

# CRITICAL COMMENTARY

## In the Critical Commentary the following conventions are used:

- 1** “by analogy with” is used when something has been “added”, “emended” or “omitted” by analogy with another passage in the main source. The analogy may be vertical. When something is added “by analogy with” one or more instruments, it is understood that the analogy is with the same place in the same bar(s).  
Or it may be horizontal. When something is added “by analogy with” one or more bars, it is understood that the analogy is with a parallel place in the same instrument(s).
- 2** “as in” is used when something is “added”, “emended” or “omitted” to correspond to the same place in another source.
- 3** “in accordance with” is used in cases where there is no authoritative source, only a guideline – for example printed part material.

In the bar number column, the symbol “+” is used to indicate an upbeat to the bar in question.

## SOURCES

- A** Printed score
- A<sup>1</sup>** Printed score, Gothenburg Symphony Orchestra’s copy
- A<sup>2</sup>** Printed score, Radio Denmark’s copy
- A<sup>3</sup>** Printed score, Radio Denmark’s copy
- B** Score, draft, autograph
- C** Printed parts
- D** Piano score for four hands, draft, autograph
- E** String parts, manuscript copy, Carl Nielsen’s copy
- F** 2 parts (soprano, corno inglese), manuscript copy
- G** 2 printed parts (baritone, violin 2), Carl Nielsen’s copy
- H** Sketch for first movement
- I** Sketch for second movement
- J** Sketches for third and fourth movements
- K** Piano score for four hands by Henrik Knudsen, draft, fragment

- A** Printed score.

Title page:

Fol<sup>r</sup>: “SINFONIA / ESPANSIVA / FÜR / ORCHESTER / VON / CARL NIELSEN. / Öffentliche Aufführung dieses Werkes ist nur gestattet, wenn der Veranstalter das Aufführungsrecht erworben, nach- / weislich das gesamte Notenmaterial aus erster Hand bezogen und vorher eine Einigung mit dem Verleger statt- / gefunden hat. Das Verleihen und Abschreiben des Materi- / als, sowie die Entäußerung desselben an Dritte ist verbo- / ten. / Eigentum des Verlegers für alle Länder. / Auffüh- / rungsrecht vorbehalten. / Alle Rechte vorbehalten. / Property of the publisher for all countries. / The right of public performance / and all other rights reserved. / Nachdruck verboten laut dem russischen / Autorengesetz vom 20. März 1911. / A, D, B, R "H. . . " & " F B D, V " , H F b ( D ' F F z 6 F % z 6 2 " % ' > X / ' \$ X " & H ' D F % ' < X B D " & ± ' H X 20 ; " D H " 1911. ) / [seal] / C.F. KAHNT NACHFOLGER, LEIPZIG / Herzogl. Anhalt. Hof- [seal] Musikalienhändler / Copyright, 1913., by C.F. Kahnt Nachfolger, Leipzig”

Fol.<sup>v</sup>: “Istrumenti. / 3 Flauti (Piccolo), 3 Oboi (Corno inglese), 3 Clarinetti in A e B, 3 Fagotti (Contrafagotto); / - 4 Corni in F, 3 Trombe in F, 2 Tromboni tenori, Trombone basso, Tuba; - Tim- / pani; Violini I, Violini II, Viole, Violon- celli, Contrabassi. / Sollten für die Singstimmen im zweiten Satz Sänger nicht zur Verfügung stehen, so könnten diese / durch Clarinette und Posaune ersetzt werden.”

Autographed score (Oscar Brandstetter, Leipzig).

Pl. No.: C.F.K.N. 7039 (1913).

32.5x26.2 cm, 155 pp.

In 1913 the score was also published as a pocket score (format: 22.4x15.2 cm), but otherwise identical to **A**. This version was reprinted by the publishers Engstrøm & Sødning (Copenhagen) in 1951 and 1968. In the latest edition Torben Schousboe has corrected seven obvious printing errors and furnished the score with a one-page editorial commentary.

- A<sup>1</sup>** Printed score, Gothenburg Symphony Orchestra’s copy. *Göteborgs symfoniorkester*, no. 244. Title page as in **A**.

Pl. No.: C.F.K.N. 7039 (1913).

35.5x27 cm, bound i grey cardboard with linen spine.

Title page, fol.<sup>v</sup>: Playing times added: “39 min. (Carl Nielsen)”, “43 min. (Ture Rangström)”, “37.15 min. (Erik Tuxen)” added in pencil, and “36.05 min. (Mogens Wöldike)” added in ink.

In the score itself, very few additions in an unknown hand, and a single tempo instruction added in pencil by Carl Nielsen (4th movement, b. 304: “*piu mosso*”).

**A<sup>2</sup>** Printed score, Radio Denmark’s copy.

*Danmarks Radio, Nodebiblioteket*, no. 883.

Title page as in **A**.

Pl. No.: C.F.K.N. 7039 (1913).

32.5x26.2 cm, 155 pp., bound in stiff boards with reinforcing green tape on the spine.

Title page, fol.<sup>v</sup>: Additions in pencil (Launy Grøndahl):

“Mindekoncert for Carl / Nielsen 19. Okt. 1931. L. Gr.”,<sup>1</sup>

“1935 (?) / 1934 Torsdagskoncert / Dr. Fritz Busch”,<sup>2</sup>

“Europakoncert / 20. Maj 1937 / Launy Grøndahl”.

Additions in ink (Launy Grøndahl): “Torsdagskoncert / 4.

Marts 1943 / Launy Gr. / med nogle Retoucher af Busch / og

mig selv!”,<sup>3</sup> “Mandag d. 7 Maj 1945 / Efter Tyskernes

Kapitulation / d. 5. / L. Gr.”<sup>4</sup>

The score includes metronome markings in Launy Grøndahl’s hand indicating Carl Nielsen’s own tempi (all listed in the editorial emendations and alternative readings). In addition the score has many additions of dynamics, articulation, bowing and additions related to conducting technique in ink, pencil ad blue and red crayon.

**A<sup>3</sup>** Printed score, Radio Denmark’s copy.

*Danmarks Radio, Nodebiblioteket*, no. 883.

Title page as in **A**.

Pl. No.: C.F.K.N. 7039 (1913).

32.5x26.2 cm, 155 pp., bound in stiff boards reinforced with green tape in the spine, flyleaves front and back.

Cover of binding: “Eigentum Fritz Busch 1939.” and

“(Revision von Fritz Busch.)” added in ink. Title page, fol.<sup>r</sup>:

“Eigentum Dr. Fritz Busch” added in red ink. Page 1:

“Bearbeitet von Fritz Busch 1939/40.”

The score exhibits numerous changes in features like instrumentation, dynamics and bowing, added in red and green ink by Fritz Busch. There are also conducting additions in red, green and blue crayon. Finally, a number of metronome markings are given in pencil in Launy Grøndahl’s hand, indicating Carl Nielsen’s own tempi (the latter listed in the editorial emendations and alternative readings).

**B** Score, draft, autograph.

*DK-Kk, CNS 64a*.

Datings: First movement end-dated “13/4 10.”, third movement end-dated “14/1 11”, fourth movement end-dated “30te April 1911”.

Donated to the Royal Library, Copenhagen, from the estate of the pianist Henrik Knudsen.

35.4x26.7 cm 219 pp. written in pencil.

1st movement: 88 pp., numbered 1-88

2nd movement: 20 pp., numbered 1-13, 13-19 (pagination error)

3rd movement: 48 pp., numbered 1-48

4th movement: 63 pp., numbered 1-49, 49-62 (pagination error)

Bound by the Royal Library.

Paper type:

1st movement: fol. 1-44: B. & H. Nr. 14. A. 11. 08. (24 staves)

2nd movement: fol. 45-54: B. & H. Nr. 14. A. 11. 08. (24 staves)

3rd movement: fol. 55-78: B. & H. Nr. 14. A. 11. 08. (24 staves)

4th movement: fol. 79-98: B. & H. Nr. 14. A. 11. 08. (24 staves)

fol. 99-106: B. & H. Nr 11. A. (18 staves)

fol. 107-110: B. & H. Nr. 14. A. 7. 09. (24

staves)

The source has been restored.

Fol.1<sup>r</sup>: “Sinfonia expansiva.” added in red crayon. The score has a few additions in ink and blue or red crayon. Carl Nielsen apparently used this score in connection with the first performance; cf. note in second movement, b. 101 (fol. 50<sup>v</sup>): “NB Tegn til Høeberg”<sup>5</sup> (see Facsimile, p. xxi), meant to remind Carl Nielsen to give the baritone soloist Albert Høeberg an entry before the baritone solo. The score is furnished with disposition indications marking the page distribution in the fair copy, which is no longer extant.

1 “Memorial Concert for Carl / Nielsen 19. Oct. 1931. L. Gr.”

2 “1935 (?) / 1934 Thursday Concert Dr. Fritz Busch”

3 “Thursday Concert / 4. March 1943 / Launy Gr. / with some retouching by Busch / and myself!”

4 “Monday the 7th May 1945 / After the German capitulation / the 5th / L. Gr.”

**C** Printed parts.

C.F. Kahnt Nachfolger, Leipzig.  
Pl. No.: C.F.K.N. 7040 (1913).  
34x27 cm, 31 parts.

**D** Piano score for four hands, draft, autograph.

DK-Kk, CNS 64c.

Donated to the Royal Library, Copenhagen, by the estate of the pianist Henrik Knudsen in 1947. Since the source belonged to Henrik Knudsen, it is possible that Carl Nielsen gave the manuscript to Henrik Knudsen to make a fair copy. We do not know whether such a copy was ever made. However, the plans for the publication of the piano score must have been far advanced, since in 1913 the publisher C.F. Kahnt advertised the piano arrangement with the publisher's number 7041 (*Verzeichnis des Musikalien-Verlages von C. F. Kahnt Nachfolger, Hof-Musikalien- und Verlagsbuchhandlung Leipzig ... Katalog III, 67 and 113*). This piano arrangement appears, however, never to have been published.<sup>6</sup>

34.5x26 cm. The manuscript has been cut, probably in connection with the binding. Bound by the Royal Library.

84 pp. written in pencil:

1st movement: 34 pp., numbered 1-34

2nd movement: 10 pp., numbered 1-9 (p. 10 is unnumbered)

3rd movement: 15 pp., numbered 1-15

4th movement: 25 pp., numbered 1-25

Paper type:

1st movement: fol. 1-18: (12 staves)

2nd movement: fol. 19-24: (12 staves)

3rd movement: fol. 25-26: (12 staves)

fol. 27-28: B. & H. Nr. 11 A. (18 staves)

fol. 29-30: (12 staves)

fol. 31-32: (16 staves)

4th movement: fol. 33-34: (16 staves)

fol. 35-36: (12 staves)

fol. 37-42: B. & H. Nr. 1. A. 7. 09. (12 staves)

fol. 43-45: (16 staves)

The source has been restored.

A few additions in ink and red or blue crayon.

**E** String parts, manuscript copy, Carl Nielsen's copy.

DK-Kk, CNS 64e.

Title: "Symfoni for Orkester". Carl Nielsen has added in pencil "Sinfonia espansiva" on the first page of five parts: vl. 1 (no. 6), vl. 2 (no. 5, 6), va. (no. 4), vc. (no. 4) and "espansiva" in vl. 1 (no. 2).

Donated to the Royal Library, Copenhagen, by Irmelin Eggert Møller in 1958. It must be assumed that these are parts from the set used for the first few performances; cf. vl. 1 (no. 6), which has the following addition on the title page: "1<sup>te</sup> Aufführung in Stuttgart den 23. Januar 1913". Since the set of parts only included string parts, it must be assumed that the existing parts are duplicate parts from the set that formed the printing source for the printed parts, Source **C**.

29 parts (8 vl. 1, 8 vl. 2, 5 va., 4 vc., 4 cb.), loose gatherings, written in ink in several different hands. 35.5x27 cm, (but vl. 2 (no. 7) and vc. (no. 1) have the format 34.7x24.7 cm). Paper type: 12 staves.

Additions in pencil and blue crayon by among others Egisto Tango and Carl Nielsen.

Additions in vl. 1 (no. 9), fol. 11<sup>v</sup> and fol. 12<sup>v</sup>: Sketches for *Kantate til Landsudstillingen i Aarhus 1909* (CNS 320b, 320e).

**F** 2 parts (soprano, corno inglese), manuscript copy.

DK-Kk, CNS 64f.

Unknown provenance.

Corno inglese:

1 paper fragment, 14.6x17.5 cm (5° staves), fol.<sup>r</sup> written in ink, fol.<sup>v</sup> written in pencil.

Fol.<sup>r</sup>: cor.ingl. part, 1st movement, bb. 159-198 and pp. 436-444.

Fol.<sup>v</sup>: cor.ingl. part, 1st movement, bb. 505-516.

Soprano part for 2nd movement:

Dating: "Kjøbenhavn Marts 1919 Fr. Schnedler-Petersen"  
1 folio, 34.7x25.8 cm, fol.<sup>r</sup> written in ink, but apparently not in Schnedler-Petersen's hand.

Paper type: 14 staves.

Additions in pencil, including phrasing and breathing instructions (CN?).

**G** 2 printed parts (baritone, violin 2), Carl Nielsen's copy.

DK-Kk, CNS 64g.

Same edition as Source **C**.

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

<sup>6</sup> Torben Schousboe, "Tre program-noter af Carl Nielsen om 'Sinfonia espansiva'", *Musik & Forskning* 6 Copenhagen 1980, p. 13.

Baritone part:

Additions in ink regarding dynamics and breathing.

Violin 2 part:

Additions: p. 1, top: "Charles Lautrup" in ink and "Tango" in pencil. In general numerous additions regarding bowing and dynamics in blue crayon (Egisto Tango).

**H** Sketch for first movement, autograph.

*DK-Kk*, CNS 341b.

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

34.7x26.1 cm.

2 pages written in pencil.

Paper type: 12 staves.

Included among sketches for the play *Hagbarth and Signe*: fol. 2<sup>v</sup>, fol. 3<sup>r</sup>: sketches for the end of the first movement, bb. 587-593 and bb. 709-734.

**I** Sketch for second movement, autograph.

*DK-Kk*, CNS 258b.

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

34.7x25.9 cm.

1 folio written in pencil.

Paper type: 12 staves.

Included in sketch for *Under Korset stod med Smerte*:<sup>7</sup> fol.<sup>v</sup>: 4 staves with sketch for baritone solo in second movement, bb. 101-140 (8 + 7 + 5 bb.).

**J** Sketches for third and fourth movements, autograph.

*DK-Kk*, CNS 64b.

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

1 folio, 35.2x26.8 cm.

1 page written in pencil.

Paper type: B. & H. Nr. 1. A. 7. 09. (12 staves).

Fol.<sup>r</sup>: sketch for third movement, bb. 42-60.

1 bifolio, 34.6x25.9 cm.

3 pages written in pencil.

Paper type: 16 staves.

Fol.1<sup>r</sup>, fol.2<sup>r</sup>, fol.2<sup>v</sup>: Sketches for fourth movement; fol.2<sup>v</sup>: sketch for *Børnehjælpsdagens Sang*<sup>8</sup> (CNS 288).

**K** Piano score for four hands by Henrik Knudsen, draft, fragment.

*DK-Kk*, CNS 64d.

Title page: fol. 1<sup>r</sup>: "Carl Nielsen: / Symfonia expansiva / Klaverudtog."

Unknown provenance.

3 bifolios and 2 folios, 11 pages written in pencil, numbered 1-5 (fol. 2<sup>r</sup> - fol. 4<sup>r</sup>), 1-4 (fol. 5<sup>r</sup> - 6<sup>r</sup>).

Format and paper type:

fol. 1: 35x25.4 cm (28 staves).

fol. 2-8: 34.8x26 cm. (12 staves).

The source has been restored.

Fol. 2<sup>r</sup> - fol. 4<sup>r</sup>: Draft for a piano duet arrangement for one piano, first movement, bb. 1-74 (the primo part is blank except for the last five bars, which have been worked out for both primo and secundo parts).

Fol. 5<sup>r</sup> - fol. 6<sup>v</sup>: Draft for piano duet arrangement for two pianos, first movement, bb. 1-68.

Fol. 7<sup>r</sup>: Draft for piano duet arrangement for one piano, first movement, bb. 1-14.

With the exception of fol. 7<sup>r</sup> the arrangement is different from **D** (the identity of **F** and **D** in fol. 7<sup>r</sup> may be due to chance).

<sup>8</sup> Song for Child Welfare Day.

<sup>7</sup> Stabat Mater hymn.

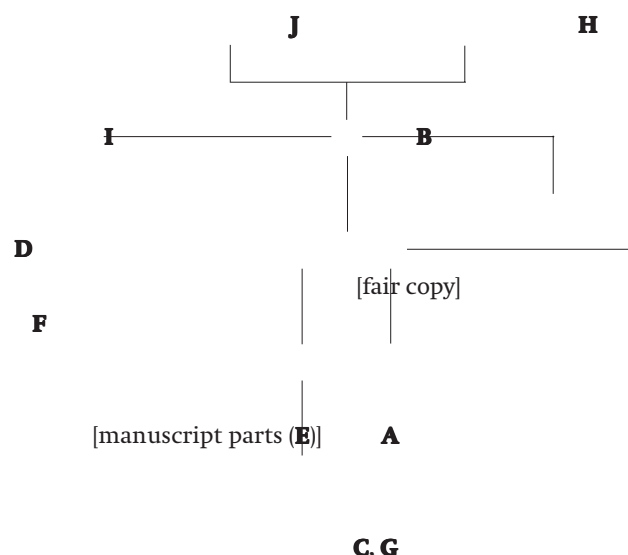
## FILIATION AND EVALUATION OF SOURCES

The earliest sources for the work are the sketches **J**, **H**, which – probably along with several other sketches – formed the basis of the pencil draft (**B**). The vocal parts in the second movement were only composed after the rest of the movement was finished. This assumption is based on three circumstances. 1) The score disposition in **B** originally had no vocal parts. These were only added later on two empty staves at the bottom of the pages (see Facsimile, p. xxi). 2) The draft for the piano duet arrangement (**D**), which was drawn up after **B**, does not include the vocal parts, only some later additions, indicating where the two vocal soloists are to enter (see Facsimile, p. xxii). 3) In Source **I** there is an independent sketch for the baritone solo, which suggests that this part was composed independently of the instrumental writing.

**B** was the source of a fair copy no longer extant. This fair copy presumably in turn served as a source for the printed score (**A**). Furthermore, the original manuscript set of parts that was used for the earliest performances must have been written out after the fair copy. Later this set of parts probably formed the printing manuscript for the printed parts (**C**). Of the original manuscript parts we only know some duplicate parts for the strings (**E**). The two manuscript parts (**F**) do not appear to belong to the original set of parts.

It has not been possible to establish when and for what purpose Henrik Knudsen's sketches for a piano duet arrangement (**K**) were made.

The interrelationships of the sources can be illustrated in the following stemma:



The source material for this symphony is – from an editorial point of view – highly inadequate. We lack both a fair copy (printing manuscript) and Carl Nielsen's own copy of the printed score. The closest we come to a score with Carl Nielsen's own additions and revisions is a printed score belonging to the Gothenburg Symphony Orchestra (**A**<sup>1</sup>). As for the part material used by Carl Nielsen himself, Sources **E**, **F** and **G** give us only a vague, incomplete impression of the composer's possible wishes as regards any revisions. The printed score (**A**) is therefore a natural main source, while it has been possible, with caution, to use the pencil draft (**B**) as a corrective aid, where the editor has constantly had to assess whether a given variant is an intended change or should be considered a later writing or printing error. The printed parts were by all indications drawn up on the basis of the original handwritten set of parts at a time when we must suppose several additions had been made by various orchestral musicians. For the same reason the variants in **C** cannot be regarded as authentic.

Considering the deficiencies of the source material, Launy Grøndahl's additions in **A**<sup>2</sup> and **A**<sup>3</sup> deserve special attention, since in these scores Grøndahl has added the metronome markings and tempo instructions that he remembered Carl Nielsen himself using. These additions are all described in the list of editorial emendations and alternative readings.