

JOHAN S. SVENDSEN

(1840–1911)

ANDANTE FUNÈBRE

JSV 92

(PRELIMINÆR UTGAVE)

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Forord

Johan Svendsen (1840–1911) komponerede *Andante funèbre* i 1894 i anledning af den 23 årige Georg Hindenburgs død af tuberkulose i Lofthus i Norge. Afdøde var søn af Georg Theodor Hindenburg, assessor i Københavns Kriminal- og Politiret 1881–1906, i Hof- og Stadsretten 1891–95, som desuden havde en stor interesse for musik. Hindenburg d. y. var ligeledes meget musikalsk, og Svendsen havde ventet sig meget af ham; opfordret af sine venner komponerede Svendsen et stykke musik til brug for bisættelsen lørdag den 30. juni 1894 i Vor Frue Kirke.¹

Stykket havde ved den lejlighed en anden titel, hvilket fremgår af en notis i *Dagbladet* 1. juli 1894, hvori der står:

Kapelmester Johan Svendsen har i de Dage komponeret en Andante religioso. Det stemningsfulde Værk, der er skrevet for Orgel, Violin og Violoncel, blev opført i Middags i Frue Kirke ved Overretsassessor Th. Hindenburgs Søns, Student Georg Hindenburgs Jordefærd.

Den samme titel angives i *Dannebrog*, og her oplyses endvidere, hvem der spillede:

Kapelmester Johan Svendsen har komponeret en Andante religioso for Violin, Violoncel og Orgel, som i Gaar spilledes for første Gang ved Student Hindenburgs Begravelse i Fru Kirke. Stykket blev udført af d'Herr. Anton Bloch, Ejler Jensen, og Thorvald Hansen. Komponisten overværede i Fredags Prøven paa sin nye Komposition.²

Der er imidlertid ingen tvivl om, at det drejer sig om det værk, som siden bærer titlen *Andante funèbre*. Kort efter bisættelsen udkom ”Mathia Hindenburg og hendes Søn Georg Hindenburg, *Et Mindeblad*”, hvori der bagerst er trykt en udgave for klaver med overskriften: ”Andante funebre. / (Udført i vor Frue Kirke ved Georg Hindenburgs Jordefærd den 30 Juni 1894.)” Samme år udkom på Wilhelm Hansen Musikforlag udgaven for violin, cello og orgel. På baggrund af denne udgivelseshistorik med den nære tilknytning til opførelsen i kirken, må man formode, at denne version samt versionen i *Mindebladet* er udarbejdet af Johan Svendsen selv.

Det kan ikke på basis af de forhåndenværende kilder afgøres, hvornår Svendsen skrev de forskellige versioner.³ Orkesterpartituret udkom hos Wilhelm Hansen i 1895 og stykket opførtes året efter ved sæsonens første symfonikoncert med Det Kongelige Kapel den 21. november 1896. Det blev opført sammen med flere andre Svendsen-værker;⁴ i anmeldelserne i dagbladene⁵ blev *Andante funèbre* nævnt uden yderligere kommentarer, men

koncerten som helhed fik megen anerkendelse, fx skrev Charles Kjerulf:

Der var overhovedet en Festivitas over Kapellets ypperlige Spil, Johan Svendsen selv og over Publikum som i de allerførste filharmoniske Dage [...] Man glemmer hans store og smaa Opera-Synder gennem Aarene, glemmer, han saa bedrøvelig tidlig har mældt sig fra den skabende Kunst – overgiver sig på Nåde og Unaade.”⁶

Der havde været en del skriverier i bladene, hvori han blev bebrejdet denne mangel på nyskaben.⁷ Koncerten var muligvis en reaktion på denne polemik,⁸ ganske vist var der ikke nye kompositioner på programmet, men så dog to værker i en ikke tidligere hørt orkesterversion, *Andante funèbre* samt hans instrumentation av Edmund Neupert’s *Før Slaget*.

Andante funèbre blev spillet ved Svendsens egen bisættelse, som fandt sted fra Vor Frue Kirke i København 19. juni 1911, hvor strygere fra Det Kongelige Kapel ledsaget af orgelet spillede den som afslutning på højtideligheden i kirken; den blev spillet blandt andre sørgemarcher – Chopins og Hartmanns – under sørgetoget fra kirken til Bispebjerg Krematorium af et korps på 70 mand, og endelig Skt. Hans Aften af Nationaltheatrets orkester ved en sørgehøjtidelighed i Trefoldighedskirken i Oslo efter mindetalen i forbindelsen med overførslen af urnen fra Danmark til Norge.⁹

Wilhelm Hansen udgav ikke mindre end 12 arrangementer af Svendsens værk udarbejdet af andre komponister i årene 1895–1928, og der foreligger ligeledes flere manuskripter med udgaver for salonorkester, strygeorkester og brass-band.¹⁰ Foreliggende reviderede udgave er blevet til på basis af en kollationering af Johan Svendsens renskrift af partituret med førstetrykket; revisionsarbejdet har for størstedelen bestået af normalisering af buer og typografi samt rettelser af et par stikkerfejl. Hvad udgaven for violin, cello og orgel samt klaver- eller orgelversionen i *Mindebladet* angår, findes der ingen andre kilder, hvorfor arbejdet har bestået en modernisering af nodetrykket og rettelser af eventuelle stikkerfejl.

Elly Bruunshuus Petersen

¹ Jf. Finn Benestad og Dag Schjelderup-Ebbe, *Johan Svendsen. Kunstneren og Mennesket*, Oslo 1990, s. 229.

² *Dannebrog*, 1.7.1894.

³ Se Evaluation of the Sources s. 19.

⁴ Programmet bestod yderligere af Johan Svendsen, *Symphoni* nr. 1 i D-dur op. 4, *Sigurd Slembe* op. 8, *Karneval i Paris* op. 9; Edvard Grieg, *Den Bergtekne* op. 32; Edmund Neupert, *Før Slaget* op. 24, instrumenteret for stort orkester af Svendsen; Otto Malling, *Knud den Hellige*.

⁵ *Politiken*, 22.11.1896, *Dannebrog*, 22.11.1896.

⁶ *Politiken*, 22.11.1896.

⁷ Jf. Niels Friis, *Det Kongelige Kapel*, København 1948, s. 212–213, og *Berlingske Tidende*, 1.9.1896.

⁸ Jf. *Ibid.*, s. 212., se også Victor Gandrup, *Johan Severin Svendsen, En biografisk skisse*, (Musikmuseet, Johan Svendsens papirer, kasse 8, s. 57-59).

⁹ For yderligere oplysninger om Johan Svendsens bisættelse og urnenedsættelse se Finn Benestad og Dag Schjelderup-Ebbe, *op. cit.*, s. 286–291, Victor Gandrup, *op. cit.* s. 64.

¹⁰ Se kildebeskrivelse.

Preface

Johan Svendsen (1840-1911) composed the *Andante funèbre* in 1894 as a memorial to mark the passing of the 23-year old Georg Hindenburg, who died of tuberculosis in Lofthus, Norway. The deceased was the son of Georg Theodor Hindenburg, assessor (Puisne Justice) in both Copenhagen's Criminal- and Police-Court, during the period 1881-1906 and the Court of Law [*Hof- og Stadsretten*], during the period 1891-95, a man who also had an avid interest in music. Hindenburg the younger was similarly musically inclined and Svendsen had expected a lot from him. Urged on to do so by his friends, Svendsen composed a piece of music for the funeral service (previous to the cremation) that was held on Saturday, June 30, 1894 in The Church of Our Lady.¹¹

On that occasion, Svendsen's piece had another title, as evidenced by an announcement in *Dagbladet* on July 1, 1894:

Conductor Johan Svendsen, during these days, has composed an Andante religioso. This poetic work, which is scored for organ, violin and cello, was played yesterday afternoon in The Church of Our Lady at the High Court assessor Th. Hindenburg's son, student Georg Hindenburg's funeral.

The same title is mentioned in *Dannebrog*, together with the names of the musicians:

Conductor Johan Svendsen has composed an Andante religioso for violin, cello and organ, which was played yesterday for the very first time at student Hindenburg's funeral in The Church of Our Lady. The piece was performed by Messrs. Anton Bloch, Ejler Jensen and Thorvald Hansen. On Friday, the composer attended the rehearsal of his new composition.¹²

There can be no doubt, however, that what is being spoken about here is the very same work that later came to bear the title *Andante funèbre*. Shortly after the funeral service was held, "Mathia Hindenburg's and her son, Georg Hindenburg's *A Memorial Pamphlet*" was published, in which a printed version of the work for piano appears under the heading: "Andante funèbre./ (Performed in The Church of Our Lady on the occasion of Georg Hindenburg's funeral on June 30, 1894.)" In the same year, Wilhelm Hansen published the version for violin, cello and organ. On the basis of what we can observe in the historical sequence of published items that are closely connected to the aforementioned performance in the church, it seems safe to assume that this trio version and the version in the *Memorial Pamphlet* were both prepared by Johan Svendsen himself.

What cannot be determined, however, on the basis of the available sources is precisely when Svendsen wrote the different versions.¹³ However, the full orchestra score was published by Wilhelm Hansen in 1895 and it was played by the Royal Theatre Orchestra the following year, on November 21, 1896, on the

occasion of the fall season's first symphonic concert. It was performed on the same bill as several other Svendsen works.¹⁴ In the reviews of the concert,¹⁵ *Andante funèbre* was mentioned without further comments but the concert, as a whole, received a great deal of recognition. For example, Charles Kjerulf wrote:

There was an altogether festive ambience about the Royal Theatre Orchestra's superb playing, about Johan Svendsen himself and about the audience, as, in the very first of the philharmonic 'days' [...] One forgets the terrible and also the minor opera sins he has committed through the years; one forgets that he has, and so deplorably early on, backed away from the creative arts – surrendering oneself unconditionally.¹⁶

There had been a number of written articles appearing in the newspapers, wherein Svendsen was reproached for this lack of innovation.¹⁷ The mounting of this concert was quite possibly a reaction to this controversy;¹⁸ indeed, there were no new compositions on the programme but after all, there were two newly scored works, including the *Andante funèbre* and Svendsen's instrumentation of Edmund Neupert's *Før Slaget* [Before the Battle].

Andante funèbre was played again at the service that took place in Copenhagen on June 19, 1911, at The Church of Our Lady, previous to the cremation of the composer's remains, where members of the string sections from the Royal Theatre Orchestra with organ accompaniment played the piece as the conclusion of the ceremony in the church; it was played one more time, among other funeral marches, including Chopin's and Hartmann's, by a corps of 70 men during the funeral procession that moved from the church to Bispebjerg Crematorium. And once again, it was played on St. John's Eve (June 23 – "midsummer" evening) by the National Theatre's Orchestra at a mourning ceremony in Trefoldighedskirken [The Church of the Holy Trinity] in Oslo, following the eulogy that was spoken in connection with the transfer of the cinerary urn from Denmark to Norway.¹⁹

Wilhelm Hansen published no fewer than 12 arrangements – worked out by other composers – of Svendsen's piece during the years 1895-1928. Similarly, there are a number of extant manuscripts with versions for salon orchestra, string orchestra and brass band.²⁰ The present revised version has come into being on the basis of a process of collating Johan Svendsen's fair copy of the score with the first edition; the work of editing and revising this piece has consisted, for the most part, of normalising the bowings and introducing emendations in the typography as well as making

¹⁴ The rest of the program was filled out by three more of Johan Svendsen's works, *Symphony* No. 1 in D major, Op. 4, *Sigurd Slembe* [Symphonic Prelude, Op. 8], *Karneval i Paris* [Carnival in Paris, Op. 9] and by Edvard Grieg's *Den Bergtekne* [The Mountain Thrall, Op. 32], Edmund Neupert's *Før Slaget – Nordisk Tonebillede* [Before the Battle – Nordic Tone Painting, Op. 24] (arranged for large orchestra by Svendsen) and Otto Malling's *Knud den Hellige* [Canute the Holy].

¹⁵ *Politiken*, November 22, 1896; *Dannebrog*, November 22, 1896.

¹⁶ *Politiken*, November 22, 1896.

¹⁷ Cf. Niels Friis, *Det Kongelige Kapel* [The Royal Theatre Orchestra], Copenhagen 1948, pp. 212-213, and *Berlingske Tidende*, September 1m 1896.

¹⁸ Cf. Friis, *op.cit.*, p. 212, see also Victor Gandrup, *Johan Severin Svendsen, En biografisk skisse* (Musikmuseet, Johan Svendsens papirer, kasse 8, pp. 57-59).

¹⁹ For further information about Johan Svendsen's funeral and the lowering of the cinerary urn, see Finn Benestad and Dag Schjelderup-Ebbe, *op. cit.*, pp. 286-291, Victor Gandrup, *op. cit.* p. 64.

²⁰ See the "Description of Sources".

¹¹ Cf. Finn Benestad and Dag Schjelderup-Ebbe, *Johan Svendsen / Kunstneren og Mennesket* [Johan Svendsen / The Artist and the Man], Oslo 1990, p. 229.

¹² *Dannebrog*, July 1, 1894.

¹³ See "Evaluation of Sources" p. 19.

corrections of a few engraving errors. When it comes to both the version for violin, cello and organ and the version for piano appearing in the *Memorial Pamphlet*, there are no other sources to be found; accordingly, the revision has consisted solely of modernising the printed edition and correcting whatever engraving errors needed to be adjusted.

Elly Bruunshuus Petersen

Andante funèbre

Andante lento

Johan Svendsen

Flauti

Oboi

Clarineti in A

Fagotti

Corni 1 & 2 in E

Corni 3 & 4 in E

Trombe in E

Tromboni 1 & 2

Trombone 3 & Tuba

Timpani in E

Violini I

Violini II

Viola

Violoncelli

Basso

Handwritten musical score for *Andante funébre*, orchestral score, autograph, source B, middle section bb. 64–69 with Svendsen's changes in bb. 66–69. The score is written on ten staves, with the first five staves grouped by a brace on the left and the last five staves grouped by a brace on the right. The notation includes various musical symbols such as notes, rests, and dynamic markings like *molto* and *rit*. There are also handwritten annotations and corrections throughout the score, including a large 'X' over the bottom staff and the words 'Xenakis Stages' at the bottom left. The page is numbered '11.' in the top right corner.

Andante funébre, orchestral score, autograph, source B, middle section bb. 64–69 with Svendsen's changes in bb. 66–69.



Andante funébre, incomplete score, autograph, source A. Middle section *Poco meno lento* bb. 38–47 with the original motives. The Royal Library, Copenhagen, C II, 39. Fol. 1923–23, 196.

Handwritten musical score on aged paper, featuring multiple staves and systems. The notation includes treble and bass clefs, key signatures (three sharps), and various musical symbols such as notes, rests, and bar lines. The score is organized into systems, with some staves grouped by brackets. The handwriting is in ink, and the paper shows signs of age and wear.

Andante funèbre.

Andante lento.

Johan S. Svendsen.

Flauti.

Oboi.

Clarineti in A.

Fagotti.

Corni I. II.
in E.

Corni III. IV.

Trombe in E.

Tromboni I. II.

Trombone III
& Tuba.

Timpani in A. E.

Violini I.

Violini II.

Viole.

Violoncelli.

Bassi.

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41565

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Besetning/Orchestra

2 Flauti

2 Oboi

2 Clarinetti (in A)

2 Fagotti

4 Corni (in E)

2 Trombe (in E)

3 Tromboni

Tuba

Timpani

Violini I. II.

Viole

Violoncelli

Contrabbassi

Durata: ca. 9:00

Andante funèbre

Andante lento

2 Flauti

2 Oboi

2 Clarinetti in A

2 Fagotti

I. II.

4 Corni in E

III. IV.

2 Trombe in E

I. II.

3 Tromboni e Tuba

III.

Timpani in A, E.

Andante lento

I. II.

Violini

Viole

Violoncelli

Contrabbassi

[illegible]

16

Fl.

Ob.

Cl. (A)

Fg.

Cor. (E)

Tbn.

Tb.

Timp.

Vln.

Vle.

Vc.

Cb.

f

p

pp

dim.

f

p

pp

div.

p

29 a 2

Fl.

Ob.

Cl. (A)

Fg.

Cor. (E)

Tbn.

Tb.

Timp.

Vln.

Vle.

Vc.

Cb.

f *dim.* *p* *pp* *mf* *ten.* *ten.* *ppp*

poco meno lento

[illegible]

62 *poco rit.*

Fl. *I.* *p* *mf* *pp*

Ob. *I.* *p* *mf* *pp*

Cl. (A) *mf* *pp*

Fg.

Cor. (E) *I.* *p* *mf* *pp*

III. *mf* *pp*

Tbe. (E)

Tbn. *I.*

II. *III.*

Tb.

Timp. *pp*

poco rit.

Vln. *I.* *pp* *pp*

II. *pp*

Vle. *pp* *pp*

Vc. *pp* *pp*

Cb. *pp*

Da Capo al 

Andante funèbre

Andante lento

Pianoforte

p

5

11

p *cresc.* *f*

17

p *pp*

23

pp *mf*

The musical score for 'Andante funèbre' is written for piano in G major and 3/4 time. It begins with a tempo marking of 'Andante lento' and a dynamic of 'Pianoforte'. The score is divided into five systems. The first system (measures 1-4) features a melody in the right hand and a bass line in the left hand, both marked 'p'. The second system (measures 5-10) continues the melody and bass line, also marked 'p'. The third system (measures 11-16) shows a crescendo from 'p' to 'f', with the right hand playing a more active melody and the left hand providing harmonic support. The fourth system (measures 17-22) is marked 'p' and 'pp', with the right hand playing a more active melody and the left hand providing harmonic support. The fifth system (measures 23-24) is marked 'pp' and 'mf', with the right hand playing a more active melody and the left hand providing harmonic support.

28

p *pp*

34

poco meno lento

ppp *p* Fine

41

mf *f*

48

mf *cresc.* *f*

54

f

60

p

Da Capo al Fine

Andante funèbre

Andante lento

Violino

Violoncello

Organo

7

p

cresc.

16

f

p

dim.

p

23

espressivo

mf

f

espressivo

mf

f

p

mf

sf

30

p

sempre pp

ten.

ten.

Fine

p

sempre pp

Fine

38

poco meno lento

p

cresc.

f

dim.

p

p

cresc.

f

dim.

p

poco meno lento

46

poco a poco cresc. f

54

f cresc. ff tutti f cresc. ff

61

poco rit. p mf pp Da Capo al Fine

Abbreviations

arr.	arranged
b.	bar
bb.	bars
Cb.	Contrabbassi
Cl.	Clarinetto
Cnt.	Cornetto
Cor.	Corno
DCM	Dansk Center for Musikudgivelse / Danish Centre for Music Publication
<i>DK-Kk</i>	The Royal Library, Copenhagen
Fg.	Fagotto
Fl.	Flauto
Harm.	Harmonium
JS	Johan Svendsen
<i>N-Oum</i>	The National Library, Oslo
Ob.	Oboe
Org.	Organo
Pf.	Pianoforte
Pl. No.	Plate Number
stacc.	staccato marking(s)
str.	strings
ten.	tenuto marking(s)
Timp.	Timpani
Tb.	Tuba
Tba.	Tromba
Tbe.	Trombe
Tbn.	Trombone
Vle.	Viole
Vc.	Violoncelli
Vln.	Violini
ww.	woodwinds

Critical Commentary

A particular primary source is defined for each work in JSV. This primary source is the point of reference for the list titled “Editorial emendations and alternative readings”. The remarks in this list refer to either revisions or variants. Remarks about variants always start with a source letter; those remarks *not* starting with a source letter are about revisions of the primary source.

The following conventions have been used:

By analogy with applies when something has been “added”, “emended” or “omitted” by analogy with another passage in the primary 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).

As in is used when something is “added”, “emended” or “omitted” in order to correspond to the same place in another source.

In accordance with is used when something is “added”, “emended” or “omitted” in order to correspond to a secondary source.

When JS writes the word *ten.*, we format it in italics. Tenuto markings are described as follows: *ten.*

Very small variations in the placement of dynamic markings are not mentioned.

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

“Note 1” means “main note 1”. (Grace notes are not included in the numbering.)

Pitches of notes are described as written in the parts. A written *g*” in a transposing Clarinetto (B_♭) part is thus described as *g*”.

Middle *c* is defined as *c*’. Octave positions over middle *c* are listed with *c*”, *c*”” etc. Octave positions under middle *c* are listed with *c*, *C*, *C*₁, *C*₂, etc.

Sources

Andante funèbre, JSV 92

- A** Score, autograph, fair copy (incomplete score for orchestra)
- B** Score, autograph, fair copy (complete score for orchestra)
- C** Printed score, first edition (Edition Wilhem Hansen)
- C^{PTS}** Printed parts, first edition (Edition Wilhelm Hansen)
- D** Printed score for violin, violoncello and organ (Edition Wilhem Hansen)
- D^{PTS}** Printed parts for violin, violoncello and organ (Edition Wilhem Hansen)
- E** Piano score (in *Mindebladet*) (Edition Wilhem Hansen)

SOURCE A

Score, autograph, fair copy.

DK-Kk, C II, 39. Fol. 1923–23, 196.

No cover, no title.

35 x 27 cm, 1 gathering of 2 bifolios and 1 folio, written in ink, unpaginated. Paper type: 18 hand-ruled staves.

The score contains “Andante funèbre” for orchestra, instrumentation incomplete in some bars, and eight bars shorter than Source C at the end.

SOURCE B

Score, autograph, fair copy.

DK-Kk, C II, 39. Fol. 1923–23, 196.

Title page: “Andante funèbre / Johan Svendsen.”

Title on first music page: “Andante funèbre”.

35 x 26,8 cm, 1 gathering of 3 bifolios written in ink, paginated 1–11,

last page blank. Paper type: 20 hand-ruled staves, at top left corner of page pressed in paper “LARD-ESNAULT / PARIS / 25, RUE FEYDEAU”.

The score contains “Andante funèbre” for orchestra.

The score has a few corrections in ink and pencil.

SOURCE C

Printed score, first edition: Edition Wilhelm Hansen, Leipzig 1895.
 Title page: "A MONSIEUR T. HINDENBURG, / CONSEILLER A LA COUR D'APPEL DE COPENHAGUE. / ANDANTE FUNÈBRE / POUR / ORCHESTRE / PAR / JOHAN S. SVENDSEN. / Partition d'Orchestre. / Parties d'Orchestre. / Orgue, Violon et Violoncelle. / Orgue seul par G. MATTHISON-HANSEN. / PROPRIÉTÉ DE L'ÉDITEUR POUR TOUS PAYS / COPENHAGUE & LEIPZIG / WILHELM HANSEN, ÉDITEUR. / Copyright 1895 by Wilhelm Hansen, Leipzig."
 Pl. No. 11565

SOURCE C^{PTS}

Printed parts, first edition: Edition Wilhelm Hansen, Leipzig 1895.
 Title: Andante funèbre
 Pl. No. 11565

SOURCE D

Printed score for violin and violoncello and organ, first edition: Edition Wilhelm Hansen, Leipzig 1895.
 Title page: "A MONSIEUR T. HINDENBURG, / CONSEILLER A LA COUR D'APPEL DE COPENHAGUE. / ANDANTE FUNÈBRE / POUR / ORCHESTRE / PAR / JOHAN S. SVENDSEN. / Partition d'Orchestre. / Parties d'Orchestre. / Orgue, Violon et Violoncelle. / Orgue seul par G. MATTHISON-HANSEN. / Harmonium et Violon par AUG. REINHARD. / Harmonium et Violoncel par AUG. REINHARD. / Harmonium et Piano par RICH. LANGE. / Harmonium seul par AUG. REINHARD / Viola et Piano par HERMANN RITTER. / Violon et Piano par FINI HENRIQUES. / Flûte et Piano par JOACHIM ANDERSEN / Piano seul par FINI HENRIQUES / Piano à quatre mains par RICH. LANGE. / PROPRIÉTÉ DE L'ÉDITEUR POUR TOUS PAYS / COPENHAGUE & LEIPZIG / WILHELM HANSEN, ÉDITEUR. / Aufführungsrecht vorbehalten. / Copyright 1895 by Wilhelm Hansen, Leipzig."
 Pl. No. 11483
 At the bottom of first music page: "Copyright 1894 by Wilhelm Hansen, Leipzig".

SOURCE D^{PTS}

Printed parts for violin and violoncello and organ (original version), first edition: Edition Wilhelm Hansen, Leipzig 1895.
 Title: "Andante funèbre"
 Pl. No. 11483
 At the bottom of first music page: "Copyright 1894 by Wilhelm Hansen, Leipzig".

SOURCE E

Printed piano score.
 Title page: "MATHIA HINDENBURG / OG HENDES SØN / GEORG HINDENBURG / ET MINDEBLAD / 1894 / KJØBENHAVN."
 18 pages text, plus 3 pages piano score without Pl. No.

First page of score: "Andante funebre. (Udført i vor Frue Kirke ved Georg Hindenburgs Jordefærd den 30 Juni 1894.)"¹

At the bottom of first music page: "Copyright 1894 by Wilhelm Hansen, Leipzig".

Four bars shorter than Source C at the end.

Printed arrangements by others

Score for organ, arranged by G. Mathisson-Hansen.
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¹ Performed in Vor Frue Kirke at the funeral of Georg Hindenburg on the 30th of June 1894.

Score and parts for salon orchestra (Vln., Vc. Harm., and Pf. – Vln. II and Vle. ad libitum), arranged by Nicolai Hansen.

Pl. No. 13486

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Score for harmonium, arranged by Eyvind Alnes, in *Harmonium-album* I, No. 44.

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Score and parts for salon orchestra (Pf., Harm., Fl., Ob., Cl. (A), Cnt. (A), Tbn., Timp., Vln. obligato, Vln., Vle., Vc., Cb.), arranged by Nicolai Hansen, in *Heimdal, Nordische Salon-Orchester-Sammlung*, nr. 118.

Pl. No. 19413

Copyright 1928 by Wilhelm Hansen, Copenhagen.

Manuscripts by others

Score for violin and organ, copy manuscript.

N-Onm, Mus.ms. 7874.

3 pages written in ink.

Paper type: 15 hand-ruled staves.

Several additions for the organ registration added in pencil.

The score is written in G minor.

Date: unknown.

Parts for brass band (Cnt. (E♭), 2 Cnt. (B♭), 4 Cor., 3 Tbe., 3 Tbn., 2 Tube, Timp), arranged by Emil Reesen [?].

DK-Kk, Mf. A. 2575.

Date: unknown.

Score for salon orchestra (Fl., Ob., 2 Cl., Fg., 2 Cor., 2 Tbe., Tbn., Timp), arranged by Alfred Telling.

DK-Kk, DMF 0449 B, ork.

Date: 1906

Score and parts for strings, arranged by N. Nielsen.

DK-Kk, Marquard 01–25–07.

Date: unknown.

Score for salon orchestra (Fl., Ob., Cl. (A), Tba. (A), Tbn., Harm., Pf., Timp., Vln. I/II, Vle., Vc., Cb.)

Title page: “Andante funèbre / Johan S. Svendsen / arr. af Oluf Ring”.

DK-Kk, MA ms 5123.

Date: “26 Juni 28 Oluf Ring”.

This arrangement is listed in the “stikkerbog” (Engravers Registry) of Wilhelm Hansen: “20838. Johan S. Svendsen arr af O. Ring Andante funèbre f Ork”. The entry is later crossed out.

Written in ink by Oluf Ring.

Score and parts for orchestra (Fl., Cl., Vln. I/II, Vc., Cb., Harm., Pf.), arranged by Poul Kroman.

N-Onm, Mus.ms.a 5272.

Date: “1913”.

Score for wind orchestra, arranged by Peter O. Jøsvold.

N-Onm, Mus.ms. 761.

Date: “17. Juni 1920”.

Parts for wind orchestra (Fl. in Eb, Fl. in C, Cl. I/II/III, Tbe. I/II, Tenor I/II/III, Althorn. I/II, Basso I/II, Perc.) arranged. by Peter O. Jøsvold.

N-Onm, Mus.ms. 984.

Evaluation of the sources

There are two extant ink manuscripts of the score in Svendsen’s hand:

Source **A**: instrumentation incomplete; middle section deviating from – and 8 bars shorter than – the printed version from 1895. (Source **C**)

Source **B**: identical with the printed version from 1895. Manuscripts – drafts, sketches or fair copies – preparatory to the printed versions for organ, violin and violoncello (Source **D**) and piano (Source **E**) are not extant.

The printed and unprinted sources can be divided into two groups:

1: The incomplete score (Source **A**) and the piano version printed in the *Memorial Pamphlet* (Source **E**), in which the middle section’s ending is four bars longer than what is found in source **A**, though there is otherwise a considerable degree of commonality between the two versions.

2: The complete handwritten score (Source **B**), the printed score (Source **C**) and the printed version for organ, violin and violoncello (Source **D**). On the basis of the changes and additions in the middle section in source **B** that have been transferred into the printed versions, sources **A** and **E** must be regarded as the oldest of the sources.

There are too many points of uncertainty to establish a stemma for the various sources for *Andante funèbre*. The absence of any printing manuscripts or rough drafts with corrections or additions makes the establishment of an accurate hierarchy of the sources problematic. We do know that the trio version was the first version to be performed. We are certain that the first of the printed versions was the one for piano. We cannot determine, however, whether the orchestral score, the piano version or the trio version was created first in the sequence.

Source **C** has been chosen as the main source and has been collated with the complete fair copy (Source **B**).

The printed score has been supplemented with numerous dynamic markings by the engraver; these are not commented upon in the critical apparatus. The version for violin, cello and organ from 1894 (Source **D**) has, in one specific case, been consulted for purposes of examining one particular chord’s structure but has otherwise not been collated with the printed score (Source **C**). The work of editing and revising this piece has consisted, for the most part, of normalising the bowings and the typography as well as correcting a few engraving errors. Variants in the incomplete fair copy (Source **A**) are mentioned and listed in the critical apparatus; moreover, the middle section of this version is published here as an appendix.

Editorial emendations and alternative readings

Andante funèbre, orchestral version

Primary source: C.

Bar	Part	Comment			
5	Cor. II	A, B: note 1: $e^{\#}$	30–31	Fg.	A:
6–7	Cl. II, Fg. I	A: no ties or slurs across the barline			
7	Ob., Cor. II/III	A: — instead of —			<i>dim.</i> <i>p</i>
7	Cl., Fg.	A: — instead of —	31	Tbn., Tb.	A: bar incomplete, — missing
7–8	Vle.	A:	32	Timp.	<i>pp</i> added as in B and by analogy with the over all dynamic level
					
9	Cl. I	B: note 5: $e^{\flat}$ changed to $a^{\flat}$ in ink	33	Tbe., Tbn.	A: bar empty
10–12	Cor. III/IV, Vln. II, Vle., Vc., Cb.	ten. added by analogy with b. 9	34	Timp.	B: <i>pp</i>
13	Cor. III/IV, Vle., Cb.	A: same pitches as in B and C, but — — — — — —	35–36		A: between bb. 35 and 36: two empty bars (except Vln.I), crossed out in ink
15	Cor. I	A: note 3: $b^{\#}$ instead of $b^{\flat}$			A:
19–21	Fl. II	A: notes added in ink and — in b. 19 crossed out			
21	Fl. I	C ^{PTS} : $e^{\text{'''}}$ (engraver's error)	35–37		between bb. 35 and 36, crossed out in ink
21–22	Fg.	A: bars empty	38–61	Timp.	dashed line added as in B
23, 25	Cl. II	A: — — — instead of — —			A: different scoring; see Appendix
24–26	Cor., Vle., Vc., Cb.	ten. added by analogy with b.23	40	Vln. II	cautionary accidental added
26	Cl. II	B: —	42	str.	B: <i>dim.</i> crossed out in ink
27	Cor. III/IV	note 7: cautionary accidental removed	49	Cor. III	<i>mf</i> added by analogy with Fl. I, Vln. I, Vle., and in accordance with Cor. IV
27	Cor. III/IV	B: note 1: — added in ink; A, B: note 7: $a^{\flat}$	49	Vln. II	<i>div.</i> added as in B and by analogy with b. 53
27–28	Cor. III/IV	B: note 4: $d^{\text{'}}$ instead of $d^{\flat}$	50	Ob. I	note 1: cautionary accidental added
29	ww., Cor.	A: — from middle of bar	50	Fg. II	slur added by analogy with Fg. I
29	Fl.	<i>mf</i> omitted by analogy with the other parts	51	Cor. II	slur added by analogy with Cor. I
29–30	Cl. I	b. 29 note 3 to b. 30 note 1: superfluous tie omitted	52	Cor. I	B: notes 2–3: $b^{\flat}$ – $b^{\#}$
29	Cor. III/IV	note 3: cautionary accidental added	54–55	Tuba	slur added by analogy with Tbn. III
29	Tbn. II	note 3: b emended to a as in A, B; C ^{PTS} : note 3: b	55–56	Fl. II	slur added by analogy with Fl. I
			55–56	Fg. II	slur added by analogy with Fg. I
			55	Vle.	upper part: slur added by analogy with Vln. I; lower part: slur added by analogy with Cor. IV

56	Ob. I, Cor. II/III	cautionary accidentals added
56	Cl. II	slur added by analogy with Ob.II
56–57	Cor. I	B: b. 56 note 2 to b. 57 note 1: no tie; B: no tie, only slur; A: no tie, no slur
56–57	Tbn. II	B: b. 56 note 2 to b. 57: tie with an open end (page turn); b. 56 notes 1–4: slur
57–58	Fl. I	slur from b. 57 note 2 to b. 58 note 3 emended to slur b.58 notes 1–3 by analogy with the other parts and as in B
58–59	Fl. II	slur added by analogy with Fl. I
58–59	Fg. II	slur added by analogy with Fg. I
58–59	Cor. IV	slur added by analogy with Cor. III
60	Cor. I	B: note 2: <i>b_♭'</i> instead of <i>g'</i>
62–69		A: bars empty, b. 61 followed by key change from A major to A minor
62–64	Cor. I	B: <i>a</i> 2 continued from b. 58; C, D: <i>I.</i> [Cor. I]
65		B: last bar line changed from double bar line to single bar line in ink
65	Cor. I	note 1: emended from <i>a'</i> to <i>a_♭'</i> as in B
65		B: only <i>mf</i> in Cl.
66–67		B:



Between bb. 66 and 67 one bar, double right bar line after extra bar, crossed out in ink; this bar followed by *D.C. al Fine*, crossed out (see facsimile p. ix)

B: bb. 67–69 added by JS and *D.C. al Fine* added by JS in right margin

67–69

Andante funèbre, piano version

Primary source: **E**.

		Specification of instrument (<i>Pianoforte</i>) added
1		<i>Andante lento</i> added as in C
12		note 2 in both staves: cautionary accidentals added
13–14		<i>cre-scen-do</i> emended to <i>cresc...</i>
15	upper staff	chord 2: cautionary accidentals added
26		◀ added as in C
26		note 2 in both staves: cautionary accidentals added
27		<i>mf</i> added as in C
28	lower staff	note 2: cautionary accidental added
29–30		◀ ▶ moved from above upper staff
31		<i>p</i> added as in C
37	upper staff	‡ added
42–45	upper staff	slurs b. 42 notes 1–3 and b. 43 note 1 to b. 45 note 1 emended to one slur by analogy with bb. 38–41
44	upper staff	chord 1 top note: ♭ emended to ♮
46	upper staff	missing treble clef added as in D
65		below final bar: <i>D.C al Fine</i> emended to <i>Da Capo al Fine</i> as in C
		E: four bars shorter at the end than B, C, D

Andante funèbre, trio version

Primary source: **D**.

12	Vln., Vc., Org.	note 2: cautionary accidentals added
15	Org. upper staff	chord 2: cautionary accidentals added
26	Vln., Vc., Org.	note 2: cautionary accidentals added
29	Org. upper staff	lower part: stems up emended to stems down
41	Org. upper staff	lower parts notes 1–2 (<i>b_♭'-e'</i> , <i>g_♯'-e'</i>): two superfluous slurs omitted

42	Org. lower staff	lower part notes 1–3: slur added by analogy with upper staff
47	Org. upper staff	slur added by analogy with b. 51
52	Org. lower staff	slur added by analogy with b. 48
59	Org. lower staff	upper part note 3: cautionary accidental added
62–63	Org. upper staff	b. 62 note 1 to b. 63 note 2: slur added by analogy with lower staff
65	Org.	<i>mf</i> added by analogy with Vln., Vc.
67–69		dashed line added as in C ; below final bar: <i>D.C.</i> emended to <i>Da Capo</i> as in C

ADDENDA

A section from source A with different scoring.

The score of the Addenda follows the graphical principles used by Svendsen in the source with no editorial emendations.

There are some obvious mistakes made by JS:

b. 55 Clar. note 2: should be flat not natural

b. 59 Clar. I note 3: should be *f*''

b. 61 Cor. rest missing

APPENDIX I

bb. 38–61

Source A, bb. 38-61.

In this early source, the following bars have a different scoring than in the later sources.

38 poco meno lento

Fl.

Ob.

Cl. (A)

Fag.

I.
II.
Cor. (E)

III.
IV.

Tbe. (E)

I.
II.
Tbn.

III.
Tb.

Timp.

poco meno lento

div.

I.

Vln.

II.

div.

Vle.

div.

Vc.

Cb.

46

Fl.

Ob.

Cl. (A)

Fag.

I.
II.

Cor. (E)

III.
IV.

Tbe. (E)

I.
II.

Tbn.

III.
Tb.

Timp.

I.

Vln.

II.

Vle.
div.

Vc.

Cb.

54

Fl.

Ob.

Cl. (A)

Fag.

I.
II.

Cor. (E)

III.
IV.

Tbe. (E)

I.
II.

Tbn.

III.
Tb.

Timp.

I.
II.

Vln.

div.

Vle.

Vc.

Cb.

This musical score page contains measures 54 through 61. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fag.), four parts of Cor Anglais (Cor. (E)), four parts of Trombone (Tbn.), Timpani (Timp.), Violin (Vln.), Viola (Vle.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three sharps (F#, C#, G#). The woodwinds and strings are active throughout the measures, with various melodic and harmonic lines. The brass section, including the Cor Anglais and Trombones, is mostly silent in these measures. The Violins are marked with 'div.' (divisi) in measure 54. The score is written in a standard musical notation with staves for each instrument, showing notes, rests, and articulation marks.