrr Carl N i e l s e n og Thomas L a u b præsenterede i Afstes i Odd Fellow-Palæets mindre Sal en Mængde n y e d a n s k e V i s e r, 18 i alt, lige mange af hver.

De har hermed fortsat ad en Vej, der i Fjor bragte dem Ære og Yndest. Men det syntes som det, de denne Gang havde at byde, ikke vil føre dem videre i den Retning. Naar to Nutidmusikere sætter sig for at omsætte en Fortids Digte i Toner, der skal svare til denne Fortids hele aandelige Atmosfære, maa de nødvendigvis i ikke ringe Grad gøre Vold paa sig selv, er i alt Fald stærkt bundne af mange Hensyn og det bliver da let et Tilfælde, om de træffer det rette. [...]

Meningen er jo, at her skulde skabes en ny Sang-Litteratur for Folket og Hjemmet, – let at synge, let at spille til, beregnet for Stemmer af begrænset Styrke og Omfang, for Sangglæde uden egentlig Sangkunnen eller Musikkultur. En smuk patriotisk og folkeopdragende Mission, hvis Gennemførelse dog er vanskeligere, end det ved første Øjekast skulde synes.”

Efter yderligere en række forbehold og på ny en konstatering af, at det trods visse mangler nok alligevel

120 *Politiken*, 14.4.1915.

123 *Politiken*, 14.4.1915.

Nielsen's songs that had the better chance of becoming popular, the review ended:

"All in all we are in a new area of song composition here, where highly successful results may be obtained, provided only that the composer is blessed with the right happy, naïve inspiration!"¹²⁴

In *Politiken* Axel Kjerulf was even more direct:

"As last time there was a full house. As last time there was success in the air.

The whole thing was exactly like last time, with the exception of the songs that this time seemed a trifle thinner. A composer as outstanding as Nielsen and a musician as competent as Laub can of course shake such little songs out of their sleeves. But they've shaken out a little too generously, and listening to them you sit through the whole evening with a slightly sheepish impression that the whole thing is basically just much of a muchness, and that the only remarkable thing with these nice little compositions is the two men's distinguished names.

And then you catch yourself thinking that the anonymous melodies to the familiar old texts are much better."¹²⁵

The two volumes were published by Wilhelm Hansens Musikforlag the day after their respective concerts, on 13 April 1915 and 1917, which was also reported in the reviews. The volumes were provided with a cover drawing by Niels Skovgaard, based on a motif from the first verse of Poul Møller's "Rose is blooming now in Dana's borders", illustrating the lines "Stallions graze ancestral graves as warders, There's a boy who's picking berries red."

As an introduction to the first volume, the composers reproduced extracts from J.A.P. Schultz's preface to his *Lieder im Volkston* (November 1784). They

var Carl Nielsens sange, der havde størst chance for at blive populære, sluttede anmeldelsen:

"Alt i alt: Vi befinder os her paa et nyt Omraade for Vi-sesangen, hvor der vil kunne opnaas saare vellykkede Resultater saafremt blot den rette lykkelige naive Inspiration hos Komponisten indfinder sig!"¹²¹

Axel Kjerulf var i *Politiken* endnu mere direkte i sin kritik:

"Der var fuldt Hus – ligesom sidst – og Sukces i Luften – ligesom sidst.

Det Hele var præcis ligesom sidst med Undtagelse af Viserne, der denne Gang syntes en Kende tyndere. En saa fremragende Komponist som Carl Nielsen og en saa habil Musiker som Thomas Laub ryster selv-følgelig saadanne Smaasange ud af Ærmet. Men de ryster lidt rigeligt, og den, der hører paa, sidder den ganske Aften med en lidt flov Fornemmelse af, at det Hele i Grunden er saa uendelig ligegyldigt og ens altsammen, og at det eneste bemærkelsesværdige ved de nette smaa Kompositioner er de to Herrers fortræffelige Navne.

Og saa giber man sig i at synes, at de navnløse Melodier til de gammelkendte Tekster er langt bedre."¹²²

Den trykte udgave af de to hæfter udkom på Wilhelm Hansens Musikforlag dagen efter de respektive koncerter den 13. april 1915 og 1917, hvilket også blev nævnt i anmeldelsen. Hæfterne var forsynet med en omslagstegning med et motiv fra første vers af Poul Martin Møllers "Rosen blusser alt i Danas Have" udført af Niels Skovgaard; det drejer sig om linjerne "Hingsten græsser stolt på Fædres Grave / Drengen plukker af de røde Bær".

Som indledning til det første hæfte gengav komponisterne følgende uddrag af J.A.P. Schulz' fortele til *Lieder im Volkston* (nov. 1784) efter at have korre-

121 *Nationaltidende*, 14.4.1917.

122 *Politiken*, 14.4.1917.

124 *Nationaltidende*, 14.4.1917.

125 *Politiken*, 14.4.1917.

sponderet om en række detaljer i oversættelsen, ikke mindst af det centrale begreb "Schein des Bekannten" i Schulz' originale tekst:¹²³

had previously corresponded concerning a number of details in the translation, not least the central term, "Schein des Bekannten", in Schulz's original text:

"In all these songs I have tried to sing in more of a volksmässig manner than in any art form as such, so that the layman might also be able to participate in and remember them. Therefore I have chosen from our best poems only those that are especially well suited to such "folkelige" singing ("Volksgesange"), and in the melodies I have gone to some pains to achieve the greatest simplicity and clarity, seeking at every turn to give them an aura of familiarity; --- it's here that the whole secret of the tone of the "folkelige" song lies. --- To make good poems generally known is after all the main goal of the song composer, if he is going to stick to his true task."

Wilhelm Hansen's records show that the volumes immediately became very popular and had to be reprinted several times.

Twenty "folkelige" Melodies (Nos. 125-144)

In the period ca. 1915 to 1926 Carl Nielsen's work in the area of "folkelige" song was always carried out in collaboration with other pioneers of the genre, the most important of these being Johan Borup, Thorvald Aagaard, Thomas Laub, Oluf Ring and Harald Balslev. This work formed a kind of opposite pole to the group of "serious" works that also saw the light of day in those years, and which in their various ways mirror conditions in the outside world and in Nielsen's own life. This dichotomy is illustrated, for example, by the fact that in 1926 he was reading the proofs for the Fifth Symphony at the same time as the *Ten Little Danish Songs*, both of which were published by Borup's Musikforlag that year.

"I alle disse Viser har jeg bestræbt mig for at sygne mere paa f o l k e l i g Maade end i egentlig K u n s t - f o r m, saadan at ogsaa Lægfolk kan tage Del i dem og huske dem. Derfor har jeg, blandt vore bedste Digte, kun valgt dem der særlig egner sig for en saadan folkelig Sang, og i Melodierne gjort mig Umage for at naa den største Simpelhed og Tydelighed, ja af al Magt søgt at give dem Præg af det tilsyneladende velkendte; --- i dette Præg ligger hele Hemmeligheden ved den folkelige Visetone. --- At gøre gode Digte almenkendte er jo Visekomponistens Hovedformaal, om han da vil blive sin rette Opgave tro"

Wilhelm Hansens forlagsprotokol vidner om, at hæfterne straks blev meget populære og måtte genoptrykkes adskillige gange.

Tyve folkelige Melodier (nr. 125-144)

Carl Nielsens arbejde med den "folkelige" sang i årene mellem ca. 1915 og 1926 foregik hele tiden i skiftende samarbejde med andre af genrens pionerer: Johan Borup, Thorvald Aagaard, Thomas Laub, Oluf Ring og Harald Balslev, for at nævne de vigtigste. Arbejdet dannede så at sige modpol til gruppen af "tunge" værker, som også så dagens lys i denne periode, og som på forskellig vis afspejlede forhold i den ydre verden og i Carl Nielsens eget liv. Dobbeltheden illustreres f.eks. af, at han i 1926 på samme tid læste korrektur på trykforlægget til 5. symfoni og til *Ti danske Smaasange*, som begge udkom på Borups Musikforlag dette år.

123 Originalteksten fra Schulz's *Vorbericht*, 1784: "In allen diesen Liedern ist und bleibt mein Bestreben, mehr volksmässig als kunstmässig zu singen, nemlich so, daß auch ungeübte Liebhaber des Gesanges, so bald es ihnen nicht ganz und gar an Stimme fehlt, solche leicht nachsingend und auswendig behalten können. Zu dem Ende habe ich nur solche Texte aus unsern besten Liederdichtern gewählt, die mir zu diesem Volksgesange gemacht zu seyn schienen, und mich in den Melodien selbst der höchsten Simplicität und Faßlichkeit beflossen, ja auf alle Weise den Schein des Bekannten darinzubringen gesucht [...] In diesem Schein des Bekannten liegt das ganze Geheimnis des Volkstons; [...] Und das ist doch der Endzweck des Liederkomponisten, wenn er seinem einzigen rechtmäßigen Vorsatz, bey dieser Kompositionsgattung, gute Liedertexte allgemein bekannt zu machen, getreu bleiben will."

The result of this activity was a series of collections with his own old and new songs – with some partial overlap in contents – to which we should add Nielsen's contributions to the collections *Melodies for the Songbook 'Denmark'* (1924, see pp. 132-136) and *New Melodies to the New Texts of Johan Borup's Danish Songbook, 1916* and *New Melodies for Johan Borup's Danish Songbook, 1926* (see pp. 144-149).

The earliest of these collections is the *Twenty "folkelige" Melodies* (Nos. 125-144), published in December 1921.¹²⁶ Of the 20 songs, five had previously been published and 15 were newly composed, as shown on the following list:

Twenty "folkelige" Melodies 1921 ¹²⁷	Text	Previous Publication
Simple-rooted!	H.V. Kaalund	
Wherefore do our eyes feel pleasure*	Christian Richardt	
I only looked back*	B.S. Ingemann	
Morning dew that slightly trembles	Carsten Hauch	
Earth, whose embrace	Christian Richardt	
The greatest master cometh!	B.S. Ingemann	<i>Nordens Musik</i> , 1919 ¹²⁸
There sat a fisherman	N.F.S. Grundtvig	<i>Højskolebladet</i> , 51 (1919)
Steen Steensen Blicher*	Carl Ploug	
Where we would fight and sing	Jens Christian Hostrup	
When summer song is finished	Jens Christian Hostrup	

126 According to Wilhelm Hansen's engravers' book 20.10.1921 the original title was *Nye "folkelige" Melodier*.

127 As may be seen in the Danish version of the preface, some of the the songs use old orthography, with upper-case for nouns and the vowel "aa", whereas others use the new style with lower-case and "a". This inconsistency is retained in the present edition.

128 This song and "Gone are the days, they're past and olden" appeared under the joint title *Two Spiritual Songs in Nordens Musik*, 1 (1919), p. 97 (see Nos. 115-116).

Resultatet af denne beskæftigelse er en række samlinger med egne gamle og nye sange, til dels med overlappende indhold, hvortil kommer Carl Nielsens bidrag til de to samlinger *Melodier til Sangbogen 'Danmark'* (1924, se s. 132-136) og *Johan Borups Dansk Sangbog* (1916 og 1926, se s. 144-149).

Den tidligste af disse samlinger er *Tyve folkelige Melodier* (nr. 125-144), udgivet i december 1921.¹²⁴ Af de 20 sange havde fem tidligere været udgivet, mens de 15 er nykomponeret, således som det fremgår af listen nedenfor:

<i>Tyve folkelige Melodier</i> 1921 ¹²⁵	Tekst	Tidligere udgivelse
På det jævne	H.V. Kaalund	
Derfor kan vort øje glædes*	Christian Richardt	
Jeg så kun tilbage*	B.S. Ingemann	
Morgendug, der sagte bæver	Carsten Hauch	
Jord, i hvis favn	Christian Richardt	
Den store Mester kommer!	B.S. Ingemann	<i>Nordens Musik</i> , 1919 ¹²⁶
Der sad en fisker så tankefuld	N.F.S. Grundtvig	<i>Højskolebladet</i> , 51 (1919)
Steen Steensen Blicher*	Carl Ploug	
Dér, hvor vi stred og sang	Jens Christian Hostrup	
Når somrens sang er sungen	Jens Christian Hostrup	
De snækker mødtes	N.F.S. Grundtvig	

124 Ifølge Wilhelm Hansens stikkerbog 20.10.1921 var den oprindelige titel *Nye folkelige Melodier*.

125 Som det fremgår, er nogle af sangene med gammel retskriving med stort begyndelsesbogstav i substantiver og "aa", mens andre er med ny retskriving med lille begyndelsesbogstav og "â". Denne forskel mellem sangene er bibeholdt i nærværende udgave.

126 Denne sang og "Udrundne er de gamle Dage" udkom under fællestitlen *To aandelige Sange i Nordens Musik*, 1/9 (1919), s. 97 (se nr. 115-116).

The barques would meet	N.F.S. Grundtvig	
The noble nature student	Carsten Hauch	
Heavy, gloomy clouds of night*	Jakob Knudsen	Højskolebladet, 35 (1917)
Like purest wa- ters*	Jeppe Aakjær	
The Danish bread, it grows on plains*	Jeppe Aakjær	Borupbogen, 1921 ¹²⁹
Gone are the days	N.F.S. Grundtvig	Højskolebladet, 32 (1917) <i>Nordens Musik</i> , 1919
Behold my web	Adam Oehlenschläger	
Freedom is the purest gold*	Biskop Thomas af Strängnäs	
The greenwood leaves are light now	Johannes Jørgensen	
The Flood	N.F.S. Grundtvig	

Nielsen's work on this collection is closely connected with that on the *The Folk High School Melody Book*, which came out six months later; one might almost call it a kind of preliminary study, in that with the exception of "The Danish bread, it grows on plains" all the songs were subsequently included in the songbook. In 13 of them the vocal part was worked into the piano part, while the remaining seven have an independent simple accompaniment on the same model as *A Score of Danish Songs* (marked in the above list with an asterisk).

In order once again to explain the difference between these compositions and the then-current romance tradition, Nielsen provided the volume with a short foreword:

Naturens ædle dyrker	Carsten Hauch	
Tunge, mørke natteskyer*	Jakob Knudsen	Højskolebladet, 35 (1917)
Som dybest Brønd*	Jeppe Aakjær	
Det danske Brød paa Sletten gror*	Jeppe Aakjær	Borupbogen, 1921 ¹²⁷
Udrundne er de gamle Dage	N.F.S. Grundtvig	Højskolebladet, 32 (1917) <i>Nordens Musik</i> , 1919
Betrægt mit svage spind	Adam Oehlenschläger	
Frihed er det bed- ste guld*	Biskop Thomas af Strängnäs	
Nu lyser løv i lunde	Johannes Jørgensen	
Syndfloden	N.F.S. Grundtvig	

Arbejdet med denne samling er tæt knyttet til arbejdet med *Folkehøjskolens Melodibog*, som udkom et halvt år efter; man kan næsten tale om en slags "forstudie" til melodibogen, idet samtlige sange med undtagelse af "Det danske Brød paa Sletten gror" efterfølgende kom med i melodibogen. 13 af satserne har sangstemmen indarbejdet i klaversatsen, mens de resterende syv har et selvstændigt, enkelt akkompagnement efter samme model som *En Snes danske Viser* (markeret i listen ovenfor med en stjerne efter titlen).

For endnu engang at præcisere forskellen på disse satser og den gængse romancetradition forsynde Carl Nielsen hæftet med et lille forord:

127 Borupbogen: *Højskolen i København gennem 30 Aar 1892-1921*, Copenhagen 1921; der er enkelte forskelle mellem de to versioner af sangen.

129 Borupbogen: *Højskolen i København gennem 30 Aar 1892-1921*, Copenhagen 1921; there are a few minor differences between the two versions of the song.

"As may be seen, this collection of melodies contains no nuances for performance (such as *f* or *p*). Of course that does not mean that all the verses in each and every poem should be sung the same way, but that dynamics and phrasing are to be adjusted according to the words and the meaning.

On the other hand it does mean that such "folkelige" melodies should not be placed in the category of romances or songs. For I have tried to make both the melodies and their harmonisation as smooth and accessible as humanly possible."

The Folk High School Melody Book

(Nos. 145-177; Supplement, Nos. 196-213)

The Folk High School Songbook (text edition) reached its tenth edition in 1922, but the *The Folk High School Melody Book* of the same year constituted the first collected book of melodies to go with it, produced by the four composers and pioneers of "folkelig" communal singing: Thomas Laub, Carl Nielsen, Oluf Ring and Thorvald Aagaard.¹³⁰ The editorial work had been embarked on in 1919 by invitation from the Society for High Schools and Agricultural Schools, and the editors' work consisted essentially of setting already existing melodies, both their own and those of others. The ideal was a simple piano texture, well-suited to accompanying community singing, and it was therefore after careful consideration that all phrasing, character indications and dynamic markings were omitted, along with all characteristic titles.¹³¹

The editors set out the aims of the new collection in an introductory "Foreword":

"The Society for High Schools and Agricultural Schools has entrusted the undersigned with the task of compiling and publishing a collection of harmonised melodies for the society's songbook.

¹³⁰ The history of the songbook and the book of melodies is described in Karl Bak, *Højskolesangbogens historie*, Copenhagen 1977.

¹³¹ See, for example, the letter from Nielsen to Thorvald Aagaard, 4.2.1921 in Møller & Meyer (1954), pp. 198-199.

"Som man ser, er nærværende Melodisamling ikke forsynet med Foredragsbetegnelser (*f* og *p*). Dette betyder naturligvis ikke, at alle Vers i hvert enkelt Digt skal udføres paa samme Maade, men at Styrkegraden og Fraseringen maa rette sig efter Ord og Mening.

Derimod betyder det, at saadanne folkelige Melodier ikke tør komme ind under Synsvinklen: Romancer og Sange. Jeg har nemlig bestrebt mig for at holde baade Melodierne og deres harmoniske Klædning i saa jævn og letfattelig Fremtræden som vel muligt."

Folkehøjskolens Melodibog

(nr. 145-177; Tillæg, nr. 196-213)

Højskolesangbogen (tekstudgaven) var i 1922 kommet i sin 10. udgave, men med *Folkehøjskolens Melodibog* fra samme år forelå den første samlede melodibog til samlingen, forestået af de fire komponister og pionerer inden for den folkelig fællessang, Thomas Laub, Carl Nielsen, Oluf Ring og Thorvald Aagaard.¹²⁸ Redaktionsarbejdet havde stået på siden 1919 efter opfordring fra Foreningen for Højskoler og Landbrugsskoler, og redaktørernes arbejde bestod i alt væsentligt i udsættelse af allerede eksisterende melodier, både egne og andres. Ideallet var en enkel klaversats, som var velegnet til ledsgagelse af fællessangen, og det var således efter moden overvejelse, at man udelod alle fraseringsbuer, karakterbetegnelser og dynamiske anvisninger, ligesom også karakteriserende titler blev udeladt.¹²⁹

I en indledende "Fortale" præciserer udgiverne sigtet med den nye samling:

"Foreningen for højskoler og landbrugsskoler har overdraget undertegnede at udarbejde og udgive en harmoniseret melodisamling til foreningens sangbog.

En sådan har længe været savnet. Når den nu kommer, skulde den ikke alene gærne udfylde dette

¹²⁸ Sangbogens og melodibogens historie er beskrevet i Karl Bak, *Højskolesangbogens historie*, København 1977.

¹²⁹ Se f.eks. brev fra Carl Nielsen til Thorvald Aagaard, 4.2.1921 i Møller og Meyer (1954), s. 198-199.

We have long been lacking such a publication. Now that we have it, it should address not only that lack but also the increasing sensitivity to and desire for a more “folkeligt” Danish element in the melodies of our folk singing.

Besides the need to find room for the best melodies in use up to now, we also have to take into account melodies that have appeared in recent years, motivated and characterised by the above-mentioned efforts to create a more “folkelig” song style.”

Laub added a long preface concerning the performance of the old folksongs, a preface that Nielsen criticised harshly in a letter to Thorvald Aagaard:

[...] but it seems to me that Laub's: 'On the Performance of the Old Folksongs' sounds so remarkably 'self-important'. He ought to take a trip to Rumania and the Balkans. In any case it would give all his theories a shock to hear some of the four thousand folksongs that the Hungarians Koday and Bartok have collected on gramophone record from the most remote regions of those untouched countries".¹³²

Nielsen's contribution comprises 33 songs, all of which had previously been printed (notably in *A Score of Danish Songs and Twenty “folkelige” Melodies*), although in many cases the arrangement is different, in that the melody is incorporated into the accompaniment).

The book of melodies came out during the summer of 1922, and shortly afterwards there was a lengthy review in *Højskolebladet* by Harald Balslev, headmaster of Ubberup High School, who stressed the editors' merits in their choice of already existing melodies and their addition of new ones, and summarised the discussion that has followed the publication of every new edition of the *The Folk High School Melody Book*:

“Those who are not in advance enthusiastic about the new, but not too resistant either, will probably admit

savn, men bør også imødekomme den stigende sans for og kravet om et mere folkeligt dansk præg hos melodierne til vor folkesang.

Ved siden af, at der bør gives plads for de bedste af de hidtil brugte melodier, må der også tages hensyn til det melodistof, som er kommet frem i de senere år, drevet frem og præget af de ovennævnte bestræbelser for at danne en mere folkelig sangstil.”

Hertil føjede Laub et langt forord om udførelsen af de gamle folkeviser, et forord, som Carl Nielsen i et brev til Thorvald Aagaard kritiserede i ganske stærke vendinger:

[...] dog forekommer det mig at Laubs: 'Om Udførelsen af de gamle Folkeviser' klinger saa underlig 'vigtig'. Han skulde en Tur til Rumænien og Balkanlandene, ihvertfald vilde det give alle hans Theorier et Stød at høre nogle af de fire Tusind Folkemelodier som de to Ungarere Koday og Bartok har samlet i Gramofon fra de mest afsidesliggende Egne af disse ubørte Lande.”¹³⁰

Carl Nielsens bidrag omfatter 33 sange, som alle havde været trykt tidligere (fortrinsvis i *En Snæ danske Viser og Tyve folkelige Melodier*), idet dog satsten i mange tilfælde erændret, således at melodien er indarbejdet i akkompagnementet.

Melodibogen udkom i løbet af sommeren 1922, og kort efter forelå i *Højskolebladet* en fyldig anmeldelse af Harald Balslev, forstander for Ubberup Højskole. Anmelderen fremhæver de fire udgiveres fortjenester gennem deres valg af allerede eksisterende melodier og deres tilførsel af nye melodier, og sammenfatter den diskussion, som har været ført efterfølgende ved fremkomsten af enhver ny udgave af *Folkehøjskolens Melodibog*:

“De som ikke paa Forhaand er begejstrede for det ny, men heller ikke altfor uimodtagelige, vil dog

130 Brev af 13.6.1922, citeret efter Møller og Meyer (1954), s. 214.

132 Letter of 13.6.1922 quoted from Møller & Meyer (1954), p. 214.

that here they have the chance to make a comparison and thereby to test out more closely what they have hitherto called the best. I believe that more and more people when they take advantage of this opportunity, will understand that it was in the first instance just habit that was decisive for their judgment. One should not without good reason separate a melody from the words with which it is united; but it can also make for a freshening-up and a renewal of the text one loves, when it appears in new apparel. In this way Nielsen through his melody for ‘Simple-rooted, simple-rooted!’ has renewed the text for me,¹³³ just as Laub has the text to ‘Et jævnt og muntert virksomt Liv paa Jord’.¹³⁴

Shortly after the publication – presumably at the beginning of 1923, although the volume still shows the year as 1922 – there was a need for yet another edition of the *The Folk High School Melody Book*.¹³⁵ This “second edition” is identical to the first with the exception of pages 334-338, which contain new alternative melodies to eight of the songs in the first edition, including five by Carl Nielsen (Nos. 178-181 and 199). These five songs stem from an invitation from Harald Balslev, who wished them to be included in the school’s yearbook for 1922. This was done with only one of the songs (No. 181), but as mentioned all five did appear in the second edition of the songbook. Subsequently four of them (Nos. 178-181) appeared in 1925 as a separate volume under the title *Four “folkelige” Melodies*.¹³⁶ Finally in 1927 they were all included in the Supplement to the *The Folk High School Melody Book* discussed below (Nos. 196-200).

133 The melody previously used for Kaalund’s text was C.E.F. Weyse’s “Paa den Dag Kong Kristians Øje”.

134 *Højskolebladet*, 29 (1922), cols. 856-857.

135 That this edition, despite the indication of year, did not appear until 1923, is shown by the fact that Nielsen sent one of the five new songs (No. 180) to Carl Claudius in a letter dated 26.12.1922, with the note “a little melody that has not yet been printed” (DK-Kk(m)).

136 From Wilhelm Hansen’s engravers’ book it appears that the engraving of this collection stretched over a couple of years, and a pencil addition (“NB Wait for more”) indicates that there were to be more songs in the volume.

vist indrømme, at her er en Lejlighed til at anstille Sammenligning og dermed faa prøvet nøjere det, de foreløbig kalder det bedste. Jeg tror, at flere og flere, efterhaanden som denne Lejlighed bliver benyttet, vil forstaa, at det fra først af var Vanen, der havde været det afgørende i deres Dom. Uden Grund skal man ikke skille en Melodi fra de Ord, hvormed den blev sammenknyttet; men det kan ogsaa være som en Forfriskelse og Fornyelse af den tekst, man holder af, naar den træder frem i et nyt Klædebon. Saaledes har Carl Nielsen ved sin Melodi til ‘Paa det jævne’ fornyet denne Tekst for mig,¹³¹ og Laub Teksten til ‘Et jævnt og muntert virksomt Liv paa Jord’.¹³²

Kort efter udgivelsen – formentlig i begyndelsen af 1923, selvom den stadig bærer årstallet 1922 – var der behov for endnu en udgave af *Folkehøjskolens Melodibog*.¹³³ Dette “2. oplag” er identisk med førsteudgaven med undtagelse af siderne 334-338, der indeholder nyttilkomne alternative melodier til otte af sangene fra førsteudgaven, heraf fem af Carl Nielsen (nr. 178-181 og 199). Disse fem sange skyldtes en henvendelse fra Harald Balslev, der ønskede sangene optaget i skolens årsskrift for 1922. Det skete kun for en af sangenes vedkommende (nr. 181), men som nævnt kom de alle fem med i anden udgave af melodibogen. Efterfølgende blev de fire (nr. 178-181) i 1925 udgivet som selvstændigt hæfte under titlen *Fire folkelige Melodier*.¹³⁴ Og endelig blev de alle i 1927 medtaget i det nedenfor omtalte *Tillæg til Folkehøjskolens Melodibog* (nr. 196-200).

131 Den indtil da benyttede melodi til Kaalunds tekst var C.E.F. Weyses “Paa den Dag Kong Kristians Øje”.

132 *Højskolebladet*, 29 (1922), sp. 856-857.

133 Når denne udgave, på trods af årstallet, først kan være udkommet i 1923, skyldes det, at Carl Nielsen sendte en af de fem nyttilkomne sange (nr. 180) til grundlæggeren af Musikhistorisk Museum, Carl Claudius i brev dateret den 26.12.1922 og med tilskriften “en lille Melodi som endnu ikke er trykt” (DK-Kk(m)).

134 Det fremgår af Wilhelm Hansens stikkerbog, at stikningen af denne samling er pågået over et par år, og en blyantstilskrift i stikkerbogen (“NB Venter paa flere”) tyder på, at man har regnet med flere sange i hæftet.

The five songs were composed in August 1922 during a period of illness, and Nielsen's correspondence with friends and family shows that he was very absorbed by the project and very happy about the result. "Teach me, star, precisely" (No. 178) caused problems because of its versification and the feminine endings in the first and last lines.¹³⁷ The song he was unreservedly most happy about was "This is the revelation" (No. 181); both here in 1922 and as late as 1931 he expressed great enthusiasm for this song, which he considered one of the best he had composed, and which he expected to achieve the same popularity as *John the Roadman*.¹³⁸ In a letter to Anne Marie Carl-Nielsen he describes his delight in the melody:

"The melody is so smooth that it is almost stronger than in 'John the Roadman', but it embraces the words in a warm and happy manner such as I have never managed before. It is remarkable that when I write these simple, easily accessible melodies it is as though it is not me at all who is composing them; it is as though – how can I put it? – as though it were the people from my childhood over on Funen or the Danish people as a whole who are wanting to express something through me. But this maybe sounds too high-flown, because the matter is so plain and simple, at any rate for me."¹³⁹

A few months before his death Nielsen again expressed his pleasure in this song:

"When I had a little glance at the songbook I came across No. 529 'This is the revelation', and I think that in the 'folkelig' respect the melody is the best I have ever written. In my judgment it is so natural and ordinary, and yet so perfectly formed that I myself – having forgotten about it for a long time – really dare say – – – no, one shouldn't say anything about one's own children. I wonder how young people relate

De fem sange er blevet til under en sygdomsperiode i august 1922, og korrespondancen med venner og familie viser, at Carl Nielsen er meget optaget af arbejdet og meget glad for resultatet. "Lær mig, nattens stjærne" (nr. 178) volder problemer på grund af strofeopbygningen og den kvindelige udgang i de to første linjer og i sidste linje.¹³⁵ Den sang, han ubeitinget er mest glad for, er "Nu skal det aabenbares" (nr. 181); både her i 1922 og så sent som i 1931 udtaler han sig med stor begejstring om denne sang, som han mener er noget af det bedste, han har lavet, og som han venter vil nå samme popularitet som *Jens Vejmand*.¹³⁶ I et brev til Anne Marie Carl-Nielsen beskriver han sin glæde ved melodien:

"Melodien er saa jævn, saa det næsten er stærkere end i 'Jens Vejmand' men den slutter sig om Ordene paa en saa varm og lykkelig Maade, som jeg ikke har kунnet før. Det er underligt, at naar jeg skriver disse letfattelige, enkle Melodier er det som om det slet ikke er mig der komponerer; det er som om – hvad skal jeg sige – det var Folk fra min Barndom ovre paa Fyn eller som om det var det danske Folk som ønsker noget igennem mig. Men det lyder maaske saa stort, da Sagen er saa jævn og simpel, ihvertfald for mig."¹³⁷

Et par måneder før sin død kan han endnu engang glæde sig over denne sang:

"Da jeg nu kiggede lidt i Melodibogen faldt jeg paa N° 529 'Nu skal det aabenbares' og jeg synes Melodien i folkelig Henseende er den bedste jeg nogensinde har skrevet. Den er efter mit Skøn saa ligetil, almindelig, men fuldstøbt i sit forløb, at jeg nu selv – efter lang Glemsel – virkelig tør sige – – – nej, man maa intet sige om sine egne Børn. Hvordan forholder Ungdommen sig til Ordene i denne Sang, mon? Melodien

135 Brev fra Carl Nielsen til Harald Balslev, 29.7.1922, i Møller og Meyer (1954), s. 218-219.

136 Se brev til datteren Irmelin, 5.8.1922.

137 Brev af 3.8.1922.

137 Letter from Nielsen to Balslev, 29.7.1922, in Møller & Meyer (1954), pp. 218-219.

138 See letter to Nielsen's daughter Irmelin, 5.8.1922.

139 Letter of 3.8.1922.

to the words in this song? I should like this melody, above all my others, to become known.”¹⁴⁰

It is an irony of fate, therefore, that this very melody did not succeed in establishing itself in the “folkelige” song tradition; in the fourth edition of the *The Folk High School Melody Book* from 1940 it was omitted and replaced by J.P.E. Hartmann’s old melody from 1868, which has since become known and used for “This is the revelation”.

When in 1926 a new 11th edition of *The Folk High School Songbook* was published, there was a need for a more extended ‘supplement’ to the existing edition of the music. Thorvald Aagaard asked his co-editors to consider which new melodies they wished to have included in the supplement, and he sent Nielsen a suggestion for his contribution. Nielsen accepted, with one exception, *Apple Blossom* (No. 11) from the Holstein songs Op. 10, which both Aagaard and Nielsen himself found unsuited to the main aim of the songbook: to accompany single-line communal singing. This song was therefore not included in the new publication. The same issue was considered with respect to “We, sons of the plains carry dreams in our minds” (No. 32), but here the decision was taken to include the song (No. 204).¹⁴¹

The Supplement to the Folk High School Melody Book was published in the summer of 1927, with 18 songs by Nielsen: five new ones from the second edition of the melody book (Nos. 178-181 and 199), seven that had previously been published elsewhere (Nos. 201, 203-205, 207, 212-213) and six that were published for the first time (Nos. 202, 206, 208-211).

The year after the supplement came out, the publishers announced that the second edition of the melody book was nearly sold out, and in the summer or autumn of 1928 a third edition appeared, now with

kunde jeg, fremfor alle mine andre, ønske maatte blive kendt.”¹³⁸

Det er således skæbnens ironi, at netop denne melodi af Carl Nielsen ikke formåede at bide sig fast i den folkelige sangtradition. I fjerde udgave af *Folkehøjskolens Melodibog* fra 1940 gled den ud og erstattedes med J.P.E. Hartmanns gamle melodi fra 1868, der siden har været kendt og benyttet til “Nu skal det aabenbares”.

Da Højskolesangbogen i 1926 forelå i en ny 11. udgave, blev der behov for et mere omfattende “Tillæg” til den eksisterende udgave af melodibogen. Thorvald Aagaard bad sine medredaktører overveje, hvilke nye melodier de ønskede optaget i tillægget og sendte et forslag til Carl Nielsen om hans bidrag. Carl Nielsen accepterede forslaget med en enkelt undtagelse, *Æbleblomst* (nr. 11) fra Holstein-sangene opus 10, som både Aagaard og han selv fandt uegnet til det, der var melodibogens hovedsige: ledsagelse til enstemmig fællessang. Den kom derfor ikke med i den nye udgave. Netop dette hensyn spillede også en rolle i vurderingen af, om “Vi Sletternes Sønner” (nr. 32) skulle medtages, men her endte det med, at man medtog sangen (nr. 204).¹³⁹

Tillæg til Folkehøjskolens Melodibog blev udgivet i sommeren 1927 med 18 sange af Carl Nielsen: de fem nye fra 2. oplag af melodibogen (nr. 178-181 og 199), syv, der tidligere havde været trykt andetsteds (nr. 201, 203-205, 207, 212-213) og seks, der her blev trykt for første gang (nr. 202, 206, 208-211).

Året efter at tillægget var udkommet, kunne forlaget meddele, at anden udgave af melodibogen var ved at være udsolgt, og i sommeren eller efteråret 1928 udkom tredje udgave, nu med alle sangene fra

138 Brev til Holger Begtrup, 5.7.1931.

139 Disse spørgsmål diskuteses i et længere brev fra Thorvald Aagaard til Carl Nielsen, 15.9.1926 (CNA, I.A.b.).

140 Letter to Holger Begtrup, 5.7.1931.

141 This question is discussed in a lengthy letter from Aagaard to Nielsen, 15.9.1926 (CNA, I.A.b.).

all the songs from the 1927 supplement included in their proper place. This was the last edition of the *The Folk High School Melody Book* in Nielsen's lifetime.

Ten Little Danish Songs (Nos. 182-191)

The last collection from these years to contain such a crop of Nielsen's "folkelige" song production is the *Ten Little Danish Songs*, published in 1926 by Borups Musikforlag, after Nielsen had fallen out with Wilhelm Hansens Musikforlag. The songs seem to have been composed in 1924-1925, and nine of them had previously been published for equal voices in the *Melody Book for the Songbook 'Denmark'*. The exception is "The Danish song is a fair young maiden" (No. 191), which was composed by invitation from the poet Kai Hoffmann, who the previous year had written the poem as a prologue to the Danish Choral Society's rally on 1 June 1924, where it was declaimed by Johannes Nielsen, director of the Royal Theatre. The year after – on 17 December 1925 – the author wrote to Nielsen:

"Leafing through some old papers, I found this manuscript for a prologue from last year. At this moment I don't know where the printed text is. But I remembered someone saying that with a few adjustments the prologue could become a song. And after reading it through, I found that the simplest way was probably to cut out the last two verses. It really doesn't need anything more. In sending you the song about 'The Danish song' I want you to be clear about my intention. I comfort myself with the fact that if you don't want anything to do with it, the inconvenience I am causing you will not be too great, because you need only toss the manuscript in the bin, and silence from your side will be as clear an answer as a letter."¹⁴²

The *Ten Little Danish Songs* were briefly reviewed by Thorvald Aagaard in *Højskolebladet*. The review began:

1927-tillægget indarbejdet på rette plads i melodibogen. Dette var den sidste udgave af *Folkehøjskolens Melodibog*, som udkom i Carl Nielsens levetid.

Ti danske Smaasange (nr. 182-191)

Den sidste samling fra disse år, hvor der i den grad er grøde i Carl Nielsens produktion af folkelige sange, er *Ti danske Smaasange*, udgivet i 1926 på Borups Musikforlag, efter at Carl Nielsen var raget uklar med Wilhelm Hansens Musikforlag. Sangene synes at være opstået i årene 1924-1925, og de ni af dem havde tidligere været udgivet for lige stemmer i *Melodier til Sangbogen 'Danmark'* (alle med undtagelse af "Den danske Sang er en ung, blond Pige" (nr. 191)). Den nævnte sang var blevet komponeret kort forinden efter opfordring fra digteren Kai Hoffmann, der året før havde skrevet digtet som prolog til Dansk Korforenings Landssangstævne den 1. juni 1924, hvor det blev fremsagt af Direktør Johannes Nielsen på Det Kongelige Teater. Året efter – den 17. december 1925 – skrev forfatteren til Carl Nielsen:

"Ved at blade i gamle Papirer fandt jeg dette Manuskript til en Prolog fra ifjor. Den trykte Tekst ved jeg i Øjeblikket ikke, hvor er henne. Men det faldt mig ind, at en Mand havde ment, at Prologen med nogle Ændringer kunde blive til en Sang. Og jeg fandt efter at have læst den igennem, at den simpleste Ændring vist var at slette de to sidste Vers. Mere behøves egentlig ikke. Naar jeg nu her sender Dem Sangen om 'Den danske Sang' er De jo klar over Meningen. Jeg trøster mig med, at hvis De ikke har Lyst til at gøre noget ved Sangen, er den Ulejlighed, jeg har gjort Dem, ikke altfor stor, thi De behøver bare at lade Manuskriptet gaa i Papirkurven, og Tavshed fra Deres Side vil være mig lige saa tydeligt Svar som et Brev."¹⁴⁰

Ti danske Smaasange blev kort anmeldt af Thorvald Aagaard i *Højskolebladet*. Anmeldelsen indledes med ordene:

140 CNA, I.A.b.12.

142 CNA, I.A.b.12.

"How pleasing it is to witness the recent growth in our 'folkelige' song repertoire, and to see how appreciation for good, plain melody is being awoken. Carl Nielsen deserves a large share of the praise for this. Again and again he has shown the way, and he does so again in the collection of *Ten Little Danish Songs*".¹⁴³

Four songs in Jutland Dialect to Texts by Anton Berntsen (Nos. 192-195)

Nielsen's four songs to texts by Anton Berntsen were probably composed in 1924-1925. Ludvig Dolleris recalls that in 1924 Nielsen told him that he had become interested in Berntsen's poetry, especially the collection *Gjemm-Ævel*.¹⁴⁴ At the request of folk-heritage collector Evald Tang Kristensen, Berntsen made his debut as an author in 1914, and amongst other things he published a series of poetry collections in Jutland dialect, in a style somewhat reminiscent of Jeppe Aakjær's. The best known is the collection *Gjemm-Ævel*, which came out in 1922.¹⁴⁵ In his memoirs Berntsen mentions that concert singer Anker Olesen, whom he had met in 1924, asked composers such as Nielsen, Adolf Riis-Magnussen, Gunder Knudsen and several others to set his poems to music.¹⁴⁶ It is highly probable that it was the two songs *Our Daughter* (No. 193) and *The One and the Other* (No. 194), that Anker Olesen got Nielsen to compose, since it was Olesen who presented a Nielsen manuscript to the Royal Library in 1967 with these very songs.¹⁴⁷ We know that the song *Jock Miller and Anne Marie* (No. 192) was performed at the first of three gala concerts at Copenhagen University on 21 November 1925 in connection with Nielsen's 60th birthday celebrations, sung by Anders Brems and accompanied by Christian Christiansen. These three songs and *The Haypole* (No. 195) were therefore not originally composed as a

"Hvor er det morsomt at være Vidne til den Grøde,
der nu er i vor folkelige Sangmusik, at se, hvordan
Sansen for god og jævn Melodi er ved at blive vakt.
Carl Nielsen skal have sin store Part af Æren for dette.
Han har Gang paa Gang vist Vejen og gør det nu atter
i en Samling: 'Ti danske Smaasange'".¹⁴¹

Fire jyske sange til tekster af Anton Berntsen (nr. 192-195)

Carl Nielsens fire sange til tekster af Anton Berntsen blev antagelig komponeret i 1924-1925. Ludvig Dolleris skriver, at Carl Nielsen i 1924 havde fortalt ham, at han var blevet interesseret i Anton Berntsens diktning, især samlingen *Gjemm-Ævel* (Gemmeæbler).¹⁴² På foranledning af folkemindesamleren Evald Tang Kristensen debutterede Anton Berntsen i 1914 som forfatter, og han udgav bl.a. en række digtsamlinger skrevet på jysk dialekt i en stil, som kan minde om Jeppe Aakjær. Mest kendt er samlingen *Gjemm-Ævel*, som udkom i 1922.¹⁴³ Berntsen nævner i sine erindringer, at koncertsanger Anker Olesen, som han havde lært at kende i 1924, foranledigede komponister som Carl Nielsen, Adolf Riis-Magnussen, Gunder Knudsen og flere andre til at sætte musik til hans digte.¹⁴⁴ Det er overvejende sandsynligt, at det er de to sange *Wo Dætter* (nr. 193) og *Den jenn å den anden* (nr. 194), som Anker Olesen har fået Carl Nielsen til at komponere, idet samme Anker Olesen i 1967 afleverede et Carl Nielsen-manuskript til Det Kongelige Bibliotek med netop disse to sange.¹⁴⁵ Om sangen *Jens Madsen å An-Sofi* (nr. 192) vides det, at den blev opført ved den første af tre festkoncerter på Københavns Universitet 21. november 1925 i anledning af komponistens 60-årsdag, sunget af Anders Brems til akkompagnement af Christian Christiansen. Disse tre sange samt *Æ Las-træ* (nr. 195) foreligger således ikke som en egentlig

143 *Højskolebladet*, 47 (1926), col. 1555.

144 Ludvig Dolleris, *Carl Nielsen. En Musikografi*, Odense 1949, p. 293.

145 *Dansk biografisk Leksikon*, 3rd edn., p. 43.

146 Anton Berntsen, *De mange Aar jeg har i Verden levet*, Copenhagen 1950, p. 84.

147 Cf. list of provenance in Birgit Bjørnum and Klaus Møllerhøj, *The Carl Nielsen Collection*, Copenhagen 1992, pp. 250 ff.

141 *Højskolebladet*, 47 (1926), sp. 1555.

142 Ludvig Dolleris, *Carl Nielsen. En Musikografi*, Odense 1949, s. 293.

143 *Dansk biografisk Leksikon*, København, 3. udg., s. 43.

144 Anton Berntsen, *De mange Aar jeg har i Verden levet*, København 1950, s. 84.

145 Jf. liste over proveniens i Birgit Bjørnum og Klaus Møllerhøj, *Carl Nielsens Samling*, København 1992, s. 250 ff.

group. However, they have such a striking family resemblance that it seems natural to publish them as a separate collection, which happened in 1941 when Skandinavisk og Borups Musikforlag put them together in a single volume.¹⁴⁸

The texts to three of the songs are found in the collection *Gjemm-Ævel* (*Jock Miller and Anne Marie, Our Daughter, The One and the Other*), while the fourth, *The Haypole*, is not to be found in this collection but is known from a typewritten page with pencil additions by Nielsen (which, however, do not seem to have anything directly to do with the text).¹⁴⁹ There is also a typewritten page with Berntsen's poem *Æ Owwemøll å æ Næjjemøll*, dated by him 14 November 1925;¹⁵⁰ apparently Nielsen did not set this poem.

B. Separate Songs (Nos. 214-286)

Separate songs for voice and piano constitute an extremely heterogeneous group of works, which may nevertheless be divided into a number of more or less well-defined categories (some songs fall into two categories) that reflect the breadth of Nielsen's song output:

Songs from his conservatoire years and the 'Emilie-period' (Nos. 214-221)

Art- or concert-songs (Nos. 222-223, 238-240, 251, 266-267, 276, 284)

Separate songs from plays or cantatas (Nos. 228, 237, 274-275)

Separate songs with connections to other works by Nielsen

Music to Five Poems by Jens Peter Jacobsen (No. 222)

Hymns and Spiritual Songs (Nos. 232, 234, 235)

Melodies for the Songbook 'Denmark' (Nos. 252-260, 273)

New Melodies for Johan Borup's Danish Songbook (Nos. 263-266, 279-283)

A Score of Danish Songs (No. 239)

Christmas Carols (Nos. 248-250)

samling fra komponistens hånd. Alligevel har de et så markant indbyrdes slægtskab, at det synes oplagt at udgive dem som en selvstændig samling, hvilket de da også blev, da Skandinavisk og Borups Musikforlag i 1941 samlede dem i et hæfte.¹⁴⁶

Teksterne til tre af sangene findes i digitsamlingen *Gjemm-Ævel* (*Jens Madsen å An-Sofi, Wo Dætter, Den jenn å den anden*), mens den fjerde sang, *Æ Lastræ*, ikke er at finde i denne digitsamling men derimod som maskinskrevet side med blyantstiføjelser af Carl Nielsen (som dog ikke umiddelbart synes at have med teksten at gøre).¹⁴⁷ Endvidere er overleveret et maskinskrevet manuskript til Anton Berntsens digt *Æ Owwemøll å æ Næjjemøll*, dateret af Berntsen 14. november 1925;¹⁴⁸ tilsyneladende har Carl Nielsen ikke sat dette digt i musik.

B. Enkeltsange (nr. 214-286)

Enkeltsangene for sang og klaver udgør en heterogen værkgruppe, der dog lader sig inddelte i en række mere eller mindre veldefinerede underkategorier (nogle sange falder ind under to kategorier), som afspejler bredden i Carl Nielsens sangproduktion:

Ungdomssange fra konservatorietiden og 'Emilie-perioden' (nr. 214-221)

Kunst- eller koncertsange (nr. 222-223, 238-240, 251, 266-267, 276, 284)

Enkeltsange fra skuespil eller kantater (nr. 228, 237, 274, 275)

Enkeltsange med tilknytning til andre værker af Carl Nielsen

Musik til fem Digte af J.P. Jacobsen (nr. 222)

Salmer og aandelige Sange (nr. 232, 234, 235)

Melodier til Sangbogen 'Danmark' (nr. 252-260, 273)

Nye Melodier til Borups Dansk Sangbog (nr. 263-266, 279-283)

En Snæ danske Viser (nr. 239)

Julesange (nr. 248-250)

148 *Fire jydske Sange til Tekster af Anton Berntsen*.

149 Musik- og Teaterafdelingen, Schousboes Samling (XIV, 2).

148 *Ibid.*

148 *Ibid.*

Songs written for and printed in publications by the Danish Folk High Schools (Nos. 269-270, 272, 278, 280-282, 286).

Miscellaneous separate songs – mainly occasional songs – composed for anything from major political causes down to entirely local or private matters, as for example the Child Welfare Day (Nos. 224-227, 229-231, 233, 241-247, 261-262, 268-269, 271, 276-278).

This group of songs (Nos. 214-286) is dealt with numerically as follows:

Nos. 214-219 Six songs from conservatoire years
Among Nielsen's earliest songs we find four to texts by English poets, in a Danish translation by Christian Preetzmann, namely:

- To the Queen of my Heart* ("Shall we roam, my love")
by Percy Bysshe Shelley (No. 214)
- Serenade* ("The blue waves are sleeping") by Jeremiah Joseph Callanan (No. 215)
- Bonie Ann* ("Ye gallants bright, I rede you right")
by Robert Burns (No. 216)
- "My soul is dark" by Lord Byron (No. 217)

In 1867, under the pseudonym Caralis, Preetzmann had published two anthologies of English lyric poetry, and in the following years various Danish and Norwegian composers were inspired to set texts from these collections. In this way J.P.E. Hartmann, Emil Hartmann, Peter Heise, Otto Malling, Magda Bugge, Viggo Sanne, Julius Bechgaard, Louis Hornbeck, Viggo Kalhauge, S.A.E. Hagen, Leopold Rosenfeld, Orla Rosenhoff, Sextus Miskow, Agathe Backer Grøndahl, Halfdan Kjerulf, Albert Meyer and Jacob Deichmann Dahl all composed songs "from the English". It is no wonder, then, that the young Nielsen seized on these texts; and even though it cannot be firmly documented, it is probable that his music theory teacher Orla

Sange skrevet til og udgivet i publikationer fra den danske folkehøjskole (nr. 269-270, 272, 278, 280-282, 286)

Blandede enkeltsange – fortrinsvis lejlighedssange – med baggrund i alt fra storpolitiske forhold til helt lokale eller private anliggender som f.eks. Børnehjælpsdagen (nr. 224-227, 229-231, 233, 241-247, 261-262, 268-269, 271, 276-278).

Efterfølgende behandles denne gruppe sange (nr. 214-286) i numerisk rækkefølge.

Nr. 214-219 Seks sange fra konservatorieårene
Blandt Carl Nielsens tidligste sange finder vi fire sange til tekster af engelske digtere i dansk oversættelse af Christian Preetzmann:

- Til mit Hjertes Dronning* ("Skal vi vandre en Stund") af P.B. Shelley (nr. 214)
- Serenade* ("See! Luften er stille") af Jeremiah Joseph Callanan (nr. 215)
- Tag jer iagt for Anna* ("I Knøse! tag, det raader jeg") af Robert Burns (nr. 216)
- "Min Sjæl er mørk" af Lord Byron (nr. 217).

Preetzmann havde under pseudonymet Caralis i 1867 udgivet to antologier med engelsk lyrik, og i de følgende år lod adskillige danske og norske komponister sig inspirere til at sætte musik til tekster fra disse digtsamlinger. Således har J.P.E. Hartmann, Emil Hartmann, Peter Heise, Otto Malling, Magda Bugge, Viggo Sanne, Julius Bechgaard, Louis Hornbeck, Viggo Kalhauge, S.A.E. Hagen, Leopold Rosenfeld, Orla Rosenhoff, Sextus Miskow, Agathe Backer Grøndahl, Halfdan Kjerulf, Albert Meyer og Jacob Deichmann Dahl alle komponeret sange "efter det engelske". Det kan derfor ikke undre, at den unge Carl Nielsen også kastede sig over disse tekster; og selvom det ikke kan dokumenteres direkte, er det nærliggende at se hans lærer i musikteori, Orla Rosenhoff, som katalysator

Rosenhoff was the catalyst, since the choice of texts in Rosenhoff's own collection of songs Op. 4 (1868) is virtually identical to Nielsen's.¹⁵¹

As well as these four songs with piano accompaniment, Nielsen also composed two pieces for *a cappella* male-voice choir (Nos. 315 and 316) to English poems translated by Caralis. Other incomplete sketches show that he worked on other Caralis translations: *Den Landflygtiges Sang* ("Hvi drog jeg over Dybet") by Robert Gilfillan, *Mary* ("Himlens Magter, I, som vaage") by Robert Burns and *Belsazzars Syn* ("Belsazzar sad paa Thronen") by Byron.¹⁵²

After this intense engagement, there is no indication that Nielsen ever again worked with these English poems. But one of them left an indelible impression on him. Many years later, in 1928, when he was asked in a newspaper questionnaire which was his favourite poem, he nominated Byron's "My soul is dark" as the one that had made the strongest impression on him. He told the newspaper that he read it in translation as an 18-year-old but could recite the verse in Danish from memory 40 years on:

My soul is dark – Oh! quickly string
The harp I yet can brook to hear;
And let thy gentle fingers fling
Its melting murmurs o'er mine ear.
If in this heart a hope be dear,
That sound shall charm it forth again:
If in these eyes there lurk a tear,
'Twill flow, and cease to burn my brain.¹⁵³

¹⁵¹ Orla Rosenhoff, *Digte efter det engelske ved Caralis, Op. 4: Til mit Hjertes Dronning (Shelley), Kjærlighedens Philosophi (Shelley), Serenade (Callanan), Længsel (Burns), "Tag jer iagt for Anna" (Burns), Horneman & Erslev (1868)*. As may be seen, Nielsen set four of these five texts to music.

¹⁵² CNS 358b. Since Preetzmann made his translation, the authenticity of two of the poems has been called into question: in the case of *To the Queen of my Heart*, the identity of the author is not known, while the last two verses of *I Love my Jean* were added by John Hamilton.

¹⁵³ Fellow (1999), p. 482.

for dette arbejde, idet tekstvalget i Rosenhoffs egen sangsamling opus 4 (1868) er så godt som identisk med Carl Nielsen tekstvalg.¹⁴⁹

Ud over disse fire sange med klaverledsagelse komponerede Carl Nielsen yderligere *a cappella* mandskorsatser (nr. 315 og 316) til engelske digte oversat af Caralis. Endvidere vidner ufærdige skitser om, at han har arbejdet med andre af Caralis' oversættelser: *Den Landflygtiges Sang* ("Hvi drog jeg over Dybet") af Robert Gilfillan, *Mary* ("Himlens Magter, I, som vaage") af Robert Burns og *Belsazzars Syn* ("Belsazzar sad paa Thronen") af Byron.¹⁵⁰

Der er intet der tyder på, at Carl Nielsen efter denne intense beskæftigelse siden har arbejdet med disse engelske digte. Men ét af dem gjorde et uudsletteligt indtryk på ham; og da han mange år senere – i 1928 – i en avis-enquete blev spurgt om, hvilket vers der var hans yndlingsvers, fremdrog han netop Byrons "Min Sjæl er mørk" som det digit, der havde gjort det stærkeste indtryk på ham. Til avisens fortæller han, at han læste det i oversættelse som 18-årig og stadig – her mere end 40 år senere – kan citere første vers efter hukommelsen:

Min Sjæl er mørk, nu Sanger fluks
du Harpens Streng maa røre;
slyng saa i milde Bølgeslag
dens Toner mod mit Øre.
Har end min Sjæl et lønligt Haab,
ved Sang det vil fremtrylles;
og atter Øjets tørre Væld
af friske Taarer fyldes.¹⁵¹

¹⁴⁹ Orla Rosenhoff, *Digte efter det engelske ved Caralis, opus 4: Til mit Hjertes Dronning (Shelley), Kjærlighedens Philosophi (Shelley), Serenade (Callanan), Længsel (Burns), "Tag jer iagt for Anna" (Burns), Horneman & Erslev (1868)*. Som det ses, har Carl Nielsen sat musik til fire af disse fem tekster.

¹⁵⁰ CNS 358b. Siden Preetzmann foretog sine oversættelser, er to af digtene autenticitet blevet draget i tvivl; det drejer sig om *Til mit Hjertes Dronning*, hvis rette ophavsmand ikke kendes samt *Længsel*, hvis to sidste vers er tilføjet af John Hamilton.

¹⁵¹ Fellow (1999), s. 482.

The Song of the Guide (No. 218), to a text by the Norwegian poet J.S. Welhaven, was composed at the same time as the English songs. The last of these early songs, “The ancient woodland road I like well” to a text by Christian Winther, survives in two very different versions: one in A flat major (No. 219a) with prominent late-romantic harmonic turns, and one in C major (No. 219b) that is completely different in its simple harmonies.

All the songs in this group only survive in manuscript, and none was performed publicly in the composer’s lifetime.

No. 220 “All the developing shadows”, was composed in one of Nielsen’s summer holidays in the north Jutland town of Selde near Limfjorden in the late 1880s. It was here that he fell in love with Emilie Demant, who was eight years younger than him, and the two of them spent the summers of 1887-1889 together. In her memoirs, *Spring Torrents*, Emilie writes:

“Carl and I had lunchtime all to ourselves in the cosy sitting-room. Here Carl sat at the piano working with his music and sounds, while I was reading. We were most interested in Aarestrup and J.P. Jacobsen. Carl wrote music for ‘All the developing shadows’ and dedicated the song to me; therefore it has remained unpublished.”¹⁵⁴

It is not clear from Emilie’s memoirs which summer this took place, but a letter from Carl to her dated 3 May 1888 shows that at this time he had begun to study how composers such as Schubert, Schumann and Brahms wrote through-composed songs.¹⁵⁵ On this basis, it is not unlikely that the song was composed during the summer of 1888.

No. 221 *Anxiety* (“Hold on to me, around me”) may date from around 1888, to judge from the handwrit-

Vejviseren synger (nr. 218) til tekst af den norske digter J.S. Welhaven er komponeret på samme tid som de engelske sange. Den sidste af disse tidlige sange, “Den gamle Skovvei huer mig vel” til tekst af Christian Winther, foreligger i to meget forskellige versioner: en As dur-version (nr. 219a) med udpræget senromantiske harmoniske vendinger og en C dur-version (nr. 219b), som er helt anderledes enkel i sin harmonik.

For alle de i dette afsnit omtalte sange gælder det, at de kun er overleveret i manuskript, og at der ikke kendes nogen offentlig fremførelse i komponistens levetid.

Nr. 220 “Alle de voksende Skygger” er komponeret i en af de sommerferier, som Carl Nielsen holdt i den nordjyske by Selde ved Limfjorden i slutningen af 1880erne. Det var her han forelskede sig i den otte år yngre Emilie Demant, og de to tilbragte somrene 1887-1889 sammen. I sine erindringer, *Foraarsbølger*, skriver Emilie:

“Middagsstunden havde Carl og jeg helt for os selv inde i den hyggelige trefags Dagligstue. Det hændte at Carl sad ved Klaveret og arbejdede med Noder og Klange, mens jeg læste. Det var Aarestrup og J.P. Jacobsen som mest beherskede os. Carl skrev Musik til ‘Alle de voksende Skygger’ og forærede mig Sangen, saa den er ikke udgivet.”¹⁵²

Det fremgår ikke klart af Emilies erindringer, hvilken sommer dette fandt sted, men i et brev fra Carl til Emilie, dateret 3. maj 1888 fortæller han, at han på dette tidspunkt var begyndt at studere, hvordan komponister som Schubert, Schumann og Brahms skrev gennemkomponerede sange.¹⁵³ På denne baggrund forekommer det ikke usandsynligt, at sangen er komponeret i løbet af sommeren 1888.

Nr. 221 *Angst* (“Hold fastere omkring mig”) stammer at dømme efter skriften i Carl Nielsens manuskript

152 Hatt (2002), s. 66-67.

153 Citeret ovenfor s. 23-24.

154 Hatt (2002), pp. 66-67.

155 Quoted above, pp. 23-24.

ing in Nielsen's manuscript and from Nielsen's interest in Emil Aarestrup at this time (see the comments by Emilie Demant quoted above, in connection with song No. 220).

No. 222 *The Realm of Dreams* ("How impressive to live in the realm of the dreams"), was probably composed in 1891 and was originally planned as the first in the collection of songs to texts by Jens Peter Jacobsen Op. 4, being withdrawn by Nielsen as late as the proof stage (see pp. 24-25).

No. 223 "Ne'er may his words be forsaken!", was probably composed in 1893, since the manuscript also contains part of a draft for a setting of Jacobsen's poem *Sunset*, which Nielsen composed, according to a diary entry, on 25 May 1893.¹⁵⁶ The text for "Ne'er may his words be forsaken!" comes from Frederik Paludan-Müller's large verse-novel *Adam Homo* (1842-1849), specifically from one of the late Alma's poems, which conclude the eleventh canto.

The song survives only in the form of a pencil sketch, which contains two different versions of the piano accompaniment – an original and a reworking of the same. The reworking is taken as the basis for the present edition. The text in the source is incomplete and is printed according to Paludan-Müller's original (see facsimile pp. 159-161).

No. 224 *Danish Patriotic Song* ("Sing, Danish man! With all your might"; see also Nos. 167, 300, 320, 339, and 391), became one of Nielsen's most popular songs. He himself made six different versions of it (piano with underlaid text, voice and piano, mixed choir, male choir, and two and three equal voices), and it was also applied to various texts in a number of songbooks, with or without the composer's knowledge (for example, the *Arbejdssangbogen* of 1926 contains three dif-

fra tiden omkring 1888, en antagelse, der yderligere underbygges af hans interesse for Emil Aarestrup i denne periode (se citat af Emilie Demant ovenfor under sang nr. 220).

Nr. 222 *I Drømmenes Land* ("Det er herligt at leve i Drømmenes Land") er antagelig komponeret i 1891 og var oprindelig planlagt til at udgøre den første sang i samlingen med sange til tekster af J.P. Jacobsen opus 4, men så sent som i korrekturfasen trak Carl Nielsen sangen tilbage (se s. 24-25).

Nr. 223 "Aldrig hans Ord kan jeg glemme!" er antagelig komponeret 1893, idet manuskriptet til denne sang tillige indeholder dele af en kladde til en sang over J.P. Jacobsens digt *Solnedgang*, som Carl Nielsen ifølge et dagbogsnotat komponerede den 25. maj 1893.¹⁵⁴ Teksten stammer fra Frederik Paludan-Müllers store versroman *Adam Homo* (1842-1849) som et af Almas efterladte digte, der afslutter 11. sang.

Sangen er kun overleveret i form af en blyantskladde, der rummer to forskellige versioner af klaverakkompagnementet – en urversion og en bearbejdelse af denne. Det er bearbejdelsen, der har dannet grundlag for nærværende udgave. Tekstgenivelsen i kilden er ufuldstændig, hvorfor teksten gengives efter Paludan-Müllers original (se faksimile s. 159-161).

Nr. 224 *Fædrelandssang* ("Du danske Mand! af al din Magt"; se også nr. 167, 300, 320, 339 og 391) blev en af Carl Nielsens allermest udbredte sange. Dels udsatte han den selv i seks forskellige versioner (klaversats, sang og klaver, blandet kor, mandskor og for to og tre lige stemmer), dels blev den med eller uden komponistens vidende brugt til adskillige tekster i diverse sangbøger (f.eks. indeholder *Arbejdssang*)

¹⁵⁶ This Jacobsen song is not identical to Op. 4, No. 1; see No. 424.

¹⁵⁴ Denne J.P. Jacobsen-sang er ikke identisk med opus 4, nr. 1; se nr. 424.

ferent texts, all with the indication to be sung to the tune of "Sing, Danish man! With all your might",¹⁵⁷ and the Radical Left's yearbook 1925 similarly applies this melody to the text of *Radikalismens Sang*, "Nu gjalder i den unge Dag").¹⁵⁸

The melody seems to have been written to a mock verse notated by Holger Drachmann and Nielsen in connection with a meeting in a restaurant in 1906, with the opening lines

"En Mand gik ud ad Vesterbro
han havde en rød Kalot..."
(A man went down the Vesterbro
while wearing a red skullcap)

The direct impulse was the wish of the authors behind a Copenhagen summer music hall show, *Sommerrejsen*, for a "Danish Patriotic Song" as an introduction to the performance.¹⁵⁹ Drachmann was asked to produce one, ostensibly to the melody that Nielsen had written for their mock verse. Only a couple of days after the premiere of the show, the newspapers reported that the introductory song was by Drachmann and Nielsen.¹⁶⁰

The show had its premiere in Tivoli on 26 June 1906, and during the course of the summer it received no fewer than 68 performances. One of the authors, Anton Melbye, seems to have been extremely happy with Nielsen's melody, for he wrote a couple of days after the premiere:

157 "Den stærke Ungdom elsker Storm" (Mikkel Christensen, 1923), "Der meldes Storm fra Syd og Nord" (H.P. Sørensen, 1912) og "I Fjærne Oldtids mørke Nat," (Marinus Kristensen 1924).

158 *Politisk Aarbog og Almanak 1925, udgivet af det radikale Venstre*, Copenhagen 1924, pp. 21-22.

159 The authors of the show were Anton Melbye and Johannes Dam, with music by Olfert Jespersen; thus "Sing, Danish man!" was Drachmann and Nielsen's only contribution.

160 The story of the composition is told in Meyer & Schandorf Petersen (1947-1948), vol. 1, p. 286 and is discussed in more depth in John Fellow, "Fædrelandssang med følger", *Musikvidenskabelige Kompositioner. Festskrift til Niels Krabbe*, Copenhagen 2006, pp. 457-477, reprinted as "A patriotic song and its consequences", *Carl Nielsen Studies*, 3 (2008), pp. 28-49.

bogen fra 1926 tre forskellige tekster, der alle som melodiangivelse har "Du danske Mand",¹⁵⁵ og det radikale venstres årbog for 1925 anfører ligeledes denne melodi til teksten *Radikalismens Sang*, "Nu gjalder i den unge Dag").¹⁵⁶

Melodien er efter alt at dømme skrevet til et maskevers, som Holger Drachmann og Carl Nielsen nedskrev i forbindelse med et restaurationsbesøg i 1906 med begyndelseslinjerne

"En Mand gik ud ad Vesterbro
han havde en rød Kalot..."

Den direkte anledning var ønsket fra forfatterne bag en københavnsk sommerrevy, *Sommerrejsen*, om en "Fædrelandssang" som indledning på forestillingen.¹⁵⁷ Man bad Drachmann skrive en sådan, angiveligt til den melodi, som Carl Nielsen havde skrevet til deres maskevers. Først et par dage efter revvens premiere kunne aviserne berette, at den indledende sang var af Drachmann og Nielsen.¹⁵⁸

Revyen havde premiere i Tivoli den 26. juni 1906 og fik i løbet af sommeren ikke færre end 68 opførelser. Den ene af revvens forfattere, Anton Melbye, synes at have været yderst tilfreds med Carl Nielsens melodi, for et par dage efter uropførelsen skriver han:

155 "Den stærke Ungdom elsker Storm" (Mikkel Christensen, 1923), "Der meldes Storm fra Syd og Nord" (H.P. Sørensen, 1912) og "I Fjærne Oldtids mørke Nat," (Marinus Kristensen 1924).

156 *Politisk Aarbog og Almanak 1925, udgivet af det radikale Venstre*, Copenhagen 1924, s. 21-22.

157 Revvens forfattere var Anton Melbye og Johannes Dam, musikken var af Olfert Jespersen; "Du danske Mand" var således Drachmann og Carl Nielsens eneste bidrag til revyen.

158 Tilblivelseshistorien fortælles i Meyer og Schandorf Petersen (1947-1948), bd. 1, s. 286 og behandles mere indgående i John Fellow, "Fædrelandsang med følger", *Musikvidenskabelige Kompositioner. Festskrift til Niels Krabbe*, Copenhagen 2006, s. 457-477, genoptrykt som "A patriotic song and its consequences", *Carl Nielsen Studies*, 3 (2008), s. 28-49.

"Thank you for the song. I would have thanked you more effusively, had it been heard to better advantage that evening, but tenors and block-heads seem nine out of ten times to be one and the same thing. Be that as it may (as it happens the song is more and more of a success every evening, and it may well be that it will become something like what we were aiming for, even though Drachmann didn't find the right words), I am in no doubt that the melody is better than the text and will bear the song aloft."¹⁶¹

At the same time Melbye asked for a printer's copy, so that the success could be quickly followed up by a printed edition, and in the course of the summer and the autumn it appeared both for voice and piano (No. 224), for male-voice choir (No. 320) and for mixed choir (No. 300);¹⁶² it was also included in the *The Folk High School Melody Book* (No. 167) and in *Melodies for the songbook 'Denmark'* (No. 391). Apart from Nielsen's own versions, there are a number of arrangements made by others for wind orchestra, salon orchestra etc. There must also have been a version for full symphony orchestra, but the materials appear to have been lost, and it is not clear whether the arrangement was by Nielsen, although it is known that he conducted it with great success at the Copenhagen Orchestral Society's 40th anniversary jubilee concert on 24 April 1914.¹⁶³

Many years later Nielsen took up the song again as the concluding communal song for his two occasional cantatas: *Cantata for the Centenary of the Polytechnic College* (to two new verses by Seedorff Pedersen) and *Poetry in Song and Music for the Inauguration of the Public Swimming Baths* (to a pair of verses with the original text).

161 Letter of 1.7.1906 to Nielsen.

162 It is not known whether the version for mixed choir was actually published in 1906, or whether it was merely arranged that year and did not appear until in *Wilhelm Hansens Korbibliotek* a decade or so later (see *Critical Commentary*, pp. 495-496).

163 According to the concert programme and subsequent reviews.

"Tak for Sangen – jeg vilde have sagt Dem et gladere Tak, hvis Sangen havde præsenteret sig bedre hin Aften, men Tenorer og Træpinde synes nu engang i ni af ti Tilfældet at være et og det samme. Det faar nu være hvad det er – Sangen gør forresten for hver Aften mere og mere Lykke, og det kan saamænd godt være, at den engang bliver noget i Retning af, hvad vi har tilsigtet, selv om Drachmann ikke har fundet de rette Ord – at Melodien er det bedste og vil bære Sangen, er jeg ikke i Tvivl om."¹⁵⁹

Samtidig bad Melbye om et trykforlæg, så succesen hurtigt kunne følges op med en udgivelse, og i løbet af sommeren og efteråret udkom den både for sang og klaver (nr. 224), for mandskor (nr. 320) og for blandet kor (nr. 300);¹⁶⁰ hertil kommer, at den blev optaget *Folkehøjskolens Melodibog* (nr. 167) og i *Melodier til Sangbogen 'Danmark'* (nr. 391). Udover Carl Nielsens egne udsættelser foreligger en række arrangementer foretaget af andre for bl.a. harmoniorkester og salonorkester. Også en version for stort symfoniorkester må have eksisteret, men her er materialet antagelig gået tabt, og det fremgår ikke, om arrangementet var af Carl Nielsen, selvom det vides, at han med stor succes dirigerede det ved Københavns Orkesterforenings 40-års jubilæumskoncert 24. april 1914.¹⁶¹

Mange år senere tog Carl Nielsen på ny sangen op, idet han i henholdsvis 1929 og 1930 lod den indgå som afsluttende fællessang i to af sine lejlighedskanter: *Kantate ved Polyteknisk Læreranstalts 100 Aars Jubilæum* (til to nye vers skrevet af Seedorff Pedersen) og *Digtning i Sang og Toner ved Svømmehallens Indvielse* (til et par vers med den originale tekst).

159 Brev af 1.7.1906 til Carl Nielsen.

160 Det er uvist, om versionen for blandet kor rent faktisk udkom i 1906, eller om den blot er udarbejdet dette år men først udkommet i *Wilhelm Hansens Korbibliotek* en halv snes år senere (se *Critical Commentary*, s. 495-496).

161 Iflg. program for koncerten og efterfølgende anmeldelser.

Finally, the popularity of the song may be judged from the fact that it was printed in at least 26 songbooks of the time, either in single-line settings or as a piano texture with underlaid text.¹⁶⁴ To a greater degree than the very popular *John the Roadman*, it seems that *Danish Patriotic Song* was used as a serious communal song and in concert performances.

No. 225 “I truly like your easy gait”, was composed for Marie Møller and entered in her diary. Marie Møller was married to Nielsen’s good friend Holger Møller, who had won a place in the Royal Chapel Orchestra at the same time as him. But Holger Møller had already left his position in 1896 to join the service of the family farm Østrupgaard, an estate out towards Odense Fjord, between Odense and Bogense. Nielsen was a frequent guest here, and when his family stayed at Østrupgaard on the way to Skagen, he composed this little song on 11 July for his hostess. We must assume that the composer was also responsible for the text.

It is not known whether Nielsen’s original manuscript, which is said to have been inserted into Marie Møller’s diary, still exists. However, it was reproduced in Torben Meyer’s and Frede Schandorf Petersen’s Nielsen biography.¹⁶⁵ This reproduction is the main source for the present edition. Nielsen’s pencil draft has also survived.

No. 226 *Temperance Song* (“On to freedom, to light and to pleasure”), is an example of one of the various kinds of occasional lyric poetry that Nielsen was often invited to set to music. Thus he agreed in 1909 to set this text by one Mr. Moldberg-Kjeldsen from Århus, who had written a poem intended as a distinctive

Endelig fremgår dens popularitet af, at den findes optrykt i mindst 26 af samtidens melodibøger, enten i enstemmig udgave eller som klaversats med underlagt tekst.¹⁶² I højere grad end det var tilfældet med den ligeledes meget populære *Jens Vejmand*, ser det ud til, at *Fædrelandssang* også blev brugt som seriøs fællessang og ved koncertopførelser.

Nr. 225 “Jeg synes om din lette Gang” er komponeret til Marie Møller og indført i hendes dagbog. Marie Møller var gift med Carl Nielsens gode ven Holger Møller, som havde konkurreret sig ind i Det Kongelige Kapel samtidig med Carl Nielsen. Men allerede i 1896 havde Holger Møller forladt sin stilling i kapellet til fordel for driften af slægtsgården Østrupgaard, en herregård der ligger ud til Odense Fjord mellem Odense og Bogense. Her var Carl Nielsen en hyppig gæst, og da familien Carl Nielsen i sommeren 1906 opholdt sig på Østrupgaard på vej til Skagen, komponerede han den 11. juli denne lille sang til sin værtinde. Det må antages, at komponisten også har været mester for teksten.

Det vides ikke, om Carl Nielsens originalmanuskript, som angiveligt skulle være blevet indsatt i Marie Møllers dagbog, eksisterer endnu. Imidlertid er dette manuskript reproduceret i Torben Meyers og Frede Schandorf Petersens Carl Nielsen-biografi.¹⁶³ Denne reproduktion har været hovedkilden til nærværende udgave. Herudover er Carl Nielsens blyantskladde til sangen bevaret.

Nr. 226 *Afholdssangen* (“Frem til Frihed til Lys og til Lykke”) er et eksempel på en af de forskellige former for lejlighedslyrik, som Carl Nielsen ikke så sjældent modtog med opfordring til at sætte det i musik. Således indvilligede han i 1909 i at komponere musik til denne tekst af en vis Hr. Moldberg-Kjeldsen fra Århus, der havde forfattet et digt, der var tænkt som en slag-

164 According to Camilla Bødker Thomsen’s database, mentioned in footnote 2 above.

165 Meyer & Schandorf Petersen (1947-1948), vol. 1, p. 81.

162 Iflg. Camilla Bødker Thomsens sangbase, omtalt ovenfor i note 2.

163 Meyer og Schandorf Petersen (1947-1948), bd. 1, s. 81.

song for the local temperance society. When Nielsen sent the completed manuscript to Moldberg-Kjeldsen on 30 May 1909, he wrote in a covering note:

"May I ask you for the time being not to reveal my name until the song has been tried out to see whether it appeals to the ordinary man, also because I have recently said no to several such requests for compositions. As you will see, I have repeated the last line, so that the song is more powerful and of the right musical length. On purely phonetic grounds I don't entirely like the phrase 'intoxicants' in the second verse, but it will probably be difficult to change it."

We can read between the lines that the composer was not entirely proud of this creation. Apparently the melody was not entirely to the taste of the Århusian temperance society either, and it is said that the manuscript was returned to him.¹⁶⁶ This is reinforced by the fact that Nielsen's ink fair copy is found among his papers.

Moldberg-Kjeldsen's text was printed in the Danish Temperance Society's songbook, *Folkevennens Sangbog*.¹⁶⁷ Here it is referred to as having its "own melody", but it is not possible to determine whether this refers to Nielsen's or someone else's melody.

The musical sources for the song are the composer's pencil draft and ink fair copy, the latter serving as main source. These sources, however, include only the first verse, the others in the present edition being published according to their appearance in *Folkevennens Sangbog*.

No. 227 *Song of the Young* ("The stress of years could not jade our mind"), was probably composed in February 1909.¹⁶⁸ At this time, Nielsen's family was living

sang for den lokale afholdsforening. Da Carl Nielsen den 30. maj 1909 sendte det færdige manuskript til Moldberg-Kjeldsen, skrev han i ledsagebrevet:

"Jeg beder Dem imidlertid foreløbig holde mit Navn udenfor, indtil man har prøvet om den falder den jevne Mand i Øret, ogsaa fordi jeg i den senere Tid har sagt nej til flere Anmodninger om Kompositioner. Som De ser, gjentager jeg den sidste Linie, hvorved Sangen faar mere Magt og den rette musikalske længde. – Ordet 'Rusedrikkes' 2det Vers synes jeg – af rent fonetiske Grunde – ikke helt om, men det vil maaske være vanskeligt at foretage en Forandring."

Man fornemmer mellem linjerne, at komponisten ikke har været helt stolt af sin frembringelse. Tilsyneladende er melodien ikke faldet i den århusianske afholdsforenings smag, og manuskriptet skal angiveligt være blevet sendt retur til komponisten.¹⁶⁴ Denne beretning bekræftes af den omstændighed, at Carl Nielsens renskrevne blækmanuskript befandt sig blandt hans efterladte papirer.

Moldberg-Kjeldsens tekst findes trykt i Danmarks Afholdsforenings sangbog, *Folkevennens Sangbog*.¹⁶⁵ Heri anføres den at have "Egen Melodi", men om der hermed refereres til Carl Nielsens eller en anden melodi, har ikke kunnet fastslås.

De musikalske kilder til sangen udgøres af komponistens blyantskladde og blækrenskrift, hvorfaf renskriften har tjent som hovedkilde. Disse kilder medtager imidlertid kun det første vers, hvorfor de øvrige vers i nærværende udgave er gengivet efter *Folkevennens Sangbog*.

Nr. 227 *De unges Sang* ("Vi fik ej under Tidernes Tryk") er antagelig komponeret i løbet af februar 1909.¹⁶⁶ På

166 Ibid.

167 *Folkevennens Sangbog*. Udgivet af Danmarks Afholdsforening ved Foreningens Bladudvalg. København 1917, s. 61.

168 Iflg. dagbogsnotat afleverede Carl Nielsen en enstemmig version af sangen til Wilhelm Hansen 1.3.1909.

166 Ibid.

167 *Folkevennens Sangbog*. Udgivet af Danmarks Afholdsforening ved Foreningens Bladudvalg. Copenhagen 1917, p. 61.

168 According to a diary entry, Nielsen delivered a single-line version of the song to Wilhelm Hansen on 1.3.1909.

in Vodroffsvej,¹⁶⁹ close to N.H. Rasmussen's Gymnastic Institute.¹⁷⁰ The two families had struck up a friendship,¹⁷¹ and it was probably Rasmussen who invited Nielsen to compose this melody. The song was first published in the programme of the Gymnastic Institute for 1909, with a dedication to Rasmussen. Here the music is accompanied by the following text:

"When Ling's gymnastics system was introduced to this country in 1884, C. Hostrup wrote 'Song of the Youth' for the first display of the new gymnastics.¹⁷² However, the song, which should have no less value as a Danish song now than 25 years ago, lacks its own melody; but this lack is now repaired, in that on our silver jubilee Royal Kapellmeister Carl Nielsen has presented us with a new melody, which we expect will soon be used in wide circles, to the delight of many. The melody, which the public can get to know here for the first time, and which will also be included as a musical supplement to 'Syng', will shortly be published by Wilhelm Hansens Musikforlag."¹⁷³

The song rapidly gained a foothold in Danish High Schools. For example, in January 1910, Thorvald Aa-

denne tid boede familien Carl Nielsen på Vodroffsvej¹⁶⁷ og var her nabo til N.H. Rasmussens Gymnastiske Institut.¹⁶⁸ De to familier havde udviklet et venskabeligt forhold,¹⁶⁹ og det er sandsynligvis N.H. Rasmussen, der har opfordret Carl Nielsen til at komponere denne melodi. Sangen blev første gang publiceret i gymnastikinstituttets program for 1909 med dedikation til N.H. Rasmussen. Heri ledsages musikken af følgende tekst:

"Da i Året 1884 den Lingske Gymnastik indførtes her i Landet, skrev C. Hostrup 'de Unge Sang' til den første offentlige Opvisning af den nye Gymnastik.¹⁷⁰ Sangen, der turde have ikke mindre Værd som dansk Sang nu end for 25 År siden, har dog hidtil savnet sin egen Melodi; men dette Savn er nu afhjulpet, idet Hr. kgl. Kapelmester C a r l N i e l s e n i Anledning af de 25 År har skænket os en ny Melodi, som ventelig snart vil være i Brug i vide Kredse, til Glæde for mange Mennesker. Melodien, som Offentligheden her kan gøre sit første Bekendtskab med, og som tillige vil blive optaget i Musik-Tillæget til 'Syng', vil om kort Tid udkomme på Wilh. Hansens Musikforlag."¹⁷¹

Sangen vandt hurtigt indpas i de danske folkehøjskoler; f.eks. skrev Thorvald Aagaard i januar 1910 til Carl

¹⁶⁹ The Nielsens lived at Vodroffsvej 53 in the period 1908-1915.

¹⁷⁰ Gymnastics teacher, engineer Niels Hansen Rasmussen had founded a gymnastics institute in 1887, which from 1898 had its own building at Vodroffsvej 51, where he also lived with his family. The institute and the building were later taken over by his daughter, Helle Gotved.

¹⁷¹ According to Fellow (2007), pp. 277 and 403 Carl Nielsen's children went to Rasmussen for gymnastics lessons, and the two families had meals in each other's houses.

¹⁷² Jens Christian Hostrup wrote the text in 1884, specifically intended for the Vallekilde High School, where it was sung at the inauguration of the new 'Training Building'. Hostrup himself had referred to a march tune by Otto Lindblad as a melody for his poem, and this was used until Nielsen composed his melody. Lindblad's melody had been introduced already in 1848 for the closing song in the second act of Hostrup's comedy, *Eventyr paa Fodrejzen*.

¹⁷³ The gymnastics house's programme for 1909: *Cand. Polyt. N. H. Rasmussens Gymnastiske Institut Vodroffsvej 51, Hovedbrandstationen, Vestervold 80, Forsamlingsbygningen, Forhåbningsholms Allé 18*, 1909, p. 3 (PR 22²).

¹⁶⁷ Familien Carl Nielsen boede på Vodroffsvej 53 i årene 1908-1915.

¹⁶⁸ Gymnastiklæreren cand. polyt. Niels Hansen Rasmussen havde i 1887 oprettet et gymnastik-institut, som fra 1898 havde sin egen bygning på Vodroffsvej 51, hvor han også boede med sin familie. Instituttet og bygningen blev senere overtaget af hans datter, Helle Gotved.

¹⁶⁹ Iflg. Fellow (2007), s. 277 og 403 gik Carl Nielsens børn til gymnastik hos Rasmussen og familierne kom til middag hos hinanden.

¹⁷⁰ Jens Christian Hostrup skrev teksten i 1884, nærmere bestemt til Vallekilde Højskole, hvor den blev sunget ved indvielsen af det nye 'Øvelseshus'. Hostrup havde selv anført en marchmelodi af Otto Lindblad som melodi til sit digt, og den blev anvendt, indtil Carl Nielsen komponerede sin melodi. Lindblads melodi havde Hostrup introduceret allerede i 1848 til slutningssangen i anden akt af sit lystspil, *Eventyr paa Fodrejzen*.

¹⁷¹ Gymnastikhusets program for 1909: *Cand. Polyt. N. H. Rasmussens Gymnastiske Institut Vodroffsvej 51, Hovedbrandstationen, Vestervold 80, Forsamlingsbygningen, Forhåbningsholms Allé 18*, 1909, s. 3 (PR 22²).

gaard wrote to Nielsen that the melody was the ‘Distinctive Song’ that year at Ryslinge High School.

Song of the Young survives in the composer’s hand in various versions: at the same time as the piano version, Nielsen published one for male-voice choir (No. 323); in 1922 he revised the piano version for inclusion in the *The Folk High School Melody Book* (No. 155); finally in 1924 he made a version for three equal voices for *Melodies for the Songbook ‘Denmark’* (No. 360).

The sources for the 1909 piano version consist of Nielsen’s ink fair copy,¹⁷⁴ the 1909 gymnastics institute’s printed programme, and a separate edition from Wilhelm Hansens Musikforlag in 1910.¹⁷⁵ There are no substantial divergences between these three sources.

No. 228 *Halloges Song* (“My helmet’s weighing far too much”) comes from the music to Adam Oehlenschläger’s play *Hagbarth and Signe*, which Nielsen composed in connection with a production at the Open-air Theatre in Ulvedalene in June 1910.¹⁷⁶ The same year he had two extracts from this music printed in piano arrangement by Wilhelm Hansen, namely *Halloges Song* and *Dance of the Handmaidens*.¹⁷⁷ *Halloges Song* was here provided with a dedication to his friend Hother Ploug and Ploug’s wife Marie.

As an independent song with piano accompaniment, *Halloges Song* did not gain a place in the concert repertoire of the time. Apart from a single occasion,¹⁷⁸ no public performance is known in Nielsen’s lifetime.

No. 229 *The Daffodil* (“Easter bloom! A potent drink”), to a text by N.F.S. Grundtvig, was composed in 1910

Nielsen, at melodien dette år var “Slagsang” på Ryslinge Højskole.

De unges Sang foreligger fra komponistens hånd i flere forskellige versioner: samtidig med klaverudsættelsen publicerede Carl Nielsen en mandskorversion (nr. 323), i 1922 omarbejdede han klaverversionen til optagelse i *Folkehøjskolens Melodibog* (nr. 155), og endelig udarbejdede han i 1924 en version for tre lige stemmer til *Melodier til Sangbogen ‘Danmark’* (nr. 360).

Kilderne til 1909-klaverversionen udgøres af Carl Nielsens blækrenskrift,¹⁷² gymnastikinstituttets trykte 1909-program, samt en separatudgave, som udkom på Wilhelm Hansens Musikforlag i 1910.¹⁷³ Der er ingen substantielle afgivelser imellem disse tre kilder.

Nr. 228 *Halloges Sang* (“Min Hjelm er mig for blank og tung”) stammer fra musikken til Adam Oehlenschlägers skuespil *Hagbarth og Signe*, som Carl Nielsen komponerede i forbindelse med en opsætning på Friluftsteatret i Ulvedalene i juni 1910.¹⁷⁴ Samme år lod han to stykker fra denne musik udgive i klaverarrangement på Wilhelm Hansens Musikforlag, nemlig *Halloges Sang* og *Ternenes Dans*.¹⁷⁵ *Halloges Sang* blev i denne forbindelse forsynet med en dedikation til vennen Hother Ploug og dennes hustru Marie.

Som selvstændig klaverledsaget sang vandt *Halloges Sang* ikke indpas i det samtidige koncertrepertoire. Bortset fra en enkelt koncertopførelse kendes der ikke til nogen offentlig fremførelse i Carl Nielsens levetid.¹⁷⁶

Nr. 229 *Paaske-Liljen* (“Paaskeblomst! En Draabe stærk”) til N.F.S. Grundtvigs tekst er komponeret i 1910 og

¹⁷⁴ Privateje.

¹⁷⁵ According to a diary entry, he delivered both the piano version and the one for male-voice choir to Wilhelm Hansen on 18.09.1909.

¹⁷⁶ For a more detailed description of the origins of the composition, see Preface to CNU I/6, pp. xliv-l.

¹⁷⁷ The piano version of *Dance of the Handmaidens* is printed in CNU IV/1.

¹⁷⁸ Concert in Hornung & Møller’s Hall, 4.2.1911, surprisingly with a female singer, Poula Jacobsen, accompanied by Louis Glass.

¹⁷² Privateje.

¹⁷³ Iflg. dagbogsnotat indleverede han såvel klaverversionen som mandskorversionen til Wilhelm Hansen 18.09.1909.

¹⁷⁴ For en nærmere redegørelse for tilblivelsen af denne musik, se forordet i CNU I/6, s. xliv-l.

¹⁷⁵ Klaverversionen af *Ternernes Dans* gengives i CNU IV/1.

¹⁷⁶ Koncert i Hornung & Møllers Sal, 4.2.1911, forbløffende nok med en kvindelig sanger, nemlig Poula Jacobsen, akkompagneret af Louis Glass.

and published by Wilhelm Hansen that year in a version for male-voice choir (No. 324). Probably at the same time, Nielsen made a version for piano with underlaid text, which he sent to the actor Lars Knudsen¹⁷⁹ together with the following words:

"Dear Lars! You did ask me for this melody. Why didn't you keep on at me to hold my promise? You should definitely do that next time; do remember that this tickles a composer's vanity. 'Scoundrel, you should be barred', but now you can pretend that you are 'terribly glad' about it, then I shall accept. Good-bye, old boy! Yours sincerely, Carl N."¹⁸⁰

This piano version remained unprinted. When in 1922 Nielsen was organising the first edition of *The Folk High School Melody Book*, he produced a new piano version of the song (No. 146).

No. 230 *Child Welfare Day Song* ("We boys and girls we waken"), is one of two songs that Nielsen composed for Child Welfare Day in 1911 and 1915 (Nos. 230 and 236);¹⁸¹ he also published two-voice versions of the songs "Like golden amber is my girl" (No. 392) and *Danish Patriotic Song* (No. 339) in connection with Child Welfare Day in 1921 and 1925.

In January 1911 Nielsen had agreed to compose the music for a *Child Welfare Day Song*, whose words were to be written by Johannes Jørgensen. A couple of months were to go by before Jørgensen produced the poem. It was conceived at the beginning of March – in a night train from Leipzig to Berlin – and sent to the composer from Bonn on 11 March 1911.¹⁸²

¹⁷⁹ Brother of theologian and author Jakob Knudsen; Lars Knudsen was actor and singer at the Royal Theatre (1897-1925), where amongst other roles he played Arv at the premiere of Nielsen's *Maskarade*.

¹⁸⁰ Letter, probably from 1910, MS 33 2182.

¹⁸¹ Child Welfare Day is an autonomous humanitarian organisation, which since its founding in 1904 has worked for children and the young in Denmark. Every spring there is a Child Welfare Day with processions, lotteries and so on. Down the years a succession of cultural figures has contributed in various ways to raising money for the work of the organisation.

¹⁸² Letter from Johannes Jørgensen to Carl Nielsen of 11.3.1911.

samme år udgivet hos Wilhelm Hansen i en version for mandskor (nr. 324). Antagelig samtidig med denne version udarbejdede Carl Nielsen en version for klaver med underlagt tekst, som han sendte til skuespilleren Lars Knudsen¹⁷⁷ sammen med følgende ledsageskrivelse:

"Kære Lars! Du bad mig jo om denne Melodi. Hvorfor har Du ikke plaget mig for at holde mit Løfte? Det skal Du skam gjøre en anden Gang; husk dog paa at det kildrer altid Komponistens Forfængelighed. 'Du har forset Dig svart', men nu kan Du jo lade som om Du bliver 'forfædelig glad' for den, saa gaar jeg paa den alligevel. Farvel Du gamle Dreng! Din hengivne Carl N."¹⁷⁸

Denne klaverversion er siden forblevet utrykt. Da Carl Nielsen i 1922 tilrettelagde førsteudgaven af *Højskolesangbogens Melodibog*, udarbejdede han en ny klaverversion af sangen (nr. 146).

Nr. 230 *Børnehjælpsdagens Sang* ("Vi Børn, vi Børn, vi vaagner") er den ene af to sange, som Carl Nielsen skrev til Børnehjælpsdagen i henholdsvis 1911 og 1915 (nr. 230 og 236); herudover lod han tostemmige versisoner af sangene "Min Pige er saa lys som Rav" (nr. 392) og *Fædrelandssang* (nr. 339) publicere i forbindelse med Børnehjælpsdagen i henholdsvis 1921 og 1925.

I januar 1911 havde Carl Nielsen svaret ja til at sætte musik til en *Børnehjælpsdagens Sang*, som skulle forfattes af Johannes Jørgensen. Der skulle dog gå et par måneder, før Johannes Jørgensen fik digtet fra hånden. Det blev undfanget i begyndelsen af marts måned – i et nattog mellem Leipzig og Berlin – og sendt til komponisten fra Bonn den 11. marts 1911.¹⁷⁹

¹⁷⁷ Bror til digteren Jakob Knudsen, skuespiller og sanger ved Det Kongelige Teater (1897-1925), hvor han bl.a. havde spillet Arv ved uropførelsen af *Maskarade*.

¹⁷⁸ Brevet, antagelig skrevet i 1910, påført MS 33 2182.

¹⁷⁹ Brev fra Johannes Jørgensen til Carl Nielsen af 11.3.1911.

Nielsen composed the music at the end of April, and in connection with the annual Child Welfare Day on 16 May “We boys and girls we waken” was launched in no fewer than three different printed versions: for piano with underlaid text (No. 230), for male-voice choir (No. 325) and for two-voice children’s choir (No. 388), the last of these printed as a postcard that was sold as part of the Child Welfare Day’s fund-raising activities. Nielsen also made a version for mixed choir (No. 305), which, however, remained unpublished.

No. 231 *Catholic Song of Youth* (“Be blest forevermore, our Lord, our God”), was composed, according to a diary entry, on 24 May 1913 to a text Nielsen probably received from Johannes Jørgensen in January the same year. It was published on 15 June in the *Nordisk Ugeblad for katholske Kristne*¹⁸³ and performed that day by the choir of St Ansgar’s Church in connection with the Catholic church’s national congress in Roskilde.¹⁸⁴

Nielsen reused the melody in his collection *Hymns and Spiritual Songs*, where it appears to Vilhelm Birkedal’s text “I found support” (No. 63) with a different harmonisation.

No. 232 “On moorland barren, level” was probably composed in 1913. This hymn by Grundtvig was later included in the *Hymns and Spiritual Songs* as a four-part chorale version (No. 39). As with several other of these Hymns, Nielsen gave them a ‘trial run’ at a public concert before they appeared in print.¹⁸⁵ Thus “On

I slutningen af april var sangen komponeret, og i forbindelse med årets Børnehjælpsdag den 16. maj blev ”Vi Børn, vi Børn, vi vaagner” lanceret i ikke mindre end tre forskellige trykte versioner: for klaver med underlagt tekst (nr. 230), for mandskor (nr. 325) og for tostemmigt børnekor (nr. 388), sidstnævnte version trykt som postkort, der blev solgt som en del af Børnehjælpsdagens aktivitet omkring indsamling af penge. Endvidere udarbejdede Carl Nielsen en version for blandet kor (nr. 305), som dog forblev utrykt.

Nr. 231 *Katholsk Ungdomssang* (“Velsignet være du, vor Herre, Gud”) er ifølge et notat i Carl Nielsens dagbog komponeret den 24. maj 1913 til en tekst, som han antagelig modtog fra Johannes Jørgensen i januar samme år. Den 15. juni blev den offentliggjort i *Nordisk Ugeblad for katholske Kristne*¹⁸⁰ og samme dag opført af kirkekoret fra Sankt Ansgars Kirke i forbindelsen med det katolske kirkes landsmøde i Roskilde.¹⁸¹

I øvrigt genanvendte Carl Nielsen melodien i samlingen *Salmer og aandelige Sange*, hvor den – ganske vist iændret harmonisering – optræder til Vilhelm Birkedals tekst ”Jeg fandt en Trøst” (nr. 63).

Nr. 232 ”Alt paa den vilde Hede” er antagelig komponeret i 1913. Siden kom denne salme af Grundtvig til at indgå i *Salmer og aandelige Sange* i en firstemmig koralversion (nr. 39). Ligesom det var tilfældet for flere andre af disse salmer, lod Carl Nielsen salmen ‘afprøve’ ved en offentlig koncert inden den udkom på tryk.¹⁸²

183 *Nordisk Ugeblad for Katolske Kristne*, 61 (1913), s. 378 (text) [25 May] and p. 432 (music) [15 June].

184 Cf. letter from Mogens Ballin to Carl Nielsen of 20.6.1913.

185 Nielsen made two – perhaps even more – ‘suites’ from *Hymns and Spiritual Songs*, which were ‘trialed’ in this way at public concerts before the publication: ”Neath the Cross of the departed” (No. 83), ”Sign and word of cross a shock” (No. 66) and ”Peace with you! And with each being!” (No. 51) were performed by the Royal Opera Choir at a concert in The Church of Our Lady in Copenhagen 12.4.1914. ”Though countless the flowers” (No. 84), ”Why do you wail, complaining” (No. 62) and ”There is an earthly prayer” (No. 42), all of which were performed at a concert in St. Matthew’s Church, Copenhagen on 14.4.1914, the first two by the church choir directed by Knud Haase, the last sung by Elisabeth Schou.

180 *Nordisk Ugeblad for katholske Kristne*, 61 (1913), s. 378 (tekst) [25. maj] og s. 432 (musik) [15. juni].
181 Jf. brev fra Mogens Ballin til Carl Nielsen af 20.6.1913.

182 Carl Nielsen udarbejdede to – muligvis flere – ”suiter” fra *Salmer og aandelige Sange*, som blev ’afprøvet’ ved offentlige koncerter forud for udgivelsen: ”Under Korset stod med Smerte” (nr. 83), ”Korsets Tegn og Korsets Ord” (nr. 66) og ”Fred med dig! og Fred med eder!” (nr. 51) blev opført af Det kongelige Operakor ved en koncert i Vor Frue Kirke i København 12.4.1914. ”Uttallige Blomster” (nr. 84), ”Hvi vil du dig saa klage” (nr. 62) og ”Der er en Bøn” (nr. 42) blev opført ved en koncert i Mattheuskirken i København 14.4.1914, de to forstnævnte af kirkens kor under ledelse af Knud Haase og sidstnævnte sunget af Elisabeth Schou.

moorland barren, level" was performed on 17 December 1913 at a "Double Concert for the Poor at Christmas" in the concert hall of the Palace Hotel and the Great Hall of the Student Society, where Ida Møller sang, accompanied by Christian Christiansen and Axel Schnoehr.

The only source for this version is the composer's ink fair copy. This contains only the first verse of Grundtvig's hymn; in the present edition the text is given as it appears in *Hymns and Spiritual Songs*.

No. 233 "Preserve your soil, each Danish man!". On 27 August 1914 the poet Anders W. Holm sent Nielsen an unsolicited copy of this poem, in the hope that he would set it to music and have it published as soon as possible by Wilhelm Hansen Musikforlag. The author's wish was based on the fact that *Politiken* had printed the poem on 14 August that year, and that he had subsequently received words of appreciation from all over the country. He told Nielsen: "you alone are able to give the poem a melody that would make it a fully-rounded expression of the mood of these days."¹⁸⁶

Nielsen liked the poem and was happy to set it to music, but the metre, with its different scansion in the first two lines of each verse, immediately caused him problems; his reply to Holm testifies to how conscientiously he applied himself to such matters:

"Please understand that this is not a criticism of your poem. On the contrary I should say that this break in the metre is very effective and gives it enhanced life when read. It would also be a simple thing for me to make a little diversion and follow your rhythm. But in that case the song could never become what we would call popular, and it would be a pity to exclude that possibility from the outset. It is difficult enough as it is. The melody for such a song has to be so firmly fixed that people cannot go wrong in the most elementary aspect, namely the rhythm.

Således blev "Alt paa den vilde Hede" opført den 17. december 1913 ved en "Dobbeltkoncert for Julens Fattige" i hhv. Paladshotellets Koncertsal og Studenterforeningens Store Sal, hvor Ida Møller sang, akkompagneret af Christian Christiansen og Axel Schnoehr.

Eneste kilde til denne version er komponistens blækrenschrift. Heri forekommer kun det første vers af Grundtvigs salme, hvorfor teksten til nærværende udgave gengives som den optræder i *Salmer og aandelige Sange*.

Nr. 233 "Fredlys din Jord, Du danske Mand!". Den 27. august 1914 sendte digteren Anders W. Holm uopfordret en afskrift af dette digt til Carl Nielsen i håb om, at han ville sætte musik til det og lade det udkomme snarest muligt på Wilhelm Hansens Musikforlag. Forfatterens ønske bundede i, at *Politiken* havde ladet digtet trykke den 14. august s.å., og at han siden havde modtaget anerkendende ord fra hele landet. Han mente: "at De alene vil være i Stand til at give Digtet den Melodi, som kunde gøre det til det fuldkomne Udttryk for disse Dages Stemning."¹⁸³

Carl Nielsen syntes godt om digtet, og ville gerne skrive musikken, men det metriske – forskellige versfødder i versenes første og anden linie – voldte ham umiddelbart problemer; efterfølgende svar til Anders W. Holm er et vidnesbyrd om, hvor samvittighedsfuldt Carl Nielsen gik til værks i sådanne anliggender:

"De forstaar at dette ikke er nogen Kritik af Deres Digt. Tværtimod kan jeg sige at det netop virker udmarket at der er Brud paa det metriske og giver det ved Læsning forøget Liv. Det er ogsaa en let Sag for mig at gøre en lille Afgangelse og folge Deres Rhytme, men saa kan Sangen aldrig blive, hvad man kalder, populær og det vilde være kedeligt paa Forhaand at se bort herfra. Det er vanskeligt nok endda. Melodien maa til en saadan Sang være i den Grad nagelfast at Folket ikke kan tage fejl af det elementærederi: Rhytmen.

183 CNA, I.A.b.12.

186 CNA, I.A.b.12.

It's only the first two lines (in all the verses) that this concerns, and for my part it doesn't matter whether they are iambic or trochaic, so long as they are the same, i.e. the accentuation matches the foot.

(Forgive the cobbler's expression, which there may be something in, because the whole thing has to fit its folksong setting as perfectly as Cinderella and her slipper)".¹⁸⁷

There ensued a lengthy battle over the publication, since another composer¹⁸⁸ had also set the poem to music.¹⁸⁹ Things went so far that Nielsen ordered his publisher to halt publication of his song,¹⁹⁰ which nevertheless appeared for voice and piano in the autumn of 1914 from Wilhelm Hansens Musikforlag.

In 1917 Anders W. Holm included the poem in the collection *Fredlys din Jord – Stemninger under Verdenskrigen*.¹⁹¹

No. 234 "Are you discouraged, dearest friend", was composed on 18 March 1915¹⁹² and was originally intended for the *Hymns and Spiritual Songs*, but for reasons unknown the melody was discarded. The source material consists of three different versions: two pencil drafts with harmonisation by Nielsen and a fair copy with harmonisation by Paul Hellmuth. The present edition gives the version that must be assumed to be Nielsen's latest harmonisation.¹⁹³ None of the sources contains text; therefore the words to Grundtvig's hymn are taken from the *Psalmebog for Kirke og Hjem* (1911).

No. 235 "As dew on grassy acre", was probably composed at the same time as "Are you discouraged, dearest friend" (No. 234), since a pencil sketch for both hymns appears on the same sheet of manuscript

Det er kun de to første Linier (i alle Vers) det drejer sig om, og for mig er det ligemeget om de er jambiske eller trokæiske naar de blot er éns, altsaa at Tryk-
ket paa Ordene indtræffer paa samme Fod-Nummer.

(Undskyld dette Skomagerudtryk, som der maaske alligevel er noget i, fordi det hele skal i en Folkesang gaa som Fod i Hose)."¹⁸⁴

Der udspandt sig efterfølgende en længere strid om udgivelsen, idet en anden komponist¹⁸⁵ også havde sat digtet i musik.¹⁸⁶ Det gik så vidt, at Nielsen gav forlaget ordre til at standse udgivelsen af hans sang,¹⁸⁷ som dog på trods af dette udkom for sang og klaver i efteråret 1914 på Wilhelm Hansens Musikforlag.

Anders W. Holm lod i 1917 digtet indgå i samlingen *Fredlys din Jord – Stemninger under Verdenskrigen*.¹⁸⁸

Nr. 234 "Est du modfalden, kære Ven" blev komponeret 18. marts 1915¹⁸⁹ og var oprindelig tiltænkt samlingen *Salmer og aandelige Sange*, men af ukendte årsager blev melodien kasseret. Kildematerialet omfatter tre forskellige versioner: to blyantskladder harmoniseret af Carl Nielsen samt en renskrift harmoniseret af Paul Hellmuth. Nærværende udgave bringer den version, der må antages at være Carl Nielsens seneste harmonisering.¹⁹⁰ Ingen af kilderne indeholder tekst, hvorfor teksten til Grundtvigs salme er gengivet efter *Psalmebog for Kirke og Hjem* (1911).

Nr. 235 "Som Dug paa slagne Enge" er antagelig komponeret på samme tid som "Est du modfalden, kære Ven" (nr. 234), idet en blyantskladde til begge salmer forekommer på samme nodeblad. Lige som det er tilfældet med nr. 234, findes "Som Dug paa slagne Enge"

184 Brev af 30.8.1914 fra Carl Nielsen til Anders W. Holm.

185 Hr Høhling?

186 Jf. breve fra Anders W. Holm til Carl Nielsen af 7.9., 9.9. og 10.9. 1914. (CNA, I.A.b.12).

187 Jf. brev af 8.9.1914 fra Carl Nielsen til Anders W. Holm.

188 Jf. Schousboe, (1983-1984), s. 24.

189 Jf. brev fra Carl Nielsen til Anne Marie Carl-Nielsen af denne dato.

190 MS 33 2068.

187 Letter of 30.8.1914 from Nielsen to Anders W. Holm.

188 Hr Høhling?

189 Cf. letters from Anders W. Holm to Nielsen of 7.9., 9.9. and 10.9.1914. (CNA, I.A.b.12).

190 Cf. letter of 8.9.1914 from Nielsen to Anders W. Holm.

191 Cf. Schousboe (1983-1984), p. 24.

192 Letter from Nielsen to Anne Marie Carl-Nielsen of that date.

193 MS 33 2068.

paper. As was the case with No. 234, “As dew on grassy acre” consists of material discarded from the *Hymns and Spiritual Songs*. The source material comprises two different versions: a pencil draft with harmonisation by Nielsen and a fair copy with harmonisation by Paul Hellmuth. The present edition uses the composer’s harmonisation. Here too Grundtvig’s text is given according to the *Psalmebog for Kirke og Hjem* (1911).

No. 236 *Children’s Song* (“Come today and join the chorus”), is Nielsen’s second contribution to Child Welfare Day (see discussion under No. 230, above), this time to a text by Johannes Dam. It must be assumed that the song was written during April-May 1915, since Child Welfare Day fell on 11 May that year. The song was published at the same time by Wilhelm Hansens Musikforlag which also produced the music for free.¹⁹⁴ Apart from the piano version, *Children’s Song* survives in an unpublished version for two equal voices (No. 389).

No. 237 *Ariel’s Song* (“E’en when tempest oppresses”), comes from Nielsen’s music to Helge Rode’s *Prologue Shakespeare*, which was performed three times in June and July 1916 at Kronborg Castle.¹⁹⁵ In October that year, *Ariel’s Song* from that work was published by Wilhelm Hansen in a version for voice and piano.¹⁹⁶ The first public performance of the piano version probably took place on 3 October at a song evening in the Lesser Hall of the Odd Fellow Palæ, where Anders Brems accompanied by Gerda Brems included three songs by Nielsen: *Ariel’s Song, Study on Nature* (No. 238) and “The South I’m leaving” (No. 239). The printed programme indicated that Nielsen’s songs were performed from manuscript; meaning that they were not printed at that point in time.

194 Wilhelm Hansen’s engravers’ book; the entry under “CN 381” shows that *Children’s Song* was engraved and supplied on 7.5.1915, without charge.

195 For a more detailed description of the origins of this composition, see CNU I/6, pp. lvi-lxi.

196 Wilelm Hansen’s engravers’ book; the entry under 16594 shows that *Ariel’s Song* was engraved on 11.10.1916.

blandt kasseret materiale fra *Salmer og aandelige Sange*. Kildematerialet omfatter to forskellige versioner: en blyantskladde harmoniseret af Carl Nielsen og en ren-skrift harmoniseret af Paul Hellmuth. Nærværende udgave gengiver komponistens harmonisering. Også her er Grundtvigs tekst gengivet efter *Psalmebog for Kirke og Hjem* (1911).

Nr. 236 *Barnets Sang* (“Kom, i Dag maa alle synge”) er Carl Nielsens andet musikbidrag til Børnehjælpsdagen (se omtale under nr. 230), denne gang til tekst af Johannes Dam. Det må antages, at sangen er blevet til i løbet af april-maj 1915, idet Børnehjælpsdagen dette år fandt sted den 11. maj. Sangen udkom samtidig hos Wilhelm Hansens Musikforlag, som i øvrigt lod noden fremstille gratis.¹⁹¹ Ud over klaverversionen foreligger *Barnets Sang* i en utrykt version for to lige stemmer (nr. 389).

Nr. 237 *Ariels Sang* (“Selv naar Tordenen tynger”) stammer fra Carl Nielsens musik til Helge Rodes *Prolog Shakespeare*, opført tre gange i juni og juli 1916 på Kronborg Slot.¹⁹² I løbet af oktober samme efterår udkom *Ariels Sang* fra dette værk i en version for sangstemme og klaver hos forlaget Wilhelm Hansen.¹⁹³ Den første offentlige fremførelse af klaverversionen fandt antagelig sted den 3. oktober ved en sangafften i Odd Fellow Palæets Mindre Sal, hvor Anders Brems akkompagneret af Gerda Brems bl.a. sang følgende tre Carl Nielsen-sange: *Ariels Sang, Studie efter Naturen* (nr. 238) og “Og jeg vil drage fra Sydens Blommer” (nr. 239). I det trykte program til koncerten anføres det, at de tre sange opførtes efter manuskript; de var m.a.o. ikke trykt på dette tidspunkt.

191 Wilhelm Hansens stikkerbog; under nummer “CN 381” fremgår det, at *Barnets Sang* blev stukket 7.5.1915 og leveret gratis.

192 For en nærmere redegørelse for tilblivelsen af dette værk, se CNU I/6, s. lvi-lxi.

193 Wilhelm Hansens stikkerbog; under nummer 16594 fremgår det, at *Ariels Sang* er blevet stukket 11.10.1916.

No. 238 *Study on Nature* (“Sunshine over the neighbouring yard”), to a text by Hans Christian Andersen,¹⁹⁷ belongs to the relatively small group of through-composed art songs composed by Nielsen in his mature years. The song was probably written in the first half of 1916, and it appeared in print from Wilhelm Hansen in October 1916.¹⁹⁸ The premiere probably took place at Anders Brems’ song evening on 3 October of the same year (see discussion of No. 237, above), where the song was acclaimed. The following day Gustav Hetsch wrote in *Nationaltidende* (evening edition) that the song “with irresistible humour and quite modest means was ‘narrated’ as much as sung by Mr. Brems – such an ideal co-operation between poet, composer and interpreter that it just *had to work*; the new songs in this presentation immediately caught on, and it had to be encored twice!” Not surprisingly the song immediately won a place in the Danish concert repertoire and was performed numerous times in Nielsen’s lifetime – not least in Anders Brems’ interpretation.

No. 239 “The South I’m leaving”, was probably composed in the first half of 1916 and was probably originally intended for the second volume of *A Score of Danish Songs*. As mentioned above (p. 55) Laub did not like Holger Drachmann’s text, which surely led Nielsen to withdraw the song from their joint project, although not to reject it totally. Although the version for piano and voice remained unprinted in his lifetime, as early as 1916 he had the song printed in single-voice form in *New Melodies to the New Texts of Johan Borup’s Danish Song-book Edited by Carl Nielsen*. (No. 421). The version for voice and piano was performed on 3 October 1916 at Anders Brems’ song evening discussed above (see No. 237).

¹⁹⁷ Andersen’s text was first published under the title *Skizze efter Naturen* (“Solen skinner i Naboens Gaard, Husene ere saa lave”), printed in *Læsefrugter samlede paa Litteraturens Mark af A.F. Elmquist*, 48/125 (1830), April issue.

¹⁹⁸ Wilhelm Hansen’s engravers’ book shows that *Study on Nature* was engraved on 11.10.1916. The song is discussed in a letter from Thomas Laub to Nielsen, dated 22.07.1916 (CNA, I.A.b.).

Nr. 238 *Studie efter Naturen* (“Solen skinner i Naboens Gaard”) til tekst af H.C. Andersen¹⁹⁴ tilhører den relativt lille gruppe af selvstændige gennemkomponerede kunstsange, som Carl Nielsen skrev som moden komponist. Sangen er antagelig blevet til i første halvdel af 1916, og udkom hos Wilhelm Hansen i løbet af oktober 1916.¹⁹⁵ Uropførelsen har sandsynligvis fundet sted ved Anders Brems’ sangafte den 3. oktober samme år (se omtale ovenfor under nr. 237), hvor sangen blev modtaget med jubel. Således skrev Gustav Hetsch dagen efter i *Nationaltidende* (Aftenudgaven), at sangen “med uimodstaeligt Lune, med ganske smaa Midler, blev lige saa meget ‘fortalt’ som sunget af Hr. Brems – en saa ideal Samvirken imellem Digter, Komponist og Fortolker, at det m a a t t e virke; Nyhederne slog i denne Gengivelse øjeblikkelig an og maatte gives 3 Gange!” Ikke underligt vandt sangen straks indpas i det danske koncertrepertoire og blev opført talrige gange i Carl Nielsens levetid – ikke mindst med Anders Brems som fortolker.

Nr. 239 “Og jeg vil drage fra Sydens Blommer” er antagelig blevet til i første halvdel af 1916 og har sandsynligvis oprindeligt været tiltænkt det andet hæfte af samlingen *En Snes danske Viser*. Som nævnt ovenfor (s. 55) syntes Thomas Laub ikke om Holger Drachmanns tekst, hvilket sikkert har fået Carl Nielsen til at trække sangen ud af deres fælles sangprojekt uden dog helt at kassere den. Selvom versionen for klaver og sang forblev utrykt i Carl Nielsens levetid, lod han allerede i 1916 sangen udgive i enstemmig form i *Nye Melodier til de nyere Sangtekster i Johan Borups Dansk Sangbog redigeret af Carl Nielsen* (nr. 421). Versionen for sang og klaver blev opført den 3. oktober 1916 ved Anders Brems’ ovenfor omtalte sangafte (se nr. 237).

¹⁹⁴ H.C. Andersens tekst til denne sang udkom første gang under titlen *Skizze efter Naturen* (“Solen skinner i Naboens Gaard, Husene ere saa lave”) i *Læsefrugter, samlede paa Litteraturens Mark af A.F. Elmquist*, 48/125 (1830). Aprilhæftet.

¹⁹⁵ Iflg. Wilhelms Hansens stikkerbog blev *Studie efter Naturen* stukket 11.10.1916. Sangen omtales i et brev fra Thomas Laub til Carl Nielsen, dateret 22.07.1916 (CNA, I.A.b.).

Nielsen's version of the text is in several respects erroneous, and the words are printed here according to Holger Drachmann's original.¹⁹⁹

No. 240 *Flower Lay* ("Denmark's summer went along"), comes from Ludvig Holstein's collection of poems *Mos og Muld* of 1917; Nielsen set the poem already in the same year.²⁰⁰ *Flower Lay* was premiered at Margrethe Lendrop's evening of romances in the concert hall of the Casino on 9 February 1918, and afterwards she performed the song over and over again. A copy belonging to the singer Sylvia Schierbeck indicates that she too had the song in her repertoire.²⁰¹

No. 241 *Christianshavn* ("King Christian looked from his castle gate"), to a text by Ove Bauditz, was composed in 1918 on the occasion of the 300th anniversary of the founding of the urban district of Christianshavn. Strangely enough this song was not published by Wilhelm Hansens Musikforlag; it was printed without any indication of publisher "By commission at the Schou Bookshop, Torvegade 7", as indicated on the title page.²⁰²

No. 242 *Denmark* ("We dote on our flowering native land"). It is not entirely clear when this song to a text by Axel Juel was composed. A pencil draft appears on a sheet of manuscript paper that also contains works composed in 1917, which may indicate that it was composed at this time. However, the poem was not published until 1919, in the collection *Sange om Dannebrog*.

199 Holger Drachmann, *Samlede poetiske Skrifter*, Copenhagen 1906-1909, vol. 4, pp. 26-27.

200 A sketch for *Flower Lay* (No. 240) was notated on the same piece of manuscript paper as a sketch for *Merchant Song* (No. 110) (MS 33 2110), which was composed in 1917.

201 MS 33 2019.

202 Apparently Wilhelm Hansen was slightly annoyed at having been passed over. In a letter to Nielsen dated 26.07.1918, Hansen observed: "We read in the papers that you have composed a song about Kristianshavn. Is this a song that you have seen fit to have printed?" (Wilhelm Hansens Arkiv, 1916-1918 (A-Ø)).

Carl Nielsens gengivelse af teksten er i flere henseender mangelfuld, hvorfor den her gengives efter Holger Drachmanns original.¹⁹⁶

Nr. 240 *Blomstervise* ("Danmarks Sommer gik sin Gang") stammer fra Ludvig Holsteins digtsamling *Mos og Muld* fra 1917, og allerede samme år satte Carl Nielsen musik til digtet.¹⁹⁷ *Blomstervise* blev uropført ved Margrethe Lendrops romanceaften i Casinos Koncertsal den 9. februar 1918, og siden opførte hun sangen gentagne gange. En afskrift, som har tilhørt sangerinden Sylvia Schierbeck, tyder på, at også hun har haft sangen på sit repertoire.¹⁹⁸

Nr. 241 *Christianshavn* ("Kong Christian stod paa Slots-holmens Grund") til en tekst af Ove Bauditz blev til i 1918 i anledning af 300-året for grundlæggelsen af bydelen Christianshavn. Usædvanligt nok blev denne sang ikke publiceret af Wilhelm Hansens Musikforlag; den blev trykt uden nogen forlagsangivelse "I Kommission hos Boghandler Schou, Torvegade 7", som det anføres på titelbladet.¹⁹⁹

Nr. 242 *Danmark* ("Vi elsker vort blomstrende Fædreland"). Det er ikke helt klart, hvornår denne sang til tekst af Axel Juel er komponeret. En blyantskladde forekommer på et nodeark, der i øvrigt indeholder værker, som en komponeret i 1917, hvilket kunne tyde på, at den er komponeret på dette tidspunkt. I midlertid blev digtet først offentliggjort i 1919 i digtsamlingen *Sange om Dannebrog*.

196 Holger Drachmann, *Samlede poetiske Skrifter*, København 1906-1909, bd. 4, s. 26-27.

197 En skitse til *Blomstervise* (nr. 240) er skrevet på samme stykke nodepapir som en skitse til *Købmands-Vise* (nr. 110) (MS 33 2110), som er komponeret i 1917.

198 MS 33 2019.

199 Tilsyneladende har Wilhelm Hansen været lidt pikeret over at være blevet forbigået. I et brev fra Wilhelm Hansen til Carl Nielsen, dateret 26.07.1918, hedder det: "Vi læser i Bladene at De har komponeret en Sang til Kristianshavn. Er det en Sang som De har tænkt at lade trykke?" (Wilhelm Hansens Arkiv, 1916-1918 (A-Ø)).

The song may have been written for the singer Anders Brems, since the ink manuscript was owned by him. The song also survives in two other versions, namely for piano with underlaid text (No. 253) and for two equal voices (No. 341).

The source material comprises a pencil sketch and an ink fair copy without text; therefore the text is here given according to Axel Juel's original.

No. 243 Dawn ("Dark is failing, day prevailing"), comes originally from a musical supplement with a single-line melody by Nielsen, included in the book by the South Jutland author Hansigne Lorenzen, *Arveguld. Et symbolsk Digt bygget over Guldhornfundet i Sønderjylland*, which appeared in September 1919. Later that year Nielsen made a version for piano with underlaid text. On 14 November Nielsen sent the finished manuscript with the song to Wilhelm Hansen, at the same time asking the firm to look into the possibility of using the illustration reproduced on the title page to *Arveguld*, which did indeed appear in the eventual publication of the song, showing a young woman with a gold horn in her hands.²⁰³

No. 244 "The Danish bread, it grows on plains", for piano with underlaid text, was probably composed in the middle of 1921. On 18 July that year, Nielsen sent the manuscript with a letter to Thorvald Aagaard. Probably the setting was intended for the first edition of *The Folk High School Melody Book*, but for reasons unknown this version remained unprinted. The only printed version of the song (for voice and piano) is found in the collection *Twenty "folkelige" Melodies* (No. 139).

The source material comprises a pencil sketch and a copy of this. The text of Aagaard's poem is here given as it appears in *Twenty "folkelige" Melodies* (No. 139).

No. 245 "Sleep sweetly, little Sonja!" was composed in March 1922 in Gothenburg. For several years Nielsen had been conducting the Gothenburg Symphony Orchestra on an occasional basis, as stand-in for his good

Muligvis er sangen skrevet til sangeren Anders Brems, idet blækmanuskriptet har tilhørt ham. Sangen foreligger tillige i to andre versioner, nemlig som klaversats med underlagt tekst (nr. 253) samt for to lige stemmer (nr. 341).

Kildematerialet omfatter en blyantskladde og blækrenskrift uden tekst, hvorfor teksten er gengivet efter Axel Juels original.

Nr. 243 Gry ("Mørket viger, Dagen stiger") stammer oprindeligt fra et musikbilag med en enstemmig melodi af Carl Nielsen, indlagt i den sønderjyske forfatterinde Hansigne Lorenzens bog, *Arveguld. Et symbolsk Digt bygget over Guldhornfundet i Sønderjylland*, der udkom i september 1919. Senere på året udarbejdede Carl Nielsen en version for klaver med underlagt tekst og den 14. november sendte han det færdige manuskript til Wilhelm Hansen. Samtidig bad han forlaget om at undersøge, om det ville være muligt at gengive omslagsillustrationen fra *Arveguld* i den trykte node. Omslaget var udarbejdet af Anna E. Munch og forestillede en ung kvinde med et guldhorn i hænderne. Og da noden senere på året udkom, var netop dette billede på titelbladet.²⁰⁰

Nr. 244 "Det danske Brød paa Sletten gror" for klaver med underlagt tekst er antagelig blevet til i midten 1921. Den 18. juli dette år sendte Carl Nielsen manuskriptet som bilag til et brev til Thorvald Aagaard. Sandsynligvis har satsen været tiltænkt førsteudgaven af *Folkehøjskolens Melodibog*, men uvist af hvilken grund forblev denne version utrykt. Den eneste trykte version af sangen (for sangstemme og klaver) findes i samlingen *Tyve folkelige Melodier* (nr. 139).

Kildematerialet udgøres af en blyantskladde samt en afskrift af denne. Teksten til Aagaards digt gives som den optræder i *Tyve folkelige Melodier* (nr. 139).

Nr. 245 "Sof sött, du lilla Sonja!" er komponeret i marts 1922 i Göteborg. Carl Nielsen havde på dette tidspunkt i en årrække lejlighedsvis dirigeret Göteborgs Symfoniorkester som vikar for sin gode ven Wilhelm Stenhammar. Under de tilbagevendende ophold i Göteborg hav-

203 Cf. letter of 14.11.1919 from Nielsen to Wilhelm Hansen.

200 Jf. brev af 14.11.1919 fra Carl Nielsen til Wilhelm Hansen.

friend Wilhelm Stenhammar. On his frequent visits he had developed a close friendship with the Mannheimer family, with whom he stayed when he was in the town. The manuscript with this little lullaby carries the dedication “For my young friend Sonja Helleberg”. The young Sonja belonged to the Mannheimer family circle. The existence of the song was not known until it resurfaced in 1954. This came about when Wilhelm Hansen commissioned Frank Jæger to write a new text for the melody, probably because the original text was not considered to be sufficiently characteristic of a cradle-song. And so the song was published in 1954 with a new text by Frank Jæger in the volume *Godnat til de små med Inge Aasted*.²⁰⁴

In the present edition the song is given in its original guise.

No. 246 *Song for Danish Labour* (“Food, clothes, and vessel, tent tight and felted”), is an occasional song to a text by Valdemar Rørdam, composed in 1923, probably as a commission from the *National Danish Labour Association*. The song, which only exists in this version, was published that year by this society, and was handled “To commission by Peder Friis”. Only one official performance of the song is known of in Nielsen’s lifetime, as part of a radio broadcast on 13 June 1928 – *An Evening of Danish Poetry. Valdemar Rørdam* – in which Aage Thygesen sang, accompanied by Emil Selmar.

No. 247 “Free language of our mother”. In 1908, on invitation from Thorvald Aagaard, Nielsen composed a melody to Valdemar Rørdam’s poem “We Sov’reign Nordic nation”. The song was to be used at the Danish Rifle Club’s gymnastics display at the 1908 London Olympic Games.²⁰⁵ The song was later printed as a single-line melody (No. 418) and arranged for three-voice children’s choir (No. 365).²⁰⁶

204 See Wilhelm Hansens Arkiv, 1953-54, breve og kopier (1997/153).

205 Cf. letter from Thorvald Aagaard to Nielsen, 9.12.1914 (CNA, I.A.b.).

206 *Songs in Unison for High Schools, Gymnastics and Rifle Clubs*, Wilhelm Hansen (1909), *New Melodies for New Song Texts in Johan Borup’s Danish Songbook*, Wilhelm Hansen (1916) and *Melodies for the Songbook ‘Denmark’*, Wilhelm Hansen (1924).

de han udviklet et nært venskab med familien Mannheimer, hos hvem han boede, når han opholdt sig i byen. Manuskriptet til denne lille vuggesang bærer dedikationen “Til min lille Veninde Sonja Helleberg”, hvis familie tilhørte kredsen omkring familien Mannheimer (Sonja Fürstenberg (f. Helleberg) har i 2009 over for redaktionen bekraeftet, at hun stadig besidder Carl Nielsens originalmanuskript med den nævnte dedikation). Eksistensen af sangen var ukendt, indtil den i 1954 atter dukkede op. Dette afstedkom, at forlaget Wilhelm Hansen opfordrede Frank Jæger til at skrive en ny tekst til melodien – idet man sikkert ikke har anset den originale tekst for at være tilstrækkelig almen som vuggesang. Og i 1954 udkom så sangen med ny tekst af Frank Jæger i hæftet *Godnat til de små med Inge Aasted*.²⁰¹

I nærværende udgave gengives sangen i sin originale skikkelse.

Nr. 246 *Sang for Dansk Arbejde* (“Foden og Klæden, Baaden og Teltet”) er en lejlighedssang til tekst af Valdemar Rørdam, komponeret i 1923, antagelig som et bestillingsarbejde fra *Landsforeningen ‘Dansk Arbejde’*. Sangen, som kun foreligger i denne version, blev udgivet samme år af denne forening og forhandledes “I Kommission hos Peder Friis”. Der kendes kun til én officiel opførelse af sangen i Carl Nielsens levetid, nemlig i forbindelse med en radioudsendelse den 13. juni 1928 – *Dansk Digterafsen. Valdemar Rørdam* – hvor Aage Thygesen sang akkompagneret af Emil Selmar.

Nr. 247 “Du frie, danske Tunge”. I 1908 komponerede Carl Nielsen på opfordring af Thorvald Aagaard en melodi til Valdemar Rørdams digt “Vi frie Folk fra Norden”. Sangen skulle anvendes ved de danske skytteforeningsgymnasters opvisning ved de olympiske leje i London i 1908.²⁰² Den blev siden trykt med sidstnævnte tekst som enstemmig melodi (nr. 418) og arrangeret for trestemmigt børnekor (nr. 365).²⁰³

201 Se Wilhelm Hansens Arkiv, 1953-54, breve og kopier (1997/153).

202 Jf. brev af 9.12.1914 fra Thorvald Aagaard til Carl Nielsen (CNA, I.A.b.).

203 *Enstemmige Sange til brug for Højskoler, Gymnastik og Skytteforeninger*, Wilhelm Hansen (1909), *Nye Melodier til de nyere Sangtekster i Johan Borups Dansk Sangbog*, Wilhelm Hansen (1916) og *Melodier til Sangbogen ‘Danmark’*, Wilhelm Hansen (1924).

In 1914 the melody was published with a new text – “Free language of our mother” – by Johan Brydegaard in the songbook *Syng dig glad*, and in 1923 Nielsen himself arranged this version for piano with underlaid text as part of the publication *31 Melodier til Syng dig glad*.²⁰⁷

The source material consists of a pencil draft without text, and the printed edition. The latter is taken as the main source for the present edition. The text is given according to the book of texts for *Syng dig glad*.

Nos. 248-250 Three Christmas carols

1923 was Carl Nielsen’s “Christmas carol year”. Towards the end of the year he composed three different carols, all of which were published just before Christmas.

Christmas Carol (“Come, Christmas, come, exalted guest”, No. 248) to a text by Johannes Wiberg, was probably the first of the three to be composed. A copy is dated 18 October 1923. The song was published as a separate item by Wilhelm Hansen.²⁰⁸

There is no precise evidence as to when *Christmas Carol* (“Heaven’s gloom a world apart”, No. 249) to a text by Mogens Falck was composed, but it was published on the day before Christmas Eve 1923 in *Nationaltidende*. In addition it appeared as a separate item from Wilhelm Hansen.²⁰⁹ By contrast with the other

I 1914 udkom melodien til en ny tekst – “Du frie, danske Tunge” – af Johan Brydegaard i sangbogen *Syng dig glad*, og i 1923 arrangerede Carl Nielsen selv denne version for klaver med underlagt tekst i forbindelse med en udgivelse af hæftet *31 Melodier til Syng dig glad*.²⁰⁴

Kildematerialet omfatter en blyantskladde uden tekst samt den trykte udgave. Sidstnævnte har tjent som hovedkilde for nærværende udgave. Teksten er gengivet efter tekstdøgnet til *Syng dig glad*.

Nr. 248-250 Tre julesange

1923 var Carl Nielsens “julesangsår”. Således komponerede han i slutningen af året ikke mindre end tre forskellige julesange, som alle blev offentliggjort umiddelbart før jul.

Julesang (“Kom, Jul, til Jord, kom høje Gæst”, nr. 248) til tekst af Johannes Wiberg, er antagelig komponeret som den første af de tre julesange. En afskrift er således dateret 18. oktober 1923. Den blev i december udgivet som separattryk på forlaget Wilhelm Hansen.²⁰⁵

Der foreligger ikke nogen nærmere vidnesbyrd om, hvornår *Julesang* (“Himlen mørkner stor og stum”, nr. 249) til tekst af Mogens Falck er blevet til, men den blev offentliggjort Lillejuleaften 1923 i *Nationaltidende*. Herudover udkom den som separattryk hos Wilhelm Hansen.²⁰⁶ Til forskel fra de to andre julesange genan-

207 Cf. correspondence between Wilhelm Hansen and Carl Nielsen (Wilhelm Hansen to Nielsen 15.9.1923, where WH asks whether Nielsen can take care of the piano version; on 22.9.1923 WH sends the text and anticipates an arrangement; on 9.10.1923 WH sends the proof for three songs, including “Free language of our mother”).

208 Wilhelm Hansen's engravers' book; entry No. 18439 indicates that *Christmas Carol* with text by Johannes Wiberg was engraved on 12.12.1923. Correspondence between the firm and Nielsen indicates rather vaguely that there were some negotiations between Wilhelm Hansen, an organist by the name of Knud Malmstrøm and a pastor Nielsen concerning the division of royalties. Apparently Nielsen had donated the melody to a church. In a letter of 26.11.1923 from Wilhelm Hansen to Nielsen (Wilhelm Hansens Arkiv, kasse 62, (N-G 1923)) we read: “You have given them the melody without conditions other than its inclusion in *Højskolebladet*.”

209 Wilhelm Hansen's engravers' book; entry No. 18413 shows that *Christmas Carol* with text by Mogens Falck was engraved on 15.11.1923.

204 Jf. korrespondance mellem Wilhelm Hansen og Carl Nielsen (Wilhelm Hansen til Carl Nielsen 15.9.1923 hvor WH spørger, om Carl Nielsen selv vil stå for klaversatsen; 22.9.1923 fremsender WH teksten og imødeser et arrangement; 9.10.1923 fremsender WH korrektur til tre sange, heriblandt “Du frie, danske Tunge”).

205 Wilhelm Hansens stikkerbog; under nummer 18439 fremgår det, at *Julesang* med tekst af Johannes Wiberg blev stukket 12.12.1923. Korrespondancen mellem forlaget og Carl Nielsen antyder lidt uklart, at der har været forhandlinger mellem Wilhelm Hansen, en organist Knud Malmstrøm og en pastor Nielsen angående fordeling af tantieme. Tilsyneladende har Carl Nielsen foræret melodien til en kirke. I brev af 26.11.1923 fra Wilhelm Hansen til Carl Nielsen hedder det: “Du har givet dem Melodien uden andet forbehold end optagelse i *Højskolebladet*.” (Wilhelm Hansens Arkiv, kasse 62, (N-G 1923)).

206 Af Wilhelm Hansen, Stikker-Bog, nr. 18413 fremgår det, at *Julesang* med tekst af Mogens Falck blev stukket 15.11.1923.

two Christmas carols, Nielsen later reused the melody for other song texts, namely "Denmark with your verdant shore" (No. 333) and "Is your dwelling low and tight" (No. 362), both of which were published in 1924 in *Melodies for the Songbook 'Denmark'*.

The last of the three Christmas carols, "Homely Noel, splendidly near!" (No. 250) was composed in the middle of December 1923. On 7 December the author Emil Bønnelycke sent his poem to the composer, who must have set it to music straight away, since the song was performed already on 16 December in the Odd Fellow Palæ at *Politiken*'s sixteenth Christmas concert. On this occasion it was performed in an arrangement for orchestra (probably by Johannes Andersen), conducted by the composer himself. The day after, *Politiken* carried a review of the concert, including the following:

"Nielsen mounts the conductor's podium and addresses the audience: 'The words to Bønnelycke's song are on the programme; now I'll play the melody, and then you sing along as best you can!' And no sooner have we heard Carl Nielsen's new melody, which is so simple and strong in its lines, so complete in its feeling, and so firm in form than Bønnelycke's beautiful and plain words about 'Homely Noel' sound throughout the hall. Yes, listen... the hall is singing! At first quietly and cautiously, but gradually louder and more confidently, singing from every side, singing everything we are feeling – expressing the mood as if it came from a single heart. It is beautiful – a moment's solemnity, which is the best friend of true, healthy joy."²¹⁰

Finally on 23 December the song was printed in *Magasinet* (supplement to *Politiken*). Three years later, in 1926, it appeared as a separate publication from Peder Friis' Musikforlag.

No. 251 *Ballad of the Bear* ("The bear's two cubs were murdered"), is by far the weightiest among the relatively few large-scale art-songs from Nielsen's later

vendte Carl Nielsen melodien til andre sangtekster, nemlig "Dannevang med grønne Bred" (nr. 333) og "Er din Stue lav og trang" (nr. 362), som begge i 1924 udkom i *Melodier til Sangbogen 'Danmark'*.

Den sidste af de tre julesange, "Hjemlige Jul, straaler Du nu!" (nr. 250), blev til i midten af december 1923. Den 7. december sendte forfatteren Emil Bønnelycke sit digt til komponisten, som må have sat teksten i musik med det samme, for allerede den 16. december blev sangen opført i Odd Fellow Palæet ved *Politikens* sekstende Julekoncert. Ved denne lejlighed blev den opført i et arrangement for orkester (sand-synligvis udarbejdet af Johannes Andersen), dirigeret af komponisten selv. Dagen efter kunne man i *Politiken* læse en omtale af koncerteren. Heri hed det bl.a.:

"Carl Nielsen gaar op paa Dirigentpladsen og siger det ud til Folk: 'Bønnelyckes Sang staar i Programmet, nu spiller jeg Melodien – og saa synger De med saa godt De kan!' Og knapt har vi hørt Carl Nielsens ny Melodi, der er saa enkel og stærk i Linjerne, saa hel i Følelsen, saa fast i Formen, før Bønnlyckes kønne og jævne Ord om den 'Hjemlige Jul' toner gennem Salen. Ja, hør... Salen synger! Først stille og forsigtigt, men efterhaanden stærkere og mere sikkert, det synger fra alle Sider, og det siger alt det, vi føler – udløser som i en Sum Stemningen som sunget ud af ét Sind. Det er smukt – et Øjebliks Højtid, der er den sunde og sande Glædes bedste Ven."²⁰⁷

Endelig den 23. december blev sangen trykt i *Magasinet* (tillæg til *Politiken*). Tre år senere, i 1926, udkom den som selvstændig publikation på Peder Friis' Musikforlag.

Nr. 251 *Balladen om Bjørnen* ("De dræbte Bjørnens Unger") er den absolut mest vægtige blandt de relativt få større kunstsange fra Carl Nielsens senere år. Samtidig er denne sang den eneste, hvor han anvender mo-

207 *Politiken*, 17.12.1923.

210 *Politiken*, 17.12.1923.

years. It is also the only one in which he uses modernist stylistic elements, which otherwise as a rule only appear in his instrumental music. The text was written at Nielsen's request by Aage Berntsen²¹¹ after a theme from the Swedish poet Carl Jonas Love Almqvist: the story of a bear whose cubs are killed. In revenge the bear seizes the hunter's beloved, and when the hunter tries to shoot the bear and free her, he hits the girl instead. The ink fair copy is end-dated 9 January 1924, but Nielsen already wrote on 15 November the previous year to his son-in-law Emil Telmányi that he had finished the work.

The premiere took place at a concert on 13 March, in which Anders Brems sang, accompanied by Christian Christiansen.²¹² In his review in *Politiken* Hugo Seligmann wrote about the ballad:

"In its audacity it yields nothing to the most hyper-radical modernist. And it is of a sensitivity that shows Carl Nielsen in a beautiful and tender embrace with the text. His genius lies in the synthesis, in the wonderful fusion of the realistic-dramatic element with the precious innocence of the heart."²¹³

Over the next couple of years Anders Brems performed the ballad several times, and Henry Skær sang it on one occasion in 1926. But the work has remained a rarity on concert programmes.

Ballad of the Bear was published, probably in the middle of 1924 – by Wilhelm Hansen,²¹⁴ with a dedication to Anders Brems. The composer's daughter Søs designed the lettering on the title page.²¹⁵

211 Cf. letter of 30.9.1946 from Aage Berntsen to Torben Meyer (C II, 10, Carl Nielsens Samling, Torben Meyer's papers).

212 In a letter from Nielsen to Telmányi (dated 3.2.1924) he observes "that 'Ballad of the Bear' has given great pleasure", which may indicate that the song had been performed (privately?) at this time.

213 *Politiken*, 16.3.1924.

214 Wilhelm Hansens engravers' book; entry No. 18479 shows that *Ballad of the Bear* was engraved between 10.3. and 4.6.1924.

215 Cf. Schousboe (1983), p. 472.

dernistiske stilelementer, som ellers stort set kun optræder i hans instrumentalmusik. Teksten er på Carl Nielsens foranledning forfattet af Aage Berntsen²⁰⁸ efter et motiv af den svenske digter Carl Jonas Love Almqvist – en fortælling om en bjørn, hvis unger dræbes. Som hævn grüber bjørnen jægerens kæreste, og da jægeren vil skyde bjørnen for at befri hende, rammer han i stedet pige. Blækrenskriften er slutt datedet 9. januar 1924, men allerede den 15. november året før skrev Carl Nielsen til svigersønnen Emil Telmányi, at han havde færdigkomponeret værket.

Uropførelsen fandt sted ved en koncert den 13. marts, hvor Anders Brems sang akkompagneret af Christian Christiansen.²⁰⁹ I sin anmeldelse i *Politiken* skrev Hugo Seligmann bl.a. om balladen:

"Den er af en Dristighed, der ikke giver nogen hyper-radikal Modernist noget efter. Og den er af en Følsomhed, som viser Carl Nielsen i skønt og ømt Favntag med Lyriken. Genialiteten ligger i Syntesen, den forunderlige Sammensmelting af det realistisk-dramatiske og Hjertets dyre Uskyld."²¹⁰

I løbet af de næste par år opførte Anders Brems balladen nogle få gange, endvidere sang Henry Skær den en enkelt gang i 1926, men værket er forblevet en sjældenhed på koncertprogrammerne.

Balladen om Bjørnen udkom – antagelig i midten af 1924 – hos Wilhelm Hansen med dedikation til Anders Brems.²¹¹ Komponistens datter Søs havde udfærdiget bogstaverne på titelbladet.²¹²

208 Jf. brev af 30.9.1946 fra Aage Berntsen til Torben Meyer (CII, 10, Carl Nielsens Samling, Torben Meyers papirer).

209 I et brev af 3.2.1924 fra Carl Nielsen til Emil Telmányi nævnes det, "at 'Balladen om Bjørnen' gjorde stor Lykke", hvilket kunne tyde på, at sangen havde været opført (privat?) på dette tidspunkt.

210 *Politiken*, 16.3.1924.

211 Wilhelm Hansens stikkerbog; under nr. 18479 fremgår det, at *Balladen om Bjørnen* blev stukket mellem 10.3. og 4.6.1924.

212 Jf. Schousboe (1983), s. 472.

Nos. 252-260 Piano arrangements of songs from *Melodies for the Songbook 'Denmark'*: "Let people, just a few, be right" (No. 252), *Denmark* (No. 253), "So dear my native land, thy name so sweet" (No. 254), "Oh, how glad I am today!" (No. 255), "Silent as a stream's meander" (No. 256), "Build on lowland, not above it" (No. 257), "Mighty the realms that rend earth asunder" (No. 258), "Look! The sun is red, mum" (No. 259) and "When babies whimper before the candle" (No. 260).

In 1923-24 at the same time as Nielsen was composing and arranging a large number of songs for single-, two- and three-part children's choir for *Melodies for the Songbook 'Denmark'*, he also made piano arrangements for some of these songs; there is some evidence that the process involved first writing a piano version, in which melody and harmonisation were established, then arranging the music for children's choir. With a single exception (No. 252)²¹⁶ these versions only survive in the composer's pencil drafts. Only two of the pieces can be precisely dated: "Let people, just a few, be right" (No. 252) is dated 15.2.1924, and *Denmark* ("We dote on our flowering native land" No. 253) 10.1.1924, while the remaining pieces were in all probability composed around the end of 1923 and the beginning of 1924. The songs are here published in the same order in which they appeared in *Melodies for the Songbook 'Denmark'*.

The texts are given according to the book of texts for the songbook *Denmark*, since the sources are far from complete in this respect.

No. 261 "This we know that since the poison", was probably composed at the end of 1923 or the beginning of 1924, since the sole source – a pencil draft – is on the same piece of manuscript paper as a sketch for the orchestral version of "A fair and lovely land" (see

²¹⁶ Nielsen made an ink fair copy of this song and sent it to violist Anton Bloch (MS 32 3049). The fair copy was accompanied by the following note: "Dear Bloch! It has taken some time for me to keep my promise to you, but here is the melody. It takes many goes to hit such a straightforward tone, but when it is finally there, it's nothing to speak of and is only a matter of a few minutes' work. Warmest greetings from your old comrade, Carl Nielsen".

Nr. 252-260 Klaverudsættelser af sange fra *Melodier til Sangbogen 'Danmark'*: "Lad en og anden have Ret" (nr. 252), *Denmark* (nr. 253), "Kær est du, Fødeland" (nr. 254), "O, hvor jeg er glad i Dag!" (nr. 255), "Tyst som Aa i Engen rinder" (nr. 256), "Byg paa Sletten, ej paa Tinden" (nr. 257), "Vældige Riger rives om Jorden" (nr. 258), "Solen er saa rød, Mor" (nr. 259) og "Naar Småbørn klynker ved Aftentide" (nr. 260).

Samtidig med at Carl Nielsen i 1923-24 komponerede og arrangerede en lang række sange for en-, to- og trestemmigt børnekor til *Melodier til Sangbogen 'Danmark'*, udarbejdede han klaverarrangementer til en del af disse sange; noget kunne tyder på, at kompositionsprocessen forløb således, at han først udarbejdede en klaversats, hvor melodi og harmonisering blev fastlagt, hvorefter han arrangerede satsen for børnekor. Med en enkelt undtagelse (nr. 252)²¹³ foreligger disse satser kun i komponistens blyantskladde. Kun to af satserne lader sig datere nøjagtigt: "Lad en og anden have Ret" (nr. 252) er dateret 15.2.1924, og *Denmark* ("Vi elsker vort blomstrende Fædreland", nr. 253) er dateret 10.1.1924, men de øvrige satser er efter al sandsynlighed blevet til fra slutningen af 1923 til begyndelsen af 1924. Satserne bringes her i samme orden, hvori de optræder i *Melodier til Sangbogen 'Danmark'*.

Teksterne gengives efter tekstbogen til sangbogen *Denmark*, idet kilderne er meget ufuldstændige med hensyn til tekster.

Nr. 261 "Det vi véd, at siden slangens gift" er antagelig komponeret i slutningen af 1923 eller i begyndelsen af 1924, idet eneste kilde – en blyantskladde – er skrevet på samme stykke nodepapir som en skitse til

²¹³ Denne sang udarbejdede Carl Nielsen i en blækrenschrift og sendte den til bratschisten Anton Bloch (MS 32 3049). Renskriften er forsynet med følgende ledsageskrivelse: "Kære Bloch! Det varede jo lidt længe inden jeg holdt mit Løfte til Dig, men her har du altsaa Melodien. Der skal mange Gange Held til at træffe saadan en jævn Tone, men naar den endelig er der, er Sagen jo ikke noget at tale om men kun Minutters Arbejde. Mange Hilsener fra Din gamle Kammerat Carl Nielsen."

No. 262). The source contains only a partial text for the first verse; therefore the text is here given according to *The Folk High School Songbook*. It is not known for what occasion this piece was composed.

No. 262 "A fair and lovely land", survives in no fewer than seven versions in Nielsen's hand, all from 1924; of these five were printed, while two are known only in manuscript:

piano and voice	No. 262 (printed)
voice and orchestra	No. 291 (manuscript)
mixed choir	Nos. 307 and 308 (printed)
male-voice choir	No. 329 (printed)
three equal voices	No. 334 (printed)
four equal voices	No. 394 (manuscript)

Despite these many versions and other efforts by Nielsen to get the song known, the melody did not succeed in rivalling H.E. Krøyer's well-known tune from around the 1830s as the preferred melody for the Danish national anthem.²¹⁷

The song was presumably composed at the end of 1923, as part of Nielsen's work on the "folkelige" song over the previous ten years or so, since there are a number of sketches for the melody in materials that can be dated to December 1923. One month later, in January 1924, he made a version for orchestra and sent it to local magistrate P. Johannessen in Skibby (who had apparently asked for such an arrangement), accompanied by the following short note:²¹⁸

"Herewith the requested song, which I have only arranged because I understood from a conversation with Mr A. Brems²¹⁹ that there is really warm interest for music in Skibby.

I'm sending you the score, because I don't have time to write out the parts."

²¹⁷ By contrast with Krøyer's and Laub's melodies, Nielsen's was not even included in the *The Folk High School Melody Book*.

²¹⁸ Nielsen's manuscript (without text) and subsequent letter in the City of Odense's Musuem (MS Ext.22).

²¹⁹ Anders Lauridsen Brems.

en orkesterversion af "Der er et yndigt Land" (se nr. 262). Kilden indeholder kun sporadisk tekst til første vers, hvorfor teksten gengives efter Højskolesangbogen. Det vides ikke i hvilken anledning denne sats er komponeret.

Nr. 262 "Der er et yndigt Land" foreligger i ikke færre end syv versioner fra Carl Nielsens hånd, alle fra 1924; af disse blev de fem trykt, mens de to kun kendes i manuskript:

klaver og sang	nr. 262 (trykt)
sang og orkester	nr. 291 (manuskrift)
blandet kor	nr. 307 og 308 (trykt)
mandskor	nr. 329 (trykt)
tre lige stemmer	nr. 334 (trykt)
fire lige stemmer	nr. 394 (manuskrift)

Trods disse mange versioner og trods Carl Nielsens andre bestræbelser på at gøre sangen kendt har melodiene ikke formået at gøre H.E. Krøyers kendte melodi fra omkring 1830erne til den danske nationalsang rangen strdig som den foretrukne.²¹⁴

Sangen er formentlig blevet til i slutningen af 1923 som led i Carl Nielsens arbejde med den folkelige sang gennem de foregående ca. 10 år, idet der foreligger en række udkast til melodien i materiale, der kan dateres til december 1923. En måned senere, i januar 1924, udarbejdede han en version for orkester og sendte den til sognefoged P. Johannessen i Skibby (der tilsyneladende havde bedt om en sådan udsættelse), ledsaget af følgende korte note.²¹⁵

"Hemed den ønskede Sang, som jeg kun udsatte fordi jeg kunde forstaa gennem en Samtale med Hr A. Brems²¹⁶ at man i Skibby virkelig havde varm Interesse for Musik.

Jeg sender Dem Partituret da jeg ikke faar Tid at skrive Stemmerne ud."

²¹⁴ I modsætning til Krøyers og Laubs melodier kom Carl Nielsens end ikke med i *Folkehøjskolens Melodi-bog*.

²¹⁵ Carl Nielsens manuskript (uden tekst) og efterfølgende brev i Odense Bys Museer (se MS Ext.22).

²¹⁶ Anders Lauridsen Brems.

Asked what he would like as payment for his trouble, Nielsen refused money but asked instead for “a duck or a hen from the countryside”.

Subsequently Nielsen made new versions one after the other. At the end of January 1924 a version for voice and piano was heard at a concert in Hjørring,²²⁰ and in February, according to Wilhelm Hansen’s engravers’ book the version for five-voice choir was engraved, while the remaining versions – delivered in May – were kept back until after the first performance. After another couple of more private performances the official premiere took place in auspicious circumstances at the Danish Choral Society’s rally in Copenhagen, and at a gala concert in this connection at the Royal Theatre on 1 June the song was performed by five-part mixed choir and large orchestra under the direction of Georg Høeberg; in the choir were no fewer than “900 singers (ladies and gentlemen) from mixed choirs in Danish towns”, as the programme put it.²²¹

The day before the concert, *Politiken* published a short interview with Nielsen about his bold intentions with a new melody for the national anthem. By way of introduction the interviewer wrote:

“The professionals have been virtually unanimous that the old melody by cantor Krøyer is not of great musical worth, and Nielsen’s attempt to dress up ‘A fair and lovely land’ in new tones is therefore awaited with unusual interest.

On the other hand there are those who think that a time-honoured, popular melody should be inviolable, and that it is like sacrilege to touch it.”

Asked for his own opinion, the composer answered:

“It’s a difficult question, because force of habit is strong, and it is probably true that it is not actually a musical question but something quite different.

Som svar på, hvad han skulle have i honorar for ulejligheden, frabød Carl Nielsen sig kontanter men bad i stedet om “en And eller Høne fra Landet”.

Herefter gik det slag i slag med nye versioner. I slutningen af januar 1924 kunne en version for sang og klaver præsenteres ved en koncert i Hjørring,²¹⁷ og i februar forelå ifølge Wilhelm Hansens stikkerbog versionen for femstemmigt kor, mens de øvrige versioner – indleveret i maj – tilbageholdtes til efter førsteopførelsen. Efter yderligere et par opførelser af mere privat karakter fandt den officielle uropførelse sted under betydelig bevægenhed ved Dansk Korforenings stævne i København, og ved festkoncerten i denne anledning på Det Kongelige Teater den 1. juni opførtes sangen for femstemmigt blandet kor og stort orkester under Georg Høebergs ledelse; i koret medvirkede ikke færre end “900 Sangere (Damer og Herrer) fra Blandede Kor i Danmarks Byer”, som det hedder i programmet.²¹⁸

Dagen før koncerten bragte *Politiken* et kort interview med Carl Nielsen om hans dristige forehavende med en ny melodi til nationalsangen. I sin indledning skriver intervieweren:

“Folk af Faget har saa godt som alle været enige om, at den gammelkendte Melodi – af Kantor Krøyer – ikke har stor musikalsk Værdi, og Carl Nielsens Forøg paa at iklæde ‘Der er et yndigt Land’ ny Toner vil derfor blive imødeset med usædvanlig Interesse.

Der er dog ogsaa dem, der mener, at en hævdvunden, populær Melodi er ukrænkelig, at det lige frem er Helligbrøde at røre ved den.”

Adspurgt om sin egen mening, svarer komponisten bl.a.:

“Sagen er jo vanskelig, da Vanens Magt er stor, og man i Virkeligheden maa give dem Ret, der mener, at det egentlig ikke er et musikalsk Spørgsmaal, men

217 31.1.1924 med Thøger Rasmussen som solist.

218 Småtrykssamlingen, Dansk Korforening.

The nation takes up a song and makes it a national anthem. No power on earth can prevent that, and when that happens it reflects the mood of the times much more than literary or musical taste. I consider that such a melody is more a symbol – like the flag, the cross, or what have you – and therefore it doesn't have to be 'good' in and of itself, but ... well, now I'm trying myself; so much for human logic!"²²²

There is no known performance material from the Royal Theatre, but this is explicitly mentioned in a series of letters from spring 1924, most clearly in Nielsen's letter to company director Asger Wilhelm Hansen:

"At the same time I send you herewith the score for 'A fair and lovely land'. But tell Jul. Rasmussen that of course it belongs to me, and if you think that Schnedler wants to have a copy and perform the song in Tivoli, for example on 3 or 4 June (i.e. after the Choral Society's performance) then let him do it. It can't do any harm."²²³

Shortly afterwards, in August 1924, the melody appeared in *Melodies for the Songbook 'Denmark'*, arranged for three equal voices (No. 334), and here too Nielsen went to the papers and explained his intentions, which he did this time with a certain sarcastic undertone:

"Well, with respect to *that* I can certainly beat my breast with pride. For one thing I can truthfully say is that it was not written in vain. It has made people's love for the old blaze up. It has made people love the old tune more than ever. Like nothing else I have written, I know that my melody for 'A fair and lovely land' has given me access to the people!"²²⁴

noget helt andet. Folket griber en Sang og gör den til Nationalsang, uden at nogen Magt kan forhindre det, og naar det sker, er det langt mere en Tidssteming, end en litterær eller musikalsk Smag, der gör Udslaget. Jeg indrømmer, at en saadan Melodi mere er et Symbol – ligesom Flaget, Korset o.l. – og behøver ikke at være 'god' i sig selv, men ... ja, nu forsøger jeg altsaa alligevel, saaledes er menneskelig Logik!"²¹⁹

Opførelsesmaterialet fra Det Kongelige Teater kendes ikke, men det omtales i en række breve fra foråret 1924, klarest i Carl Nielsens brev til forlagsdirektør Asger Wilhelm Hansen:

"Hermed sender jeg samtidig Partituret til 'Der er et yndigt Land'. Men sig til Jul. Rasmussen at det tilhører selvfolgelig mig og hvis Du mener Schnedler vil have en Afskrift og spille Sangen i Tivoli f. Expl. den 3^{de} eller 4^{de} Juni (altsaa efter Korforeningernes Opførelse) saa lad ham kun faa det. Det kan jo aldrig skade."²²⁰

Kort efter, i august 1924, udkom melodien i *Melodier til Sangbogen 'Danmark'*, udsat for tre lige stemmer (nr. 334), og også her måtte Carl Nielsen på ny i pressen og udtale sig om sit forehavende, denne gang med en vis sarkastisk undertone:

"Ja, med Hensyn til *den* slaar jeg mig netop stolt for mit Bryst. For om den kan jeg med Sandhed sige, at den er ikke skrevet forgæves. Den har bragt Kærligheden til den gamle til at slaa ud i lys Lue. Saa om ikke ved noget andet, jeg har skrevet, saa véd jeg da, at ved min Melodi til 'Der er et yndigt Land', har jeg faaet Folket i Tale!"²²¹

219 Fellow (1999), s. 311-312.

220 Wilhelm Hansens Arkiv, korrespondance, 1912-1935, (K-R).

221 Fellow (1999), s. 314.

222 Fellow (1999), pp. 311-312.

223 Wilhelm Hansens Arkiv, korrespondance, 1912-1935, (K-R).

224 Fellow (1999), p. 314.

The reception of the new melody in the press dealt on the one hand with the chances that it would catch on, and on the other with its purely musical qualities. Regarding the former, *Berlingske Tidende* noted the great applause, but continued: "But after that it will surely be out of the running. Because we're not going to throw away a song that has become the property of the entire nation, even if ten more were to come along that are better."²²⁵

Socialdemokraten's reviewer, Axel Wellejus, went into more detail about the qualities of the song; noting Krøyer's "well-known defects" as being his "gable-pointed rhythms" he went on:

"Nielsen has chosen a much softer, smoothly undulating rhythm, which at any rate frames the poem's first and third verses admirably. As for the 'strong' second one – 'Twas here in days of yore' – the melody, which is even sung *piano*, doesn't fit so well, and it makes for no distinction between the two very different lines: 'Then onward marched to strike the foe, – they linger on in peace now.'

The melodic motif is extremely simple and is supported by a warm harmonic beauty, which rises to an effective pathos in the last verse, and there is not the slightest doubt that the new melody will work its way into our consciousness and achieve a natural popularity."²²⁶

As mentioned above, Nielsen also made an arrangement for four equal voices (No. 394), discussed in a letter of 20 June 1924 to music dealer L. Siboni; here he draws attention to a number of differences in the setting compared to the one for mixed choir, as a result of the fact that "the four voices are another material, and I believe it will sound pleasing this way."²²⁷

225 *Berlingske Tidende*, 2.6.1924 under de initialer K.F. (Kai Flor).

226 *Socialdemokraten*, 2.6.1924.

227 MS 32 3051. There is also a sketch of a string version of the third verse (MS 33 2049, see facsimile p. 162) and a draft for a brass version (MS 33 2152), which are possibly preliminary studies for the full orchestral score. The version for brass is published in CNU IV/1.

Pressens modtagelse af den nye melodi beskæftigede sig på den ene side med mulighederne for, at melodien ville slå an, og på den anden side med melodiens rent musikalske kvaliteter. Hvad det første angår, hæftede *Berlingske Tidende* sig ved det store bifald, men fortsatte så: "Men dermed er dens Saga sikkert ogsaa ude. Thi man kasserer nu engang ikke en Sang, som er blevet hele Nationens, selv om der kom ti nye, der var bedre."²²⁵

Socialdemokratens anmelder, Axel Wellejus, gik tættere på sangens kvaliteter; efter at have hæftet sig ved Krøyers "gammelkendte Skavank" at være "spids-takket i Rytmen" fortsatte han:

"Carl Nielsen har valgt en langt blidere, jævnt bølgende Rytme, der rammer i hvert Fald Digitets første og tredie Vers udmarket. Til det 'stærke' andet Vers: 'Der sad i fordums Tid', passer Melodien – som tilmed synges piano – ikke saa godt og giver ingen Nuancering paa de to saa forskellige Linier: 'Saa drog de frem til Fjenders Mén – nu hviler deres Bene.'

Det melodiske Motiv er overordentlig enkelt og bæres af en varm harmonisk Skønhed, som hæver sig til virkningsfuld Patos i sidste Vers, og der er ikke mindste Tvivl om, at den ny Melodi vil arbejde sig ind i Bevidstheden og opnå en naturlig Popularitet."²²³

Carl Nielsen arrangerede som nævnt ovenfor sangen i yderligere en version for fire lige stemmer (nr. 394), omtalt i et brev af 20. juni 1924 til musikhandler L. Siboni; her gør han opmærksom på en række afvigelser i satsen i forhold til udgaven for blandet kor som følge af, at "de fire lige Stemmer er et andet Materiale, og jeg tror nok det vil klinge ordentlig paa denne Maade."²²⁴

222 *Berlingske Tidende*, 2.6.1924 under mærket K.F. (Kaj Flor).

223 *Socialdemokraten*, 2.6.1924.

224 MS 32 3051. Der findes yderligere en skitse til en strygerversion af tredje vers (MS 33 2049, se facsimile s. 162) og en kladde til en messingblæservesion (MS 33 2152), som muligvis er forstadier til det store orkesterpartitur. Messingblæservesionen bringes i CNU IV/1.

Nos. 263-265 Three of the songs Nielsen composed in 1926 for the *New Melodies for Johan Borup's Danish Songbook* also survive in the composer's pencil drafts as piano versions with underlaid text. These songs are: "I drive along in a splendid spell" (No. 263), which was probably composed around 19 May (notated on the same page as No. 264), "An old smallholder at his ground" (No. 264), composed on 19 May,²²⁸ and "You and I, everyone must qualify", composed on 27 May (No. 265).²²⁹

The only source for these three versions are the pencil drafts, which give only sporadic indications of text for the first verse; therefore the texts are here taken from Borup's *Danish Songbook*, 1926.

No. 266 "In shadows so bracing", whose text consists of verses 1-3 and 5 from Johannes Ewald's poem *Rungsteds Lyksaligheder*, was composed on 8 May 1926²³⁰ as part of Nielsen's contribution to *New Melodies for Johan Borup's Danish Songbook*. It is likely that the version for voice and piano was made not long afterwards. According to a no longer preserved letter, Nielsen had proposed to Adolf Riis-Magnussen, the editor of the new book of melodies, that there should be a song evening organised for presenting the new melodies in Borup's songbook, similar to the two evenings of songs that Nielsen and Laub had organised in 1915 and 1917.²³¹ The style in this version also has a marked similarity to that of *A Score of Danish Songs*. However, there is no evidence that the idea for such an evening of songs ever came to fruition. Some years later Nielsen also arranged the song for piano with underlaid text (No. 281). Although both Nielsen himself and Riis-Magnussen very much liked the melody, it did not really catch on; the year after the composer's death, Richard Hove described the situation thus:

228 Cf. diary entry.

229 Cf. diary entry.

230 Cf. diary entry.

231 A detailed discussion of the circumstances surrounding the origins of this song may be found in Torben Schousboe and Sten Høgel, "I kølende Skygger" – en ukendt romance af Carl Nielsen", *Musik & Forskning*, 7 (1981), pp. 177-190.

Nr. 263-265 Tre af de sange, som Carl Nielsen i 1926 komponerede til *Nye Melodier til Johan Borups Dansk Sangbog*, foreligger tillige som klaversats med underlagt tekst i komponistens blyantskladde. Det drejer sig om: "Jeg kører frem gennem Straalefryd" (nr. 263), som antagelig er komponeret omkring 19. maj (den er skrevet på samme nodeblad som nr. 264), "Den gamle Husmand staar ved Gayl" (nr. 264), komponeret 19. maj²²⁵ og "Hver har sit, du har dit" (nr. 265) komponeret 27. maj.²²⁶

Eneste kilde til disse tre versioner er blyantskladde, som kun har sporadisk tekst til første vers, hvorfor teksterne gengives efter Borups *Dansk Sangbog*.

Nr. 266 "I kølende Skygger", hvis tekst består af stroferne 1-3 og 5 fra Johannes Ewalds digt *Rungsteds Lyksaligheder*, er komponeret den 8. maj 1926 som en del af Carl Nielsens bidrag til *Nye Melodier til Johan Borups Dansk Sangbog*.²²⁷ Det er sandsynligt, at versionen for sangstemme og klaver er blevet til ikke længe heretter. Ifølge et ikke længere bevaret brev havde Carl Nielsen foreslægt Adolf Riis-Magnussen, som var redaktør af det nye melodihæfte, at der – i lighed med de to viseaftener som Thomas Laub og Carl Nielsen afholdt i hhv. 1915 og 1917 – blev foranstaltet en viseaften til præsentation af de nye melodier i Borups sangbog.²²⁸ Stilen i denne version har da også en påfaldende lighed med *En Snes danske Viser*. Der er dog intet der tyder på, at ideen om en sådan viseaften nogensinde blev realiseret. Nogle år senere arrangerede Carl Nielsen tillige sangen for klaver med underlagt tekst (nr. 281). Selvom han selv og Riis-Magnussen var meget glad for melodien, slog den ikke for alvor an; Richard Hove beskrev året efter komponistens død situationen således:

225 Jf. dagbogsnotat.

226 Jf. dagbogsnotat.

227 Jf. dagbogsnotat.

228 En udførlig omtale af omstændighederne omkring tilblivelsen af denne sang findes i Torben Schousboe og Sten Høgel, "I kølende Skygger" – en ukendt romance af Carl Nielsen", *Musik & Forskning*, 7 (1981), s. 177-190.

"Do readers know his melody for Ewald's 'Rungsteds Lyksaligheder'? I don't think so, and it is not to be found in any generally available collection. I cite it here because its beauty is indescribable; you have to hear how Nielsen follows Ewald all the way in to the darkness diffused by the roses."²³²

It has not been possible to document any performance of the version for voice and piano in Nielsen's lifetime; however, Sylvia Schierbeck did sing it twice, shortly after Nielsen's death.²³³

The only sources for this version for voice and piano are the composer's pencil draft, which lacks the text, and a copy of the song in Sylvia Schierbeck's papers. The pencil sketch has served as the main source for the music, while the text is here given according to the text book for Borup's *Danish Songbook*.

No. 267 *Vocalise-Étude*. In autumn 1926 Nielsen was staying in Paris, where a concert consisting entirely of his music was taking place on 21 October at the Salle Gaveau. It must be supposed that he made contact with the French music-publishing world at this time. Possibly as a result, in June 1927 the firm of Alphonse Leduc came to Nielsen with the suggestion to compose a *Vocalise-Étude*, for a fee of 500 francs. This would form part of the series *Répertoire Moderne de Vocalises-Études* (*figurant aux programmes des Concours du Conservatoire de Paris publiées sous la Direction de A.L. Hettich Professeur au Conservatoire de Paris*,²³⁴ to which composers such as Dukas, Fauré, Ravel and Florent Schmitt had already contributed. It was to be a vocalise for mezzo-soprano, with a range from *b* to *a'*. Nielsen accepted the offer, and during the summer of 1927 he composed the *Vocalise-Étude* (the pencil draft is end-

"Kender Læserne hans Melodi til Ewalds 'Rungsteds Lyksaligheder'? Jeg tror det ikke, den staar ikke i no-gen almindelig tilgængelig Samling, – og jeg citerer den her, fordi dens Skønhed ikke kan beskrives, det maa høres, hvorledes Carl Nielsen kan følge Ewald helt ind i det *Mørke, som Roser udbrede.*"²²⁹

Det har ikke været muligt, at dokumentere nogen opførelse af versionen for sang og klaver i Carl Nielsens levetid; derimod opførte sangerinden Sylvia Schierbeck denne version to gange kort efter Carl Nielsens død.²³⁰

De eneste kilder til denne version for sang og klaver er komponistens blyantskladde, som er uden vokaltektst, samt en afskrift af sangen blandt Sylvia Schierbecks efterladte papirer. Blyantskladden har fungeret som hovedkilde for nodernes vedkommende, mens teksten er gengivet efter Borups *Dansk Sangbog*.

Nr. 267 *Vocalise-Étude*. I efteråret 1926 opholdt Carl Nielsen sig i Paris, hvor der den 21. oktober blev afholdt en ren Carl Nielsen-koncert i Salle Gaveau. Det må antages, at han i denne forbindelse har knyttet kontakter til den franske musikforlagsverden, og at det var på denne baggrund, at det franske musikforlag Alphonse Leduc i juni 1927 henvendte sig med en forespørgsel, om han for et honorar af 500 fr. ville komponere en *Vocalise-Étude*. Den skulle i givet fald indgå i serien *Répertoire Moderne de Vocalises-Études* (*figurant aux programmes des Concours du Conservatoire de Paris*) *publiées sous la Direction de A.L. Hettich Professeur au Conservatoire de Paris*,²³¹ en serie, hvor komponister som Dukas, Fauré, Ravel og Florent Schmitt allerede havde bidraget. Der skulle være tale om en vocalise for mezzosoprano med en ambitus fra lille *h* til tostreget *a*. Carl Nielsen takkede ja til tilbuddet, og i løbet af sommeren 1927 færdigjorde han *Vocalise-Étude* (blyantskladden er sluttateret

232 Richard Hove, "Den danske Carl Nielsen", *Dansk Musiktidsskrift*, (1932), p. 9.

233 14.12.1931 i Østerbro Kammermusikforening, accompanied by Poul Schierbeck (according to the programme this was its first performance) and 22.4.1932 at a memorial concert in Næstved for Nielsen, accompanied by Carl Johan Grum.

234 CNA, I.A.b.

229 Richard Hove, "Den danske Carl Nielsen", *Dansk Musiktidsskrift*, (1932), s. 9.

230 14.12.1931 i Østerbro Kammermusikforening, akkompagneret af Poul Schierbeck (iflg. programmet var dette en førsteopførelse) og 22.04.1932 ved en mindekonzert for Carl Nielsen i Næstved, akkompagneret af Carl Johan Grum.

231 CNA, I.A.b.

dated 17 July) with a range from c' to b'' , a semitone higher than the publisher had asked for. Some time then went by before the work was printed as an issue in the above-mentioned series.

It has not been possible to identify any public performance of the piece in Nielsen's lifetime.

No. 268 *Danish Weather* ("Whistling wind and washing wave"), was composed at the invitation of Line Rode, wife of the author of the text, Ove Rode. She approached Nielsen in connection with her husband's 60th birthday and told him that it was her husband's greatest wish that Nielsen should set his poem *Danish Weather* to music. Ove Rode had written the poem many years earlier to a different melody. It had been included in the Radical Left's songbook, but was omitted in subsequent printings, seemingly because no one knew the melody.²³⁵ Apparently the composer could not resist this invitation; he agreed to the request and had the song published the same year by Borups Musikforlag; at the same time it was published in the *Politisk Aarbog og Almanak* 1929 of the political party, Det radikale Venstre.²³⁶

In 1929 the song found its way into the concert hall a couple of times, when Einar Nørby took it into his repertoire.

No. 269 "It's spreading everywhere with us", to a text by Jens Christian Hostrup, was composed at the request of Ejnar Skovrup, editor of the *Tidsskrift for dansk Folkeoplysning*. According to the composer's diary, it was written on 29 March 1928, and as early as the following month it was printed in Skovrup's journal.²³⁷

No. 270 "Out in the fields I was watching the sheep", to a text by N.F.S. Grundtvig, was composed at the

17. juli), men med en ambitus fra c' til b'' , altså en halv tone højere end forlaget havde ønsket. Herefter gik der et lille års tid, førend værket forelå trykt som et hæfte i den omtalte serie.

Det har ikke været muligt, at påvise nogen ofentlig fremførelse af satsen i Carl Nielsens levetid.

Nr. 268 *Dansk Vejr* ("Sus af Vind og Bølgeslag") er komponeret på opfordring fra tekstforfatteren Ove Rodes hustru Line Rode. I forbindelse med sin mands 60 års fødselsdag havde hun i juni 1927 henvendt sig til Carl Nielsen og fortalt ham, at det var hendes mands største ønske, at Carl Nielsen skulle sætte hans digt *Dansk Vejr* i musik. Ove Rode havde skrevet digtet mange år tidligere til en anden melodi. Det var blevet optaget i det radikale venstres sangbog, men var gledet ud igen, angiveligt fordi ingen kendte melodien.²³² Denne henvendelse kunne komponisten tilsyneladende ikke stå for – han efterkom ønsket og lod samme år sangen udgive på Borups Musikforlag; samtidig udkom den i Det radikale Venstres *Politisk Aarbog og Almanak* 1929.²³³

Et par gange i 1929 fandt sangen vej til koncertsalen, idet sangeren Einar Nørby havde den på sit repertoire.

Nr. 269 "Den trænger ud til hvert et sted" til tekst af Jens Christian Hostrup er komponeret på opfordring af Ejnar Skovrup, som var redaktør af *Tidsskrift for dansk Folkeoplysning*. Ifølge komponistens dagbog blev den komponeret den 29. marts 1928, og allerede den følgende måned tryktes sangen i Skovrups tidskrift.²³⁴

Nr. 270 "Jeg gik i marken og vogtede får" til tekst af N.F.S. Grundtvig er komponeret på opfordring af orga-

235 Cf. letter from Line Rode to Nielsen, 26.06.1927 (CNA, I.A.b.). This story is also supported by two editions of the *Sangbog udgivet af det radikale Venstre og de radikale Ungdomsforeninger* from 1915 and 1924.

236 Hillerød 1928, pp. 86-87.

237 *Tidsskrift for dansk Folkeoplysning*, 1 (1927/1928), p. 309, where only one verse is printed.

232 Jf. brev fra Line Rode til Carl Nielsen, 26.06.1927 (CNA, I.A.b.). Historien bekræftes endvidere af to udgaver af *Sangbog udgivet af det radikale Venstre og de radikale Ungdomsforeninger* fra hhv. 1915 og 1924.

233 Hillerød 1928, s. 86-87.

234 *Tidsskrift for dansk Folkeoplysning*, 1 (1927/1928), s. 309, som kun gengiver et enkelt vers.

request of the organist Johannes Hansen from Rødovre.²³⁸ According to the composer's diary, it was written on 2 April 1928 and was printed later the same year in *Højskolebladet*.²³⁹

No. 271 "Apostles convened in Jerusalem", to a text by N.F.S. Grundtvig, was composed, like No. 270, at the request of Johannes Hansen.²⁴⁰ According to the composer's diary, it was written on 2 April 1928. The song survives only in the composer's pencil draft, with an incomplete text for the first verse; the full text is here printed according to *The Folk High School Songbook*.

In a letter to Thorvald Aagaard of 2 April 1928, Nielsen mentions the fact that he had written new melodies for three songs from *The Folk High School Songbook* (Nos. 269, 270 and 271), for which there were already known melodies – one of them (No. 269) even by Aagaard himself:

"I don't think I have any corrections for the Folk High School Song Book, but I have on Skovrup's request written a new melody for 186 (It's spreading – Hostrup) and at the urging of Johannes in Rødovre for 240 (David) and 261 (Apostles convened), because I can see that those in use up to now [...] are not so good."

No. 272 *River of Gold* ("The river that runs to perpetual sea"). Nielsen was good friends with Harald Balslev, principal of Ubberup High School, and on several occasions he composed a new song for *Ubberup Højskoles Aarsskrift* (see also Nos. 181 and 278). This he did in 1928, when he set B.S. Ingemann's poem *Guldfoden*.²⁴¹

No. 273 "On straw and on feather the brooding call". This version for piano with underlaid text by Ludvig

nisten Johannes Hansen fra Rødovre.²³⁵ Ifølge komponistens dagbog blev den komponeret den 2. april 1928 og senere samme år trykt i *Højskolebladet*.²³⁶

Nr. 271 "Apostlene sad i Jerusalem" til tekst af N.F.S. Grundtvig er ligesom sang nr. 270 komponeret på opfordring af Johannes Hansen.²³⁷ Ifølge komponistens dagbog blev den komponeret den 2. april 1928. Sangen er kun overleveret i komponistens blyantskladde med en sporadisk tekst til første vers, hvorfor teksten gengives efter *Højskolesangbogen*.

Carl Nielsen omtaler i et brev til Thorvald Aagaard fra 2. april 1928 det forhold, at han har skrevet nye melodier til tre sange fra *Højskolesangbogen* (nr. 269, 270 og 271), hvor der allerede forelå kendte melodier – en af dem (nr. 269) endda af Aagaard selv:

"Jeg tror ikke jeg har nogen Rettelser til *Højskolesangbø*, men jeg har, paa Opfordring af Skovrup skrevet en ny Melodi til 186 (Den trænger ud – Hostrup) og paa Tilskyndelse af Johannes i Rødovre til 240 (David) og 261 (Apostlene sad), da jeg indser at [de] hidtil brugte [...] er mindre gode ."

Nr. 272 *Guldfoden* ("Der strømmer en Flod mod det evige Hav"). Carl Nielsen var god ven med Harald Balslev, som var forstander for Ubberup Højskole, og ved flere lejligheder leverede han en ny sang til *Ubberup Højskoles Aarsskrift* (se også nr. 181 og 278). Således også i 1928, hvor han satte musik til B.S. Ingemanns digt *Guldfoden*.²³⁸

Nr. 273 "Nu ruger paa Reden i Fjer og Straa". Denne version for klaver med underlagt tekst af Ludvig Hol

235 Jf. brev fra Carl Nielsen til Thorvald Aagaard, 2.4.1928. Johannes Hansen var gift med Thorvald Aagaards søster, Inger.

236 *Højskolebladet*, 53 (1928), sp. 1627-1628.

237 Jf. brev af 2.4.1928 fra Carl Nielsen til Thorvald Aagaard.

238 *Ubberup Højskoles Aarsskrift*, (1928), s. 4-5.

238 Cf. letter from Nielsen to Thorvald Aagaard, 2.4.1928. Johannes Hansen was married to Aagaard's sister, Inger.

239 *Højskolebladet*, 53 (1928), cols. 1627-1628.

240 Cf. letter from Nielsen to Thorvald Aagaard, 2.4.1928.

241 *Ubberup Højskoles Aarsskrift*, (1928), pp. 4-5.

Holstein was presumably made in connection with preparations for a new edition of *Melodies for the Songbook 'Denmark'*, on which Nielsen worked in 1929.²⁴²

The only source is a pencil draft, which contains only partial text for the first verse; the full text is therefore here given according to the text supplement to the songbook *Denmark* (1928).

No. 274 *We of Jutland* ("Jutes we're born and jutes we're staying"), comes from Vilhelm From Bartrumsen's play *From Rold to Rebild*, to which Nielsen composed music for this song only.²⁴³ The play was performed at Aarhus Theatre in 1929, and the song with piano accompaniment was published the same year by Kaabers Musikforlag.

No. 275 "Thoughts must be lit, then exceeded", was originally composed as a movement for male-voice choir and orchestra as part of the *Cantata for the Centenary of the Polytechnic College* to a text by Hans Hartvig Seedorff Pedersen.²⁴⁴ The cantata was premiered on 30 August 1929. This piano arrangement with underlaid text comes from a letter from Nielsen to his daughter Irmelin dated 6 August 1929 and is the only source for this version. This source gives the text for the first verse only; the full text is here given according to the printed programme for the Cantata.

No. 276 *Homecoming* ("I wander over my ancestors' earth"), to a text by Frederik Poulsen, was composed in 1929 at the request of the author. Among Nielsen's papers there is an undated copy of the text with the following addition in Frederik Poulsen's hand: "Dear Mr Carl Nielsen! This little poem was printed in 'Politiken' some time ago. Could you maybe persuade a

stein er antagelig blevet til i forbindelse med forberedelserne til en ny udgave af *Melodier til Sangbogen 'Danmark'*, som Carl Nielsen arbejdede med i 1929.²³⁹

Eneste kilde er en blyantskladde, som kun indeholder sporadisk tekst til første vers, hvorfor teksten gengives efter tekstillægget til sangbogen *Denmark* (1928).

Nr. 274 *Vi Jyder* ("Vi er Jyder, Børn af Landet") stammer fra Vilhelm From Bartrumsens skuespil *Fra Rold til Rebild*, hvortil Carl Nielsen komponerede musik til en enkelt sang.²⁴⁰ Stykket blev opført på Aarhus Teater i 1929. Samme år udkom sangen med klaverledsagelse på Kaabers Musikforlag.

Nr. 275 "Tanker skal tændes og skride" er oprindeligt komponeret som en sats for mandskor og orkester til *Kantate til Polyteknisk Læreanstalts 100 Aars Jubilæum* til tekst af Hans Hartvig Seedorff Pedersen.²⁴¹ Kantaten blev uropført den 30. august 1929. Klaverarrangementet med underlagt tekst stammer fra et brev fra Carl Nielsen til datteren Irmelin, dateret 6. august 1929, og er eneste kilde til denne version. Den gengiver kun teksten til første vers, hvorfor teksten her er gengivet efter det trykte program til kantaten.

Nr. 276 *Hjemstavn* ("Jeg vandrer over mine Fædres Jord") til tekst af Frederik Poulsen er komponeret i 1929 på opfordring af forfatteren. Blandt Carl Nielsens efterladte papirer findes en udateret afskrift af teksten med følgende tilføjelse i Frederik Poulsens hånd: "Kære Hr Carl Nielsen! Dette lille Digts stod i 'Politiken' for nogen Tid siden. Kan De ikke faa en pæn Komponist til at sætte Melodi til?"²⁴² Teksten findes endvidere i indledningen til Frederik Poulsens bog *Vi vandrer*

239 Med brev til Wilhelm Hansen af 22.4.1929 sendte Carl Nielsen 48 melodier til den reviderede udgave af *Melodier til Sangbogen 'Danmark'*.

240 For en nærmere redegørelse for tilblivelsen af denne sang, se CNU I/9, s. xlvi-xlvii.

241 For en nærmere redegørelse for tilblivelsen af denne korsats, se CNU III/3, s. xix-xxii.

242 CNA, I.A.b.

242 In a letter to Wilhelm Hansen of 22.04.1929, Nielsen sent 48 melodies for the revised edition of *Melodies for the Songbook 'Denmark'*.

243 For a more detailed description of the origins of this song see CNU I/9, pp. xlvi-xlvii.

244 For a more detailed description of the origins of this chorus, see CNU III/3, pp. xix-xxii.

245 CNA, I.A.b.

kind composer to set it to music?"²⁴⁵ The text is also to be found in the introduction to Poulsen's book *Vi vandrer – Rejseskildringer og Skitser*, which was published in 1926, and in September 1929 Poulsen sent this book to Nielsen. A month later, on 30 October, Nielsen placed the end-date on his pencil draft of the song.

In Nielsen's setting, each verse of the song sets two verses of the poem. The only surviving source for the song is the composer's pencil draft, which gives the text for the first song-verse only, but a repeat sign after the last bar clearly shows that Nielsen intended the song to be performed with the complete text. Poulsen's poem comprises seven verses, however, which means that one has to be omitted, namely verse 6, whose words are as follows:

Now it is the will, this dark grove,
Which draws sustenance from earth and rain,
Which raises itself up by its own inner laws
And proudly greets other distant woods.

The first performances of the song – and probably the only ones in Nielsen's lifetime – took place at two concerts on 6 and 7 March 1930 in the Festival Hall of the Glyptotek Museum, sung by Aage Thygesen, accompanied by Christian Christiansen. The reviewer –r.h. wrote in *Nationaltidende* about Poulsen's poem and Nielsen's music that "in cadence and rhythm the author's words did not have much of a musical tone, and in his composition Nielsen also seems to have found it difficult to do them justice."²⁴⁶

No. 277 "A silent file will reach". In the middle of November 1929 Harald Balslev invited Nielsen to set two poems by Bjørnstjerne Bjørnson, namely "A silent file will reach" and "Country to come!", with a view to publication in the *Ubberup Højskoles Aarsskrift*.²⁴⁷

– *Rejseskildringer og Skitser*, som udkom i 1926, og i september 1929 sendte Frederik Poulsen denne bog til Carl Nielsen. En måneds tid senere – den 30. oktober – slutdaterede han sin blyantskladde til sangen.

Carl Nielsen har tonesat Frederik Poulsens digt således at et vers omfatter to af digitets vers. Den eneste overleverede kilde til sangen er komponistens blyantskladde, hvori der kun gengives tekstu til første vers, men et gentagelsestegn efter sidste takt angiver klart, at Carl Nielsen har ønsket sangen udført med den fuldstændige tekst. Frederik Poulsens digt udgøres imidlertid af syv vers, hvorfor det har været nødvendigt, at forkorte teksten med et vers, nemlig vers 6, som har følgende ordlyd:

Nu er den Viljen, denne dunkle Lund,
der suger sig af Jord og Regnskyl sund,
der ranker sig ved egne, indre Love
og hilser stolt paa andre, fjerne Skove.

De første – og antagelig eneste – opførelser af sangen i Carl Nielsens levetid fandt sted ved to koncerter den 6. og 7. marts 1930 i Glyptotekets Festsal, hvor Aage Thygesen sang akkompagneret af Christian Christiansen. Anmelderen –r.h. skrev i *Nationaltidende* om Frederik Poulsens digt og Carl Nielsens musik, at "I Sprogfald og Rytme havde det fra Forfatterens Haand ikke megen musikalsk Tone, og Carl Nielsen syntes da ogsaa i sin Komposition at have haft vanskeligt ved at komme til Rette med det."²⁴³

Nr. 277 "Der går et stille tog". I midten af november 1929 opfordrede Harald Balslev Carl Nielsen til at sætte to digte af Bjørnstjerne Bjørnson i musik, nemlig "Der går et stille tog" og "Fremtidens Land!" med henblik på offentliggørelse i *Ubberup Højskoles Aarskrift*.²⁴⁴ Og lørdag den 23. november skrev Carl

246 *Nationaltidende*, 7.3.1930.

247 Cf. letter from Harald Balslev to Nielsen,
17.11.1929 (CNA, I.A.b.).

243 *Nationaltidende*, 7.3.1930.

244 Jf. brev af 17.11.1929 fra Harald Balslev til Carl Nielsen (CNA, I.A.b.).

On Saturday 23 November Nielsen wrote in his diary: "Wrote a melody for Bjørnson's 'A silent file will reach' (for Harald Balslev's Yearbook)". However, the piece was not published in the composer's lifetime,²⁴⁸ and on the fair copy a comment is added in a foreign hand: "not printed, because the prosody was found unsuitable for the melody."

The source material consists of a pencil sketch and an ink fair copy. The latter has been taken as the main source for the present edition. In the main source only the first verse is included; the full text is therefore taken from *The Folk High School Songbook* (11th edition, 1926).

No. 278 "Country to come!", with text by Bjørnstjerne Bjørnson, was composed, like No. 277, at the invitation of Harald Balslev in November 1929, and on Thursday 28 November Nielsen wrote in his diary: "Wrote a melody for Bjørnson's: 'Country to come!'". The song was published that year in the *Ubberup Højskoles Aarsskrift*.²⁴⁹

Nos. 279-283, "Morning cock again did crow", "Nigh to Noel, how very sad", "In shadows so bracing", "Dannebrog, flag in a flutter" and "Now, did the rake get its latter prong", were all composed in 1926 as part of Nielsen's contribution to *New Melodies for Johan Borup's Danish Songbook*. Probably in 1929 Nielsen made versions for piano with underlaid text.²⁵⁰ "Nigh to Noel, how very sad", was printed in *Højskolebladet* in December 1929,²⁵¹ whereas "In shadows so bracing" and "Dannebrog, flag in a flutter" were printed in *Tidsskrift for dansk Folkeoplysning*, 1929-30 and 1930-31, respectively.²⁵²

No. 284 "Autumn's near", was composed on 7 December 1929, as confirmed both by Nielsen's diary entry

248 In 1953 this song was published in *Ubberup Højskoles Aarsskrift* with a new text (*Lysts Tegn*, "Vi ser ud over hver en Egn") by Harald Balslev and Uffe Hansen.

249 *Ubberup Højskoles Aarsskrift*, (1929), pp. 4-5.

250 The songs are notated on a piece of paper together with music that was definitely composed at the end of 1929 (MS 33 2136).

251 *Højskolebladet*, 54 (1929), cols. 1599-1602.

252 *Tidsskrift for dansk Folkeoplysning*, 3 (1929-30), p. 176 and 4 (1930-31), p. 441.

Nielsen i sin dagbog: "Skrev Melodi til Bjørnsens 'Der gaar et stille Tog' (til Harald Balslev's Aarsskrift)." Satten blev dog ikke udgivet i komponistens levetid,²⁴⁵ og på renskriften er der – med fremmed hånd – tilføjet "ikke trykt fordi Prosodien var fundet ikke passende til Mel[odien]."

Kildematerialet udgøres af en blyantskladde og en blækrenskrift. Sidstnævnte har tjent som hovedkilde for nærværende udgave. I hovedkilden medtages kun det første vers, hvorfor teksten er gengivet efter *Højskolesangbogen* (11. udgave, 1926).

Nr. 278 "Fremitidens Land!" med tekst af Bjørnstjerne Bjørnson er ligesom nr. 277 blevet til på opfordring af Harald Balslev i november 1929, og torsdag den 28. november kunne Carl Nielsen indføre i sin dagbog: "Skrev Melodi til Bjørnsens: 'Fremitidens Land'". Samme år blev sangen trykt i *Ubberup Højskoles Aarsskrift*.²⁴⁶

Nr. 279-283 "Morgenhanen after gol", "Ind under Jul, hvor er det trist", "I kølende Skygger", "Dannebrog, vift med din Vinge" og "Har I nu Tænder i Riven sat" blev komponeret i 1926 i forbindelse med Carl Nielsens bidrag til *Nye Melodier til Johan Borups Dansk Sangbog*. Antagelig i 1929 udarbejdede Carl Nielsen versionerne for klaver med underlagt tekst.²⁴⁷ "Ind under Jul" blev trykt i *Højskolebladet* i december 1929,²⁴⁸ mens "I kølende Skygger" og "Dannebrog, vift med din Vinge" blev trykt i *Tidsskrift for dansk Folkeoplysning* i henholdsvis årgang 1929-30 og 1930-31.²⁴⁹

Nr. 284 "Det är höst" blev komponeret 7. december 1929, hvilket bekræftes såvel af Carl Nielsens dagbog

245 I 1953 blev denne sats udgivet i *Ubberup Højskoles Aarsskrift* til en ny tekst (*Lysts Tegn*, "Vi ser ud over hver en Egn") af Harald Balslev og Uffe Hansen.

246 *Ubberup Højskoles Aarsskrift*, (1929), s. 4-5.

247 Satsene er skrevet på et nodeark med musik, der entydigt er komponeret i slutningen af 1929 (MS 33 2136).

248 *Højskolebladet*, 54 (1929), sp. 1599-1602.

249 *Tidsskrift for dansk Folkeoplysning*, 3 (1929-30), s. 176 og 4 (1930-31), s. 441.

for that day and by his pencil draft of the song. Neither the draft nor the fair copy contains information about the author of the text, but after the last bar in the fair copy a foreign hand has added "Alma Rogberg?". At the back of his diary for 1929 Nielsen added the address: "Fru Alma Rogberg, Nygatan 3, Södertälje, Sverrig",²⁵³ and when the song was performed some months later, Alma Rogberg was named in the printed programme as author of the text.

There is no documentation of any contact between Alma Rogberg and Carl Nielsen at the time he set the poem "Autumn's near" to music in 1929. Only on 22 January 1931²⁵⁴ did Alma Rogberg write to Carl Nielsen. From this letter it is apparent that she had taken a lively interest in his career as a composer, but their acquaintance seems to date from many years previously: "I beg your pardon for sending you my photos; but it was my husband who encouraged me to do so, because he thought that maybe you had no idea who Alma R was." The letter closes: "Do you perhaps have some photos of yourself from the old days! With warmest greetings, I am your 'summer friend' from Helsingör."²⁵⁵

Alma Rogberg was born Alma Ulrikka Christensen in Copenhagen around 1870. She married Georg Daniel Rogberg, who was an accountant in the telegraph office in Stockholm. She and her husband lived in Södertälje, where she died in 1939. Her grandson Elis Rogberg recalls that she wrote many poems, none of which – to his knowledge – was published. He knows nothing of any relationship between her and Nielsen.²⁵⁶

The question remains when Nielsen might have had a 'summer friend' in Helsingør and how he became acquainted with the poem "Autumn's near". Perhaps Alma Rogberg is the same person as the Alma Christensen, who around 1889 was the girlfriend of Nielsen's close friend, the violinist Julius Borup. A letter dated

for denne dag som af hans blyantskladde af sangen. Hverken kladden eller renskriften rummer oplysninger om tekstens forfatter, men efter sidste takt i renskriften er der med fremmed hånd tilføjet "Alma Rogberg?". Bagest i sin dagbog for 1929 har Carl Nielsen anført adressen "Fru Alma Rogberg, Nygatan 3, Södertälje, Sverrig",²⁵⁰ og da sangen nogle måneder efter blev opført, anførtes Alma Rogberg som forfatter til teksten i det trykte koncertprogram.

Der foreligger ikke nogen dokumentation for, at Alma Rogberg og Carl Nielsen skulle have haft kontakt med hinanden, da han i 1929 satte musik til digtet "Det är höst". Først den 22. januar 1931²⁵¹ skrev Alma Rogberg til Carl Nielsen. Af dette brev fremgår, at hun har fulgt levende med i hans karriere som komponist, men at deres bekendtskab synes at ligge mange år tilbage. I brevet hedder det bl.a.: "Jag får be om ursäkt för att jag sände mina fotos; men det var på uppmaning av min man, som mente att du kanske icke hade en aning om vem Alma R varo." Brevet slutter: "Icke har du väl något fotos av dig från äldre dagar? Med hjärtlig hälsning är jag 'sommarkamraten' från Helsingör."²⁵²

Alma Ulrikka Christensen blev født i København omkring 1870. Hun giftede sig med Georg Daniel Rogberg, som var revisor i telegrafstyrelsen i Stockholm. Hun og hendes mand boede i Södertälje, hvor hun døde i 1939. Hendes barnebarn, Elis Rogberg har oplyst, at hans farmor skrev mange digte, men at ingen af dem – så vidt han ved – blev publiceret. Endvidere har barnebarnet ingen viden om en relation mellem Carl Nielsen og Alma Rogberg.²⁵³

Tilbage står spørgsmålet om, hvornår Carl Nielsen kan have haft en "sommerkammerat" i Helsingør, og hvordan han blev kendt med digtet "Det är höst". Muligvis er Alma Rogberg identisk med en Alma Christensen, som omkring 1889 var kæreste

253 See footnote in Schousboe (1983), p. 572.

254 The letter is dated 1930, but from the contents it is clear that this is a mistake (CNA, I.A.b.).

255 CNA, I.A.b.

256 Research Librarian Eva-Maria Jansson has kindly assisted with searches in Swedish archives and libraries. This led to Alma Rogberg's grandson, economist Elis Rogberg (Landskrona), who was able to contribute several points of fact to this section.

250 Se fodnote i Schousboe (1983), s. 572.

251 Brevet er dateret 1930, men af indholdet fremgår det klart, at der er tale om en fejlskrivning (CNA, I.A.b.).

252 CNA, I.A.b.

253 Forskningsbibliotekar Eva-Maria Jansson har venligst bistået med undersøgelser i svenske arkiver og biblioteker. Dette arbejde har ført frem til Alma Rogbergs barnebarn, civiløkonom Elis Rogberg (Landskrona), som har kunnet bidrage med flere faktuelle oplysninger til dette afsnit.

15.4.1889 from Nielsen to Emilie Demant clearly indicates that this Alma Christensen visited Nielsen, and at the same time there was apparently some bother between the friends Nielsen and Borup.²⁵⁷ In addition there may possibly have been a meeting between Alma Christensen and Nielsen in summer 1890, when Nielsen's foster-mother, "Aunt Marie", was spending the summer period in Helsingør.²⁵⁸ However, this would not explain how Nielsen came by Alma Rogberg's poem already in 1929, more than a year before she made contact again after many years. Perhaps the poem had been lying in the composer's desk drawer since the 1890s.

The song was premiered on 6 March 1930 at a concert in the Glyptotek Festival Hall, where it was sung by Aage Thygesen, accompanied by Christian Christiansen. The concert was repeated the next day. Later that month, on the 24th, the song was performed once more, this time in the Odd Fellow Palæ with Kaj Oluf Buch, accompanied by Otto Olsen. The existence of a copy of this song among the papers of the singer Sylvia Schierbeck suggests that she too may have had it in her repertoire.

No. 285 "Denmark, now slumbers the Northern night", to a poem by Thøger Larsen, was composed, according to Nielsen's diary entry, on 9 December 1929, and a little over ten days later, on 20 December, he made a version for piano with underlaid text.²⁵⁹ The manuscript for this piano version was published in facsimile in *Politiken* on 1 Januar 1930. In the newspaper the song was accompanied by a short description of the background to the new melody, explaining that readers had complained that none of the existing melodies for this poem was satisfactory:

"We spoke to Carl Nielsen about this, who initially was somewhat uneasy. He knew both the poem and several of the melodies well, and he too felt that the latter did not measure up. However, he promised to

med Carl Nielsens gode ven, violinisten Julius Borup. I et brev (dateret 15.4.1889) fra Carl Nielsen til Emilie Demant fremgår det klart, at denne Alma Christensen havde besøgt Carl Nielsen, og samtidig var der tilsyneladende en kurre på tråden mellem vennerne Carl Nielsen og Julius Borup.²⁵⁴ Endvidere kunne et muligt møde mellem Alma Christensen og Carl Nielsen have fundet sted i sommeren 1890, hvor Carl Nielsens plejemon, "Tante Marie", lå på landet i Helsingør.²⁵⁵ Dette forklarer dog ikke, hvordan Carl Nielsen kunne være kommet under vejr med Alma Rogbergs digt allerede i 1929 – mere end et år før hun efter mange år henvendte sig til ham igen. Havde digtet mon ligget i komponistens skrivebordsskuffe siden 1890erne?

Sangen blev uropført den 6. marts 1930 ved en koncert i Glyptotekets Festsal, hvor Aage Thygesen sang akkompagneret af Christian Christiansen. Koncerterne blev gentaget næste dag, og senere samme måned – den 24. – blev sangen opført endnu engang, denne gang i Odd Fellow Palæet af Kaj Oluf Buch med Otto Olsen som akkompaniator. Eksistensen af en afskrift af denne sang blandt sangerinden Sylvia Schierbecks efterladte papirer lader formode, at også hun har haft den på sit repertoire.

Nr. 285 "Danmark, nu blunder den lyse Nat" til Thøger Larsens digt komponerede Carl Nielsen ifølge dagbogsnotat den 9. december 1929, og godt og vel ti dage senere – den 20. december – udarbejdede han en version for klaver med underlagt tekst.²⁵⁶ Manuskippet til denne klaverversion blev offentliggjort som faksimile i dagbladet *Politiken* den 1. januar 1930. Sangen ledsagedes i avisens avis af en kort omtale af baggrunden for den nye melodi. Heri hedder det, at en af avisens læsere havde beklaget sig over, at der ikke fandtes en fyldestgørende melodi til dette digt:

"Vi talte om det med Carl Nielsen, som i Begyndelsen var lidt betænkelig. Han kendte godt både Digtet og flere af Melodierne, og heller ikke han syntes, at de

257 See Fellow (2005), p. 87.

258 See letter from Nielsen to Emilie Demant of 14.5.1890.

259 Cf. dating MS 33 2031.

254 Se Fellow (2005), s. 87.

255 Se brev fra Carl Nielsen til Emilie Demant af 14.5.1890.

256 Jf. datering i MS 33 2031.

try, and a few days later he reported that after four or five drafts – our great composer clearly takes his work seriously – he believed he had found a melody that not only caught the poem's rhythm and cadence but also had something of the gentle spirit with which Thøger Larsen, who is often so harsh and rough, here greeted the Danish summer.”²⁶⁰

On 13 January 1930 Thorvald Aagaard thanked Nielsen for the new melody,²⁶¹ at the same time expressing certain misgivings, because Oluf Ring had already composed a melody that had been included in the *The Folk High School Melody Book*.²⁶²

No. 286 *Retrospect* (“What happed to blooms that relished”) is, apart from the early song “Ne'er may his words be forsaken!” (No. 223), the only text by Frederik Paludan-Müller that Nielsen set (the poem dates from 1838). According to a diary entry, it was composed on Saturday 4 January 1930, and a few months later it was printed in *Højskolebladet*.²⁶³

II. RECITATION AND PIANO, CHOIR AND PIANO, VOICE AND INSTRUMENTAL ENSEMBLE (Nos. 287-292)

Recitation and piano (No. 287)

No. 287 *Iceland* (“In former ages, – ‘Fore hundred thousand years of time’s rampages”), for recitation with piano accompaniment, is the only example of this genre in the song volumes, but the genre itself may also be found in Nielsen’s music for several plays and cantatas (e.g. *Snefrid* and *Franz Neruda in memoriam*).

Iceland, to a text by naval commander Otto Lagoni, was composed around New Year 1929, the ink fair copy being dated 29 January 1929. In 1924 Lagoni had published under his own imprint the collection *Digte*, in which the Nordic countries were described. It has been claimed that Lagoni had insistently request-

helt ud dækkede. Han lovede imidlertid at prøve, og et Par Dage efter meddelte han os, at han efter 4-5 forskellige Udkast – vor store Komponist gaar, som man ser, grundigt til Værks – troede at have faaet en Melodi, som ikke alene fulgte Digitets Rytme og Fald, men ogsaa havde over sig noget af det milde Sind, hvormed Thøger Larsen, den ellers saa barske og stride, her gik den danske Sommer i Møde.”²⁵⁷

Den 13. januar 1930 takkede Thorvald Aagaard Carl Nielsen for den nye melodi,²⁵⁸ idet han dog samtidig gav udtryk for en vis betænkelighed, fordi Oluf Ring allerede på dette tidspunkt havde komponeret en melodi, der var blevet optaget i *Folkehøjskolens Melodibog*.²⁵⁹

Nr. 286 *Gensyn* (“Hvor blev den Blomst, som fyldte”) er ved siden af den tidlige sang “Aldrig hans Ord kan jeg glemme!” (nr. 223) den eneste tekst af Frederik Paludan-Müller, som Carl Nielsen satte i musik (digtet stammer fra 1838). Ifølge et dagbogsnotat er den komponeret lørdag den 4. januar 1930, og få måneder efter blev den trykt i *Højskolebladet*.²⁶⁰

II. RECITATION OG KLAVER, KOR OG KLAVER, SANG OG INSTRUMENTALENSEMBLE (nr. 287-292)

Recitation og klaver (nr. 287)

Nr. 287 *Island* (“I gamle Dage – for over hundred tusind Aar tilbage”) for recitation med ledsagende klaver er det eneste eksempel på denne genre i sangbindene, men recitations-genren kendes fra Carl Nielsens musik til flere skuespil og kantater (f.eks. *Snefrid* og *Franz Neruda in memoriam*).

Island til tekst af orlogskaptajn Otto Lagoni er komponeret omkring årsskiftet 1928-1929, idet blækrenskskriften er sluttet 29. januar 1929. Lagoni havde i 1924 på eget forlag udgivet samlingen *Digte*, hvori Nordens lande beskrives. Angiveligt skulle han

257 Citeret efter Fellow (1999), s. 540-541.

258 Thorvald Aagaard til Carl Nielsen, 13.1.1930 (CNA, I.A.b.).

259 Det er Oluf Rings melodi, der i dag er den kendte, mens Carl Nielsens aldrig har slættet an.

260 *Højskolebladet*, 55/14 (1930), sp. 435-436.

260 Full text in Fellow (1999), pp. 540-541.

261 Aagaard to Nielsen, 13.1.1930 (CNA, I.A.b.).

262 Oluf Ring’s melody remains the one known today, while Nielsen’s has never caught on.

263 *Højskolebladet*, 55/14 (1930), cols. 435-436.

ed Nielsen to compose this work,²⁶⁴ but no evidence survives of a connection between Lagoni and Nielsen, nor did Nielsen ever name the piece anywhere in his extensive correspondence.

No public performance of *Iceland* in its original version for piano and recitation is known in the composer's lifetime; but in 1930 Emil Reesen made an orchestral version that was played in a radio concert on 27 July 1930 on the occasion of the Iceland parliament's millennial celebrations.²⁶⁵

In 1929 various attempts were made towards a performance of Nielsen's version of the work in Iceland. Thus at the request of Otto Lagoni, the Icelandic ambassador in Copenhagen, Sveinn Björnsson, wrote on 26 August 1929 to the committee dealing with the millennial celebrations in Thingvellir in 1930 and suggested that Nielsen's *Iceland* should be included. On 25 September the committee gave its answer, to the effect that there could be no question of anything but a purely Icelandic work. Shortly before then (as published in *Morgunbladid* 22.8.1929) on the other hand, Nielsen was nominated to the three-man committee charged with choosing a winner of a cantata competition that had been arranged in Iceland.²⁶⁶ At a meeting in Copenhagen on 8 November 1929, the committee came up with Pál Isólfsson as the winner (announced in *Morgunbladid* on 20 November), and so it was his cantata that was performed in 1930.²⁶⁷

Choir and piano (Nos. 288-289)

The two songs for choir and piano both come from the music to Adam Oehlenschläger's play *Midsummer Eve Play*, which was performed at the woodland park Dyrehaven north of Copenhagen in June 1913.²⁶⁸ Both were fair copied by Nielsen in this version for choir

indstændigt have opfordret Carl Nielsen til at komponere dette værk,²⁶¹ men der er ikke overleveret vidnesbyrd om nogen forbindelse mellem Lagoni og Carl Nielsen, ligesom sidstnævnte tilsyneladende heller ikke har nævnt stykket noget sted i sin meget omfattende korrespondance.

Der kendes ingen offentlig fremførelse af *Island* i originalversionen for klaver og recitation i komponistens levetid, men Emil Reesen udarbejdede i 1930 en orkesterversion, som blev spillet ved en radiokoncert den 27. juli 1930 i anledning af det islandske altings tusindårsfest.²⁶²

I 1929 blev der fra forskelligt hold arbejdet på en opførelse af Carl Nielsens version af værket på Island. På foranledning af Otto Lagoni skrev den islandske ambassadør i København, Sveinn Björnsson, således den 26. august 1929 til den komité, der skulle tage sig af tusindårsfejringen på Thingvellir i 1930, og foreslog, at Carl Nielsens *Island* fik en placering i fejringen. Den 25. september afgav komitéen sit svar, som gik ud på, at der kun kunne være tale om et rent islandsk værk. Kort forinden (offentliggjort i *Morgunbladid* 22. august) var Carl Nielsen til gengæld blevet udnævnt som medlem af den tremandskomité, der skulle vælge vinderværket i en kantatekonkurrence, der var blevet udskrevet i Island.²⁶³ Ved et møde i København den 8. november 1929 fandt komitéen frem til Pál Isólfsson som vinder (bekendtgjort i *Morgunbladid* den 20. november), og det blev da også hans kantate, der blev sunget og spillet i 1930.²⁶⁴

Kor og klaver (nr. 288-289)

De to sange for kor og klaver stammer begge fra musikken til Adam Oehlenschlägers *Sanct Hansaften-spil*, der blev opført i Dyrehaven i juni 1913.²⁶⁵ Begge foreligger i Carl Nielsens renskrift i denne version, forsynet med hver sin håndskrevne titelside, og de

264 Meyer & Schandorf Petersen (1947-1948), vol. 2, pp. 304-305.

265 Radio Symphony Orchestra, with Aage Garde as reciter, conducted by Emil Reesen. The materials of the orchestral version are in Denmark Radio's Music Archive, which may indicate that Reesen made his instrumentation with a radio performance in mind.

266 The other two members were Sigfús Einarsson and Haraldur Sigurdsson.

267 Information kindly supplied by Bjarki Sveinbjörnsson and Knud Ketting.

268 See CNU I/6.

261 Meyer og Schandorf Petersen (1947-1948), bd. 2, s. 304-305.

262 Radio-symfoniorkestret, Aage Garde (recitation), Emil Reesen (dirigent). Materialet til orkesterverisionen befinder sig i Danmarks Radios nodearkiv, hvilket kunne tyde på, at Reesen har instrumenteret værket med radioopførelse for øje.

263 De øvrige to medlemmer var Sigfús Einarsson og Haraldur Sigurdsson.

264 Venligst meddelt af Bjarki Sveinbjörnsson og Knud Ketting.

265 Se CNU I/6.

and piano, each with its own handwritten title page, and they were presumably used in connection with rehearsals for the work. “In shadows we wander” (No. 288) is for female choir and piano, while “As moonlight entrances” (No. 289) is for mixed choir and unison children’s choir with piano. The former song was subsequently included in *A Score of Danish Songs of 1915* (see No. 89). The appearance of the manuscripts with their independent title pages may indicate that there were plans for publication, which evidently came to nought.²⁶⁹ For this reason the two songs are published here as separate items.

Voice and instrumental ensemble (Nos. 290-292)
Several of Nielsen’s songs were performed with orchestral accompaniment in his lifetime, namely *In Seraglio Garden*, *Study on Nature*, *Apple Blossom* (orchestrated by Poul Schierbeck), *Tonight*, *Genre Painting*, “Silken shoe over golden last” (orchestrated by Johannes Andersen), “Lay down, sweet flower, your head” and “A fair and lovely land” (orchestrated by Nielsen himself); hence only the two last-named are included in the present edition, as Nos. 290-291.²⁷⁰

“Lay down, sweet flower, your head” dates from 1903 and was composed in connection with Nielsen’s collaboration with Johannes Jørgensen on the cantata *Sleep*; in 1907 it was published for voice and piano in the collection *Strophic Songs* (No. 23). So far as is known, this is the only art-song that Nielsen himself scored, for chamber orchestra (two bassoons, violin 1 and 2, viola and cello); it was later included in Sylvia Schierbeck’s core repertoire, and in the 1920s it received a number of performances both at home and in Norway and Sweden.

Concerning “A fair and lovely land”, see No. 262.

²⁶⁹ The title page for No. 288 reads: *Musik til Sct. Hansaftens Spil af Carl Nielsen*; that for No. 289 reads: *I Maaneskin titter*.

²⁷⁰ All these songs, with the exception of “A fair and lovely land” were played at a Swedish Radio concert on 7 December 1928, sung by Sylvia Schierbeck and conducted by Nielsen (according to a letter from Nielsen to Julius Rabe of 8.11.1928, in the State Music Library, Stockholm). To this list may be added “Sing, Danish man! With all your might”, in an arrangement that is apparently lost.

har formentlig været brugt i forbindelse med indstuderingen af værket. “I Skyggen vi vanke” (nr. 288) er for damekor og klaver, mens “I Maaneskin titter” (nr. 289) er for blandet kor ledsaget af enstemmigt børnekor og klaver. Førstnævnte indgik efterfølgende i *En Snes danske Viser fra 1915* (se nr. 89). Manuskripternes udseende med selvstændige titelblade kunne tyde på, at der har været planer om en udgivelse, der i så fald ikke er blevet til noget.²⁶⁶ Af denne grund gengives de her som selvstændige versioner af de to sange.

Sang og instrumentalensemble (nr. 290-292)

Flere af Carl Nielsens sange blev opført med orkesterledsagelse i Carl Nielsens levetid, således *I Serailllets Have*, *Studie efter Naturen*, *Æbleblomst* (instrumenteret af Poul Schierbeck), *I Aften*, *Genrebillede*, *Silkesko over gylden Last* (instrumenteret af Johannes Andersen), “Sænk kun dit Hoved, du Blomst” og “Der er et yndigt Land” (instrumenteret af Carl Nielsen selv); det er således kun de to sidstnævnte, der bringes i nærværende udgave som nr. 290-291.²⁶⁷

“Sænk kun dit Hoved, du Blomst” stammer fra 1903 og blev komponeret i forbindelse med Carl Nielsens og Johannes Jørgensens samarbejde omkring korværket *Sønnen*; i 1907 udkom den for sang og klaver i *Strofiske Sange* (nr. 23). Det er så vidt vides den eneste kunstsang, som Carl Nielsen selv instrumenterede for lille orkester (to fagotter, to violiner, bratsch og cello); den indgik siden i sangerinden Sylvia Schierbecks faste repertoire og fik navnlig i 1920erne en række opførelser både i herhjemme og i Norge og Sverige.

Vedrørende “Der er et yndigt Land”, se nr. 262.

²⁶⁶ Titelblad til nr. 288: *Musik til Sct. Hansaftens Spil af Carl Nielsen*; titelblad til nr. 289: *I Maaneskin titter*.

²⁶⁷ Samtlige disse sange med undtagelse af “Der er et yndigt Land” blev spillet ved en svensk radio-koncert den 7. december 1928, sunget af Sylvia Schierbeck og dirigert af Carl Nielsen (ifølge brev i Statens Musikbibliotek Stockholm fra Carl Nielsen til Julius Rabe af 8.11.1928). Til listen kan føjes “Du danske Mand!” i et arrangement, der tilsyneladende er gået tabt.

"The fiddler is playing his fiddle" (No. 292) was originally published in 1924 for two equal voices in *Melodies for the Songbook 'Denmark'* (No. 375) and two years later for voice and piano in *Ten Little Danish Songs* (No. 186). In 1931 Nielsen made a version for voice and three violins in connection with a pedagogic initiative that resulted, amongst other things, in the publication *Løse Blade til Sang og Spil*, published by the Society for Young Amateur Musicians, edited by C.M. Savery.²⁷¹ The aim of the collection is stated in the following passage from the title page: "These song sheets are meant for those who will sing and play together, in the woods or indoors, and who want to enjoy pure and primitive music."

III. A CAPPELLA CHOIR (Nos. 293-400)

In the following section choral pieces are dealt with according to setting, as follows: mixed choir (Nos. 293-314), male-voice choir (Nos. 315-332), equal voices (Nos. 333-400).

A. Mixed Choir (Nos. 293-314)

The group of songs for mixed choir comprises:

Songs from plays and cantatas

- Two songs from *Cantata for the Opening Ceremony of the National Exhibition in Aarhus 1909* (Nos. 293-294)
- "Yea, take us, our mother" from *Willemoes* (No. 304)
- Danish Patriotic Song* from *Sommerrejsen* (No. 300)
- "There's a fleet of floating islands" from *The Mother* (No. 306)

Commissioned works

- Two School Songs* (Nos. 295-296)
- Siskin Song* (No. 301)
- Serenade ("Gladly we listen")* (No. 302)
- "Come, God's angel, silent Death" (No. 303)

"Den Spillemand spiller paa Strenge" (nr. 292) udkom oprindeligt for to lige stemmer i *Melodier til Sangbogen 'Danmark'* i 1924 (nr. 375) og to år senere for sang og klaver i *Ti danske Smaasange* (nr. 186). I 1931 udarbejdede Carl Nielsen en version for sangstemme og tre violiner i forbindelse med et pædagogisk fremstød, der bl.a. resulterede i publikationen *Løse Blade til Sang og Spil* udgivet af Foreningen for unge Musikamatører, redigeret af C.M. Savery.²⁶⁸ Samlingen sigte fremgår af følgende passus fra titelbladet: "Disse Blade er til dem, som vil synge og spille sammen ude i Skoven eller i Stuen, og vil glæde sig over den rene primitive Musik."

III. KOR A CAPPELLA (nr. 293-400)

I det følgende behandles korsatserne efter besætning: blandet kor (nr. 293-314), mandskor (nr. 315-332), lige stemmer (nr. 333-400).

A. Blandet kor (nr. 293-314)

Gruppen af sange for blandet kor omfatter:

Sange fra skuespil og kantater

- To sange fra 'Kantate ved Aarhus Landsudstillings Aabnings-Højtidelighed 1909'* (nr. 293-294)
- "Ja, tag os, vor Moder" fra *Willemoes* (nr. 304)
- Fædrelandssang* fra *Sommerrejsen* (nr. 300)
- "Som en rejseysten Flaade" fra *Moderen* (nr. 306)

Bestillingsværker

- To Skolesange* (nr. 295-296)
- Sidskensang* (nr. 301)
- Serenade ("Gerne vi lytter")* (nr. 302)
- "Kom, Gudsengel, stille Død" (nr. 303)

²⁶⁸ Carl Maria Savery, dansk musikpædagog, komponist og pianist, stifter af folkemusikhøjskoler i Horsens (1929), Århus (1930) og Frederiksberg (1931); jf. Oddvin Mathisen, *Bogen om Poul Schierbeck*, København 1988, s. 442. Samlingen udkom på Skandinavisk og Borups Musikforlag i 1931.

²⁷¹ Carl Maria Savery, Danish music teacher, composer and pianist, founder of Folk Music High Schools in Horsens (1929), Århus (1930) and Frederiksberg (1931). Cf. Oddvin Mathisen, *Bogen om Poul Schierbeck*, Copenhagen 1988, p. 442. The collection was published by Skandinavisk og Borups Musikforlag in 1931.

“We boys and girls we waken” (No. 305)
Zealand Singers (No. 311)
“Springtime, springtime breaking through” (No. 313)
“From flame your life was given” (No. 314)
Choral versions of separate songs
“A fair and lovely land” (Nos. 307, 308)
Homesickness (No. 309)
“I take with a smile my burden” (No. 310)
“Gone are the days, they’re past and olden” (No. 312)
Three Motets (Nos. 297-299)

The two choral movements from Part Two of the *Cantata for the Opening Ceremony of the National Exhibition in Aarhus 1909*, performed in May 1909,²⁷² were published in 1913 for mixed choir in the collection *Danske Korsange. 32 nye Sange for Sopran, Alt, Tenor og Bas. Samlet og udgivet af Bestyrelsen for ‘Danske Læreres Sangkor’ ved L. J. Hansen*. One of the pieces, “Foaming high, the waters rushed heavily ashore” (No. 293), had to be provided with a new text by Olaf Hansen, because the original text by L.C. Nielsen from the cantata (“Spejdende mod Solen”) focused too much on the town of Aarhus. The movement, scored in the cantata for male-voice choir and chamber orchestra, was transcribed for mixed choir. The second piece (“Denmark, ye corn-golden daughter”, No. 294) was taken directly into the volume of choruses, since in the cantata it was already written for mixed choir with a short introduction for strings.

The initiator behind the choral volume, chairman of the Danish Teachers’ Choirs, L.J. Hansen, pressed strongly to get Nielsen to contribute the two choral movements to the volume. In a letter to Nielsen of 19 May 1913 he wrote:

“We would very much like to include your two songs, since they would significantly enhance the quality of the volume, and for the sake of the enterprise we really cannot do without your name. I therefore ask you,

“Vi Børn, vi Børn, vi vaagner” (nr. 305)
Sjølunds Sangere (nr. 311)
“Vaaren – Vaaren er i Brudd! (nr. 313)
“Af Flamme blev du avlet” (nr. 314)
Korversioner af enkeltsange
“Der er et yndigt Land” (nr. 307, 308)
Hjemvee (nr. 309)
“Jeg bærer med Smil min Byrde” (nr. 310)
“Udrundne er de gamle Dage” (nr. 312)
Tre Motetter (nr. 297-299)

De to korsatser fra anden del af *Kantate ved Aarhus Landsudstillings Aabnings-Højtidelighed 1909*, opført i maj 1909,²⁶⁹ blev i 1913 udgivet for blandet kor i samlingen *Danske Korsange. 32 nye Sange for Sopran, Alt, Tenor og Bas. Samlet og udgivet af Bestyrelsen for ‘Danske Læreres Sangkor’ ved L. J. Hansen*. Den ene af satserne, “Skummende laa Havet” (nr. 293), måtte forsynes med en ny tekst af Olaf Hansen, fordi den oprindelige tekst af L.C. Nielsen fra kantaten (“Spejdende mod Solen”) i for høj grad fokuserede på Aarhus by. Satsen, der i kantaten er for mandskor og lille orkester, blev omeskrevet til blandet kor. Den anden sats (“Danmark, du kornblonde Datter”, nr. 294) kunne overføres direkte til korhæftet, idet den allerede i kantaten var for blandet kor med en kort strygerindledning.

Initiativtageren bag korhæftet, formanden for *Danske Læreres Sangkor* L.J. Hansen, pressede stærkt på for at få Carl Nielsen til at bidrage til hæftet med de to korsatser. I brev af 19. maj 1913 skriver han bl.a. til Carl Nielsen:

“Vi vil meget gerne have Deres to Sange med, da de vil blive en Pryd for Hæftet, og for Sagens Skyld kan vi heller ikke undvære Deres Navn. Jeg anmoder Dem derfor om i Henhold til de to trykte Skrivelser, vi

269 Se CNU III/2.

272 See CNU III/2.

in accordance with the two printed letters we have sent you, and in respect of your honoured promise, to support us by sending me the manuscripts to the two above-mentioned songs.

I have tried three times without result to get Mr. L.C. Nielsen to write another text for 'Spejdende mod Sølen'. However, poet and teacher Mr. Olaf Hansen, who has had a dramatic work accepted at The Royal Theatre, has promised to do it, if you will allow. He is competent. –

The volume will be ready to go to press when we have received your two songs."

The private publication by Birkerød State School, *Two School Songs* (Nos. 295-296), was also the result of an approach from outside with pedagogic aims, this time from the music master of Birkerød State School, Knud Malmstrøm, who in the first place asked Nielsen to set Viggo Stuckenbergs poem "Flower pollen from profusion" (No. 295) to be sung at the school's speech day.²⁷³ The result pleased the master so much that he shortly afterwards requested another song from Nielsen, this time to Stuckenbergs text "It's over for a short respite" (No. 296); both poems were originally published in Stuckenbergs collection of poems, *Sne*, in 1901. For this second song the master offered Nielsen 100 kroner, although he accompanied the offer with some thoughts on the paucity of the amount compared to the significance for the school of Nielsen's work:

"(In my eyes a song of yours like this is actually worth ten times the amount – in some ways it's actually beyond price!)

If you could somehow – for the sake of the cause – be content with this slight compensation, I

²⁷³ Letter of 2.5.1929 from Knud Malmstrøm to Nielsen (CNA, I.A.b.16). According to a note on a scrap of paper from the period 1940-1960, in DK-Kk, CNU, Nielsen's ink manuscript of the two songs was kept at Birkerød State School; however, an approach to the school in 2005 and subsequent searches in the school archives have not yielded a positive result.

har sendt Dem, og i Henhold til Deres ærede Løfte at støtte os med at tilsende mig Manuskripterne til ovennævnte to Sange.

Tre Gange har jeg uden Resultat forsøgt at faa Hr. L.C. Nielsen til at skrive en anden Tekst til 'Spejdende mod Sølen'. Imidlertid har Digteren Hr. Adjunkt Olaf Hansen, som har faaet et dramatisk Arbejde antaget af d. kgl. Teater, lovet at gøre det, hvis De tillader det. Han er dygtig. –

Hæftet er færdigt til at gaa i Trykken, naar vi har Deres to Sange i Hænde."

Også privattrykket fra Birkerød Statsskole, *To Skolesange* (nr. 295-296), skyldtes en henvendelse udefra med pædagogisk sigte, denne gang fra musiklærer for Birkerød Statsskole, Knud Malmstrøm, der i første omgang bad Carl Nielsen skrive musik til Viggo Stuckenbergs digt "Blomsterstøv fra Blomsterbæger" (nr. 295) til afsyngelse ved skolens translokation.²⁷⁰ Resultatet har øbenbart behaget Malmstrøm i en sådan grad, at han kort efter anmodede Carl Nielsen om endnu en sang, denne gang til Stuckenbergs tekst "Nu er for stakket Tid forbi" (nr. 296); begge digte var oprindeligt udkommet i Stuckenbergs digtsamling *Sne* i 1901. For denne anden sang tilbød han Carl Nielsen 100 kr., idet han dog ledsagede tilbuddet af nogle tanker om beløbets ringe størrelse i forhold til betydningen for skolen af Carl Nielsens arbejde:

"(I mine Øjne er en saadan Sang af Dem nemlig 10 Gange mere værd, – ja, i en vis Forstand overhovedet ubetalelig i gangbar Mønt!)

Hvis De kunde tænke Dem – for Sagens Skyld – at nøjes med dette ringe Vederlag, vilde jeg natur-

²⁷⁰ Brev af 2.5.1929 fra Knud Malmstrøm til Carl Nielsen (CNA, I.A.b.16). Ifølge et notat på en lap papir fra perioden 1940-1960 i DK-Kk, CNU skulle Carl Nielsens blækmanuskript til de to sange finde sig på Birkerød Statsskole; en henvendelse til skolen i 2005 desangående og en efterfølgende søgning i skolens arkiver har ikke givet noget positivt resultat.

should naturally be delighted to establish the two songs by you as a firm tradition at the end of term before every summer holiday, when of course amongst other things a new cohort of students sets forth into the world. There is a compensating thought in my request: your music will always sound here – even when we no longer have the happy good fortune to count you among us; I think there is something beautiful and inspiring in that, which should surely also set your thoughts and feelings in motion.”²⁷⁴

This request was also granted, and on 16 May Malmstrøm was able to thank the composer for the choral song. At the same time he requested Nielsen’s participation as conductor at the end-of-term event, but this the composer turned down.²⁷⁵ The first performance of the two new songs took place at the school on 27 June 1929, and some time later they appeared in the above-mentioned private publication.

Three Motets (Nos. 297-299)

The Three Motets of 1929 occupy a special position in Nielsen’s works for mixed choir, thanks both to the language (Latin) and to their simultaneously quasi-archaic and modern polyphonic construction. The motets are dedicated to the Palestrina Choir and their director Mogens Wöldike, who also premiered the work, while the last-named was also deeply involved in its creation.

The Palestrina Choir was founded in 1922 with a view to a performance of Palestrina’s *Missa Papae Marcelli*, which for a number of years was a recurrent event at the Christiansborg Slotskirke, and in 1928 the choir had come to international prominence by winning first prize at the international choral competition in Milan – an event that was discussed extensively in the Danish press. The choir’s repertoire, with its special emphasis on pre-1650 vocal polyphony, was a source of inspiration for Nielsen in his work on the three motets, which lasted from the beginning of

ligrivs være henrykt for at kunne have 2 Sange af Dem som fast Tradition ved Afslutningen hver Sommerferie, hvor jo bl. a. et nyt Hold Studenter drager ud i Verden. Der er en formildende Tanke ved min Hen vendelse: Deres Toner vil altid lyde herude – ogsaa engang, naar vi ikke mere har den Lykke og Glæde at tælle Dem selv iblandt os; det synes jeg, der er noget smukt og gribende i, det vil sikkert ogsaa sætte Deres eget Tanke- og Følelsesliv i Svingning.”²⁷¹

Også den anden henvendelse blev imødekommet, og Malmstrøm kunne den 16. maj takke ham for korsangen. Han anmodede ved samme lejlighed om hans medvirken ved skoleafslutningen som dirig ent, men det blev afvist fra komponistens side.²⁷² Uropførelsen af de to nye sange fandt sted på skolen den 27. juni 1929, og nogen tid efter forelå de i det nævnte privattryk.

Tre Motetter (nr. 297-299)

De tre motetter fra 1929 indtager en særstilling blandt Carl Nielsens værker for blandet kor, både i kraft af sproget (latin) og i kraft af deres på én gang arkaiserende og moderne polyfone satssstruktur. Motetterne er tilegnet Palestrinakoret og dets leder Mogens Wöldike, som også førsteopførte værket, ligesom sidstnævnte var dybt involveret i hele dets tilblivelse.

Palestrinakoret var oprettet i 1922 med hen blik på opførelse af Palestrinas *Missa Papae Marcelli*, som i en årrække blev en tilbagevendende begiven hed i Christiansborg Slotskirke, og udenlands havde koret netop manifesteret sig ved en førsteplads i en international korkonkurrence i 1928 i Milano – en begivenhed, som blev udførligt omtalt i den danske presse. Korets repertoire med den særlige vægt på vokalpolyfonien fra før 1650 var en inspirationskilde for Carl Nielsen i hans arbejde med de tre motetter, et

271 Brev af 7.5.1929 fra Knud Malmstrøm til Carl Nielsen (CNA, I.A.b.16).

272 Brev af 16.5.1929.

274 Letter of 7.5.1929 from Knud Malmstrøm to Nielsen (CNA, I.A.b.16).

275 Letter of 16.5.1929.

April 1929 until the fair copy was ready in the middle of August that year.

This was a work that Nielsen set great store by, both in terms of the finished product and in the process of composition. The choice of the biblical texts was the result of close collaboration with his wife, as may be seen from their extensive correspondence:

"I guess you haven't found a lament in the Bible. So perhaps I shall have to use the Psalms after all; I have been fearful of the great splendid church music, but I surely have permission to sing as well as I can and in my own way.

I have been quite busy studying the old masters, not only at the piano but also by copying out, which forces you to be thorough."²⁷⁶

Nielsen's concluding remarks concern the stylistic studies he made by writing out music by the old masters. Three such copies in Nielsen's hand are preserved among his sketches for the motets, namely Clemens non Papa's *Vox in Rama*, Orlando di Lasso's *Super flumina Babylonis* and Luca Marenzio's *Et respicientes viderunt*, all from the second half of the 1500s.²⁷⁷

The compositional work got under way before the choice of texts was completely resolved; rather Nielsen composed on the basis of fundamental moods in the Biblical texts, as he noted down on the back of a letter:

"I I call to You in the Night",

"II You give me Peace",

"III Thanks!"²⁷⁸

In his choice of vocal layout Nielsen also aimed for variety, in that No. 1 is set for alto, tenor 1, tenor 2 and bass, No. 2 for soprano, alto, tenor and bass, and No. 3 is for five-part choir: soprano 1, soprano 2, alto, tenor and bass.

arbejde, der strakte sig fra begyndelsen af april 1929 til renskriften forelå midt i august samme år.

Det blev et arbejde, som Nielsen satte stor pris på, både det færdige resultat og undervejs i processen. Udvælgelsen af bibeltekster foregik i tæt samarbejde med hustruen, således som det fremgår af den omfattende brevveksling mellem ægtefællerne:

"Du har vel ikke fundet en Klagesang i Biblen. Maaske jeg alligevel bliver nødt til at tage af Salmerne; jeg har været bange for den store, herlige Kirkemusik, men jeg [har] vel Lov at synge saa godt jeg kan og paa min Maade.

Jeg er ret flittig og studerer de gamle ikke ale-ne ved Klaveret, men jeg skriver af og saa tvinges man til Grundighed."²⁷³

Med den afsluttende sætning sigter Carl Nielsen til de stilstudier, han foretog ved at skrive de gamle mestres musik af. Tre afskrifter i Carl Nielsens hånd er netop bevaret blandt skitserne til motetterne, nemlig Clemens non Papa, *Vox in Rama*, Orlando di Lasso, *Super flumina Babylonis* og Luca Marenzio, *Et respicientes vide-runt*, alle fra anden halvdel af 1500-tallet.²⁷⁴

Selve kompositionssarbejdet gik dog i gang inden tekstgrundlaget var endelig aklaret; snarere komponerede Carl Nielsen ud fra en grundstemning i de bibelske tekster, således som han har noteret det på bagsiden af et brev:

"I Jeg raaber til Dig om Natten",

"II Du giver mig Fred",

"III Tak!"²⁷⁵

Også i valg af besætning forsøger han at differentiere i forhold til denne grundstemning, idet nr. 1 er komponeret for alt, tenor 1, tenor 2 og bas, nr. 2 for soprano, alt, tenor og bas, mens nr. 3 er femstemmig for soprano 1, soprano 2, alt, tenor og bas.

273 Brev af 15.5.1929.

274 CNS 404, 407 og 408 (MS 33 2253).

275 Brev fra Hans Lützhöft til Carl Nielsen af 23.4.1929 (CNA, I.A.b.15).

276 Letter of 15.5.1929.

277 CNS 404, 407 and 408 (MS 33 2253).

278 Letter from Hans Lützhöft to Nielsen of 23.4.1929 (CNA, I.A.b.15).

His engagement with the work of the renaissance masters had shown Nielsen that their motets consisted of only a few lines of text, whose words and syllables were disposed over the entire composition. In one place he himself points to a similar procedure in his large chorus ("Herren er Vidne! Pagten er sluttet paany") in Act Three of *Saul and David* written more than 25 years earlier.²⁷⁹

He put it rather more precisely in a letter to his wife of 22 May 1929:

"I am already working on my new work (without text, which can always easily be found and underlaid in Latin). It is just a question of a few words for each piece, because it's the fundamental mood that counts: 1) Anxiety and Lament, 2) Peace and Well-being 3) Thanks and Jubilation (Hymn)".

In the months of May and June he worked intensively on the motets and kept his wife up to date on his joy in the work, as two further letters show:

"Yesterday I completed the second of my three choral pieces. The text isn't yet underlaid. This is one of my best works, and it lasts about five minutes, some 47 bars in all, or rather 94, since the bars are all double length (I'll explain later). I am very proud of this work, which stands entirely on its own two feet, yet with the old masters constantly in mind."²⁸⁰

"Thank you for writing and being interested in my work; I'm taking huge trouble and am so absorbed in it that every note is an issue. You see, it's not a question here of atmosphere, temperament or feeling (in the usual sense), but of something higher than anything personal. My symphonic gifts and my drive in the great instrumental forms (sonatas, symphonies and so on) are absolutely useless here, and I actually have to suppress my inclinations in many directions in order to penetrate to a higher atmospheric layer and

Arbejdet med renæssancemestrenes værker havde vist Carl Nielsen, at deres motetter kun bestod af ganske få sætninger, hvis ord og stavelser fordeles over hele kompositionen. Et sted henviser han selv til en lignende fremgangsmåde i sit store kor ("Herren er Vidne! Pagten er sluttet paany") i tredje akt af *Saul og David* skrevet mere end 25 år tidligere.²⁷⁶

Lidt mere præcist udtrykker han det i et brev fra 22. maj 1929 til hustruen:

"Jeg arbejder allerede paa mit nye Værk (uden Tekst som altid sagtens kan findes og lægges under paa Latin). Det drejer sig kun om ganske faa Ord til hvert Stykke, da det jo er Grundstemningen det kommer an paa: 1) Sorg og Klage, 2) Fred og Velbehagelighed 3) Tak og Jubel (Hymne)."

I månederne maj og juni arbejdede han intenst med motetterne og holdt hustruen løbende orienteret om sin glæde ved arbejdet, således som det fremgår af yderligere to breve:

"Jeg har igaar fuldendt den anden Sats af mine tre Korstykker. Teksten er endnu ikke lagt under. Stykket er et af mine allerbedste Arbejder og det varer circa 5 Minutter ialt 47 Takter eller rettere 94, da Takterne i dette Stykke har dobbelt Længde (senere en Forklaring). Jeg er meget stolt af dette Arbejde som ligger helt for sig, men med de gamle Mestre bestandig for Øje."²⁷⁷

"Tak fordi Du skriver og interesserer Dig for mit Arbejde; jeg gør mig vældig Umage og er saa optaget af det at hver Tone er en Sag, altsaa: Det er ikke Stemning, Temperament eller Følelse (i almindelig Forstand) det her kommer an paa, men noget der ligger ud over det personlige. Min symfonisk[e] Evne og Flugt i de store Instrumentalformer (Sonater, Symfonier o.s.v.) er der ikke den ringeste Brug for her og jeg maa ligefrem undertrykke mange Evner i flere Retninger for at komme op i et højere Luftlag og nærme mig de gamle

276 Se brev til hustruen af 27.5.1929.

277 Brev af 27.5.1929.

279 See letter to his wife of 27.5.1929.

280 Letter of 27.5.1929.

approach the old masters who soar there, pure and great like archangels on the edge of heaven. I don't actually resemble them, but I live by their rules.”²⁸¹

The end-dates of the three pieces are entered in Nielsen's diary of 1929: 26 May (No. 2, “Dominus regit me”), 15 June (No. 1, “Afflictus sum”) and 28 June (No. 3, “Benedictus dominus”). Having made fair copies of the motets, Nielsen delivered them to the Palestrina Choir's conductor Mogens Wöldike. The latter then made a copy of the manuscript,²⁸² partly to be used for his rehearsals with the choir, partly – presumably – for the Skandinavisk Musikforlag printed edition, which appeared in 1931; choral parts were also made for use at the first performance.²⁸³ Since both Wöldike's copy and those choral parts were subsequently lost, it cannot be determined whether the parts were made from Nielsen's fair copy or from Wöldike's. It can only be observed that there are differences between the first printing and the ink fair copy. In view of the close contact between composer and conductor throughout the whole process, it must be assumed that Nielsen sanctioned the changes carried out in the first printing compared to the ink fair copy; these changes, which affect amongst other things the text underlay and the addition of special caesura marks, are accordingly reproduced in the present edition, despite the fact that such markings do not appear in Nielsen's other choral works and may appear quite foreign to the style. As a result of this situation with the sources, in which, as mentioned, Wöldike's copy and the parts from the premiere have gone missing, it cannot be determined whether the premiere followed Nielsen's fair copy (without the

Mestre som svæver der, rene, og store, som Ærkeengle ved Himlens Rand. Jeg efterligner dem egentlig ikke, men jeg efterlever dem.”²⁷⁸

De endelige slutdatoer for de tre stykker fremgår af Carl Nielsens dagbog fra 1929: 26. maj (nr. 2, “Dominus regit me”), 15. juni (nr. 1, “Afflictus sum”) og 28. juni (nr. 3, “Benedictus dominus”). Efter at have ren-skrevet motetterne overlod Carl Nielsen renskriften til Palestrinakorets dirigent Mogens Wöldike. Denne foretog herefter en afskrift af manuskriptet,²⁷⁹ dels til eget brug ved indstuderingen, dels – formentlig – som forlæg for den trykte udgave, der udkom hos Skandinavisk Musikforlag i 1931; endvidere blev der udarbejdet korstemmer til opførelsesbrug.²⁸⁰ Da både Wöldikes afskrift og de nævnte korstemmer er gået tabt, lader det sig ikke afgøre, om korstemmerne blev udarbejdet på baggrund af Nielsens renskrift eller af Wöldikes afskrift. Kun kan det fastslås, at der er forskelle på førstetrykket og blækrenskriften. På baggrund af den nære kontakt, der gennem hele forløbet havde været mellem komponist og dirigent, må det anses for givet, at Carl Nielsen sanktionerede de ændringer, der er foretaget i førstetrykket i forhold til blækrenskriften; disse ændringer, der bl.a. vedrører tekstanbringelse og indførelse af særlige artikulations-cæsurer, er således gengivet i nærværende udgave på trods af, at specielt cæsurerne ikke kendes fra andre af Carl Nielsens korværker og kan forekomme ganske stilfremmede. Som følge af ovenstående kildestituition, hvor som nævnt Wöldikes afskrift og stemmerne fra uropførelsen er gået tabt, kan det således ikke godtgøres, om førsteopførelsen fulgte

281 Letter of 28.6.1929. In a letter to Carl Johan Michaelsen of 15.8.1929 Nielsen also expressed his satisfaction with the work: “[...] I hope to have found something of the metal that can be put on the scales at any point in history without losing its value”.

282 Cf. letter from Wöldike to Nielsen of 28.8.1929 (CNA, I.A.b.22).

283 The parts in question are listed in Fog & Schousboe (1965), p. 47 as “Private lithograph. Palestrina Choir. Paris format”. It has not been possible to discover these parts, either in The Royal Library or in the archives in Holmen Church or Copenhagen Cathedral, where Mogens Wöldike worked.

278 Brev af 28.6.1929. Også i brev til Carl Johan Michaelsen af 15.8.1929 udtrykker Carl Nielsen sin tilfredshed med arbejdet: “[...] jeg haaber at have fundet noget af det Metal som til enhver Tid kan lægges paa Vægtskaalen uden at tage i Værdi”.

279 Jf. Brev fra Wöldike til Carl Nielsen af 28.8.1929 (CNA, I.A.b.22).

280 Det omtalte stemmemateriale er anført i Fog og Schousboe (1965), s. 47 som “Privatlitografi. Palestrinakoret. Pariserformat”. Det har ikke været muligt at opspore disse stemmer, hverken i Det Kongelige Bibliotek, Danmarks Radio eller i arkiverne i Holmens Kirke og Københavns Domkirke, hvor Mogens Wöldike virkede.

caesuræ) or Wöldike's, which must be assumed to be reproduced in the first printing (and is therefore chosen as the main source for the present edition). For the purposes of comparison, Nielsen's entire fair copy of the motets is reproduced as a facsimile (pp. 163-172).

The motets were premiered on 11 April 1930 in the Festival Hall of the New Carlsberg Glyptotek Museum, and both singers and reviewers liked the work. The Palestrina Choir had the "Benedictus" in its repertoire during the following years and performed it in concert, both at home and abroad,²⁸⁴ and at Nielsen's funeral service in the Cathedral on 9 October 1931 the Choir sang the second of the motets, "Dominus regit me".

After the premiere Hugo Seligmann wrote in *Politiken*:

"Carl Nielsen has several times previously engaged with this strict polyphony – most beautifully in his splendid youthful work 'Hymnus amoris' and in 'Saul and David'. But never before has he made himself subservient to it as he does here. These three motets, whose texts are taken from the Psalms of David, are undoubtedly the mightiest vocal polyphony that has been written in Denmark. Each one is an organic whole and of a thematic concentration that cannot be surpassed. And although they are audacious in their modulations, which makes for almost insuperable difficulties especially in the first motet, they never for a moment come across as wilful, but possess the inexorable logic of the perfect masterwork – just so, and no other way! [...] What power there is in the first chorus's deathly chill, with its restlessness and painful outbursts. What strange lingering in pastoral realms we encounter in the almost immobile melodic lines of the following chorus. And in the last one what truthful, healthy acclamation we hear in the pure, elevated tone of jubilation! Although they are each

Carl Nielsens renskrift (uden de nævnte cæsurer) eller Wöldikes afskrift, der formodes at være gengivet i førstetrykket (og dermed er valgt som hovedkilde i nærværende udgave). Til sammenligning er hele Carl Nielsens renskrift gengivet som faksimile (s. 163-172).

Motetterne blev førsteopført den 11. april 1930 i Ny Carlsberg Glyptotekets festsal, og både koret og anmelderne var glade for satserne. Palestrinakoret havde "Benedictus" på sit repertoire de kommende år og opførte den ved koncerter i ind- og udland,²⁸¹ og ved Carl Nielsens bisættelse i Domkirken den 9. oktober 1931 sang koret den anden af motetterne, "Dominus regit me".

Efter førsteopførelsen skrev Hugo Seligmann i *Politiken*:

"Carl Nielsen har nogle Gange tidligere være[t] inde paa denne renlivede Polyfoni. Smukkest i sit prægtige Ungdomsværk 'Hymnus amoris' og i 'Saul og David'. Men aldrig har han som her gjort sig den underdanig. Disse tre Motetter, hvis Tekster er hentet fra Davids Salmer, er utvivlsomt den mægtigste vokale Polyfoni, der er skrevet i Danmark. Hver for sig er de af en organisk Enhed og af en tematisk Koncentration, som ikke kan være større. Og skønt de er af en modulatorisk Dristighed, der navnlig for den første Motets Vedkommende bereder næsten uoverstigelige Vanskeligheder, føles de dog intet Øjeblik villede, men ejer det fuldkomne Mesterværks ubønhørlige Logik – saadan og ikke anderledes! [...] Hvilken Vælde er der ikke i det første Kors Dødskulde med dets Uro og kvalfulde Opskrig, hvilken underfuld Dvælen i det pastorale, strømmer der ikke imod os i det følgende Kors næsten ubevægede melodiske Linje, og hvilken sand og sund Lovprisning er der ikke i det sidste Kors rene og ophøjede Jubeltone! Skønt helt

281 Royal College of Music i London den 7.5.1930 ("Benedictus") og Sct. Marienkirche i Lübeck den 30.9.1931 ("Benedictus" og "Dominus regit me").

284 Royal College of Music, London on 7.5.1930 ("Benedictus") and St Mary's Church in Lübeck on 30.9.1931 ("Benedictus" and "Dominus regit me").

completely independent, they illuminate and complement one another. Nielsen has presented Danish music with a new and mighty work.”²⁸⁵

William Behrend struck a similar note in *Berlingske Tidende*:

“Once again, as with Heinrich Schütz, we have a work from its creator’s advanced years, and here too there is not a trace of old age or fatigue.”²⁸⁶ On the contrary, it is as though our master-composer, every time he sets to work, seeks out a new topic, a new genre, and as though the trial of strength increases his joy in creation and his artistic powers. [...]

In the construction, in the voice-leading etc., it was evident to what extent he has mastered this style – it was as though we were in the presence of one of the old masters themselves. But right then it was amusing and very valuable to observe – through the strict forms and maintained style, through the hard grind (as one may dare say about such a work) – Nielsen’s own original personality, still every bit as fresh, to glimpse the lines that are now well known in his musical physiognomy, full of seriousness and grace.”²⁸⁷

As mentioned above, the *Three Motets* were published in 1931 by Skandinavisk Musikforlag. The score gave a Danish as well as German translation of the Latin text, and below is added the English text from the King James Version (Psalms 38:8, 23:1-2 and 31:21):

285 Politiken, 12.4.1930.

286 The three Nielsen motets were performed as the third and last part of the concert, after three motets by Schütz in the second part: *Die mit Thränen säen, So fahr ich hin* and *Selig sind die Toten*, and a first part consisting of Jacob Obrecht, *Ave regina coelorum*, Antoine de Févin, *Descende in Hortum meum* and Josquin Desprez, *Ave Maria*.

287 Berlingske Tidende, 12.4.1930.

uafhængige af hverandre belyser og fuldender de hverandre. Carl Nielsen har skænket dansk Musik et nyt og mægtigt Værk.”²⁸²

Lignende toner anslås af William Behrend i *Berlingske Tidende*:

“Atter – som Heinrich Schütz’s – et Arbejde fra sin Skabers fremskredne Aar, men som dør uden Spor af Alder eller Træthed.”²⁸³ T værtimod, det er som denne vor Mester, for hver Gang han tager fat, søger sig et nyt Emne, en ny Genre og som om Styrkeprøven øger hans Skaberlyst og kunstneriske Krafter. [...]

Det viste sig i Opbygning, i Stemmedføring etc., hvorledes han behersker denne Stil – man kunne synes at staa over for en af selve de gamle Mestre. Men da var det just morsomt og højst værdifuldt gennem de strenge Former og fastholdte Stil, gennem det haarde Slid (som man vel tør tale om ved et saadant Værk), at mærke Carl Nielsens egen originale og endnu lige friske Personlighed, at skimte de alvorsfulde og de yndefulde Linjer, som nu er velkendte i hans Musikerfysiognomi.”²⁸⁴

Tre Motetter blev som nævnt ovenfor udgivet i 1931. Udgaven fra Skandinavisk Musikforlag bragte som indledning teksten på latin såvel som en dansk og en tysk oversættelse (i efterfølgende skema er yderligere tilføjet den engelske bibeloversættelse fra King James Version).

282 Politiken, 12.4.1930.

283 De tre Nielsen-motetter blev opført som tredje og sidste del af koncerten efter anden dels tre motetter af Heinrich Schütz: *Die mit Thränen säen, So fahr ich hin* samt *Selig sind die Toten* og en første afdeling, som bestod af Jacob Obrecht, *Ave regina coelorum*, Antoine de Févin, *Descende in Hortum meum* og Josquin Desprez, *Ave Maria*.

284 Berlingske Tidende, 12.4.1930.

I	II	III
Afflictus sum, et humiliatus sum nimis: rugiebam a gemitu cordis mei. Ps. XXXVII,9	Dominus regit me, in loco pasquae ibi me collocavit. Super aquam refectionis educavit me. Ps. XXII, 1-2	Benedictus Dominus, quoniam mirificavit misericordiam suam mihi. Ps. XXX,22
I	II	III
Jeg er blevet dødkold og saare sønderknust jeg hyler af mit Hjertes Uro. Ps. 38,9	Herren er min Hyrde, (mig skal intet fattes) Han leder mig ligge i skønne Græsgange; han leder mig de stille rindende Vande. Ps. 23,1-2	Lovet være Herren! thi han har underligt bevist sin Miskundhed imod mig. Ps. 31,22
I	II	III
Es ist mit mir gar anders, und bin sehr zerstoßen: ich heule vor Unruhe meines Herzens.	Der Herr ist mein Hirt mir wird nichts mangeln. Er weidet mich auf einer grünen Auen, und führet mich zum frischen Wasser.	Gelobet sei der Herr, daß er hat eine wunderliche Güte mir beweiset.
I	II	III
I am feeble and sore broken: I have roared by reason of the disquietness of my heart.	The LORD is my shepherd; I shall not want. He maketh me to lie down in green pastures: he leadeth me beside the still waters.	Blessed be the LORD: for he hath shewed me his marvellous kindness.

Apart from a few inaccuracies, the Danish translation quotes the authorised version, which was in use in 1929.²⁸⁸ In the Latin text from the *Vulgata* Nielsen for unknown reasons left out the significant second line of the second motet “et nihil mihi deerit” (“I shall not want”), which is therefore set in brackets in the Danish translation).

Den danske oversættelse er med ganske få unøjagtigheder direkte citeret fra den autoriserede bibeloversættelse i 1929.²⁸⁵ I den latinske tekst fra *Vulgata* har Carl Nielsen uvist af hvilken grund helt udeladt den betydningsladede anden linje i den anden motet “et nihil mihi deerit” (“mig skal intet fattes”), som derfor er sat i parentes i den danske oversættelse.

²⁸⁸ Bibelen. Den hellige skrifts kanoniske Bøger, Copenhagen 1929 in motet I, line 3 has “jeg hyler ud af mit”; in motet II, lines 5-6 “han leder mig til de stille rindende Vande”; in motet III, line 4 “imod mig i en fast Stad” (“in civitate munita”), the line thus being omitted from both the Latin, the German and the Danish quotation of the Psalm.

²⁸⁵ Bibelen. Den hellige skrifts kanoniske Bøger, København 1929; autorisationen af oversættelsen fandt for Det gamle Testamente vedkommende sted i 1871 og blev gengivet udendret i følgende udgaver frem til 1931, hvor en ny autorisation fandt sted. Oversættelsen fra 1929 har i motet I, linje 3 “jeg hyler ud af mit”; i motet II, linje 5-6 “han leder mig til de stille rindende Vande”; i motet III, linje 4 “imod mig i en fast Stad” (“in civitate munita”), hvor linjen således mangler i såvel den latinske som den danske tyske gengivelse af salmen.

No. 300. As described above, *Danish Patriotic Song* ("Sing, Danish man! With all your might") was published in a number of different versions, including an arrangement for mixed choir, after the song had proved an overnight success in the summer Tivoli-vueville *Sommerrejsen* in 1906 (see main discussion under No. 224, and also Nos. 167, 320, 339 and 391).

No. 301 *Siskin Song*, with text by Emil Aarestrup, was composed in December 1906²⁸⁹ at the request of Frederik Rung for the St Caecilia Society's Madrigal Choir and was premiered at the society's concert on 7 April 1907. This is a choral work of a rather ambitious stamp, and it was performed by the choir no fewer than ten times in 1907-1908, not to mention a performance by The Royal Theatre Choir. The song remained unpublished in the composer's lifetime. Nielsen's autograph manuscript contains a German text added in a foreign hand; the translation was made by C. Rocholl.

No. 302 *Serenade* ("Gladly we listen when music may carry"), was written by poet Hother Ploug as a tribute to Peter Heise's widow, Vilhelmine Heise, on the occasion of her birthday on 8 February 1907. The day after, Nielsen made a choral setting of the text, which was performed at a gathering in Mrs Heise's house two days later.²⁹⁰

No. 303 "Come, God's angel, silent Death" was composed in the autumn of 1907.²⁹¹ Like *Siskin Song* (No. 301) it was composed for the St. Caecilia Society's Madrigal Choir and was performed at a concert of Nielsen's works on 30 November 1907, where No. 301 was also on the programme. This song also has a text by Emil Aarestrup.

No. 304 "Yea, take us, our mother", from L.C. Nielsen's play *Willemoes*, composed in 1907-1908, survives

Nr. 300 *Fædrelandssang* ("Du danske Mand!") udkom som nævnt ovenfor i en række forskellige versioner, herunder en udsættelse for blandet kor, efter at sangen med ét slag havde fået stor succes i sommerens Tivoli-vueville *Sommerrejsen* i 1906 (se hovedomtale under nr. 224 samt nr. 167, 320, 339 og 391).

Nr. 301 *Sidskensang* med tekst af Emil Aarestrup blev skrevet i december 1906²⁸⁶ på foranledning af Frederik Rung til Cæciliaforeningens Madrigalkor og blev opført ved en koncert i foreningen den 7. april 1907. Her er tale om et korværk af mere ambitiøst tilsnit, og værket blev opført af koret ikke færre end ti gange i perioden 1907-1908, hvortil kom yderligere en opførelse med Det Kongelige Teaters kor. Sangen forblev utrykt i komponistens levetid. Carl Nielsens autografe manuskript er forsynet med tilføjet tysk tekst i fremmed hånd; oversættelsen er foretaget af C. Rocholl.

Nr. 302 *Serenade* ("Gerne vi lytter, naar Strængene bringer") var skrevet af digteren Hother Ploug som en hyldest til Peter Heises enke, Vilhelmine Heise, i anledning af hendes fødselsdag 8. februar 1907. Dagen efter komponerede Carl Nielsen en korsats over teksten, som efterfølgende blev fremført i et selskab hos fru Heise to dage senere.²⁸⁷

Nr. 303 "Kom, Gudsengel, stille Død" er komponeret i efteråret 1907.²⁸⁸ Ligesom *Sidskensang* (nr. 301) er den komponeret til Cæcilieforeningens Madrigalkor og opført ved en kompositionskoncert den 30. november 1907, hvor også nr. 301 stod på programmet. Også denne sang er til tekst af Emil Aarestrup.

Nr. 304 "Ja, tag os, vor Moder" fra L.C. Nielsens skuespil *Willemoes*, komponeret i årene 1907-1908, forelig-

286 Iflg. dagbogsnotat af 11.12.1906.

287 Jf. Fellow (2007), s. 133. Schousboe (1983-1984), s.

19-20 anfører, at første del er skrevet i Heises og Lange-Müllers stil som en hyldest til modtageren, mens sidste del er i Carl Nielsens egen stil.

288 Jf. brev til Ove Rode af 26.11.1907.

289 According to a diary entry of 11.12.1906.

290 Fellow (2007), p. 133. Schousboe (1983-1984), pp. 19-20 states that the first part is written in the style of Heise and Lange-Müller, in honour of the recipient, while the last part is in Nielsen's own style.

291 Cf. letter to Ove Rode of 26.11.1907.

in manuscript in a version for mixed choir.²⁹² On the manuscript Nielsen added “Hr Siboni Brogade 22”, which may indicate that the music dealer Siboni was involved, as was the case with “A fair and lovely land” two decades later (see above, No. 262).²⁹³ In the play, the song appears for unison men’s choir with orchestral accompaniment. The reason for the choral version is not known, and there is no evidence of a performance. The song was also printed in a version for voice and piano in a volume containing the five songs from *Willemoes* (No. 28).

No. 305 “We boys and girls we waken”, to a text by Johannes Jørgensen, was launched on Child Welfare Day on 16 May 1911 in three different printed versions – for piano with underlaid text, male-voice choir, and two-part children’s choir (Nos. 230, 325 and 388). In addition there is this setting for mixed choir, which is only found in manuscript. It is not known whether this version was performed (see also the discussion above, under No. 230).

No. 306 “There’s a fleet of floating islands” from Helge Rode’s play *The Mother*²⁹⁴ was published as a four-part choral setting by Wilhelm Hansens Musikforlag in 1921, shortly after it had been printed in a version for voice and piano in a volume of excerpts from the play (Nos. 117-124). In the play it appears as a concluding song for mixed choir and orchestra. The following year it was published in *The Folk High School Melody Book* (No. 177), and in 1924 it appeared for three equal parts in *Melodies for the Songbook ‘Denmark’* (No. 342).

Nos. 307-308 “A fair and lovely land” was printed by Wilhelm Hansens Musikforlag in two versions for a cappella choir, one for five voices (SATTB) and one for

ger i manuskript i en version for blandet kor.²⁸⁹ På manuskriptet har Carl Nielsen tilføjet “Hr Siboni Brogade 22”, hvilket kunne tyde på, at musikhandler Siboni har været inddraget, ligesom det var tilfældet omkring “Der er et yndigt Land” en snes år senere (se ovenfor nr. 262).²⁹⁰ I skuespillet optræder sangen for unisont mandskor med orkesterledsagelse. Anledningen til korversionen kendes ikke, ligesom der heller ikke er vidnesbyrd om nogen opførelse. Sangen blev også trykt i en version for sang og klaver i et hæfte med de fem sange fra *Willemoes* (nr. 28).

Nr. 305 “Vi Børn, vi Børn, vi vaagner” til en tekst af Johannes Jørgensen blev lanceret på Børnehjælpsdagen den 16. maj 1911 i tre forskellige trykte versioner for henholdsvis klaver med underlagt tekst, mandskor og tostemmigt børnekor (nr. 230, 325 og 388). Hertil kommer denne udsættelse for blandet kor, der kun foreligger i manuskript. Det vides ikke, om denne version har været opført (se endvidere omtale ovenfor under nr. 230).

Nr. 306 *Sangen til Danmark* fra Helge Rodes skuespil *Moderen*²⁹¹ udkom som firstemning korsats hos Wilhelm Hansens Musikforlag i 1921 kort tid efter, at den var blevet trykt i en version for sang og klaver i et hæfte med uddrag fra skuespillet (nr. 117-124). I skuespillet forekommer den som slutsang for blandet kor og orkester. Året efter blev den udgivet i *Folkehøjskolens Melodibog* (nr. 177) og i 1924 for tre lige stemmer i *Melodier til Sangbogen ‘Danmark’* (nr. 342).

Nr. 307-308 “Der er et yndigt Land” blev trykt hos Wilhelm Hansens Musikforlag i to versioner for kor *a cappella*, en for fem stemmer (SATTB) og en for fire stem-

292 MS 33 4024. The music for *Willemoes* is published in CNU I/6.

293 As already mentioned, the songs from *Willemoes* were very popular, which may be why Nielsen made this choral version.

294 See discussion of extracts from *The Mother* (Nos. 117-124), pp. 38-40.

289 MS 33 4024. For en nærmere redegørelse om tilblivelsen af *Willemoes*, se CNU I/6.

290 Som det tidligere er nævnt, var netop sangene fra *Willemoes* meget populære, hvilket kan være baggrunden for, at Carl Nielsen udarbejdede denne korversion.

291 Se omtalen af uddrag fra *Moderen* (nr. 117-124) s. 38-40.

four (SATB) in continuation of the energetic marketing of the new song in the spring of 1924. For further details of the composition and reception of the song, see above (No. 262).

Nos. 309-310 *Homesickness* ("Odd and unknown evening breezes!") and "I take with a smile my burden" are four-part arrangements from 1924 of songs that were first published for voice and piano in *A Score of Danish Songs 1915* (Nos. 90 and 97) and then in *The Folk High School Melody Book* (Nos. 163 and 166). *Homesickness* was furthermore published for three equal voices in *Melodies for the Songbook 'Denmark'* (No. 345). The choral versions appeared partly as separate publications in Wilhelm Hansen's Choral Library, partly in a couple of the company's other choral publications the same year.

No. 311 *Zealand Singers* ("On Zealand's fair and lovely summer isle") of 1924, with text by Karl Elnegaard,²⁹⁵ was commissioned by conductor C. Kofod for one of the country's large choral societies, the Zealand Folk Choir, which premiered the composition at a choral rally in Næstved on 22 June 1924. The piece was published, according to Nielsen, under "my own imprint".²⁹⁶

No. 312 Nielsen's melody for "Gone are the days, they're past and olden" was originally composed in 1917 in continuation of a debate in *Højskolebladet* (see No. 116 above). The version for mixed choir was made at the wish of Wilhelm Hansens Musikforlag, as the company in October 1925 requested a choral version for a fee of 125 kroner.²⁹⁷ By comparison with the 1919 publication for voice and piano in *Nordens Musik* the new choral version shows divergences in almost every

mer (SATB) i forlængelse af den kraftige markedsføring af den ny melodi i foråret 1924. Se nærmere om melodiens tilblivelse og udbredelse ovenfor (nr. 262).

Nr. 309-310 *Hjemvee* ("Underlige Aftenlufte!") og "Jeg bærer med Smil min Byrde" er firstemmige arrangementer fra 1924 af sangene, der blev udgivet første gang for sang og klaver i *En Snes danske Viser 1915* (nr. 90 og 97) og siden i *Folkehøjskolens Melodibog* (nr. 163 og 166); *Hjemvee* blev desuden udgivet for tre lige stemmer i *Melodier til Sangbogen 'Danmark'* (nr. 345). Korversionerne udkom dels som enkeltryk i Wilhelm Hansens Kor-Bibliothek, dels i et par andre af forlagets korudgivelser samme år.

Nr. 311 *Sjølunds Sangere* ("Paa Sjølunds fagre, sommerskønne Ø") fra 1924 med tekst af Karl Elnegaard²⁹² blev bestilt af dirigent C. Kofod til en af landets store korforeninger, Sjællandske Folkekor, som uropførte kompositionen ved et korstævne i Næstved den 22. juni 1924. Satsen udkom ifølge Carl Nielsens udsagn på "eget Forlag".²⁹³

Nr. 312 Carl Nielsens melodi til "Udrundne er de gamle Dage" blev oprindeligt komponeret i 1917 i forlængelse af en debat i *Højskolebladet* (se nr. 116 ovenfor). Udgivelsen for blandet kor blev udarbejdet efter Wilhelm Hansens Musikforlags ønske, idet forlaget i oktober 1925 anmodede Carl Nielsen om en korversion mod et honorar på 125 kr.²⁹⁴ I forhold til udgaven for sang og klaver i *Nordens Musik* fra 1919 er der i denne nye korudgave afvigelser i næsten hver takt, selv om

295 Teacher at Sorø High School and editor of *Sorø Folketidende*.

296 Letter from Nielsen to the conductor of the Danish Folk Choirs (1921-1935) Jeppe Marius Ottosen, 23.5.1924 (private collection, copy in CNU; the letter contains a lengthy discussion of this chorus).

297 Letter from Wilhelm Hansen to Nielsen of 13.10.1925 (Wilhelm Hansens Arkiv, brevpakke 1925) and letter from Nielsen to the publishers of 16.10.1925. The dates given in the company's engravers' book are 24.10.1925-26.10.1925.

292 Lærer ved Sorø Højskole og redaktør på *Sorø Folketidende*.

293 Brev fra Carl Nielsen til dirigent for Danske Folkekor (1921-1935) Jeppe Marius Ottosen, 23.5.1924 (privat eje, kopi i CNU; brevet indeholder en længere omtale af denne korsats).

294 Brev fra Wilhelm Hansen til Carl Nielsen af 13.10.1925 (Wilhelm Hansens Arkiv, brevpakke 1925) og brev fra Carl Nielsen til forlaget af 16.10.1925. Wilhelm Hansens stikkerbog anfører datoer 24.10.1925-26.10.1925.

bar, even though Nielsen had stated in a note in *Nordens Musik* that the song could be performed by mixed choir a whole tone higher than the piano version, that is in C major. In Wilhelm Hansen's publication the choral version is in D flat major.²⁹⁸

It seems that at the time there was still another version for mixed choir, since The Royal Theatre Choir performed the song as early as on 6 March 1918 in the Great Hall of the Odd Fellow Palæ; however, it is not known which materials were used for this performance. The piece was later reprinted in *Sjællandske Folkekors Jubilæumshefte*, 1928, also by Wilhelm Hansen's Musikforlag and probably from the same plates.

No. 313 "Springtime, springtime breaking through" was a commission from the teacher at the Aarhus Cathedral School, Regnar Knudsen, on the occasion of the school's celebration of the 400th anniversary of Morten Børup in 1926, who wrote the original Latin text, "In vernalis temporis". The text used on this occasion was Marinus Børup's translation, which was first printed in the collection of poems, *Gækkeliljer*, of 1920.²⁹⁹ The piece was performed at the school's summer fair on 30 May 1926, and it was printed in *Aarhusianerbladet Arosia* in 1928.³⁰⁰ In the same year as the first performance a single-line version of the song was printed in *New Melodies for Johan Borup's Danish Song-book* (No. 402).

As will be shown (see table under No. 387, below) Nielsen wrote two different melodies to two different translations of Morten Børup's *Carmen vernalis* ("In vernalis temporis"), one with the Danish text "Jubilation, shouts of glee" (translated by Frederik Moth), the other with the text "Springtime, springtime breaking through" (translated by Marinus Børup). The

298 Draft in Nielsen's hand (MS 33 2232). Also a fair copy (MS 33 2231), which deviates from the printed edition and the draft, and which mainly follows the edition for voice and piano from *Højskolebladet* of 1917. The fair copy is reproduced in facsimile (see p. 173), and the differences are documented in *Editorial Emendations and Alternative Readings*.

299 The commission is mentioned in a letter of 16.5.1926 from Nielsen to Regnar Knudsen.

300 *Arosia*, 7/6 (1928), p. 86. The text alone had previously been printed in *Arosia*, 5/2 (1926), p. 21.

Carl Nielsen i en note i *Nordens Musik* havde anført, at sangen kunne opføres for blandet kor en tone højere end klaverversionen, altså i C dur. I Wilhelm Hansens udgave er korversionen i Des dur.²⁹⁵

Det lader til, at der i samtiden har eksisteret endnu en version for blandet kor, idet Det Kongelige Teaters kor allerede den 6. marts 1918 i Odd Fellow Palæets Store Sal opførte sangen; det vides dog ikke, hvilket materiale, der har ligget til grund for denne opførelse. Satsen blev senere genoptrykt i *Sjællandske Folkekors Jubilæumshefte*, 1928, ligeledes på Wilhelm Hansen's Musikforlag og sandsynligvis efter de samme trykplader.

Nr. 313 "Vaaren – Vaaren er i Brudd!" er et bestillingsarbejde fra lektor ved Aarhus Katedralskole Regnar Knudsen i anledning af skolens 400 års fest i 1926 for Morten Børup, der skrev den originale latinske tekst "In vernalis temporis". Teksten, der anvendtes ved denne lejlighed, var Marinus Børups oversættelse, som første gang blev trykt i digitsamlingen *Gækkeliljer* fra 1920.²⁹⁶ Satsen blev uropført ved skolens sommerfest den 30. maj 1926, og satsen blev trykt i *Aarhusianerbladet Arosia* i 1928.²⁹⁷ Samme år som uropførelsen blev en enstemmig udgave af sangen trykt i *Nye Melodier til Johan Borups Dansk Sangbog* (nr. 402).

Som det fremgår af skemaet under nr. 387 har Carl Nielsen skrevet to forskellige melodier til to forskellige oversættelser af Morten Børups *Carmen vernalis* ("In vernalis temporis"), den ene med den danske tekst "Frydeligt med jubelkor" (oversat af Frederik Moth), den anden med teksten "Vaaren, Vaaren er i Brud" (oversat af Marinus Børup). Den første af disse melodier – til teksten "Frydeligt med jubelkor" – er i

295 Kladde i Carl Nielsens hånd (MS 33 2232); endvidere renskrift (MS 33 2231), som afviger fra den trykte udgave og kladen, og som overvejende følger udgaven for sang og klaver fra *Højskolebladet* fra 1917. Renskriften er gengivet i faksimile (se s. 173), og afvigelsene er dokumenteret i *Editorial Emendations and Alternative Readings*.

296 Bestillingen fremgår af brev af 16.5.1926 fra Carl Nielsen til Regnar Knudsen.

297 *Arosia*, 7/6 (1928), s. 86. Teksten alene havde forinden været trykt i *Arosia*, 5/2 (1926), s. 21.

former is found in the present edition as Nos. 207, 347, 387 and 422 (the last of these, however, with the text of “Springtime, springtime breaking through”), while the latter is published as Nos. 313 and 402.

No. 314 “From flame your life was given” was a commission from the Danish Cremation Society, on the occasion of their 50th anniversary celebrations in 1931. The choral song to a text by Sophus Michaëlis was premiered on 23 March 1931 on State Radio.

B. Male choir (Nos. 315-332)

By contrast with Nielsen’s pieces for mixed choir, the majority of the male-voice choir pieces are original compositions, only a minority being arrangements of previously existing songs. There are 11 original compositions:

Four from Nielsen’s study years with Orla Rosenhoff
(Nos. 315-318)

Three for the male-voice choir Bel Canto
(Nos. 321, 322 and 332)

Three for the Students’ Choral Society
(Nos. 324, 327 and 328)

One for the AFK Male-voice Choir (No. 331)

Arrangements of previous songs comprise seven pieces (Nos. 319, 320, 323, 325, 326, 329 and 330).

Nos. 315-318 The four early songs for male-voice choir date from Nielsen’s student years and may have been written at the suggestion of his theory teacher, Orla Rosenhoff. One of the songs (No. 317) is dated 4 December 1887 and is written on the same paper as No. 316. Two of the texts – “Bid me to live” (No. 315) and *I Love My Jean* (No. 316) – are by Robert Herrick and Robert Burns, respectively (translated by Caralis, see pp. 74-75). The other two (“You suffer throughout an age of pain” and *To Asali*, Nos. 317 and 318) are by Jens

nærværende udgave gengivet som nr. 207, 347, 387 og 422 (sidstnævnte dog med teksten “Vaaren, Vaaren er i Brud!”), mens den anden melodi til teksten “Vaaren, Vaaren er i Brud” er gengivet som nr. 313 og 402.

Nr. 314 “Af Flamme blev du avlet” er et bestillingsarbejde fra Dansk Ligbrændingsforening i anledning af foreningens 50-års jubilæum i 1931. Korsangen til en tekst af Sophus Michaëlis blev uropført den 23. marts 1931 i Statsradiofonien.

B. Mandskor (nr. 315-332)

I modsætning til, hvad der er tilfældet med Carl Nielsens satser for blandet kor, er den overvejende del af mandskor-satserne originalkompositioner og kun en mindre del arrangementer af tidligere eksisterende sange. Originalkompositionerne omfatter 11 satser:

Fire satser fra elevtiden hos Orla Rosenhoff
(nr. 315-318)

Tre satser til mandskoret Bel Canto
(nr. 321, 322 og 332)

Tre satser til Studenter-Sangforeningen
(nr. 324, 327 og 328)

En sats til Mandskoret AFK (nr. 331)

Arrangementer af eksisterende sange omfatter syv satser (nr. 319, 320, 323, 325, 326, 329 og 330).

Nr. 315-318 De fire tidlige sange for mandskor stammer fra Carl Nielsens studietid og er muligvis blevet til på foranledning af komponistens teorilærer Orla Rosenhoff. En af sangene (nr. 317) er dateret 4. december 1887 og skrevet på samme papir som nr. 316. To af teksterne “Byd mig at leve” (nr. 315) og *Længsel* (nr. 316) er skrevet af henholdsvis Robert Herrick og Robert Burns (oversat til dansk af Caralis, se s. 74-75),

Peter Jacobsen, and Nielsen later composed a new melody for each of them, for voice and piano.³⁰¹

There is no evidence that these four male-voice choruses were performed in Nielsen's lifetime.

No. 319 "Come, glistening sun!" was originally written in 1901 for three equal voices for Kolding Secondary School (see below, No. 385). In 1906 it was published for male-voice choir in the collection *25 firstemmige Sange for Mandsstemmer udgivne af Poul Hellmuth* by Wilhelm Hansens Musikforlag.

No. 320 *Patriotic Song* was published by Wilhelm Hansen in summer 1906 for male-voice choir, at the same time as editions of other versions of the song, which had become known from the summer performance in Tivoli of the vaudeville *Sommerrejsen* (see No. 224).

No. 321 *Evening* ("The woods are dimly listening"), was composed in 1908 for the male-voice choir Bel Canto and its conductor, French-hornist Vilhelm Poulsen.³⁰² The text is Carsten Hauch's 1842 translation of Matthias Claudius' poem "Der Mond ist aufgegangen", which is also known in Hauch's original version as "Sig månen langsomt hæver". The song was first performed by the choir on 19 October 1908 in the Lesser Hall of the Odd Fellow Palæ,³⁰³ and it subsequently entered the choir's standard repertoire. The score and parts were published in the same year by Wilhelm Hansens Musikforlag. It seems that the chorus was included many years later as one of Nielsen's contributions to a cantata with words by Valdemar Rørdam for the inauguration of the radium station in Copenhagen – here to the text "I Lænker maa vi leve".³⁰⁴

301 Nos. 9 and 3, printed in the volumes of songs to words of J.P. Jacobsen, Op. 6 and Op. 4.

302 Cf. Schousboe (1983-1984), p. 21.

303 Programme in Småtrykssamlingen.

304 Valdemar Rørdam's cantata for the inauguration of the radium station, 4.3.1931 with music by Weyse, Heise, Gade and Nielsen (see CNU III/2, p. ix).

mens de to øvrige tekster ("Det bødes der for" og *Til Asali*, nr. 317 og 318) er af J.P. Jacobsen og begge senere fik en ny melodi, udsat for sang og klaver.²⁹⁸

Der er ikke vidnesbyrd om, at disse fire mandskorsange blev opført i Carl Nielsens levetid.

Nr. 319 "Kom blankeste Sol!" blev oprindeligt skrevet i 1901 for tre lige stemmer til Kolding Almenskole (se nedenfor, nr. 385). I 1906 udkom den for mandskor i samlingen *25 firstemmige Sange for Mandsstemmer udgivne af Poul Hellmuth* på Wilhelm Hansens Musikforlag.

Nr. 320 *Fædrelandssang* udkom hos Wilhelm Hansen i sommeren 1906 for mandskor sideløbende med udgaver af andre versioner af sangen, der var blevet kendt fra sommerens opførelse i Tivoli af vaudevillen *Sommerrejsen* (se nr. 224).

Nr. 321 *Aftenstemning* ("Alt Skoven sig fordunkler") blev komponeret i 1908 til herrekoret Bel Canto og dets leder, valdhornisten Vilhelm Poulsen.²⁹⁹ Teksten er Carsten Hauchs oversættelse fra 1842 af Matthias Claudius' digt "Der Mond ist aufgegangen", som også kendes i Hauchs oprindelige version som "Sig månen langsomt hæver". Sangen blev uropført af koret den 19. oktober 1908 i Odd Fellow Palæets Mindre Sal,³⁰⁰ og den indgik efterfølgende i korets faste repertoire. Partitur og stemmer blev samme år udgivet på Wilhelm Hansens Musikforlag. Efter alt at dømme indgik den mange år senere som et af Carl Nielsens bidrag til en kantate af Valdemar Rørdam til indvielsen af radiumstationen i København – her til teksten "I Lænker maa vi leve".³⁰¹

298 Nr. 9 og 3, trykt i hæfterne med sange af J.P. Jacobsen, opus 6 og opus 4.

299 Jf. Schousboe (1983-1984), s. 21.

300 Program i Småtrykssamlingen.

301 Valdemar Rørdams kantate til radiumstationens indvielse 4.3.1931 med musik af Weyse, Heise, Gade og Carl Nielsen (se CNU III/2, s. ix).

No. 322 As the title suggests, the drinking song *To the Schnapps in 'Bel Canto'* ("Although I'm more convinced than not") was also commissioned by the men's choir, Bel Canto. The poem was written by Aage Berntsen. Nielsen's autograph score is dated 16 September 1909.

No. 323 *Song of the Young* was originally composed as a single-line song for the gymnastics hall in Vodroffsvej in February 1909 (see No. 227). Later that year Nielsen made a version for male-voice choir, which was first performed in this guise by Bel Canto on 20 November 1909 in the Odd Fellow Palæet.³⁰⁵

No. 324 *The Daffodil* ("Easter bloom! A potent drink"), which also survives in a manuscript for voice and piano (No. 229), was originally written for male-voice choir in 1910 for the Students' Choral Society, which premiered it on 2 May of that year.³⁰⁶ The same year it was printed in Wilhelm Hansens Korbibliotek for male-voice choir, and it was included in *The Folk High School Melody Book* (No. 146). In later years the tune would become one of Nielsen's best-known psalm-melodies, used for the text "Paaskeblomst, hvad vil du her". The male-voice choir version was also sung at the gala performance *Grundtvig Easter Evening* at the Royal Theatre in 1931, for which Nielsen had composed the music.³⁰⁷

No. 325 "We boys and girls we waken" was written for Child Welfare Day in 1911 (see No. 230).

No. 326 "Preserve your soil" was composed at the request of the poet Anders W. Holm in August 1914 and shortly afterwards printed in an edition for voice and piano by Wilhelm Hansens Musikforlag. Subsequently Nielsen arranged it for male-voice choir, and in this

Nr. 322 Også drikkevisen *Til Snapsen i 'Bel Canto'* ("End-skønt jeg ganske sikkert ved") er, som det fremgår af titlen, bestilt af herrekoret Bel Canto. Digitet er skrevet af Aage Berntsen. Carl Nielsens manuskript er datert 16. september 1909.

Nr. 323 *De unges Sang* ("Vi fik ej under Tidernes Tryk") var oprindeligt komponeret som enstemmig sang til Gymnastikhuset på Vodroffsvej i februar 1909 (se nr. 227). Senere på året udarbejdede Carl Nielsen en version for mandskor, som i denne skikkelse blev førsteført af Bel Canto den 20. november 1909 i Odd Fellow Palæet.³⁰²

Nr. 324 *Paaske-Liljen* ("Paaskeblomst! En Draabe stærk"), der også foreligger i manuskript for sang og klaver (nr. 229), blev oprindelig skrevet for mandskor i 1910 til Studenter-Sangforeningen, som uropførte den 2. maj dette år.³⁰³ Samme år blev den trykt i Wilhelm Hansens Korbibliotek for mandskor og indgik siden i *Folkehøjskolens Melodibog* (nr. 146). I eftertiden har melodien markeret sig som en af Carl Nielsens mest kendte salmemelodier, anvendt til teksten "Paaskeblomst, hvad vil du her". Mandskorsatsen blev også sunget ved festspillet *Grundtvig-Paaske-Aften* på Det Kongelige Teater i 1931, hvortil Carl Nielsen havde komponeret musikken.³⁰⁴

Nr. 325 "Vi Børn, vi Børn, vi vaagner" blev skrevet til Børnehjælpsdagen i 1911 (se nr. 230).

Nr. 326 "Fredlys din Jord, Du danske Mand!" blev på digteren Anders W. Holms anmodning komponeret i august 1914 og kort efter trykt i en udgave for sang og klaver på Wilhelm Hansens Musikforlag. Efterföl-

305 Programme in Småtrykssamlingen.

306 Programme in Musik- og Teaterafdelingen, Torben Schousboes samling.

307 See CNU I/9 p. lxi. So far as we can tell, it was also used the same year in Valdemar Rørdam's cantata for the inauguration of the radium station.

302 Program i Småtrykssamlingen.

303 Program i Musik- og Teaterafdelingen, Torben Schousboes samling,

304 Se CNU I/9 s. lxi. Efter alt at dømme blev den samme år ligeført anvendt i Valdemar Rørdams kantate til radiumstationens indvielse.

guise it was first performed by the Students' Choral Society in December 1914.³⁰⁸ For more detail on the origins of this song, see also No. 233, above.

No. 327 "Ah, Bethlehem, your Christmas snow", to a text by Johannes Jørgensen, was composed according to Nielsen's diary on 13 December 1914 for the Students' Choral Society, which performed it at a concert for *Berlingske Tidende*'s Christmas collection five days later. The piece is for male-voice choir and soprano solo; the solo part was taken by Emilie Ulrich. The performance of the new composition was briefly discussed in the press: "The student singers performed Nielsen's latest composition, 'Ah, Bethlehem, your Christmas snow', with Mrs Ulrich as soloist. This is a finely conceived little choral piece, strongly modulating, but full of atmosphere."³⁰⁹ The work was not printed, and no other performances are known in the composer's lifetime.

No. 328 "Banner, we hail thee!". This song was also composed for the Students' Choral Society, which gave the first performance on 27 April 1915 in the Great Hall of the Odd Fellow Palæ, with Salomon Levysohn conducting; this was followed by several further performances. The text is Grundtvig's re-writing of the Latin hymn "Salve crux arbor", which is found in *Sang-Værk til den danske Kirke*, 1837; despite its religious content, the text was understood as having a connection with the First World War, which had just broken out.

This piece also remained unpublished.

No. 329 "A fair and lovely land", see above, No. 262.

No. 330 "The Danish song is a fair young maiden" was first published in *Ten Little Danish Songs* in 1926 (see above, No. 191). A year later, on 8 December 1927, the Students' Choral Society performed Nielsen's arrangement for male-voice choir in the Student Society's Great Hall.

gende arrangerede Carl Nielsen den for mandskor, og i denne skikkelse fik den sin førsteopførelse med Studenter-Sangforeningen i december 1914.³⁰⁵ Se i øvrigt nærmere om sangens tilblivelse ovenfor (nr. 233).

Nr. 327 "Ak, Julesne fra Bethlehem" med tekst af Johannes Jørgensen blev ifølge Carl Nielsens dagbog komponeret 13. december 1914 til Studenter-Sangforeningen, som opførte den ved en koncert til fordel for *Berlingske Tidende*'s julefond fem dage senere. Stykket er for mandskor og sopran solo; sidstnævnte blev sunget af Emilie Ulrich. Opførelsen af den nye komposition blev kort omtalt i avisen: "Studentersangerne fremførte Carl Nielsens sidste Komposition 'Ak, Julesne fra Bethlehem' med Fru Ulrich som Solistinde. Det var et fint tænkt lille Korstykke, stærkt modulerende, men stemningsfuldt."³⁰⁶ Værket blev ikke trykt, og der kendes ikke andre opførelser i komponistens levetid.

Nr. 328 "Hil dig vor Fane!". Også denne sang er komponeret til Studenter-Sangforeningen, der opførte den første gang den 27. april 1915 i Odd Fellow Palæets Store Sal med Salomon Levysohn som dirigent; i den følgende tid fulgte yderligere et par opførelser. Teksten er Grundtvigs gendigtning af den latinske hymne "Salve crux arbor", som findes i *Sang-Værk til den danske Kirke*, 1837; teksten blev trods sit religiøse indhold sat i forbindelse med Verdenskrigen, der netop var brudt ud.

Også dette værk forblev utrykt.

Nr. 329 "Der er et yndigt Land", se ovenfor, nr. 262.

Nr. 330 "Den danske Sang er en ung, blond Pige" udkom første gang i *Ti danske Smaasange* i 1926 (se ovenfor, nr. 191). Året efter, den 8. december 1927, opførte Studenter-Sangforeningen i Studenterforeningens Store Sal Carl Nielsens arrangement for mandskor.

308 Programme i Småtrykssamlingen.

309 *Berlingske Tidende*, 19.12.1914.

308 Programme i Småtrykssamlingen.

309 *Berlingske Tidende*, 19.12.1914.

No. 331 *To My Native Island*. On 15 October 1928 S.P. Raben-Korch³¹⁰ wrote a very long letter to Nielsen, in which “as one native of Funen to another” he stressed their common background, acquaintances and upbringing on Funen. He expressed his long-cherished wish to get Nielsen – from the “Palace of Song on Earth” [i.e. Funen] – to set one of his poems to music.³¹¹ With the letter he sent a manuscript with the title *Til Fyn!*, a poem in eight verses. The composer allowed himself to be persuaded, and on 26 November he noted in his diary that he had composed the song; the fair copy is dated 27 November 1929.

No precise date is known for the premiere, but the song was performed on 15 January 1930 by the AFK Male-Voice Choir,³¹² directed by Vilhelm Rosenberg, in a broadcast from Aalborg with the title “Danish Landscapes in Music and Poetry”.

The work remained unpublished.

No. 332 *Lay of the Nordic Harp*. Between 29 and 31 May 1931 the men’s choir Bel Canto celebrated its silver jubilee with a large Scandinavian male-voice choir rally in which choirs from Finland, Iceland, Norway and Sweden participated; from Denmark, apart from Bel Canto, the Students’ Choral Society also took part. For this occasion Nielsen composed his last choral work, *Lay of the Nordic Harp*, to a text by Aage Berntsen. The text is dated 1 April 1931, and Nielsen’s fair copy is end-dated two days later, “Copenhagen 3.4.1931”.

Lay of the Nordic Harp was sung by all the participating choirs together, at the conclusion to the rally’s introductory concert on 29 May in the Great Hall of the Odd Fellow Palæ, directed by Bel Canto’s conductor Anders Rachlew. The success was repeated two days later at Copenhagen’s Town Hall, where all the choirs were once again united, and Nielsen, who was present at both events, was acclaimed by singers

310 S.P. Raben-Korch, Danish schoolteacher and poet.
311 CNA, I.A.b.,18.

312 Cf. radio listings in *Berlingske Tidende* and *Politiken*, 15.1.1930: “On the programme are compositions which in words and music praise the four parts of the country.”

Nr. 331 *Til min Fødeø*. Den 15. oktober 1928 skrev S.P. Raben-Korch³⁰⁷ et meget langt brev til Carl Nielsen, hvori han “som Fynbo til Fynbo” betonede deres fælles baggrund, fælles bekendte og fælles opvækst på Fyn. Han fremførte sit længe nærede ønske om at få Carl Nielsen fra “Sangens Kongebo paa Jorden!” [altså Fyn] til at sætte musik til et af sine digte.³⁰⁸ Med brevet fulgte et manuskript med titlen *Til Fyn!*, et digt på otte vers. Komponisten lod sig overtale, og den 26. november noterede han i sin dagbog, at han havde komponeret sangen; renskriften er dateret 27. november 1929.

En præcis dato for uropførelsen kendes ikke, men satsen blev opført den 15. januar 1930 med herrekoret AFK,³⁰⁹ dirigeret af Vilhelm Rosenberg i Aalborg i forbindelse med en radioudsendelse med titlen “Danske Landskaber i Musik og Digtning.”

Værket forblev utrykt.

Nr. 332 *Kvadet om Nordens Harpe*. I dagene 29.-31. maj 1931 fejrede herrekoret Bel Canto sit 25 års jubilæum med et stort skandinavisk mandskorstævne med deltagelse af kor fra Finland, Island, Norge og Sverige; fra Danmark deltog, foruden Bel Canto, også Studenter-Sangforeningen. Til denne lejlighed komponerede Carl Nielsen sit sidste korværk, *Kvadet om Nordens Harpe*, til tekst af Aage Berntsen. Teksten er dateret 1. april 1931 og Carl Nielsens renskrift sluttet med to dage senere “København 3.4.1931”.

Kvadet om Nordens Harpe blev sunget af de deltagende kor i forening som afslutning på stævnets indledningskoncert den 29. maj i Odd Fellow Palæets Store Sal under ledelse af Bel Canto’s dirigent Anders Rachlew. Succesen blev gentaget to dage senere på Københavns Rådhus, hvor alle korene efter var slættet sammen til et, og Nielsen, som selv var til stede ved begge begivenheder, blev hyldet af såvel korsangere

307 S.P. Raben-Korch, dansk skolelærer og digter.

308 CNA, I.A.b.,18.

309 Jf. radioprogrammer i *Berlingske Tidende* og *Politiken*, 15.1.1930: “Paa Programmet staar Kompositioner, der i Ord og Toner hylder de fire Landsdele.”

and public alike.³¹³ According to the radio listings in *Berlingske Tidende*, the individual choirs' contributions in the first concert in the Odd Fellow Palæ were transmitted by the State Radio to Norwegian, Swedish and Finnish radio stations, and the entire concert from the Town Hall "via Norwegian radio stations."

All the reviews agreed that Nielsen's song made for a "grandiose" conclusion to the concert,³¹⁴ and "the firm, concise and rounded form around the words was highly effective given the strong fullness of sound."³¹⁵

The work remained unpublished.

C. Equal voices (Nos. 333-400)

The songs for equal voices fall into three main groups: Nielsen's contribution to *Melodies for the Songbook 'Denmark'* (Nos. 333-376), six canons for Finn Høffding's and Hakon Andersen's collection of canons of 1930 (Nos. 377-382) and a number of separate pieces (Nos. 383-400).³¹⁶

a. Collections (Nos. 333-382)

Melodies for the Songbook 'Denmark' (Nos. 333-376)
With the *Melodies for the Songbook 'Denmark'* Nielsen threw himself into another large promotional project on behalf of the "folkelige" song, this time in the form of a repertoire of songs laid out for equal voices, with a special view to children's music education in schools.³¹⁷ Following a request from the songbook's editor, Albert Jørgensen, who in 1923 had published the school songbook *Denmark: A Songbook for Schools and Homes*, Nielsen set to work on editing the parallel book of melodies; this appeared in 1924 under the title *Melodies for the Songbook 'Denmark'. Collected and Published for the Use of Schools and Homes by Carl Nielsen*

313 Cf. *Politiken*, *Nationaltidende*, 1.6.1931.

314 *Nationaltidende*, *Berlingske Tidende*, *Kristeligt Dagblad*, 30.5.1931.

315 *Politiken*, 30.5.1931.

316 In Nielsen's and Emilie Demants little notebook from the 1880s listing Carl's compositions, we find the following entry in Emilie's hand: "Duet for two female voices with piano accompaniment. 4 February 1889" (Hatt (2002), pp. 91-92); this composition is not known today.

317 The collection also contains single-line songs.

som publikum.³¹⁰ Ifølge radioprogrammet i *Berlingske Tidende* blev de enkelte kors indslag i den første koncert i Odd Fellow Palæet transmitteret af Statsradiofonien til norske, svenske og finske radiostationer og hele koncerteren fra Rådhuset "over norske Radiofonistationer."

Alle anmelderne var enige om, at Carl Nielsens sang dannede en "pompøs" afslutning på konerten,³¹¹ og "Melodiens faste, knappe og sluttede Form om Ordene var i den stærke Klang-Udfoldelse af stor Virkning."³¹²

Værket forblev utrykt.

C. Lige stemmer (nr. 333-400)

Sangene for lige stemmer omfatter tre hovedgrupper: Carl Nielsens bidrag til *Melodier til Sangbogen 'Danmark'* (nr. 333-376), seks kanoner til Finn Høffdings og Hakon Andersens samling af kanoner fra 1930 (nr. 377-382) og en række enkeltsatser (nr. 383-400).³¹³

a. Samlinger (nr. 333-382)

Melodier til Sangbogen 'Danmark' (nr. 333-376)
Med *Melodier til Sangbogen 'Danmark'* kastede Carl Nielsen sig over endnu et stort formidlingsprojekt indenfor den folkelige sang, denne gang i form af et repertoire af sange udsat for lige stemmer med særlig henblik på skolernes musikpædagogiske bestræbelser.³¹⁴ Efter opfordring fra sangbogsredaktøren Albert Jørgensen, der i 1923 havde udgivet skolesangbogen *Danmark: Sangbog for Skolen og Hjemmet*, gik Carl Nielsen i gang med at redigere den tilhørende melodibog; den udkom i 1924 under titlen *Melodier til Sangbogen 'Danmark'. Samlet og udgivet til Brug for Skole og Hjem af Carl Nielsen og Hakon Andersen*. Som i andre lignende

310 Jf. *Politiken*, *Nationaltidende*, 1.6.1931.

311 *Nationaltidende*, *Berlingske Tidende*, *Kristeligt Dagblad*, 30.5.1931.

312 *Politiken*, 30.5.1931.

313 I Carl Nielsens og Emilie Demants lille notesbog fra 1880erne over Carls kompositioner findes følgende indførsel i Emilies hånd: "Duet for to Damestemmer med Klaverledsagelse. den 4^{de} Februar 1889" (Hatt (2002), s. 91-92); kompositionen kendes ikke i dag.

314 Samlingen indeholder dog også enkelte ensstemsige sange.

and Hakon Andersen. As usual, Nielsen's job was partly to chose melodies from the existing repertoire (based, amongst other things, on a number of suggestions that Albert Jørgensen had sent him), partly to supplement these with melodies of his own, and last but not least to be in charge of the many arrangements for equal voices, all of this in close collaboration with Hakon Andersen.³¹⁸ If we may believe Nielsen's letter to Lisa Mannheimer in Gothenburg, the job did not interest him especially in the first instance:

"The matter is pressing, because the book is supposed to appear in April, but I am forced to do it, because it pays really well, whereas my own compositions bring me honour but not money. Actually I am sick and tired of having to do this kind of work, but I shall do it as well as I possibly can, so that at least I won't be ashamed of it as a musician."³¹⁹

The work did not proceed entirely smoothly; for one thing there were problems with the rights, and for another there was no agreement with Wilhelm Hansen about who should design the front cover. Nielsen wanted this to be done by his daughter "Søs", but the firm preferred Skovgaard. At one point tensions ran so high that Nielsen considered withdrawing from the project, but in the end he got his way, and "Søs" drew the cover-picture in accordance with the publishers' wish for a Danish motif ("something in the style of 'The Ploughman'", as they put it).³²⁰

As the project gradually proceeded, Nielsen became more and more enthusiastic about working

tilfælde var Carl Nielsens arbejde dels at udvælge melodier indenfor det eksisterende repertoire (bl.a. på baggrund af en række forslag, som Albert Jørgensen havde sendt ham), dels at supplere med egne melodier og endelig – og ikke mindst – at forestå de mange udsættelser for lige stemmer, alt sammen i tæt samarbejde med Hakon Andersen.³¹⁵ Skal man tro Carl Nielsens brev til Lisa Mannheimer i Göteborg, interesserede arbejdet ham ikke synderligt i første omgang:

"Denne Sag haster da Bogen skal ud til April, men jeg er nødsaget til at gøre dette Arbejde da det betales ret godt og mine egne Kompositioner kun giver Ære men ingen Penge. Egentlig er jeg led og ked af at skulle gøre den Slags Arbejde, men jeg vil gøre det saa godt det staar i min Magt, at det ihvertfald ikke gør mig Skam som Musiker."³¹⁶

Arbejdet forløb ikke ganske gnidningsløst; for det første var der problemer omkring rettighederne, og for det andet kunne han ikke blive enig med forlaget Wilhelm Hansen om, hvem der skulle udforme sangbogens forside. Komponisten ønskede arbejdet udført af sin datter Søs, mens forlaget foretrak Joakim Skovgaard. På et tidspunkt strammmede det så meget til, at Carl Nielsen truede med at trække sig fra arbejdet, men det endte dog med, at han fik sin vilje, og Søs tegnede omslaget i overensstemmelse med forlagets ønske om et dansk motiv ("noget i Smag med 'Plovmanden'", som forlaget udtrykte det).³¹⁷

Efterhånden som arbejdet skred frem, blev Carl Nielsen mere og mere optaget af at arbejde in-

³¹⁸ Organist at the Church of the Holy Spirit, Copenhagen. The melody book does not record who was responsible for the layout of each individual song. For a more detailed discussion of how the two editors divided up the work between them, and which songs Nielsen definitely arranged, see Henning Bro Rasmussen, "Om Sangbogen 'Danmark' og Carl Nielsen som skolesangbogsredaktør", *Uddannelseshistorie* 1992, 26. Årbog for Dansk Skolehistorie, pp. 45-60; the article is based, amongst other things, on a study of Albert Jørgensen's notes about the melody book in MS 33 2152.

³¹⁹ Letter of 30.12.1923, Gothenburg University Library.

³²⁰ Cf. Fellow (1999), p. 322.

³¹⁵ Organist ved Helligåndskirken i København. Det er ikke i melodibogen markeret, hvem der har stået for udsættelsen af de enkelte sange. For en nærmere diskussion af, hvordan de to redaktører fordele arbejdet mellem sig, og hvilke sange Carl Nielsen rent faktisk selv har udsat, henvises til Henning Bro Rasmussen, "Om Sangbogen 'Danmark' og Carl Nielsen som skolesangbogsredaktør", *Uddannelseshistorie* 1992, 26. Årbog for Dansk Skolehistorie, s. 45-60; artiklen bygger bl.a. på et studium af Albert Jørgensens efterladte notater om melodibogen i MS 33 2152.

³¹⁶ Brev af 30.12.1923, Göteborgs Universitetsbibliotek.
³¹⁷ Jf. Fellow (1999), s. 322.

within the comparatively narrow frame set by the two- and three-voice textures, and a few months before the book was finally published in September 1924 he wrote to William Behrend:

"I have decided that these two- and three-voice arrangements should be exemplary for future school books; at any rate I myself am taking the greatest pains with the most trite melodies (for example the old 'I Skoven skulde være Gilde' etc.) and I could quite simply not bear it otherwise, so there is nothing to be so proud of. Apart from this, any work can seize your interest and the more you go into even a little thing, the more you become fond of it; that's probably because you can't avoid giving it something of your own inner self."³²¹

Nielsen provided the publication with a foreword, a kind of "programme" for singing in schools in the future. Here he advanced three criteria for a school songbook for equal voices: choice of the correct melodies, working out their most suitable arrangement, and consideration for young voices.

"So far as the first point is concerned, there is general confusion.

While most specialists can probably more or less agree about an arrangement, we are immediately on shaky ground when it comes to the quality of a simple single-line melody. The fact is that our entire musical understanding rests on vertical harmonies, and one might say that nowhere in the world are there any guidelines or training for making single-voice melodies, or for their linear construction, structure and everything that could simply be called *single-voice counterpoint*, by which I understand a succession of notes whose leaps, cadences and stepwise movement are continually complementing and counterbalancing one another in a reciprocal relationship [...]

So far as arrangement is concerned, one should keep in mind that any melody has something like a

den for de forholdsvis snævre rammer, som den to- og trestemmige sats satte, og få måneder før bogen endelig udkom i september 1924, skrev han til William Behrend:

"Jeg har sat mig for at disse 2 og 3 stemmige Udsætninger skal være mønstergyldige for Fremtidens Skolebøger, ihvertfald gør jeg mig den yderste Flid selv med de mest fortærskede Melodier (f. Exmpl den gamle: 'I Skoven skulde være Gilde' o.s.v.) og jeg kunde ganske simpelt ellers heller ikke holde det ud, saa det er ikke noget at rose sig af. Ethvert Arbejde kan nu forresten afvrides Interesse og jo mere man tvinges ind i selv en lille Ting jo kærere faa man den; det er vel fordi man ikke kan lade være at give noget af sit eget kære Jeg."³¹⁸

Carl Nielsen forsynede udgaven med et forord, en slags program for fremtidens sang i skolerne, hvor han opstillede tre typer af krav til en skolesangbog for lige stemmer: udvælgelsen af de rette melodier, udarbejdelsen af den mest passende udsættelse af melodierne og hensynet til børnenes stemmer:

"Hvad det første Punkt angaaer, hersker der almindelig Forvirring.

Medens de fleste Fagmusikere nok kan blive saa temmelig enige om en Udsættelse, er vi straks på gyngende Grund, naar Talen er om Værdien af en enkel enstemmig Melodi. Det kommer af at vor hele Musikopfattelse hviler paa lodrette Harmonier, og at der, saa at sige, ingen Steder i Verden faas nogen Retledning eller Undervisning i Frembringelse af enstemmige Melodier, deres Linieføring, Bygning og alt det, der med et enkelt Udtryk kan betegnes som *enstemmig Kontrapunkt*, hvorved jeg forstaar en Række af Toner, hvor Spring, Fald og trinvise Gange bestandig modsvarer og afvejer hinanden i indbyrdes Forhold. [...]

Hvad Udsættelse angaaer bør man holde sig for Øje, at enhver Melodi har ligesom et Stamtræ.

318 Brev af 23.5.1924.

321 Letter of 23.5.1924.

trunk. So you have to consider before you begin to make an arrangement, in what style the melody is rooted, and then dress it in the fashion that suits it; neither too fine nor too coarse. Finally, as regards the third point, in making an arrangement you have to take into account the nature of children's voices. That is to say, you have to take care that the lower parts – especially the bottom one – do not stay too long in the lowest register; that is a torment for both body and soul, and it can be avoided by letting the parts cross once in a while.”³²²

At the direct invitation of the publishers, a number of Copenhagen newspapers carried full-length interviews with Nielsen about the new publication.³²³ A recurring theme in these articles was the relationship between the composer's “complex” works (above all the symphonies) and his “folkelige” music. Nielsen addressed the latter in one of the interviews:

“ – I love it, said Nielsen with sudden glint of enthusiasm in his calm, grey eyes. – My big symphonies are one thing; but the simple ‘folkelige’ song is closest to my heart, and if this new book of melodies can contribute to improving taste in the schools, I shall count it my greatest triumph. It can be fun to conduct a symphony abroad, and if foreigners applaud, of course I'm happy – but if you've written a little melody that becomes known in your own country, it means much, much more.”³²⁴

Elsewhere he expands:

“For many, many years the public saw me as a man for *large forms*, and when I then occasionally composed simple and ‘folkelige’ melodies, the view was that the two things didn't belong together and that it was against my true nature. But I could never subscribe to

Man maa derfor undersøge, inden man begynder paa Udsættelsen, i hvilken Stil Melodien har sin Rod og saa give den det Klædebon, der tilkommer den; hverken finere eller grovere. Endelig, for det tredie, er det nødvendigt ved Udsættelsen at tage Hensyn til selve Menneske-Barnestemmen. Der maa navnlig sørges for, at Understemmerne – især den underste – ikke for længe ad Gangen bevæger sig paa de dybe Toner; det er baade legemligt og sjæleligt plagsomt, og det kan undgaas ved af og til at krydse dem.”³¹⁹

På forlagets direkte foranledning havde en række københavnske dagblade fyldige interviews med Carl Nielsen om den nye udgivelse.³²⁰ Et gennemgående tema i disse artikler er forholdet mellem komponistens “store” værker (først og fremmest symfonierne) og den “folkelige” musik. Om sidstnævnte kategori hedder det i et af interviewene:

“ – Jeg elsker den, sagde Carl Nielsen med et hastigt Glint af Begejstring i sine rolige, graa Øjne. – Mine store Symfonier er en Sag for sig; men den folkelige jævne Sang staar mit Hjerte nærmest, og kan denne nye Melodibog bidrage til at forbedre Smagen i Skolerne, vil jeg regne det for min største Sejr. Det kan være morsomt at dirigere en Symfoni i Udlandet, og hvis de fremmede Folk klapper, er man naturligvis tilfreds – men har man skrevet en lille Melodi, der er blevet kendt i Ens eget Land, betyder det dog saa meget, meget mere.”³²¹

Og et andet sted uddyber han dette:

“I mange, mange Aar var jeg jo for Offentligheden den *store Forms* Mand, og naar jeg den Gang lejlighedsvis komponerede enkle og folkelige Melodier, mente man, det kunde ikke hænge rigtig sammen, det var

322 *Melodier til Sangbogen 'Danmark'*, "Foreword", dated "Skagen 12 August 1924".

323 In *Politiken*, *Berlingske Tidende*, *Nationaltidende*, *Dagbladet* and several others, all on 9.9.1924 and with very similar wording.

324 *Nationaltidende*, 9.9.1924, see Fellow (1999), p. 317.

319 *Melodier til Sangbogen 'Danmark'*, "Foreord", dateret "Skagen den 12. August 1924".

320 Det gælder *Politiken*, *Berlingske Tidende*, *Nationaltidende*, *Dagbladet* og flere andre, alle den 9.9.1924 og med en ordlyd, der ligger meget tæt op ad hinanden.

321 *Nationaltidende*, 9.9.1924, citeret efter Fellow (1999), s. 317.

that view, you see; on the contrary, I feel that it takes exactly the same principles, the same musicality, to create a coherent piece of work, be it great or small.”³²⁵

The melody book contains 305 melodies to 279 poems, some of the poems having several melodies to chose from; 44 of the songs are composed by Nielsen, and 19 of these were printed here for the first time.³²⁶ The melody book does not follow the songbook in terms of the number of verses; the melody book only prints as many verses as there is room for between the staves, and any remaining verses have to be looked up in the songbook. In the present edition, therefore, all the verses are given as they appear in the songbook.

In 1928 a supplement to the songbook was published, with 49 new song-texts, which later the same year were included in the songbook's fourth edition. Both this and the fifth to eighth editions from the 1930s stated that there was to be a supplement consisting of melodies for the new songs. For unknown reasons, this did not happen before the spring of 1940.³²⁷ Apparently Nielsen was involved in these plans, since he wrote an additional couple of songs, which remained in manuscript until they were published posthumously in the revised 1940 edition of the melody book. The songs in question are “On straw and on feather the brooding call” (No. 398) and “Sky-lark wings I used to carry” (No. 396).³²⁸

325 Politiken, 9.9.1924, see Fellow (1999), p. 313.

326 These are Nos. 333, 334 (though it is not completely certain that this is the first printed edition of “A fair and lovely land”), 336, 340, 341, 343, 346, 348, 352, 354, 355, 356, 364, 366, 370 and 373-376.

327 Information in the literature (for example in Fog & Schousboe (1965), p. 41, and Henning Bro Rasmussen, “Om Sangbogen ‘Danmark’ og Carl Nielsen som skolesangbogsredaktør”, *Uddannelseshistorie* 1992. 26. Årbog for Dansk Skolehistorie, p. 59, note 4) concerning a new revised edition of the melody book as early as 1926/27, containing amongst other things 18 new songs by Nielsen, is so far as we can judge incorrect; the edition in question is presumably the one from 1940. This is supported by the fact that one of the new songs included there – “Out in the fields I was watching the sheep” (No. 270) – was only composed, according to Nielsen's diary entries, on 2 April 1928. Furthermore Wilhelm Hansen's engravers' book shows that 69 new plates for Sangbogen ‘Danmark’ were engraved on 2 February 1940.

328 Cf. correspondence between Nielsen and Wilhelm Hansen (see above, No. 273).

imod min egentlige Natur. Det har jeg nu aldrig kunnet underskrive, forstaaer De nok, tværtimod føler jeg, at det er helt de samme Principper, den samme Musikalshed, der hører til, for at frembringe et sammenhængende Arbejde, det være stort eller lille.”³²²

Melodier til Sangbogen ‘Danmark’ indeholder 305 melodier til 279 digte, idet der til nogle af digtene kan vælges mellem flere melodier; de 44 af sangene er komponeret af Carl Nielsen, og 19 af disse blev her trykt for første gang.³²³ Melodibogen følger ikke sangbogen, når det gælder antallet af vers; i melodibogen er kun trykt det antal vers, som der er plads til mellem nodelinjerne, og eventuelt øvrige vers må hentes i sangbogen. I nærværende udgave gengives således samtlige vers som de optræder i sangbogen.

I 1928 udkom et tillæg til sangbogen på 49 nye sange, som senere samme år blev indarbejdet i sangbogens fjerde udgave. Både denne udgave og femte til ottende udgave fra 1930'erne anførte, at der ville komme et meloditillæg med de nye sange. Af ukendte årsager skete dette ikke før i foråret 1940.³²⁴ Tilsyneladende var Carl Nielsen involveret i disse planer, for han skrev yderligere et par nye sange, som således forblev i manuskript indtil de posthumt blev udgivet i den reviderede udgave af melodibogen fra 1940. Det drejer sig om “Nu ruger paa Reden” (nr. 398) og “Jeg har båret Lærkens Vinge” (nr. 396).³²⁵

322 Politiken, 9.9.1924, citeret efter Fellow (1999), s. 313.

323 Det drejede sig om nr. 333, 334 (det er dog ikke med sikkerhed godt gjort, at dette er den første trykte udgave af “Der er et yndigt Land”), 336, 340, 341, 343, 346, 348, 352, 354, 355, 356, 364, 366, 370 og 373-376.

324 Oplysninger i litteraturen (bl.a. i Fog og Schousboe (1965), s. 41 og Henning Bro Rasmussen, “Om Sangbogen ‘Danmark’ og Carl Nielsen som skolesangbogsredaktør”, *Uddannelseshistorie* 1992.

26. Årbog for Dansk Skolehistorie, s. 59, note 4) om en ny revideret udgave af melodibogen allerede i 1926/27 med bl.a. 18 nye sange af Carl Nielsen er efter alt at dømme fejlagtige; den således omtalte udgave er formentlig udgaven fra 1940. Dette underbygges af det forhold, at en af de deri optagne nye sange – “Jeg gik i marken og vogtede får” (nr. 270) – ifølge Carl Nielsens dagbogsnotater først er komponeret den 2. april 1928. Endvidere viser Wilhelm Hansens stikkerbøger, at 69 nye plader til Sangbogen ‘Danmark’ blev stukket den 2. februar 1940.

325 Jf. korrespondance mellem Carl Nielsen og Wilhelm Hansen (se ovenfor under nr. 273).

Canons (Nos. 377-382)

The six canons are Nielsen's contribution to Finn Høffding's and Hakon Andersen's *60 Danish Canons for 2 to 4 Equal Voices. For the Use of Schools and Teachers' Colleges of 1930*. The texts are highly diverse in origin:

Boxers ("Wanna hit me")

unknown author, possibly by Nielsen³²⁹

"Thread has broken, wheel has stopped"

Hans Christian Andersen

"Watchman, I beg you, please stop with your song"

Ludvig Holberg

"It is not always the case"

Ludvig Holberg

"You will laugh at harm and famine"

Book of Job 5:22-23

"Silence and Darkness"

Motto from the *Helios Overture*

One note in "Watchman, I beg you" (No. 379) seems to have given the editor problems; in a letter to the composer Finn Høffding wrote:

"No. 34 [No. 379] has in the second voice, bar 3, third note, D, which I'm rather doubtful about, even though it's there in your manuscript. It can be either way: if you keep the E flat major tonality, it should be D, but if you keep to the voice-leading, i.e. the imitation, it should be D flat; since the imitation in the canon is otherwise strict, whereas the tonality isn't, I'm in some doubt, and so I should like to ask you whether it shouldn't actually be D flat??"³³⁰

Apart from these six there is evidence of still another canon by Nielsen. In her book of memoirs, *Foraarsbølger*, Nielsen's childhood sweetheart Emilie Demant tells of a canon entitled "The pixies are pottering in byre and barn", which Nielsen had composed

Kanoner (nr. 377-382)

De seks kanoner er Carl Nielsens bidrag til Finn Høffding's og Hakon Andersen's *60 danske Kanoner for 2 til 4 lige Stemmer. Til Brug for Skoler og Seminarier fra 1930*. Teksterne er, som det fremgår, af meget forskellig op-

rindelse:

Bokserne ("Ve' du sla' mej")

ukendt, muligvis Carl Nielsen³²⁶

"Traaden brister, Rokken staaer"

H.C. Andersen

"Vægter, jeg beder, hold op med i Sang"

Ludvig Holberg

"Ikke det altid slaar til"

Ludvig Holberg

"Du skal le ad Ødelæggelse"

Jobs Bog kap. 5 v. 22-23

"Stilhed og Mørke"

Mottoet fra *Helios ouverture*

En enkelt tone i "Vægter, jeg beder" (nr. 379) volgte øjensynligt udgiveren problemer; i et brev til komponisten skrev Finn Høffding bl.a.:

"Nr. 34 [Nr. 379] har i anden Stemme Takt 3, 3^{de} Node et d, som har gjort mig lidt tvivlaadig, selv om det staar i Deres Manuskript. Det kan jo være begge Dele; holder man paa Es-Dur Tonearten skal det være d, holder man paa Stemmens d.v.s Imitationens Gen-nemførelse skal det være des; da Imitationen ellers i Kanonen er strengt gennemført, hvorimod Tonearten ikke er det, kom jeg i Tvivl og derfor vilde jeg nu gerne spørge Dem om det ikke skal være des??"³²⁷

Udover disse seks kanoner er der vidnesbyrd om endnu en kanon af Carl Nielsen. I erindringsbogen *Foraarsbølger* fortæller Carl Nielsens ungdomskæreste Emilie Demant om en kanon, "De Nisser de pusler i

326 Teksten af Carl Nielsen iflg. Schousboe (1983-1984), s. 39.

327 Brev af 13.8.1930 (CNA, I.A.b.12).

329 Text by Nielsen according to Schousboe (1983-1984), p. 39.

330 Letter of 13.8.1930 (CNA, I.A.b.12).

and which they occasionally amused themselves by singing in the summers they spent together in 1887-1889. The canon is to be found among Emilie Demant Hatt's papers in a copy from 1950 by Margrete Rosenberg, 60 years after it was apparently written.³³¹ Since no contemporary source is known, this canon is not included in the present edition.

b. Separate songs for equal voices (Nos. 383-400)
By far the majority of all the pieces in this group are also to be found in other arrangements by Nielsen. The arrangement and state of sources of the individual songs are given in the *Editorial Emendations and Alternative Readings*. Several of the melodies are dealt with in more detail in connection with other versions of the relevant song; this goes for "Jubilation, shouts of glee" (No. 387), *Hymn to Denmark* (No. 390), *Danish Patriotic Song* (No. 391), "Like golden amber is my girl" (No. 392), "A fair and lovely land" (No. 394) and "Denmark, now slumbers the Northern night" (Nos. 399 and 400).

Eight of the songs were printed in Nielsen's lifetime, ten remaining unprinted.³³²

No. 383 *Grasshopper* ("Grasshopper sits in the meadow"), for two equal voices, was published by Wilhelm Hansens Musikforlag in 1899 in the second collection of J. Mikkelsen's *Skolesange. 52 tostemmige Sange*. It became popular straight away – to such a degree that for some time in their schooldays Nielsen's two daughters were nicknamed "The grasshoppers".³³³

No. 384 *The Spider's Song from 'Aladdin'* ("Behold my web, how frail"), for three-part children's choir was fair copied on 4 December 1899 and, as indicated on the title page, dedicated to Nielsen's fellow student Margrete Rosenberg "with full / rights in performance and publication".³³⁴ It was not printed until eight years later by Wilhelm Hansen (with Nielsen's fair copy serving

"Lo og i Lade", som Carl Nielsen havde komponeret, og som de af og til morede sig med at sygne i de somre, som de tilbragte sammen i årene 1887-1889. Kanonen er at finde blandt Emilie Demant Hatts papirer i en nedskrift fra 1950 af Margrete Rosenberg 60 år efter, at den angiveligt blev til.³²⁸ Da der ikke kendes nogen tidligere kilde, er denne kanon dog ikke medtaget i nærværende udgave.

b. Enkelsatser for lige stemmer (nr. 383-400)

Langt den overvejende del af satserne i denne gruppe findes også i andre udsættelser fra Carl Nielsens hånd. Besætning og kildeforhold for de enkelte sange er anført i forbindelse med *Editorial Emendations and Alternative Readings*. Nogle af melodierne er behandlet mere indgående i forbindelse med andre versioner af den pågældende sang; det gælder "Frydeligt med Jubelkor" (nr. 387), *Hymn til Danmark* (nr. 390), *Fædrelandssang* (nr. 391), "Min Pige er saa lys som Rav" (nr. 392), "Der er et yndigt Land" (nr. 394) og "Danmark, nu blunder den lyse Nat" (nr. 399 og 400).

Otte af sangene blev trykt i Carl Nielsens levetid, mens ti forblev utrykt.³²⁹

Nr. 383 *Græshoppen* ("Græshoppen sidder paa Engen") for 2 lige stemmer udkom på Wilhelm Hansens Musikforlag i 1899 i 2. samling af J. Mikkelsens *Skolesange. 52 tostemmige Sange*. Den blev straks populær – i en sådan grad, at Carl Nielsens to døtre under deres skolegang en tid gik under øgenavnet "Græshopperne".³³⁰

Nr. 384 *Edderkoppens Sang af 'Aladdin'* ("Betragt mit sva-ge Spind") for trestemmigt børnekor blev renskrevet 4. december 1899, og som titelbladet angiver tilegnet Carl Nielsens studiekammerat Margrete Rosenberg "med fuldstændig / Ejendomsret ved Opførelse og Udgivelse".³³¹ Først otte år senere blev den trykt hos Wilhelm Hansen (med Carl Nielsens renskrift som

328 Hatt (2002), s. 38-40.

329 Trykt: nr. 383-385, 387-388, 391-393; utrykt: nr. 386, 389-390, 394-400.

330 Schousboe (1983-1984), s. 15.

331 Se MS 33 2064.

331 Hatt (2002), pp. 38-40.

332 Printed: Nos. 383-385, 387-388, 391-393; unprint-ed: Nos. 386, 389-390, 394-400.

333 Schousboe (1983-1984), p. 15.

334 See MS 33 2064.

as printer's copy). Nielsen later wrote a new melody for the text, which was published in the collection *Twenty "folkelige" Melodies* in 1921 (see No. 141).

Nos. 385 and 386 "Come, glistering sun!" for three equal voices, were composed by Nielsen in 1901 at the request of the headmaster of Kolding Secondary School, Sigurd Müller, for use at the school's traditional May Festival. The fair copy is dated 9 April 1901, and the song was performed at the school's festivities on 10 May. The event was described in detail in *Kolding Avis*, which wrote of Nielsen's new melody that it "blends in so beautifully with the words of the song".³³⁵ Sigurd Müller thanked the composer afterwards and described in a letter of 11 May 1901 how the whole thing had turned out:

"At the Town Hall square I had arranged things so that before my little speech the song was sung in three parts *a cappella* by a specially chosen group, and then after the speech by the whole assembly with the winds added; our 'Music Director' had made quite a decent showing with the arrangement.

Personally speaking your song made a great effect on me, so much so that when on the march back home along Jernbanegade we came to the notes A, E, C in the second bar, I was nearly crying like a baby –

[...]

It's not just the beautiful harmonies I like so much, though I can certainly tell how fine they are, but also the foundation, or the skeleton, the melody or whatever you want to call it."

The text had originally been written for the school's May Festival on 22 May 1730, by the then headmaster Albert Thura,³³⁶ after a hiatus, the tradition was tak-

trykforlæg). Carl Nielsen skrev senere en ny melodi til teksten, som udkom i *Tyve folkelige Melodier* i 1921 (se nr. 141).

Nr. 385, 386 "Kom blankeste Sol" for 3 lige stemmer komponerede Carl Nielsen i 1901 på opfordring af rektor for Kolding Almenskole Sigurd Müller til brug for skolens traditionelle majfest. Renskriften er dateret 9. april 1901, og sangen blev opført ved skolens fest den 10. maj. Begivenheden blev indgående beskrevet i *Kolding Avis*, der om Carl Nielsens nye melodi skrev, at den "fører sig smukt om Sangens Ord".³³² Sigurd Müller takkede bagefter og beskrev i et brev af 11. maj 1901, hvorledes det hele havde formet sig:

"Paa Raadhustorvet havde jeg indrettet det saaledes, at den før min lille Tale blev sungen trestemmt a capella af en udvalgt Flok og efter Talen af hele Skaren med Blæsere til; vor 'Musikdirektør' havde skilt sig forholdsvis menneskeligt ved Arrangementet.

Paa mig personligt har Deres Melodi virket meget stærkt, saa stærkt endog, at jeg, da vi paa Marschen hjemad i Jærnbanegade kom til a,e,c i anden Takt, nær var kommen til, som man siger, 'at vande Høns' –

[...]

Det er ikke blot de skønne Harmonier, jeg er saa glad ved, skønt jeg jo nok kan mærke, hvad de er værd, men ogsaa selve Underbygningen eller Skelettet, Melodien, eller hvad man nu vil kalde det."

Teksten er oprindelig skrevet til skolens majfest den 22. maj 1730 af den daværende rektor, Albert Thura;³³³ efter en pause genoptog man traditionen med majfesterne i 1899, og i 1906 bidrog Carl Nielsen på ny til

335 *Kolding Avis*, 11.5.1901.

336 Albert Thura, headmaster of Kolding Grammar School 1723-1726. The text is in Albert Thura, *Valvæ scholarum Daniæ*, p. 434 cf. Georg Bruun, in: *Kolding hejere Almenskoles Majfest*, Kolding 1924, p. 31 note 23, and Fellow (2006), p. 209.

332 *Kolding Avis*, 11.5.1901.

333 Albert Thura, rektor for Kolding Latinskole 1723-1726. Teksten findes i Albert Thura, *Valvæ scholarum Daniæ*, s. 434 jf. Georg Bruun, i: *Kolding højere Almenskoles Majfest*, Kolding 1924, s. 31 note 23 og Fellow (2006), s. 209.

en up again at the May Festival in 1899, and in 1906 Nielsen contributed to the festival again, this time with music for Morten Børup's May song, "Jubilation, shouts of glee" (No. 387).

A letter from Sigurd Müller to the composer in August mentions that some *sforzando* signs in bars 6 and 10 were not included in the first printing of the song in the school yearbook. The headmaster offered the following explanation: "Please don't be angry about the fact that the *sforzando* signs are missing; we couldn't find them in any of our printing houses."³³⁷

Nielsen's two arrangements for three and two equal voices were probably made at the same time, since both versions (for SSA and SA) were presumably made for the May Festival in 1906; however, only the three-part version was printed. The song also appeared in 1906 for male-voice choir in Nielsen's own arrangement (No. 319).

It was performed the next year on 19 April at Gammelholm's Grammar and Secondary School.³³⁸

No. 387 "Jubilation, shouts of glee" for three equal voices was composed for Kolding Secondary School's May Festival in 1906, to Morten Børup's *Carmen vernale* in Frederik Moth's translation.³³⁹ The composition was printed in *Indbydelseskift til Afgangs- og Aarsprøven 1906 i Kolding højere Almenskole* in 1906.

Below is a tabular summary of the various pieces by Nielsen based on Morten Børup's *Carmen vernale* from the early 1500s;³⁴⁰ as may be seen, Nielsen composed different melodies for the two translations (marked "A" and "B" on the table):

337 Cf. Fellow (2006), p. 209, note to letter No. 175.

338 Cf. Fellow (2006), p. 242; the letter was written on the back of a printed programme of *Gammelholms Latin- og Realskoles aarlige Sangprøve*, dated Saturday 19.4.1902.

339 *Kolding Folkeblad*, 8.5.1906, reports that at this May Festival Nielsen's new melody was sung along with the one he had composed five years previously (see above, No. 385).

340 Printed without indication of author in *Piae Cantiones*, 1582.

festen, denne gang med musik til Morten Børups majvise, "Frydeligt med Jubelkor" (nr. 387).

Af et brev fra Sigurd Müller til komponisten fra august fremgår det, at nogle *sforzando*-tegn i takt 6 og 10 ikke kom med i førstetrykket af sangen i skolens årsskrift. Rektoren havde dog følgende gode forklaring på fejlen: "De maa ikke blive vred over, at Sforzandotegnene ikke findes; det var ikke muligt at opdrive saadan i noget af vore Trykkerier."³³⁷

Carl Nielsens to udsættelser for tre og to lige stemmer er sandsynligvis samtidige, idet man må formode, at begge versioner (for SSA og SA) var tiltænkt majfesten i 1906; det var imidlertid kun den tresemmige version, der blev trykt. Sangen udkom desuden i 1906 for mandskor i Carl Nielsens eget arrangement (nr. 319).

Den blev opført året efter den 19. april på Gammelholms Latin- og Realskole.³³⁵

Nr. 387 Morten Børups Majvise for tre lige stemmer blev komponeret til Kolding Almenskoles majfest i 1906 til Morten Børups *Carmen vernale* i Frederik Moths oversættelse.³³⁶ Kompositionen blev trykt i *Indbydelseskift til Afgangs- og Aarsprøven 1906 i Kolding højere Almenskole* i 1906.

Nedenfor bringes en skematisk oversigt over de forskellige satser af Carl Nielsen, der alle bygger på Morten Børups *Carmen vernale* fra begyndelsen af 1500-tallet;³³⁷ som det fremgår, komponerede Carl Nielsen to forskellige melodier til de to oversættelser (i ske maet anført som henholdsvis "A" og "B"):

334 Jf. Fellow (2006), s. 209 note til brev nr. 175.

335 Jf. Fellow (2006), s. 242 er brevet skrevet på bagsiden af et trykt program for *Gammelholms Latin- og Realskoles aarlige Sangprøve*, dateret lørdag 19.4.1902.

336 Af *Kolding Folkeblad* 8.5.1906 fremgår, at man ved denne majfest sang såvel Carl Nielsens nye melodi som hans fem år tidligere komponerede (se ovenfor under nr. 385).

337 Trykt uden forfatterangivelse i *Piae Cantiones*, 1582.

CNU serial number CNU løbenummer	Year År	Title Titel	First line Første linje	Melody Melodi	Arrangement Besætning
387	1906	<i>Morten Børup's Song of May</i> <i>Morten Børups Majvise</i>	"Jubilation, shouts of glee" "Frydelygt med Jubelkor"	A	SSA SSA
422	1921		"Springtime, springtime breaking through" "Vaaren, Vaaren er i Brud!"	A	Unison song Enstemmig
347	1924		"Jubilation, shouts of glee" "Frydelygt med Jubelkor"	A	SA SA
313	1926		"Springtime, springtime breaking through" "Vaaren – Vaaren er i Brudd!"	B	Mixed choir (SATB) Blandet kor (SATB)
402	1926		"Springtime, springtime breaking through" "Vaaren, Vaaren er i Brud"	B	Unison song Enstemmig
207	1927		"Jubilation, shouts of glee" "Frydelygt med jubelkor"	A	Piano texture with underlaid text Klavversats med underlagt tekst

No. 388 "We boys and girls we waken" was printed as a postcard and sold for the benefit of Child Welfare Day 1911 (see also Nos. 230, 305 and 325).

No. 389 *Children's Song* ("Come today and join the chorus"), which was published in 1915 for voice and piano (No. 236), is also found in manuscript in a version for two equal voices.

No. 390 *Hymn to Denmark* ("Denmark, a thousand years"): see Nos. 111 and 361. The version for two equal voices is found only in manuscript.

No. 391 *Danish Patriotic Song* ("Sing, Danish man! With all your might"), see main discussion under No. 224), is found in various versions in Nielsen's hand (Nos. 167, 224, 300, 320 and 339). The version for three equal voices was printed in *Nordiske Sange for tre lige Stemmer* of 1920.

Nr. 388 "Vi Børn, vi Børn, vi vaagner" blev trykt som postkort og solgt til fordel for Børnehjælpsdagen 1911 (se i øvrigt nr. 230, 305 og 325).

Nr. 389 *Barnets Sang* ("Kom, i Dag maa alle synge"), der i 1915 udkom for sang og klaver (nr. 236), foreligger tillige i manuskript i en version for to lige stemmer.

Nr. 390 *Hymne til Danmark* ("Danmark, i tusind Aar"): se nr. 111 og 361. Versionen for to lige stemmer foreligger kun som manuskript.

Nr. 391 *Fædrelandssang* ("Du danske mand! af al din magt", se hovedomtale under nr. 224) findes i adskilige versioner fra Carl Nielsens hånd (nr. 167, 224, 300, 320 og 339). For tre lige stemmer blev den trykt i *Nordiske Sange for tre lige Stemmer* fra 1920.

No. 392 "Like golden amber is my girl" was printed in an arrangement for two equal voices in *Børnehjælpsdagens Sange* 1921 (see also No. 118).

No. 393 *Hymn to Life* ("Universal power"), to a text by Sophus Michaëlis for four-part boys' choir, was composed in 1921 as a contribution to the Swedish State Ombudsman Gustav Schlyter's large book in German, *Die Feuerbestattung und ihre kulturelle Bedeutung: der Tempel des Friedens*, published in Leipzig in 1922. The book deals amongst other things with the attitude towards cremation in various European countries, its historical, practical and hygienic aspects, and the aesthetic setting of its actual carrying out. Schlyter had approached Michaëlis as early as 1918, and having obtained the poet's written agreement, he passed this on to Nielsen in order to prompt his interest in his part of the task.³⁴¹ In one of his subsequent letters to Nielsen, Schlyter indicated how the hymn might eventually be used in a crematorium, in connection with a large exhibition in Gothenburg:

"We hope that this temple building will become a reality and a home for the best kind of music, which will console the bereaved and inspire everyone to new and richer life."³⁴²

In August 1921 the text was finished,³⁴³ and finally on 31 October 1921 Nielsen sent the fair copy of the score to Schlyter, including the following commentary:

"I've finally had time to make a fair copy of 'Hymn to Life', and I beg your forgiveness that it's been so long since I told you about the composition.

As you'll see, the piece is in three parts until the last three bars, which are in close four-part harmony."³⁴⁴

341 Letter of 24.11.1918 in the Lund National Archive, Schlyter collection, A:12.

342 Letter of 2.5.1919 (CNA, I.A.b.).

343 Cf. letter of 25.8.1921 from Schlyter to Nielsen (Lund National Archive, Schlyter collection, A:15).

344 Lund National Archive, Schlyter collection, A:15.

Nr. 392 "Min Pige er saa lys som Rav" blev trykt i et arrangement for to lige stemmer i *Børnehjælpsdagens Sange* 1921 (se også nr. 118).

Nr. 393 *Hymne til Livet* ("Himmelkraftens Herre") med tekst af Sophus Michaëlis for firstemmtig drengekor blev komponeret i 1921 som bidrag til den svenske stadsombudsmand Gustav Schlyters store tyske bogværk *Die Feuerbestattung und ihre kulturelle Bedeutung: der Tempel des Friedens*, udgivet i Leipzig 1922. Bogen omhandler blandt andet de forskellige europæiske landes syn på ligbrænding, de historiske, praktiske og hygiejniske forhold omkring dette fænomen samt de æstetiske rammer for selve afholdelsen af ligbrændingen. Allerede i 1918 havde Schlyter henvendt sig til Michaëlis, og efter at have modtaget digterens skriftlige tilbudsvarer sendte han dette til Carl Nielsen for at gøre ham interesseret i sin del af opgaven.³³⁸ I et af sine senere breve til Carl Nielsen antydede Schlyter, hvordan hymnen eventuelt kunne anvendes i et krematorium i forbindelse med en stor udstilling i Göteborg,³³⁹ idet han skrev:

"Vi hoppas, att denna tempel anläggning skall bli virklighet och ett hem för den bästa av all musik, den som lindrar i bedrövelse och äggar till nytt och rikare liv."³⁴⁰

I august 1921 var teksten færdig,³⁴¹ og endelig den 31. oktober 1921 sendte Carl Nielsen renskriften af partituret til Schlyter, med blandt andet følgende kommentar:

"Endelig har jeg faaet Tid at renskrive 'Hymne til Livet' og jeg beder tilgive at det har varet saa længe efter at jeg meddelte Dem om Kompositionen.

Stykket er, som De ser, holdt 3 stemmigt indtil de sidste 3 Takter der er i tæt firstemmig Beliggenhed."³⁴²

338 Brev af 24.11.1918 (Landsarkivet i Lund, Schlyterska samlingen, A:12).

339 Udstillingen fandt sted i 1923.

340 Brev af 2.5.1919 (CNA, I.A.b.).

341 Jf. brev af 25.8.1921 fra Schlyter til Nielsen (Landsarkivet i Lund, Schlyterska samlingen, A:15).

342 Landsarkivet i Lund, Schlyterska samlingen, A:15.

In 1923 Nielsen received a copy of the book, with warm thanks from the author.³⁴⁵

It is not known whether this work for boys' choir was ever performed in its original guise; on 12 March 1925 a version for women's choir, written and arranged by Poul Schierbeck, was performed by his choir, Echo, at the Danish Concert Society. This arrangement departs from Nielsen's in certain passages and has not been taken into consideration in the editing of the work.

Hymn to Life is thus found in two sources: Nielsen's autograph, now in the Lund National Archive, and the printed edition in Gustav Schlyter's German book of 1922 about cremation.

No. 394 "A fair and lovely land" survives in Nielsen's autograph for four equal voices, dated 20 June 1924. The autograph has the following annotation:

"20/6 24 Frederiksholms Kanal 28A. Dear Hr. Siboni! Your kind words have induced me to arrange the melody in a new way[.] As you will see, bars 1, 3, 7, 9, 10 and 11 and the last chord in bar 5 are different from in the mixed-choir edition; but the four equal voices are a different kind of material, and I believe it will sound fine this way. If you could sometime make me a copy of this arrangement, I should very much like to have it, since I don't have time to do it myself."

See also No. 262.

No. 395 "Silent as a stream's meander" is a rejected two-part version for *Melodies for the Songbook 'Denmark'* of 1924. Unpublished.

No. 396 "Skylark wings I used to carry"

No. 397 "I drive along in a splendid spell" (see also No. 263)

No. 398 "On straw and on feather the brooding call" (see also No. 273)

I 1923 modtog Carl Nielsen et eksemplar af bogen med en hjertelig tak fra forfatteren.³⁴³

Det vides ikke, om dette værk for drengekor nogensinde er blevet opført i sin oprindelige skikkelse; den 12. marts 1925 blev en udsættelse for firstemmtigt damekor, skrevet og arrangeret af Poul Schierbeck, opført af dennes kor Echo i Dansk Koncertforening. Dette arrangement er i visse passager afvigende fra Carl Nielsens udsættelse, og har ikke været inddraget i revisionen af værket.

Hymne til Livet er således overleveret i to kilder, Carl Nielsens autograf, som befinner sig i Landsarkivet i Lund, og den trykte udgave i Gustav Schlyters tyske bog fra 1922 om ligbrænding.

Nr. 394 "Der er et yndigt Land" er overleveret i Carl Nielsens autograf for fire lige stemmer, dateret 20. juni 1924. Autografen har følgende påtegning:

"20/6 24 Frederiksholms Kanal 28 A Kære Hr. Siboni! Deres venlige Ord har foranlediget mig til at udsætte Mel. paa en ny Maade[.] De ser, at Takterne 1. 3. 7. 9. 10. 11 og sidste Akkord i 5^{te} Takt er anderledes end i bl. Kor-Udgaven; men de fire lige Stemmer er et andet Materiale, og jeg tror nok det vil klinge ordentlig paa denne Maade. Vil De engang gøre mig en Afskrift af denne Udsættelse vil jeg meget gerne have den, da jeg har liden Tid til selv at gøre den."

Se i øvrigt nr. 262.

Nr. 395 "Tyst som Aa i Engen rinder" er en kasseret tostemmig version til *Melodier til Sangbogen 'Danmark'* fra 1924. Utrykt.

Nr. 396 "Jeg har båret Lærkens Vinge"

Nr. 397 "Jeg kører frem gennem Straalefryd" (se også nr. 263)

Nr. 398 "Nu ruger paa Reden i Fjer og Straa" (se også nr. 273)

343 Jf. brev af 7.2.1923 (Landsarkivet i Lund, Schlyterska samlingen, A:18).

345 Cf. letter of 7.2.1923 (Lund National Archive, Schlyter collection, A:18).

These three unpublished two-part pieces were presumably intended for the revised edition of *Melodies for the Songbook 'Denmark'*, which, however, only appeared in 1940, after Nielsen's death.

No. 399 "Denmark, now slumbers the Northern night". Two-part version, unpublished. See Separate Songs, No. 285.

No. 400 "Denmark, now slumbers the Northern night". Three-part version, unpublished. See Separate Songs, No. 285.

IV. UNISON SONGS (Nos. 401-423)

A. Collections (Nos. 401-416)

New Melodies for Johan Borup's Danish Songbook, 1926 (Nos. 401-416)³⁴⁶

In the foreword to *Danish songbook* by *Johan Borup* of 1914 the editor had proclaimed that "a music volume with the new melodies" would soon appear. This happened two years later with the collection *New Melodies to the New Texts of Johan Borup's Danish Songbook Edited by Carl Nielsen* of 1916, a collection totalling 54 single-line melodies, of which 15 are by Nielsen. In connection with the work, Nielsen conducted an extensive correspondence with *Johan Borup*,³⁴⁷ and *Thomas Laub* was also brought in on the project. However, as mentioned above, the latter found the task not especially interesting and only contributed two songs to the collection. But this did become the occasion for *Laub's* suggestion to Nielsen to embark on a collaboration on *A Score of Danish Songs*, in his famous letter of December 1914 with the introductory remark to

³⁴⁶ Numbers 401-416 comprise only Nielsen's contributions to the 1926 publication and are given in the present edition in their single-line versions. The songs in the 1916 edition may be found either among the single-line separate songs (Nos. 418 and 421), or as melodic lines in the collections in which they were also published (Nos. 107, 36, 167, 25, 31, 108, 176, 97, 98, 106, 88, 92, and 32).

³⁴⁷ Letters from *Johan Borup* of 2.5., 25.6., 29.6., and 9.12.1914 (CNA, I.A.b.), letters from Nielsen to *Borup* of 14.11. and 16.11.1914, 2.9. and 6.9.1915.

Disse tre utrykte, tostemmige satser er formentlig tiltænkt den reviderede udgave af *Melodier til Sangbogen 'Danmark'*, der imidlertid først udkom i 1940 efter Carl Nielsens død (se ovenfor under nr. 333-376).

Nr. 399 "Danmark, nu blunder den Lyse Nat". Tostemmig version uden tekst. Utrykt. Se Enkeltsange nr. 285.

Nr. 400 "Danmark, nu blunder den lyse Nat". Trestemmig version, utrykt. Se Enkeltsange nr. 285

IV. SANG UDEN LEDSAGELSE (nr. 401-423)

A. Samlinger (nr. 401-416)

Nye Melodier til *Johan Borups Dansk Sangbog*, 1926 (nr. 401-416)³⁴⁴

I forordet til sin *Dansk Sangbog ved Johan Borup* fra 1914 havde udgiveren proklameret, at der snart ville udkomme "et Musikhæfte med de nye Melodier". Det skete to år senere med samlingen *Nye Melodier til de nyere Sangtekster i Johan Borup's Dansk Sangbog redigeret af Carl Nielsen* fra 1916, en samling med i alt 54 enstemmige melodier, hvoraf de 15 var af Carl Nielsen. I forbindelse med arbejdet førte Carl Nielsen en omfattende korrespondance med *Johan Borup*,³⁴⁵ og også *Thomas Laub* blev inddraget. Sidstnævnte fandt dog som nævnt i det foregående ikke opgaven særlig interessant og bidrog kun med to sange til samlingen. Men det blev anledningen til hans opfordring til Carl Nielsen om at indgå i et samarbejde om *En Snes danske Viser* i det berømte brev fra december 1914 med den

³⁴⁴ Numrene 401-416 omfatter kun Carl Nielsens sange til udgaven fra 1926 og er gengivet i nærværende udgave i deres enstemmige version. Sange fra udgaven fra 1916 kan findes dels blandt de enstemmige enkeltsange (nr. 418 og 421), dels som melodistemme i de samlinger, hvori de i øvrigt blev udgivet (nr. 107, 36, 167, 25, 31, 108, 176, 97, 98, 106, 88, 92, og 32).

³⁴⁵ Breve fra *Johan Borup* af 2.5., 25.6., 29.6., 9.12.1914 (CNA, I.A.b.), breve fra Carl Nielsen til *Johan Borup* af 14.11. og 16.11.1914, 2.9. og 6.9.1915.

the effect that Laub did not have “complete trust in the Borup thing”.³⁴⁸ The reason for his scepticism was probably not so much that the melodies in the songbook were single-line ones, but rather that he felt the choice of texts was undiscriminating.

Nielsen also had his problems; for one thing it was difficult to get Wilhelm Hansens Musikforlag to take the publication on, and for another he occasionally found he had to criticise contributions from composers who were or had been his own pupils.

Among the 15 melodies by Nielsen only a single one, “The South I’m leaving” (Nos. 239, 421), had not previously been printed or else came out at virtually the same time elsewhere than in the melody volume for Borup’s songbook.

Ten years later, in 1926, Borup’s songbook came out in a “second revised and expanded edition”, and in parallel with this the *New Melodies for Johan Borup’s Danish Songbook*, this time published by Borups Musikforlag and edited by Adolf Riis-Magnussen, since for health reasons Nielsen had to be content with the role of consultant.³⁴⁹ Nielsen himself contributed 16 new melodies, and now, as in connection with the edition of ten years previously, he was very enthusiastic about the challenge of writing single-line songs: “it is remarkable to observe that although the melodies are only single lines, there are still great differences in individual composers’ contributions”.³⁵⁰ Elsewhere he wrote:

“I have now had around 30 to 40 new melodies in all to assess, and it is really interesting to see the different characters in these simple (“folkelige”)³⁵¹ tones, which are single-line, where nothing can be covered up by

³⁴⁸ Cited above, pp. 51-52.

³⁴⁹ See letter to Søs and Emil Telmányi of 13.5.1926: “This is a songbook that Borup’s High School is publishing, and a large number – the best – of our composers have produced melodies for it, all of which I have to look through and criticise.”

³⁵⁰ Letter to Vera Michaelsen of 10.5.1926.

³⁵¹ Footnote in Nielsen’s letter: “to be used for singing in large groups”.

indledende bemærkning om, at Laub “ikke har helt fidus til det ‘Borupske’”.³⁴⁶ Grunden til hans skepsis var nok ikke så meget, at melodierne i sangbogen var enstemmige, men snarere det, som han opfattede som et ukritisk tekstvalg.

Carl Nielsen havde også sine problemer; på den ene side var det vanskeligt at få Wilhelm Hansens Musikforlag til at påtage sig udgivelsen, og på den anden side måtte han af og til kritisere bidrag fra komponister, der havde været eller var hans egne elever.

Blandt de 15 melodier af Carl Nielsen var der kun en enkelt, “Og jeg vil drage fra Sydens Blommer” (nr. 239, 421), der ikke allerede var blevet trykt eller udkom næsten samtidigt andre steder end i melodihæftet til Borups sangbog.

Ti år senere, i 1926, udkom Borups sangbog i ”anden ændrede og forøgede Udgave” og i tilknytning hertil *Nye Melodier til Johan Borups Dansk Sangbog*, denne gang på Borups Musikforlag og denne gang redigeret af Adolf Riis-Magnussen, idet Carl Nielsen af helbredsgrunde måtte nøjes med at fungere som konsulent.³⁴⁷ Han bidrog selv med 16 nye melodier, og nu, som i forbindelse med udgaven ti år forinden, var han stærkt optaget af den udfordring, der lå i at skrive enstemmige sange: ”det er ejendommeligt at lægge Mærke til at skøndt Melodierne kun er enstemmige saa er der dog stor Forskel paa de Menneskers Frembringelser.”³⁴⁸ Et andet sted hedder det:

“Jeg har nu haft ialt circa 30-40 nye Mel: her til Genemsyn og det er virkelig interessant at se de forskellige Karakterer i disse enkle (*folkelige)³⁴⁹ Toner som er enstemmige, hvor intet kan skjules ved Hjælp af

³⁴⁶ Citeret ovenfor s. 51-52.

³⁴⁷ Se brev til Søs og Emil Telmányi af 13.5.1926:

“Det er en Sangbog som Borups Højskole udgiver og en hel Del – de bedste – af vore Komponister har lavet flere Melodier til, som jeg alle skal se igennem og kritisere”.

³⁴⁸ Brev til Vera Michaelsen af 10.5.1926.

³⁴⁹ Fodnote i Carl Nielsens brev: ”skal være til det Brug: skal synges af Forsamlingen”.

means of interesting harmonies and the like. I have also had the composers' letters to Riis-M sent along, and one of the most talented individuals – he has really composed good large-scale things – reveals such a lack of understanding for this task that he writes: 'I can write as many of them as you want; it can be done on the way into town in the tram or on the train' – Well, it's perfectly true that the technical side is easy, but that attitude is completely off-target, and although he is someone who has composed the finest large-scale things, his melodies are the weakest; in fact, some of them are simply bad. I'm not going to name him, because I find him otherwise one of the most sympathetic musicians and human beings of the younger generation. I'm sure he'll understand eventually. [...]

We have probably previously discussed the nature and purpose of these simple melodies, and it is really curious and instructive to find that while in large-scale things, where you give yourself over to the unfolding of one's fantasy and temperament, one could easily imagine something other – or you could happen to (without damaging the overall effect) touch on something other than what you eventually settle on, in these simple melodies the whole thing can be destroyed by a single bad note, and it takes the finest taste and a special, as yet unnamed, gift to find the right balance.³⁵²

Nielsen's 16 contributions to the collection are well-documented in his correspondence with Riis-Magnussen. Initially it was thought that he should make four or five settings, "but then he [Riis-Magnussen] began in his amiable manner to ask me for more."³⁵³ The precise dating of the majority of Nielsen's contributions may be followed in his diary annotations and in his correspondence with Riis-Magnussen:

interessante Harmonier o.l. Jeg faar ogsaa Komponisternes Breve til Riis-M. medsendt og en af de mest begavede – han har virkelig skrevet gode større Ting – røber en saadan Mangel paa Forstaaelse for denne Opgave, at han skriver: 'dem kan jeg let skrive saa mange af De ønsker; det kan jo gøres paa Vejen ind til Byen i Sporvognen eller i Toget' – Det er jo rigtig nok at det tekniske Arbejde er let, men Indstillingen er fuldkommen ved Siden af og skøndt han er den, der har komponeret de bedste større Ting er hans Melodier de ringeste, ja, nogle af dem var ligefrem slette. Jeg nævner ikke hans Navn da han ellers er mig en af de mest sympatiske Musikere og Mennesker bl. de yngre. Han forstaar dog efterhaanden. [...]

Vi har vist tidligere talt sammen om disse enkle Melodiers Væsen og Hensigt og det er jo virkelig ejendommeligt og lærerigt, at medens man i større Ting, hvor man giver sig hen i sin Fantasi og Tempeamentets Udfoldelse, godt kunde tænke sig noget andet, eller kunde være kommet til – uden at skade Helheden – at berøre noget andet end det der tilsidst kom til at staa, saa kan, i disse enkle Melodier det hele ødelægges ved en eneste forkert Tone og der hører den fineste Smag og en egen endnu navnløs Evne til at opnaa den rette Afbalancering.³⁵⁰

Carl Nielsens 16 bidrag til samlingen er veldokumenteret i den efterladte korrespondance mellem ham selv og Riis-Magnussen. Til at begynde med var det meningen, at han kun skulle sætte musik til 4-5 stykker, "men saa blev han [Riis-Magnussen] ved, paa sin elskværdige Maade, at bede mig om flere."³⁵¹ Den præcise datering af hovedparten af Carl Nielsens bidrag fremgår af hans dagbogsoptegnelser og den nævnte korrespondance med Riis-Magnussen:

352 Brev af 7.6.1926 til William Behrend.

353 Brev fra Nielsen til Irmelin og Eggert Møller af 7.8.1926.

352 Letter of 7.6.1926 to William Behrend.

353 Letter from Nielsen to Irmelin and Eggert Møller of 7.8.1926.

- 8.5. "In shadows so bracing"
 8.5. "Now, did the rake get its latter prong"
 10.5. "This force which gave me my little song"
 11.5. "We're spinning now for Lizzy Lass"
 15.5. *Springtime* ("Springtime, springtime breaking through")
 17.5. "You and I, everyone must qualify"
 18.5. "I'm really so delighted"
 19.5. "An old smallholder at his ground"
 5.5. "I drive along in a splendid spell"
 23.5. "A sailor with a plucky breast"³⁵⁴
 30.6. "Morning cock again did crow"
 3.7. "Nigh to Noel, how very sad"
 7.7. "Dannebrog, flag in a flutter"³⁵⁵

In addition there are two songs that had already previously been published, namely "Sparrows hushed behind the bough" (Nos. 185, 370, 407) and "Springtime hedge is green" (Nos. 188, 348, 403) and finally "Wonder whatever I get to see" (No. 406), of whose origins nothing further is known.

Among these 16 songs five are known exclusively in the single-part edition; these are Nos. 405, 406, 409, 414 and 415.

Nielsen was especially fond of "In shadows so bracing" (No. 408),³⁵⁶ whereas he would happily have left out Bjørnson's "This force which gave me my little song" (No. 415),³⁵⁷ but the text volume was so far advanced in production that the pages would have had to be made up again, and Borup was not prepared to do so; this was also the reason why "The Danish song is a fair young maiden" (Nos. 191, 330) was not included, even though Nielsen had sent it to Riis-Magnussen.³⁵⁸

- 8.5. "I kølende Skygger"
 8.5. "Har I nu Tænder i Riven sat"
 10.5. "Den Magt, som gav mig min lille Sang"
 11.5. "Nu spinder vi for Dittemor"
 15.5. *Foraarshymne* ("Vaaren, Vaaren er i Brud")
 17.5. "Hver har sit"
 18.5. "Jeg er saa glad i Grunden"
 19.5. "Den gamle Husmand"
 5.5. "Jeg kører frem gennem Straalefryd"
 23.5. "En Sømand med et modigt Bryst"³⁵²
 30.6. "Morgenhanen atter gol"
 3.7. "Ind under Jul"
 7.7. "Dannebrog, vift med Din Vinge"³⁵³

Hertil kommer to sange, som allerede havde været publiceret før, nemlig "Spurven sidder stum bag Kvist" (nr. 185, 370, 407) og "Grøn er Vaarens Hæk" (nr. 188, 348, 403) og endelig "Undrer mig paa" (nr. 406), hvis tilblivelsesomstændigheder ikke er nærmere kendt.

Blandt disse 16 sange er fem, som udelukkende kendes fra den enstemmige udgave; det drejer sig om nr. 405, 406, 409, 414 og 415.

Carl Nielsen var særlig glad for "I kølende Skygger" (nr. 408),³⁵⁴ mens han gerne havde udeladt Bjørnsons "Den Magt som gav mig min lille Sang" (nr. 415),³⁵⁵ men tekstdbogen var så langt fremme i produktionen, at den i så fald skulle have været brutt om igen, og det ville Johan Borup ikke være med til; dette var også årsagen til at "Den danske Sang er en ung, blond Pige" (nr. 191, 330) ikke kom med, selv om Carl Nielsen havde fremsendt den til Riis-Magnussen.³⁵⁶

354 Laub had already composed a melody to this text by Ewald, printed in *A Score of Danish Songs*, 1915.

355 Schousboe (1983) and letters from Riis-Magnussen to Carl Nielsen of 6.5., 17.5., 20.5., 5.6., 16.6., 5.7. and 19.7.1926 (CNA, I.A.b.).

356 Cf. letter of 20.5.1926 from Riis-Magnussen to Nielsen (CNA, I.A.b.)

357 Cf. letter of 5.6.1925 from Riis-Magnussen to Nielsen (CNA, I.A.b.).

358 Cf. letter of 16.6.1926 from Riis-Magnussen to Nielsen (CNA, I.A.b.).

352 Til denne tekst af Ewald havde Laub allerede skrevet en melodi, trykt i *En Snæs danske Viser*, 1915.

353 Schousboe (1983) og breve fra Magnussen til Carl Nielsen 6.5., 17.5., 20.5., 5.6., 16.6., 5.7., 19.7.1926 (CNA, I.A.b.).

354 Jf. brev af 20.5.1926 fra Riis-Magnussen til Carl Nielsen (CNA, I.A.b.).

355 Jf. brev af 5.6.1925 fra Riis-Magnussen til Carl Nielsen (CNA, I.A.b.).

356 Jf. brev af 16.6.1926 fra Riis-Magnussen til Carl Nielsen (CNA, I.A.b.).

On the whole the composer was happy with his efforts, as may seen from the following letter to Carl Johan Michaelsen:

“These melodies include, in my humble opinion, some of the best I have composed to date, and I’m thinking of publishing them as songs with piano in roughly the same form as the ‘Score of Songs’ –”³⁵⁹

As stated in the above letter, Nielsen wanted to set these songs for voice and piano and have them published in the same way as *A Score of Danish Songs*,³⁶⁰ and he also wished to have a song evening with the new tunes.³⁶¹ None of these things came to pass, however, even though he did indeed make drafts for voice and piano versions of the following songs from Borup’s *Danish Songbook*:

“Morning cock again did crow” (Nos. 401, 279)
“In shadows so bracing” (Nos. 408, 266)
“An old smallholder at his ground” (Nos. 410, 264)
“You and I, everyone must qualify” (Nos. 411, 265)
“I drive along in a splendid spell” (Nos. 412, 263)
“Now, did the rake get its latter prong” (Nos. 416, 283)
“The South I’m leaving” (Nos. 421, 239)
“Nigh to Noel, how very sad” (Nos. 404, 280)

B. Separate songs (Nos. 417-423)

Three of these songs (Nos. 417, 420 and 423) survive only in manuscript. *Lullaby* (“Sleep my lad now, my lovely, my tot”, No. 417), is possibly to a text by Nielsen himself. This is presumably an early song, since it is found in the same manuscript as the early violin sonata from the beginning of the 1880s.³⁶² “God’s peace is more than angel guard” (No. 420) is different from

Komponisten var i det store og hele tilfreds med sin indsats, hvad der ses af følgende brev til Carl Johan Michaelsen:

“Af disse Melodier hører, efter min ringe Mening, nogle til de bedste jeg hidtil har skrevet og jeg tænker at give dem ud som Sange med Klaver i samme Skikkelse omrent som ‘Viserne’ –”³⁵⁷

Som anført i ovenstående brev ønskede Carl Nielsen sangene udsat for sang og klaver og udgivet på samme måde som *En Snes danske Viser*,³⁵⁸ og også en sangafte med de nye viser ønskede han sig.³⁵⁹ Ingen af delene blev dog til noget, selvom han rent faktisk udarbejdede kladder til versioner for sang og klaver af følgende sange fra Borups sangbog:

“Morgenhanen etter gol” (nr. 401, 279)
“I kølende Skygger” (nr. 408, 266)
“Den gamle Husmand staar” (nr. 410, 264)
“Hver har sit, du har dit” (nr. 411, 265)
“Jeg kører frem gennem Straalefryd” (nr. 412, 263)
“Har I nu Tænder i Riven sat” (nr. 416, 283)
“Og jeg vil drage fra Sydens Blommer” (nr. 421, 239)
“Ind under Jul, hvor er det trist” (nr. 404, 280)

B. Enkeltsange (nr. 417-423)

Tre af disse sange (nr. 417, 420 og 423) er udelukkende overleveret i manuskript. *Vuggevise* (“Sov min lille, min dejlige Dreng”, nr. 417) er muligvis til en tekst af Carl Nielsen selv. Der er formentlig tale om en tidlig sang, idet den er overleveret i samme manuskript som den tidlige violinsonate fra begyndelsen af 1880’erne.³⁶⁰ “Guds Fred er mer end Englevagt” (nr. 420) er forskellig fra den melodi, han skrev til samme

357 Brev til C.J. Michaelsen af 31.5.1926.

358 Jf. brev af 21.8.1928 fra Wilhelm Hansen til Carl Nielsen (Wilhelm Hansens Arkiv, 1928, Nielsen (A-G. 83)).

359 Jf. brev af 5.6.1926 fra Riis-Magnussen til Carl Nielsen (CNA, I.A.b.).

360 Se CNU IV/1.

359 Letter to C.J. Michaelsen of 31.5.1926.

360 Cf. letter of 21.8.1928 from Wilhelm Hansen to Carl Nielsen (Wilhelm Hansens Arkiv, 1928, Nielsen (A-G. 83)).

361 Cf. letter of 5.6.1926 from Riis-Magnussen to Carl Nielsen (CNA, I.A.b.).

362 See CNU IV/1.

the melody he wrote to the same text for the *Hymns and Spiritual Songs* (No. 56), though it has not been possible to determine which of the two settings is the earlier. The third song, “My welcome, little lark!” (No. 423), is dated in the manuscript 23 December 1928. The remaining four songs were all printed. “We free Nordic nation” (No. 418) was composed in 1908; the melody is identical to No. 247 (“Free language of our mother”) and was printed in *Enstemmige Sange til Brug for Højskoler, Gymnastik og Skytteforeninger* of 1909.³⁶³ *Student Thoughts in the Gymnasium* (“Inglenook, printed book” No. 419)³⁶⁴ undoubtedly has its origins, like the *Song of the Young* (Nos. 155, 227, 323, 360), in the fact when Nielsen lived at Vodroffvej 53 in Copenhagen he was a neighbour of N.H. Rasmussen’s gymnastics institute; this song was printed as a single-line song in the fourth, fifth and sixth editions of the gymnastics house’s songbook, *Syng! Marschsange. Udgivet af N.H. Rasmussen (Gymnastikhuset, Vodrofsvej) og Alfred Nielsen* of 1911, 1912 and 1914, respectively.

The single-line version of “The South I’m leaving” (No. 421) originates, as mentioned above, in Borup’s *Danish Songbook* of 1916 (also for voice and piano; see No. 239).

“Springtime, springtime breaking through” (No. 422) was printed with Danish and Latin underlaid text in *Arosia*,³⁶⁵ as mentioned in the previous section, this is the same melody as “Jubilation, shouts of glee” (Nos. 207, 347, 387), only with a different translation of Martin Børup’s old Latin text, “In vernalis temporis” (see also summary in connection with No. 387).

tekst til *Salmer og aandelige Sange* (nr. 56), idet det dog ikke lader sig afgøre, hvilken af de to melodier, der er den tidligste. Den tredje sang, “Velkommen Lærke-lil” (nr. 423), er i manuskriptet dateret 23. december 1928. De øvrige fire sange blev alle trykt. “Vi frie Folk fra Norden” (nr. 418) er komponeret i 1908; melodien er identisk med nr. 247 (“Du frie, danske Tunge”) og blev trykt i *Enstemmige Sange til Brug for Højskoler, Gymnastik og Skytteforeninger fra 1909*.³⁶¹ *Student-Tanker i en Gymnastiksal* (“Ovnekrog, Lærebog” nr. 419)³⁶² udspringer ligesom sangen *De unges Sang* (nr. 155, 227, 323, 360) utvivlsomt af Carl Nielsens naboskab på Vodroffsvej 53 i København til N.H. Rasmussens gymnastikinstitut; den blev trykt som enstemmig sang i fjerde, femte og sjette udgave af *Gymnastikhusets sangbog Syng! Marschsange. Udgivet af N.H. Rasmussen (Gymnastikhuset, Vodrofsvej) og Alfred Nielsen* fra henholdsvis 1911, 1912 og 1914.

Den enstemmige version af “Og jeg vil drage fra Sydens Blommer” (nr. 421) stammer som nævnt ovenfor fra Borups sangbog fra 1916 (også for sang og klaver; se nr. 239).

“Vaaren, Vaaren er i Brud!” (nr. 422) blev med underlagt dansk og latinsk tekst trykt i *Arosia*,³⁶³ det er som nævnt i det foregående den samme melodi som “Frydeligt med Jubelkor” (nr. 207, 347, 387), blot i en anden oversættelse af Martin Børups gamle latinske tekst “In vernalis temporis” (se oversigt i forbindelse med nr. 387).

361 Senere udkom den i *Metodisk Sangbog efter Formel-metoden*, 1912 (PR 84²), genoptrykt 1928.

362 Teksten af Ernesto Dalgas (1871-1899) havde været trykt i *Dansk Skytte-Tidende*, 20.4.1893.

363 *Arosia*, 1/1 (1921).

363 It later appeared in *Metodisk Sangbog efter Formel-metoden*, 1912 (PR 84²), reprinted 1928.

364 The text, by Ernesto Dalgas (1871-1899), had been printed in *Dansk Skytte-Tidende*, 20.4.1893.

365 *Arosia*, 1/1 (1921).

V. APPENDIKS (nr. 424-431)

V. APPENDIX (Nos. 424-431)

No. 424 On 25 May 1893 Nielsen noted in his diary: "Re-composed Jacobsen's *Sunset*". Behind this lapidary comment lies the remarkable fact that the young, onward-driving composer – a year after having published a song-setting of Jens Peter Jacobsen's *Sunset* in his first published collection of songs, Op. 4 – once more engaged with this poem. However, this second version is only found as a not unambiguous pencil draft with incomplete vocal text (see facsimile, pp. 177-178).

Nos. 425, 426 "Stille, Guds Folk, o bøj dig ned" and "O, du Guds Lam! med Korsets Skam" are two rejected items from the collection *Hymns and Spiritual Songs*. Both these hymns are found only as incomplete pencil drafts (see facsimile in *Songs* 3, pp. 286-287).

No. 427 "Odd and unknown evening breezes!" is Nielsen's first, rejected attempt at music to Oehlenschläger's poem, *Homesickness*. The song was composed on Monday 14 December 1914, and on the same day Nielsen noted in his diary: "Melody for 'Odd and unknown evening breezes!' (Nº 1) (not good)".³⁶⁶ The next day he had better luck when he composed the definitive melody to this text (Nos. 90, 163, 309, 345). The first version is found only as an incomplete pencil draft (see facsimile, pp. 156-157).

No. 428 *Impromptu* ("De skal rejse") survives together with Emilie Demant Hatt's manuscript to her book of memoirs, *Foraarsbølger*. This is a "a playful departure greeting" to a young woman who for some days had been visiting Sølle, where Nielsen was spending his summer holiday with his childhood sweetheart Emilie Demant.³⁶⁷

Nr. 424 Den 25. maj 1893 noterede Carl Nielsen i sin dagbog: "Componerede Jacobsens Solnedgang paany". Bag dette lapidariske notat ligger den ganske bemærkelsesværdige kendsgerning, at den unge fremstommende komponist – året efter at han havde publiceret en sang til J.P. Jacobsens *Solnedgang* i sin første offentligjorte sangsamling opus 4 – endnu engang havde kastet sig over dette digt. Denne anden version kendes imidlertid kun som en ikke helt entydig blyantskladde med ufuldstændig vokaltekt (se faksimile s. 177-178).

Nr. 425, 426 "Stille, Guds Folk, o bøj dig ned" og "O, du Guds Lam! med Korsets Skam" udgør to forkastede salmer fra samlingen *Salmer og aandelige Sange*. Begge disse salmer foreligger kun som ufuldstændig blyantskladde (se faksimile i *Sange* 3 s. 286-287).

Nr. 427 "Underlige Aftenlufte!" er Carl Nielsens første, men forkastede forsøg på at komponere musik til Oehlenschlägers digt *Hjemvee*. Sangen blev til mandag den 14. december 1914, og samme dag noterede Carl Nielsen i sin dagbog: "Melodi til 'Underlige Aftenlufte' (Nº 1) (ikke god)".³⁶⁴ Dagen efter havde han mere held med sig, da han komponerede den endelige melodi til denne tekst (nr. 90, 163, 309, 345). Første version foreligger kun som ufuldstændig blyantskladde (se faksimile s. 156-157).

Nr. 428 *Impromptu* ("De skal rejse") er overleveret sammen med Emilie Demant Hatt's manuskript til erindringsbogen *Foraarsbølger*. Der er tale om "en spøgefult Afskedshilsen" til en ung kvinde, som i nogle dage havde været på besøg i Sølle, hvor Carl Nielsen holdt sommerferie hos sin ungdomskæreste Emilie Demant.³⁶⁵

364 Schousboe (1983), s. 394.

365 Hatt (2002), s. 59-60.

366 Schousboe (1983), p. 394.

367 Hatt (2002), pp. 59-60.

No. 429 "En svunden Dag" was written down by Nielsen on 20 February 1890 in a family album belonging to Agnes Bauditz. For part of his time at Copenhagen Conservatoire (from 1885) Nielsen lived with Agnes Bauditz's family at Frederiksborrgade 48, third floor. Here he received board, laundry service and lodgings for 19 kroner per month, in return for teaching Agnes the violin and piano. At the same time he became a close friend of the household, where in addition several of his fellow students from the conservatoire were regular visitors.³⁶⁸

The text consists of the first three lines of Jens Peter Jacobsen's poem *En svunden Dag*, and the four-bar song with piano accompaniment must be considered as a greeting to the owner of the family album. Underneath the song she later entered the date of Nielsen's death.

No. 430 "Disse djærve Hammerslag" is quite sparsely sketched in pencil on the printer's copy of the *Symphonic Suite Op. 8* of August 1894. Above the first four bars Nielsen notated the beginning of the text of *Lysalfs Sang* from Holger Drachmann's melodrama, *Vølund Smed*, of autumn 1894.³⁶⁹ The previous year Nielsen had composed music for another melodrama by Drachmann, namely *Snefrid*, and it is probable that he in that connection read several of Drachmann's texts with a view to musical setting. However, no melodies by Nielsen are known to anything from *Vølund Smed* apart from this little sketched song.

No. 431 "Der er i Amsterdam" is notated on the back of a handwritten menu from Restaurant van Laar, Amsterdam, dated 13 May 1920. At this time Nielsen was taking part in a music festival in Amsterdam in con-

Nr. 429 "En svunden Dag" har Carl Nielsen nedskrevet den 20. februar 1890 i en stambog tilhørende Agnes Bauditz. I en del af sin konservatorietid (fra 1885) boede Carl Nielsen hos Agnes Bauditz' familie i Frederiksborrgade 48, 3.sal. Her fik han kost, vask og logi for 19 kr. om måneden mod at undervise datteren Agnes i violin og klaver. Samtidig blev han en nærværende ved huset, hvor også flere af hans studiekammerater fra konservatoriet kom til at få deres gang.³⁶⁶

Teksten er de tre første linjer af J.P. Jacobsens digt *En svunden Dag*, og den 4 takter lange sang med klaverakkompagnement må betragtes som en hilsende til stambogens ejer. Denne har under sangen siden noteret datoen for Carl Nielsens død.

Nr. 430 "Disse djærve Hammerslag" er skitseret ganske sparsomt med blyant på trykforlægget til *Symphonisk Suite opus 8* fra august 1894. Over de første fire takter er noteret begyndelsen af teksten fra *Lysalfs Sang* i Holger Drachmanns melodrama *Vølund Smed* fra efteråret 1894.³⁶⁷ Året før havde Carl Nielsen komponeret musik til et andet melodrama af Drachmann, nemlig *Snefrid*, og det er sandsynligt, at han i den forbindelse har læst flere af Drachmanns tekster med henblik på at sætte musik til. Der kendes dog ikke andre melodier fra Carl Nielsens hånd til andet fra *Vølund Smed* end denne lille skitserede sang.

Nr. 431 "Der er i Amsterdam" er noteret på bagsiden af et håndskrevet menukort fra Restaurant van Laar Amsterdam, dateret den 13. maj 1920. På dette tidspunkt deltog Carl Nielsen i en musikfestival i Amster-

368 Lisbeth Ahlgren Jensen, "Agnes Bauditz' stambog", *Magasin fra Det Kongelige Bibliotek*, 17/2 (2004), s. 37-50; Schousboe (1983), s. 8.

369 Stykket havde premiere på Det Kongelige Teater 13.3.1898.

368 Lisbeth Ahlgren Jensen, "Agnes Bauditz' stambog", in *Magasin fra Det Kongelige Bibliotek*, 17/2, (2004), pp. 37-50; Schousboe (1983), p. 8.

369 The play had its premiere at the Royal Theatre on 13.3.1898.

nection with an extended trip that also took him to Spain, Paris, London and Budapest.³⁷⁰ The text to “Der er i Amsterdam” was presumably either written by the composer himself or together with his travelling companions, Vera and Carl Johan Michaelsen, Julius Röntgen, with whom he was staying, or Emil Telmányi, who performed Nielsen’s Violin Sonata No. 2 during the festival, together with pianist Artur Schnabel. This is probably a *jeu d’esprit* based on the text of “Der er i Himlen en Dreng saa smuk” from Johan Ludvig Heiberg’s vaudeville *Aprilsnarrene* of 1826, in which every other line likewise begins “tro du mig, tro du mig”.³⁷¹

English translation by David Fanning

dam i forbindelse med en længere rejse, der udover Amsterdam bragte ham til Spanien, Paris, London og Budapest.³⁶⁸ Teksten til “Der er i Amsterdam” er formentlig forfattet af komponisten selv eller sammen med en af hans rejsekammerater, Vera og Carl Johan Michaelsen, Julius Röntgen, som han boede hos, eller Emil Telmányi der under festivalen opførte Carl Nielsens violinsonate nr. 2 sammen med pianisten Artur Schnabel. Der er sandsynligvis tale om en morsomhed byggende på teksten til “Der er i Himlen en Dreng saa smuk” fra Johan Ludvig Heibergs vaudeville *Aprilsnarrene* fra 1826, hvor hver anden linje ligeledes lyder “tro du mig, tro du mig”.³⁶⁹

370 Schousboe (1983), pp. 428-434.

371 *Danmarks Melodibog*, vol. V, No. 37, Copenhagen [1931] quotes the source for the melody of Heiberg’s text thus: “Ich kenn’ ein Mädchen zart und fein”.

368 Schousboe (1983), s. 428-434.

369 *Danmarks Melodibog*, bd. V, nr. 37, København [1931] anfører følgende melodikilde til Heibergs tekst: “Ich kenn’ ein Mädchen zart und fein”.

PERSONLISTE / LIST OF NAMES

Hakon Andersen (1875-1959)	komponist, organist composer, organ player	Christian Christiansen (1884-1955)	pianist pianist
Johannes Andersen (1890-1980)	komponist, hornist composer, horn player	Jacob Deichmann Dahl	norsk komponist Norwegian composer
Agathe Backer, se Grøndahl		Emilie Demant, se Hatt	
Mogens Ballin (1871-1914)	kunst håndværker craftsman	Ludvig Dolleris (1886-1962)	komponist, forfatter composer, author
Harald Balslev (1867-1952)	højskoleforstander principal of Ubberup High School	Margrethe Dorph-Petersen, se Nielsen	
Agnes Bauditz (1875-1947)	pianist pianist	Paul Dukas (1865-1935)	fransk komponist French composer
Julius Bechgaard (1843-1917)	komponist composer	Irmelin Eggert Møller, f. Carl-Nielsen (1891-1974)	Carl Nielsens datter Nielsen's daughter
Ellen Beck (1873-1953)	sanger singer	Sigfús Einarsson (1877-1939)	íslensk komponist Icelandic composer
Holger Begtrup (1859-1937)	højskoleforstander high school principal	Adolph Frederik Elmquist (1788-1868)	bladudgiver, bogtrykker newspaper publisher, printer
William Behrend (1861-1940)	musikhistoriker music historian	Peder Friis	musikforlægger music publisher
Rudolph Bergh (1859-1924)	zool og, komponist zoologist, composer	Gustav Fröding (1860-1911)	svensk digter Swedish poet
Anton Bloch (1862-1936)	bratschist viola player	Niels W. Gade (1817-1890)	komponist composer
Johan Borup (1853-1946)	højskoleforstander high school principal	Aage Garde (1876-1955)	teaterdirektør, skuespiller theatre manager, actor
Julius Borup (1865-1938)	violinist violinist	Robert Gilfillan (1798-1850)	engelsk digter English poet
Margrethe Boye-Jensen	sanger singer	Louis Glass (1864-1936)	komponist, pianist composer, pianist
Anders Brems (1877-1974)	sanger singer	Agathe Backer Grøndahl (1847-1907)	norsk pianist, komponist Norwegian composer, pianist
Gerda Brems (1880-1967)	pianist, organist, gift med Anders Brems pianist, organ player, married to Anders Brems	Carl Johan Grum (1897-1975)	organist og kantor ved St. Mortens Kirke i Næstved organ player and cantor at St Morten's Church, Næstved
Georg Bruun (1861-1945)	rekтор ved Kolding Latinskole principal of Kolding Grammar School	Julie Gundestrup, se Rosenberg	
Valdemar Brücker (1852-1929)	præst vicar	Sophus Albert Emil Hagen (1842-1929)	komponist, musikhistoriker composer, music historian
Kaj Oluf Buch (1895-1972)	vicedirigent for Studenter-Sangforeningen assistant conductor of Studenter-Sangforeningen	Asger Wilhelm Hansen (1889-1976)	musikforlægger music publisher
Magda Bugge (1846-1923)	norsk komponist Norwegian composer	Johannes Hansen (1879-1949)	lærer teacher
Anne Marie Carl-Nielsen (1863-1945)	billedhugger, gift med Carl Nielsen sculptor, married to Carl Nielsen		

L.J. Hansen	formand for Danske Læreres Sangkor chairman of the Danish Teacher Association's Choir	P. Johannesen	sognefoged i Skibby parish executive officer in Skibby
Knud Harder (1885-1967)	komponist, organist og digter composer, organ player and poet	Adolfa Johnsson, se Siemsen	
Emil Hartmann (1836-1898)	komponist composer	Frank Jæger (1926-1977)	forfatter author
Johan Peter Emilius Hartmann (1805-1900)	komponist composer	Albert Jørgensen	lærer, sangbogsredaktør teacher, songbook editor
Emilie Demant Hatt (1873-1958)	maler, forfatter painter, author	Kaj Jørgensen	anmelder i Højskolebladet reviewer at Højskolebladet
Gunnar Hauch (1890-1937)	musikkritiker music critic	Viggo Kalhauge (1840-1905)	
Johan Ludvig Heiberg (1791-1860)	forfatter author	Axel Kjerulf (1884-1964)	musikkritiker music critic
Peter Heise (1830-1879)	komponist composer	Charles Kjerulf (1858-1919)	komponist, musikkritiker composer, music critic
Vilhelmine (Ville) Heise (1838-1912)	gift med Peter Heise married to Peter Heise	Halfdan Kjerulf (1815-1868)	norsk komponist Norwegian composer
Paul Hellmuth (1879-1919)	komponist og organist composer and organ player	Gunder Knudsen (1884-1947)	komponist, sanger composer, singer
Robert Henriques (1857-1914)	musiker, forfatter musician, author	Henrik Knudsen (1873-1946)	klaverpædagog piano teacher
Vihelm Herold (1865-1937)	sanger singer	Lars Knudsen (1868-1948)	skuespiller, sanger actor, singer
Gustav Hetsch (1867-1935)	musikskribent music writer	Regnar Knudsen (1882-1959)	lektor ved Aarhus Katedralskole teacher at Aarhus Cathedral School
Louis Hornbeck (1840-1906)	komponist, kantor ved Trinitatis kirke composer, cantor at Trinitatis Church	C. Kofod	dirigent conductor
Richard Hove (1892-1965)	musikhistoriker, musikkritiker music historian, music critic	Johanne Krarup-Hansen (1870-1958)	sanger singer
Georg Høeberg (1872-1950)	violinist, dirigent ved Det Kongelige Teater violinist, conductor at the Royal Theatre	Evald Tang Kristensen (1843-1929)	folkemindesamler, forfatter folklorist, author
Finn Høffding (1899-1997)	komponist composer	H.E. Krøyer (1798-1879)	komponist composer
Knud Haase	komponist, sanger, musiklærer i Hellerup composer, singer, music teacher in Hellerup	Peter Erasmus Lange-Müller (1850-1926)	
Pál Isóllsson (1893-1974)	islandske komponist, organist Icelandic composer, organ player	Rued Langgaard (1893-1952)	komponist, organist composer, organ player
Olfert Jespersen (1863-1932)	komponist, dirigent composer, conductor	Thomas Laub (1852-1927)	komponist, kirkemusiker composer, church musician
Poula Jacobsen	sanger singer	Margrethe Lendrop (1873-1920)	sanger singer
Hans Lützhöft	sanger singer	Salomon Levysohn (1858-1926)	operarepetitør opera rehearser
		Otto Lindblad (1809-1864)	svensk komponist Swedish composer
		Carl Nielsen Udgaven CN 00051	

Carl Madsen (1878-1954) sanger singer	Helge Nissen (1871-1926) sanger singer
Otto Malling (1848-1915) komponist composer	Einar Nørby (1896-1983) sanger singer
Knud Malmstrøm (1894- ??) organist ved Esajas Kirke i København (1925-1953), ansat ved Birkerød Statsskole organ player at Esajas' Church, Copenhagen (1925-1953), employed at Birkerød Statsskole	Anker Olesen sanger singer
Hermann Mannheimer (1867-1942) bankdirektør, ven af Carl Nielsen bank director, a friend of Nielsen's	Otto Olsen (1882-1946) komponist, pianist, cellist composer, pianist, cellist
Lisa Mannheimer (1876-1957) gift med Hermann Mannheimer married to Hermann Mannheimer	Jeppe Marius Ottosen (1862-1936) dirigent for Danske Folkekor (1921-1935) conductor of Danske Folkekor (1921-1935)
Anton Melbye (1861-1929) forfatter, teaterdirektør author, theatre director	Frede Schandorf Petersen (1921-) forfatter, redaktør author, editor
Albert Meyer (1839-1921) sanger, sanglærer singer, singing master	Johannes Poulsen (1881-1938) skuespiller, instruktør ved Det Kongelige Teater actor, stage director at the Royal Theatre
Carl Johan Michaelsen (1855-1963) ven og elev af Carl Nielsen a friend and pupil of Nielsen's	Vilhelm Poulsen (1875-1930) hornist, dirigent horn player, conductor
Vera Michaelsen (1893-1974) ven af Carl Nielsen, gift med Carl Johan Michaelsen a friend of Nielsen's, married to Carl Johan Michaelsen	Anders Rachlew (1882-1970) norsk-dansk pianist Norwegian-Danish pianist
Sextus Miskov (1857-1928) komponist, sanger composer, singer	Julius Rasmussen medlem af Dansk Korforenings bestyrelse member of the board of Dansk Korforening
Frederik Moth (1861-1930) litteraturhistoriker literary historian	Niels Hansen Rasmussen (1854-1924) gymnastiklærer, cand. polyt. gymnastics teacher, Bachelor of Engineering
Anna E. Munch (1877-1960) maler painter	Thøger Rasmussen (1884-1972) sanger singer
Sigurd Müller (1844-1918) rektor for Kolding Latinskole 1886-1901 principal of Kolding Grammar School, 1886-1901	Emil Reesen (1887-1964) komponist, dirigent composer, conductor
Eggert Möller (1893-1978) læge doctor	Adolf Riis-Magnussen (1883-1950) komponist, organist composer, organ player
Holger Möller (1861-1917) cand.polyt, violinist Bachelor of Engineering, violin player	Oluf Ring (1884-1946) komponist composer
Ida Möller (1872-1947) sanger singer	Line Rode (1869-1936) gift med Ove Rode married to Ove Rode (see Author Index)
Irmelin Eggert Möller , se Eggert	Georg Daniel Rogberg revisor i den svenska telegrafstyrelse, gift med Alma Rogberg accountant at the Swedish telegraph management, married to Alma Rogberg (see Author Index)
Marie Möller (1862-1941) gift med Holger Möller married to Holger Möller	Julie Rosenberg , f. Gundestrup (1871-1948) sanger singer
Bodil Neergaard (1867-1959) godsejer landed proprietor	Margrete Rosenberg (1864-1956) musiklærer i Fredericia music teacher in Fredericia
Margrethe L.C. Nielsen , f. Dorph-Petersen (1875-1962) sanger singer	
Oda Nielsen (1851-1936) skuespiller, sanger actor, singer	

- Vilhelm Rosenberg (1862-1944)**
komponist, dirigent | composer, conductor
- Leopold Rosenfeld (1849-1909)**
komponist, sanglærer | composer, singing master
- Orla Rosenhoff (1844-1905)**
komponist, lærer i musikteori | composer, music theory teacher
- Julius Röntgen (1855-1932)**
hollandsk pianist, komponist | Dutch pianist, composer
- Viggo Sanne (1840-1896)**
sanginspektør | inspector of music
- Carl Maria Savery (1897-1969)**
komponist, pianist, musikpædagog | composer, pianist, music teacher
- Poul Schierbeck (1888-1949)**
komponist | composer
- Sylvia Schierbeck (1896-1977)**
sanger, gift med Poul Schierbeck | singer, married to Poul Schierbeck
- Axel Schiøler (1872-1930)**
dirigent | conductor
- Gustav Schlyter (1885-1941)**
stadsombudsmand i Helsingborg | Swedish State Ombudsman in Helsingborg
- Florent Schmitt (1870-1958)**
fransk komponist | French composer
- Artur Schnabel (1882-1951)**
østrigsk-amerikansk pianist | Austrian-North American pianist
- Frederik Schnedler-Petersen (1867-1938)**
dirigent | conductor
- Alette Schou (1847-1939)**
pianist | pianist
- Elisabeth Schou**
sanger | singer
- Johann Abraham Peter Schulz (1747-1800)**
tysk-dansk komponist | German-Danish composer
- Hugo Seligmann (1877-1947)**
komponist, musikkritiker | composer, music critic
- Emil Selmar (1879-1977)**
pianist | pianist
- Louis Felix Siboni (1862-1935)**
musikhandler | music dealer
- Adolfa Siemsen, f. Johnsson (1867-1961)**
pianist, musikpædagog | pianist, music teacher
- Haraldur Sigurdsson (1892-1984)**
pianist | pianist
- Henry Skjær (1899-1984)**
sanger | singer
- Niels Skovgaard (1858-1938)**
maler, billedhugger | painter, sculptor
- Wilhelm Stenhammar (1871-1927)**
svensk komponist, dirigent | Swedish composer, conductor
- Alexander Stoffregen (1884-1966)**
pianist | pianist
- Anne Marie (Søs) Telmányi, f. Carl-Nielsen (1893-1983)**
Carl Nielsens datter, maler | Nielsen's daughter, painter
- Emil Telmányi (1892-1988)**
ungarsk-dansk violinist | Hungarian-Danish violinist
- Albert Thura (1700-1740)**
præst, litteraturhistoriker, rektor for Kolding Latinskole 1723-1726 | vicar, literary historian, principal of Kolding Grammar School, 1723-1726
- Aage Thygesen (1892-1979)**
sanger | singer
- Emilie Ulrich (1872-1952)**
sanger | singer
- Aksel Wellejus (1924)**
dirigent, lærer ved Det Kongelige Danske Musikkonservatorium | conductor, teacher at Det Kongelige Danske Musikkonservatorium
- Christoph Ernst Friedrich Weyse (1774-1842)**
komponist | composer
- Mogens Wöldike (1897-1988)**
dirigent, organist | conductor, organ player
- Thorvald Aagaard (1877-1937)**
lærer på Ryslinge Højskole, komponist | teacher at Ryslinge High School, composer