
FORKORTELSER

ABBREVIATIONS

b.	bar
brass	brass instruments
cb.	contrabbasso
cl.	clarinetto
cmpli.	campanelli
CN	Carl Nielsen
CNS	Carl Niensens Samling (The Carl Nielsen Collection)
cor.	corno
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
fg.	fagotto
fl.	flauto
fl.gr.	flauto grande
gr.c.	gran cassa
marc.	marcato
NKS	Ny Kongelig Samling (New Royal Collection)
ob.	oboe
picc.	flauto piccolo
Pl. No.	Plate Number
Pos.	position
ptto.sosp.	Piatto sospeso
sord.	sordino
stacc.	staccato
str.	strings
SUDM	Samfundet til Udgivelse af Dansk Musik (The Society for the Publication of Danish Music)
tamb.picc.	tamburo piccolo
tb.	tuba
ten.	tenuto
timp.	timpani
tr.	tromba
trb.b.	trombone basso
trb.t.	trombone tenore
trgl.	triangolo
va.	viola
vc.	violoncello
vl.	violino
WH Arkivet	Wilhelm Hansen Arkivet (The Wilhelm Hansen Archives)
woodw.	woodwind instruments
xil.	xilophono

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** Score, partly autograph, printing manuscript
- B¹** Score, partly autograph, draft fragment and sketches
- B^{II}** Score, autograph, draft fragment and sketches
- C** Parts, manuscript copy, partial printing manuscript
- D** Score, manuscript copy
- E** 9 string parts, manuscript copy
- F** Printed score, revised by Emil Telmányi
- G** Printed score, revised by Richard Dahl Eriksen
- H** Printed set of parts

- A** Score, partly autograph, printing manuscript.
DK-Kk, CNS 67a.
Title page: “Symfoni (N^o 6) for Orkester / af / Carl Nielsen / (Partitur)”.
Datings: First movement end-dated “Damgaard / 20-11-24.”, fourth movement end-dated “Kjøbenhavn / 5 December 1925. fine”.
Donated to the Royal Library by Samfundet til Udgivelse af Dansk Musik (The Society for the Publication of Danish Music) in 1958.
37.5x27.5 cm. 58 folios with 113 pages written in ink. The written pages are numbered except pp. 4, 23 and 78, which are paginated in pencil by an unknown hand, probably the music engraver, and a folio which is pasted in between pp. 33 and 34 and written on and paginated “33a” by Emil Telmányi. The score has been bound by the Royal Library.
Paper type: 20 staves on hand-made paper with watermark (“VAN GELDER ZONEN”).
The score has been cut in connection with binding and restored.
Pp. 1-51, 64-112 (first, third and fourth movements) are in Carl Nielsen’s hand; pp. 52-63 (second movement) are in Emil Telmányi’s. The first music page has the following autograph title: “Symfoni N^o 6.”. The movements fair-copied by Carl Nielsen have additions in pencil, lighter ink and indelible pencil by the composer. They also have many additions and changes in pencil by Emil Telmányi and a few by Carl Nielsen, some of which have been gone over by Carl Nielsen and/or erased, as well as changes in lighter ink, including a change of the title of the third movement from “Proposta seriosa” to “Proposta Seria”, by Telmányi and then to “Proposta seria” by Carl Nielsen. The second movement has corrections and additions in pencil by Telmányi, many of which have been erased, and additions by Carl Nielsen, who has also emphasized some of Telmányi’s pencil additions. Some of Carl Nielsen’s additions have been crossed out in pencil and changed by

Telmányi. Finally, there are examples where Telmányi has made additions in the second movement. All movements exhibit engravers' remarks in pencil as well as corrections and additions in three different red crayons: one dark red, one a lighter red and one pink. The dark red one, used by Emil Telmányi to emphasize pencil corrections and additions, and the pink one, can be seen to have given rise to changes in the printed score after it was fair-copied, while the additions in the lighter red must have been made before the drawing of the printed score, since they are reproduced in it. There are also a few crossings-out in the trombone part in the second movement and some additions in the fourth movement in blue crayon.

Bⁱ Score, partly autograph, draft fragment and sketches.

DK-Kk, CNS 67b.

Draft of the first movement end-dated "Damgaard / 20-11-24".

Acquired by the Royal Library from Emil Telmányi in 1965.

34x27/35.5x26.7/34.2x25.8 cm, 11 bifolios and 10 folios written in pencil.

First movement:

7 bifolios and 8 folios, 42 written pages. The first and last page, respectively with notes on suggested changes and a transcript of bb. 253-256 including the addition of a new b. 254 by Emil Telmányi, are unnumbered; the other pages, with a draft of the first movement, are numbered 1-40:

Folios 1-2:	WILHELM HANSEN KØBENHAVN / Nr. 9. Folio 24.	(24 staves)
Bifolios 1-2:	WILHELM HANSEN KØBENHAVN / Nr. 9. Folio 24.	(24 staves)
Folio 3:		(24 staves)
Bifolios 3-5:	WILHELM HANSEN KØBENHAVN / Nr. 9. Folio 24.	(24 staves)
Bifolio 6:	WILHELM HANSEN KØBENHAVN / Nr. 8. Folio 22.	(22 staves)
Folio 4:	Edition Ruth 18 L.	(18 staves)
Folio 5:		(18 staves)
Bifolio 7:	Edition Ruth 18 L.	(18 staves)
Folio 6:	Edition Ruth 18 L.	(18 staves)
Folio 7:		(18 staves)
Folio 8:		(24 staves)

Second movement:

2 bifolios and 1 folio, 10 written pages, numbered 1-10.

Bifolio 1:	WILHELM HANSEN KØBENHAVN / Nr. 9. Folio 24.	(24 staves)
Bifolio 2:	B. & H. Nr. 1. A. / 6. 13.	(12 staves)
Folio 1:		(22 staves)

Third movement:

2 bifolios and 1 folio, 10 written pages. The first 9 pages, with a draft of the third movement, are numbered 1-3, 3-5 (pagination error), renumbered in ink 1-9 (Emil Telmányi); the last page, with a note by Emil Telmányi, is unnumbered.

Folio 1:		(14 hand-ruled(?) staves)
Bifolios 1-2:		(14 hand-ruled(?) staves)

The score has been restored.

Besides the score draft for the whole first, second and third movement, the manuscript includes a few sketches. The draft part includes many additions and changes in note values, articulation, slurring, dynamics and the number of bars (first movement, bb. 185-186), as well as emphases and notes in pencil and ink by both Carl Nielsen and Emil Telmányi. Telmányi has gone over Carl Nielsen's notation, corrected note stems and added and changed rests, signatures, articulation, dynamics and notes in doubling parts. There are also textual additions outside the music staves in Carl Nielsen's hand concerning among other things the programmatic meaning of the trombone part in the second movement and conducting technique in connection with the end of the third movement (there are detailed accounts of this in the list of emendations and alternative readings). In general the variants do not exhibit important divergences from the main source; the great majority are concerned with information added or adjusted in the fair copy, mainly related to dynamics, articulation, slurring and note values. The first movement is notated on some of the pages with a key signature (one sharp). Some of these key signatures have been crossed out in ink. On p. 1 *skriver / (uden Fortegn)* ["to be written / without signature"] is written in ink (Emil Telmányi).

Bⁱⁱ Score, autograph, draft fragment and sketches.

DK-Kk, CNS 67c.

Dating: Draft of fourth movement end-dated "5^{te} December 1925".

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

34.7x25.8/34.4x26.1/25.8x34.5/35.4x26.9/29.5x35.2/25.7x34.8/34x27/35.4x27/37.3x27.2/35.7x26/34.4x26 cm, 2 bifolios and 12 folios, 32 pages written in pencil, indelible pencil and ink. The first three folios and the next bifolio, with sketches, are unpaginated; the next bifolio and eight folios, with 19 pages of the draft for the fourth movement and one page of sketches, are paginated 1-19, but with the sketch page unnumbered; the last folio, with sketches and a transcript of the song *Udrundne er de gamle Dage*, is unpaginated.

Folio 1:	(12 staves)
Folio 2:	(10 staves)
Folio 3:	(9 staves)
Bifolio 1: B.&H. Nr. 18. A. / 7. 14.	(10 staves)
Bifolio 2:	(20 staves)
Folio 4:	(16 staves)
Folio 5: Edition Ruth 18 L.	(18 staves)
Folio 6: B & H. Nr. 14. A. / 11. 08.	(24 staves)
Folio 7: 20 staves on hand-made paper with watermark ("VAN GELDER ZONEN")	(20 staves)
Folio 8:	(24 staves)
Folio 9:	(18 staves)
Folio 10: B & H. Nr. 14. A. / 11. 08.	(24 staves)
Folio 11:	(24 staves)
Folio 12:	(12 staves)

The score has been restored.

The draft part of the manuscript comprises bb. +13-379 of the fourth movement with the exception of bb. 324 and 366. On p. 4 between variations 4 and 5 some bars are notated with the remark "Slutning af finale" ["end of finale"]. On pp. 6-7, bb. 161-162 are notated twice in succession (page turn). The fanfare passage is designated "Var: X", changed in ink in connection with the production of Source **A**. The sketches include material for the second movement. All the folios and gatherings in the sketch part are inscribed with "VI. Sinfoni" (Emil Telmányi(?)). The ink transcript of *Udrundne er de gamle Dage* in a four-part piano setting with three strophes of the text is in an unknown hand.

C Parts, manuscript copy, partial printing manuscript.

DK-Kk, CNS 67d.

Donated to the Royal Library by Samfundet til Udgivelse af Dansk Musik (The Society for the Publication of Danish Music) in 1958.

34.5x26.5/34.5x27/34.2x26/34.3x27 cm, 39 parts: 5 vl. 1 (Nos. 2-6), 5 vl. 2 (Nos. 1-5), 3 va. (Nos. 2-4), 3 vc. (Nos. 1-3), 3 cb. (Nos. 1-3), ob. 1, ob. 2, cl. 1, cl. 2, fg. 1, fg. 2, cor. 1, cor. 2, cor. 3, cor. 4, tr. 1, tr. 2, trb.t. 1, trb.t. 2, trb.b., tb., tamb.picc., trgl.-ptti.-xyl.-gr.cas., camp.-xyl.-trgl., timp.-gr.cas. Each part except tamb.picc., trgl.-ptti.-xyl.-gr.cas. and camp.-xyl.-trgl. is notated on one or more gatherings in ink and paginated, also in ink. Tamb.picc., trgl.-ptti.-xyl.-gr.cas. and camp.-xyl.-trgl. are notated in black ballpoint (Richard Dahl Eriksen), respectively on one bifolio, one gathering consisting of two bifolios with one inserted folio and one bifolio, as well as one folio.

Paper type: Three different types of music paper with 12 staves and one type with 10 staves. Types with 12 staves: 34.5x26.5 cm (vl. 1 (Nos. 2-4, 6 and No. 5 (fourth movement)), vl. 2, va., vc., cb., ob., cl., fg., cor., tr., trb., timp.-gr.cas.); 34.2x26 cm (tb.); 34.3x27 cm, "W H Nr. 3. F. 12" (tamb.picc., trgl.-ptti.-xyl.-gr.cas., camp.-xyl.-trgl., inserted bifolio in timp.). Type with 10 staves: 34.5x27 cm, "FABRIKSMÄRKE / P.H. / N^o 4." (vl.1 (No. 5 (first to third movement))).

With the exception of the percussion parts written in ballpoint and an inserted bifolio in the timp. part with bb. 1-193 of the first movement notated in ink as well as cues for the remainder of the part notated in pencil, the parts have the appearance of having been much used. Most of them are stuck together at the spine and reinforced at the edges and corners with various types of adhesive tape. In all parts except vl. 1 (Nos. 5-6) and the three percussion parts written in ballpoint, the first to third movements are notated consistently in one hand, the fourth movement consistently in a second. In vl. 1 (No. 5) the fourth movement is notated in the same hand as the fourth movement in the other parts with the exception of the percussion parts written in ballpoint, while the first to third movements are notated in a third hand. In vl. 1 (No. 6) all four movements are notated in the hand that has notated the fourth movement in all parts (with the exception of the percussion parts written in ballpoint). All parts with the

exception of tb. and the percussion parts written in ballpoint are furnished with a title page indicating the part, any desk number, the title of the work "Symfoni (Nr. 6)" and the name of the composer. Tb. has the corresponding information specified at the top of the first music page. On the title pages of vl. 1 (Nos. 3 and 6) and cb. (No. 2) the subtitle *Sinfonia semplice* has been added in pencil in an unknown hand. On the title page of cb. (No. 2) "Disse Noder / skal kasserer / 9/12 54 / L.Bruun[?]" ["This music to be scrapped ..."] is noted in blue crayon. On the title page and the first music page of trb.t. 1 "tilegnet det kgl. kapel" ["dedicated to the Royal Orchestra"] has been added in pencil in an unknown hand. The first music page of the first of the three percussion parts written in ballpoint, tamb.picc., is inscribed: "Til Hr nodetegner / Frederiksen" ["to the music draughtsman Mr. Frederiksen"], and on the title page of timp.-gran.cas. "og Tambour grand." has been crossed out and "gennemførte Stiknoder til Gran Cassa / skrives i Timpani-stemmen" ["completed cues for Gran Casse / to be written in the timpani part"] has been added, both in blue crayon (Richard Dahl Eriksen?). The percussion parts written in ballpoint include pencilled comments to the music draughtsman by Richard Dahl Eriksen as well as the music draughtsman Stephan Frederiksen's notes on staff distribution in pencil. Similarly the wind parts as well as vl. 2 (No. 1), vc. (No. 1) and cb. (No. 1) include pencilled additions in Richard Dahl Eriksen's hand about the cues as well as pencilled notes from the music draughtsman. Some of the desk numbers written in ink for the string parts have been changed in pencil, and many have been emphasized, underlined and/or noted on the side in red crayon. With the exception of the string parts and the percussion parts written in ballpoint the parts are numbered in the score order with the numbers "4" to "20" in the top left-hand corner of the title page in blue crayon. In the following parts there are inserted folios and/or bifolios of a different music paper, written in different hands than those mentioned above: vl. 1 (No. 5): 1 folio with an alternative version of the third movement, bb. 12-28, notated on music paper with 12 staves; vl. 1 (Nos. 3, 6): 1 folio with an alternative version of the third movement, bb. 12-28, notated on music paper with 12 staves of the brand "'Sünova' Nr.4 - 12zeilig"; cb. (No. 2): a trimmed piece of music paper with two staves (5x24.5 cm) written in blue ballpoint stuck in with adhesive tape on p. 5; cb. (No.

3): 1 trimmed music folio (31x25.5 cm) with an alternative version of the first movement, bb. 171-186, notated in blue ink and ballpoint on music paper with 9 staves; trb.t. 1: 1 folio with "Stiknoder i Trb I-II-III + Tuba" ["cues in ..."] notated over two pages (Richard Dahl Eriksen) on music paper with 12 staves of the brand "W H Nr. 3. F. 12"; timp.-gr.cas.: 1 bifolio with the timp. part for the first movement, bb. 1-193, notated in ink or felt pen (?) (Richard Dahl Eriksen) and the instruction "herfra se i partituret samt efterfølgende stiknoder her" ["from here look in the score and subsequent cues here"] and cues for timp. from and including first movement b. 208 to and including the fourth movement notated in pencil (Richard Dahl Eriksen) on music paper with 12 staves of the brand "W H Nr. 3. F. 12". With the exception of the percussion parts written in ballpoint and the bifolio inserted in the timp. part the parts include many additions and changes in the form of musicians' and conductors' notes, including a large number of systematic additions of among other things bowing and dynamics, notated in pencil and various crayons, as well as additions and changes in dynamics in Carl Nielsen's and Emil Telmányi's hands, both in both ink and pencil. In addition there is information about performances and playing times from the first performance until 1957.

D Score, manuscript copy.

DK-Kk.

Title page: "Partitur. / Carl Nielsen: / SYMFONI / N^o.6. / for / Orkester. / I. Tempo giusto.....Side 1. / II. Humoreske. (Allegretto.)... Side. 52. / III. Proposta Seria.(Adagio).. Side. 64. / IV. Tema med Variationer.. Side 71."

Donated to the Royal Library by Samfundet til Udgivelse af Dansk Musik (The Society for the Publication of Danish Music) in 1958.

35x26.3 cm, 113 pages written in black and red ink consisting of one title page and 112 music pages numbered as in **A** (1-33, 33a, 34-50, 52-112) and bound in black half-binding with black cloth back. The front cover of the binding has a piece of white paper pasted on (6.2x12 cm) with the inscription "Carl Nielsen / Symfoni N^o 6 / Score". The first flyleaf has a piece of white, lined paper pasted on (16.5x13.3 cm) with information on the identity of the work and the orchestral ensemble with the required number of musicians noted in ink.

Paper type: 20 staves.

Pp. 76-77 of the score are repaired with adhesive tape.

The score, which is transcribed from **A**, includes indications of the times and places when the composer finished the first and fourth movements, corresponding to the datings in **A**. Noted on the title page in light violet crayon is "32 Min". At the bottom of the same page, noted in pencil, is "Dem Buchbinder: Es darf nichts von dem Papir / abgeschnitten werden (siehe Seiten 59-60 zB.)" (Emil Telmányi). Noted at the bottom of p. 52, also in pencil, is "In der Posaunenstimme – sind die Glissandi nicht so ausführbar wie sie stehen, / sie müssen illudiert werden, als sie stehen. Die Stellen / mit Bleistift sind wie ich glaube vom Komponisten später weggelassen worden: bitte ausprobieren –" (Emil Telmányi). The title on the first page of music is given as "*Symfoni No. 6*". The score includes many conductors' notes, by among others the German conductor Fritz Busch (red crayon) and additions by Emil Telmányi (ink, pencil). In the second movement notes have been added in the trb.t. part in blue crayon gone over in pencil, corresponding to the glissandi that have been crossed out in blue crayon in **A**. There are also substantial revisions of notes and dynamic markings as well as additions of bowing in pencil, red crayon and red ink (Fritz Busch).

E 9 string parts, manuscript copy.

DK-Kk.

Donated to the Royal Library by antiquarian music dealer Dan Fog, Copenhagen in 1966.

34.8x26/34.2x27.2 cm, 9 parts: 2 vl. 1 (Nos. 7-8), 2 vl. 2 (No. 6, added No. 6 and No. 7), 2 va. (added No. 1, No. 5), 2 vc. (added No. II, No. 4), 1 cb. (No. 4). Each part is notated in ink or felt pen (?) on a gathering consisting of 3-6 bifolios, in some cases with one further folio, and paginated, also in ink or felt pen (?). The parts with added desk numbers (see below) are laced together.

Paper type: Two different types of music paper with 12 staves: 34.8x26 cm (vl. 1, vl. 2 (No. 6), va. (No. 5), vc. (No. 4), cb.); 34.2x27.2, "W. H. Nr. 3. F. 12" (vl. 2 (added No. 6 and No. 7), va. (added No. 1), vc. (added No. II)).

The parts are transcripts in two different hands. The parts with original desk numbers are written in the same hand as Source **D** and have the following end-datings in the copyist's hand: "7./Oktober 1935" (vl. 1 (No. 8)), "25./9.1935"

(vl. 1 (No. 7)), "28.9.1935" (vl. 2 (No. 6)), "4./Oktober 1935."

(va. (No. 5)), "5.Oktober 1935." (vc. (No. 4)), "6./10. 1935."

(cb.). The parts with added desk numbers were written out

by Richard Dahl Eriksen. The parts have many, primarily systematic notes on bowing, fingering, dynamics, slurs etc.

in pencil and in various kinds of crayon corresponding to

those in Source **C**. The parts also include a number of

musicians' notes on performances and playing times.

Inserted in vl. 2 (added No. 7) is a trimmed music sheet

(17.3x26) with an alternative beginning to vl. 2, third

movement, bb. 1-11, notated in blue ink (Fritz Busch).

Inserted in va. (added No. 1) is a trimmed music sheet

(12.2x17.4) with an alternative passage in va., first move-

ment, figures 14-14a, corresponding to vc. 1 notated in

pencil, as well as a trimmed music sheet (17.3x25.4) with an

alternative beginning of va., third movement, bb. 1-13 (Fritz

Busch). Besides the nine whole parts the set has three loose

folios, all with an alternative version of vl. 1, third move-

ment, bb. 1-17, in one case with additions in red ink

corresponding to Source **D**. Two of these folios are in the

same hand as the parts with desk numbers and Source **D**.

The folios have notes on bowing etc. in pencil and blue and

red crayon. The two folios which are in the same hand as

the parts with desk numbers and Source **D** have been

inscribed in pencil "(Spilles ikke!)" ["not to be played!"].

F Printed score, revised by Emil Telmányi.

Title page: "SAMFUNDET TIL UDGIVELSE AF / DANSK MUSIK / 3. SERIE NR. 60 / 1937 / SYMPHONIE NR. 6 / FOR ORKESTER / AF / CARL NIELSEN / PARTITUR / EDITION DANIA KØBENHAVN - DANMARK".

Pl. No.: E. D. 29 (1938).

29x22.5 cm, 87 pp.

The score is autographed. The end-datings of the first and

fourth movement from Source **A** are reproduced in

facsimile after the respective movements (pp. 43 and 87).

After the last movement "revised by Emil Telmanyi." has

been added (p. 87).

G Printed score, revised by Richard Dahl Eriksen.

Title page: "CARL NIELSEN / SYMFONI NR. 6 / 'SINFONIA SEMPLICE' / SAMFUNDET / TIL UDGIVELSE AF DANSK MUSIK / 3. SERIE NR. 133 / 1957".

32.5x25/22x15 cm, 162 pp. The score has the following

preface in Danish, English and German:

“SINFONIA SEMPLICE was composed in 1925, and the Royal Orchestra (Copenhagen) gave the first performance thereof on December 11th, 1925, under the composer’s baton. As basis for the present revised edition have served the composer’s two manuscript scores, his final fair-copy and the preceding pencilled copy which has kindly been placed at the editor’s disposal by his daughter, Mrs. Irmelin Eggert Møller, and by Mr. Emil Telmányi. Through a minute comparison of these scores it has been attempted to make the present version mirror the composer’s intensions as truely as possible.

For practical reasons the original two flutes have been revised and supplemented by a separate piccolo-flute. Some misinterpretations and obvious errors have been corrected. Duration: 32 minutes.

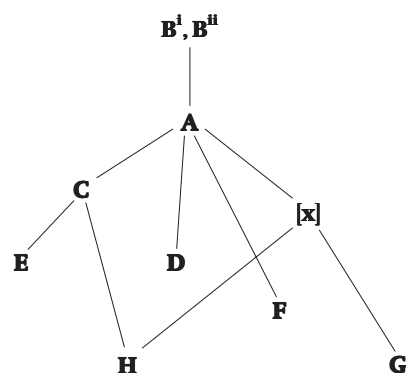
Rich. Dahl Eriksen”.

H Printed set of parts.

Title page on grey board cover: “CARL NIELSEN / SYMFONI NR. 6 / ‘SINFONIA SEMPLICE’ / SAMFUNDET / TIL UDGIVELSE AF DANSK MUSIK / 3. SERIE NR. 133 / 1957”.

1958 (reprinted 1979). Samfundet til Udgivelse af Dansk Musik.

33x25.4 cm, 28 parts, sewn.



Besides **C** there are nine supplementary string parts – some written in ink, some written in felt pen (?). The parts in ink written in the same hand as **D**. These string parts (**E**) consist of copies of the string parts in **C**. The parts written in ink in **C** and the string parts **E** were used together as rental material by the Society for the Publication of Danish Music up to and including 1957, as is evident from the notes in the two sources, on among other things performances. Three of the string parts, the wind parts, the percussion parts written in ballpoint and the inserted bifolio in the timp. part in **C**, along with Source **x**, formed the basis for the hand-drawn originals for the printed set of parts (**H**).

FILIATION AND EVALUATION OF SOURCES

Carl Nielsen’s sketches and the pencil draft for the score (**B¹**, **B²**), where the draft has substantial additions by Emil Telmányi, formed the basis for the ink fair copy of the score (**A**), which was made by Carl Nielsen and Emil Telmányi. **A** was the basis for the orchestral parts in ink which were used for the first performance, and which make up the bulk of **C**. In addition **A** was the basis for a careful copy of the score (**D**), probably made in the 1930s before the first printed score, and, in 1937-1938, for the first printed score (**F**). According to the preface to the second printed score (**G**) published in 1958, **A** along with **B¹** and **B²** also formed part of the basis for this score, although hardly directly; at this point a printing source (**x**) is presumably missing.¹

¹ **A** has no examples of Richard Dahl Eriksen’s hand. The music draughtsman who drew **G**, Stephan Frederiksen, thus probably worked from another source, possibly an adapted copy of **F**. It may be the copy “adapted” by Richard Dahl Eriksen that is mentioned in a letter from the Society for the Publication of Danish Music to Richard Dahl Eriksen dated 26.1.1956 (*Musikhistorisk Museum og Carl Claudius’ Samling*, SUDM Arkivet A412/2).