

C A R L   N I E L S E N

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VÆRKE  
W O R K S

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C A R L N I E L S E N

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VÆRKE R  
W O R K S

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Det Kongelige Bibliotek  
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Edition Wilhelm Hansen  
Copenhagen 2009

D E T  
K G L  
  
B I B  
L I O  
T E K

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

S A N G E

K O M M E N T A R E R

S O N G S

E D I T O R I A L T E X T S

Udgivet af

Edited by

Niels Bo Foltmann

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## S A N G E

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### S O N G S

In volumes 1-3, numbers refer to songs  
while in volume 4 they refer to pages.

**SONGS 1 (Nos. 1-144)**                    **SANGE 1 (Nr. 1-144)**

SONGS WITH PIANO                    SANG OG KLAVER  
Collections **1-144** Samlinger

**SONGS 2 (Nos. 145-292)**                    **SANGE 2 (Nr. 145-292)**

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RECITATION AND PIANO **287** RECITATION OG KLAVER

CHOIR AND PIANO **288-289** KOR OG KLAVER

VOICE AND INSTRUMENTAL ENSEMBLE **290-292** SANG OG INSTRUMENTALENSEMBLE

**SONGS 3 (Nos. 293-431)**                    **SANGE 3 (Nr. 293-431)**

A CAPPELLA CHOIR                    KOR A CAPPELLA  
MIXED CHOIR                         BLANDET KOR  
Collections **293-299** Samlinger  
Separate Songs **300-314** Enkeltsange

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EQUAL VOICES                         LIGE STEMMER  
Collections **333-382** Samlinger  
Separate Songs **383-400** Enkeltsange

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Collections **401-416** Samlinger  
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## F O R K O R T E L S E R

### A B B R E V I A T I O N S

A	alto
b.	bar
B	basso
Bar.	baritono
bb.	bars
cb.	contrabbasso
cl.	clarinetto
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (The Carl Nielsen Archives)
CNS	Carl Nielsens Samling (The Carl Nielsen Collection)
CNU	Carl Nielsen Udgaven (The Carl Nielsen Edition)
cnt.	cornetto
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
DK-Kk (m)	Musikmuseet (The Danish Music Museum)
fg.	fagotto
fl.	flauto
fol.	folio
HA	Håndskriftafdelingen (The Royal Library, Manuscripts and Rare Books)
ob.	oboe
pf.	pianoforte
pf.1	pianoforte, upper staff
pf.2	pianoforte, lower staff
Pl. No.	Plate Number
RECIT.	recitation
S	soprano
stacc.	staccato
str.	strings
T	tenore
ten.	tenuto
trem.	tremolo
trb.	trombone
va.	viola
vl.	violino
vc.	violoncello

## GENERAL FOREORD

### GENERAL PREFACE

The Carl Nielsen Edition is an independent project under the auspices of the Music and Theatre Department of the Royal Library, launched in 1994 on the initiative of the Ministry of Culture and funded by the Ministry and the foundation *Carl Nielsen og Anne Marie Carl-Nielsens Legat*, with further financial support for the publication of the individual volumes from a number of other private foundations.

The edition is for both practical and scholarly use, and is based on critical editorial principles. It comprises all Nielsen's finished works and completed individual pieces, and seeks as far as possible to reflect the works in the version last sanctioned by the composer. In cases where songs exist in several different arrangements by Nielsen, all the versions are published.

Each work is furnished with an introduction which gives a brief account of the genesis of the work and its place in the composer's oeuvre, and a Critical Commentary including source description, editorial emendations and additions, and important alternative readings. The editorial material is published together with the music.

The edition is divided into the three main series Stage Music, Instrumental Music and Vocal Music, each further divided into volumes; within each genre the works are ordered chronologically.

#### Series I, Stage Music

- Operas
- Incidental music

#### Series II, Instrumental Music

- Symphonies
- Other orchestral works
- Concertos
- Chamber music
- Piano and organ works

Carl Nielsen Udgaven er et selvstændigt projekt under Det Kongelige Biblioteks Musik- og Teaterafdeling, iværksat i 1994 på Kulturministeriets foranledning og finansieret af Kulturministeriet og *Carl Nielsen og Anne Marie Carl-Nielsens Legat*, hvortil kommer støtte fra en række private fonde til udgivelse af de enkelte bind.

Udgaven er til såvel praktisk som videnskabelig brug, tilrettelagt efter kritisk-videnskabelige udgivesprincipper. Den omfatter samtlige Carl Nielsens afsluttede værker og enkeltsatser og søger i videst mulige omfang at afspejle værkerne i den af komponisten senest sanktionerede version. I tilfælde, hvor sange foreligger i flere forskellige arrangementer fra Carl Nielsens hånd, udgives alle versioner.

Hvert værk er forsynet med en indledning, der kort beskriver værkets tilblivelseshistorie og placerer det i den samlede produktion, samt en kritisk beretning, hvor der redegøres for kildesituationen, redaktionelle ændringer og tilføjelser og vigtige varianter. Den kritiske beretning udgives sammen med nodeteksten.

Udgaven er opdelt i hovedserierne Scenemusik, Instrumentalmusik og Vokalmusik med tilhørende opdeling i enkelbind; inden for hver genre er værkerne ordnet kronologisk.

#### Serie I, Scenemusik

- Operaer
- Skuespilmusik

#### Serie II, Instrumentalmusik

- Symfonier
- Andre orkesterværker
- Koncerter
- Kammermusik
- Klaver- og orgelværker

**Series III, Vocal Music**

Cantatas  
Songs  
Choral Pieces

**Series IV, Juvenilia et Addenda****Editorial principles**

The music is reproduced with no typographical indications of editorial additions or emendations. These are documented in the Critical Commentary. Typography, score disposition, genre names, and instrument names have been normalized in accordance with present-day practice. With a few exceptions, discussed in more detail in the Critical Commentary, the many additions and changes in Nielsen's works that have been made by friends and colleagues have been removed.

Articulation, dynamics, ties and slurs, execution markings and playing instructions have been normalized on the basis of analogies between clearly parallel passages. All such completions are documented in the Critical Commentary. Obvious writing and printing errors have been tacitly corrected.

Nielsen often notated horns and trumpets with key signatures. This practice has been normalized to a notation exclusively using accidentals.

"Muta in" in connection with the retuning of timpani and changes between two instruments (for example clarinet in A and B<sup>b</sup>) have been tacitly normalized. This also applies to the combination of ties and slurs.

In Nielsen's manuscripts the dynamic markings are sometimes rather carelessly placed, and this is also reflected in the early printed editions. This has been tacitly adjusted. The same goes for missing punctuation in Nielsen's texts.

Clefs are normally given as in the main source.

**Serie III, Vokalmusik**

Kantater  
Sange  
Korsatser

**Serie IV, Juvenilia et Addenda****Redaktionelle principper**

Nodeteksten gengives uden typografisk markering af redaktionelle tilføjelser eller ændringer. Disse er dokumenteret i den kritiske beretning. Typografi, partitueropstilling, instrument- og genrebetegnelser er normaliseret efter nutidig praksis. Med enkelte undtagelser, som der er gjort nærmere rede for i den kritiske beretning, er de mange tilføjelser og ændringer i Carl Nielsens værker, der er foretaget af venner og kolleger, fjernet.

Nodeteksten er normaliseret med hensyn til artikulation, dynamik, buer, foredragsbetegnelser og spilletekniske anvisninger således, at der er analogi mellem entydige parallelsteder. Alle sådanne kompletteringer dokumenteres i den kritiske beretning. Oplagte skrive- og trykfejl er stiltiende rettet.

Carl Nielsen noterede ofte horn og trompeter med faste fortegn. Denne praksis er normaliseret til notation udelukkende med løse fortegn.

"Muta in" i forbindelse med omstemning af pauker og skift mellem to instrumenter (f.eks. klarinet i A og B<sup>b</sup>) er stiltiende normaliseret. Det samme gælder kombinationen af buer og bindebuer.

I Carl Nielsens manuskripter er de dynamiske angivelser undertiden placeret noget skødesløst, hvilket afspejler sig i de tidlige trykte udgaver. Dette er stiltiende justeret. Ligeledes er manglende, nødvendig tegnsætning i Carl Nielsens tekster stiltiende tilføjet.

Nøgler gengives normalt som i hovedkilden.

København 1998

Carl Nielsen Udgaven

Revideret 2008

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The Carl Nielsen Edition

Revised 2008

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## 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.<sup>1</sup> The criterion for publication is that the version should have been made either by the composer or under his supervision. Thus the relevant songbooks<sup>2</sup> and collections from the end of the 1880s up to 1931 are taken into consideration,<sup>3</sup> 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

**M**ed 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, hvorfaf en del er overleveret i flere forskellige versioner fra komponistens hånd, hvorved det samlede antal satser når op på 431.<sup>1</sup> 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.<sup>2</sup> 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.<sup>4</sup>

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.<sup>3</sup>

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.<sup>5</sup> 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.<sup>4</sup> 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,

<sup>5</sup> 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.

<sup>4</sup> 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.

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.<sup>6</sup> 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.<sup>7</sup> 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.<sup>5</sup> 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 afgive fra en eventuel trykt udgave af det pågældende digt.<sup>6</sup> 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 afgivelser 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.<sup>8</sup>

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.<sup>9</sup>

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 2005-2009<sup>10</sup> (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: *sælsom / selsom*.

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.<sup>7</sup>

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 tekstdækningen af en sang, som optræder i forskellige versioner i nærværende udgave.<sup>8</sup>

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,<sup>9</sup> 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: *sælsom / selsom*.

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*, København 1954

Schousboe (1983)

Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 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*,<sup>11</sup> *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.<sup>12</sup> 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);<sup>13</sup> 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*,<sup>10</sup> *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.<sup>11</sup> 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),<sup>12</sup> 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,<sup>14</sup> 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.<sup>15</sup> 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.<sup>13</sup> 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.<sup>16</sup>

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.<sup>14</sup>

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*.<sup>15</sup> I brevet henviser han til den efterspørgsel, der er for disse sange for korbesætning, en efterspørgsel, som

<sup>15</sup> 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*.<sup>17</sup> 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!"<sup>18</sup>

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!"<sup>16</sup>

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-

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

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).

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 jyske 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.<sup>19</sup> 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-

<sup>19</sup> 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.<sup>17</sup> 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-

<sup>17</sup> 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.”<sup>20</sup>

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;<sup>21</sup> 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.<sup>22</sup> 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.<sup>23</sup> 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 Udtryk gennem Musiken; hvorimod man tilforn betragtede Texten som noget aldeles Underordnet.”<sup>18</sup>

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;<sup>19</sup> 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.<sup>20</sup> 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.<sup>21</sup> 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."<sup>24</sup>

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).<sup>25</sup>

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,<sup>26</sup> 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."<sup>22</sup>

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).<sup>23</sup>

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,<sup>24</sup> 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 mangede 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.”<sup>27</sup>

*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.”<sup>28</sup>

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 Bergh<sup>29</sup> 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.<sup>30</sup>

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.”<sup>25</sup>

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.”<sup>26</sup>

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 Bergh<sup>27</sup> 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.<sup>28</sup>

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*.<sup>31</sup> 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'".<sup>32</sup>

Even though a couple of the songs had previously been heard, two years passed before Op. 6 received its first complete performance.<sup>33</sup> This took place at a concert in the society *Symponia* 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:<sup>34</sup>

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".<sup>29</sup>

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'".<sup>30</sup>

Selvom et par af sangene havde været opført tidligere, gik der to år før opus 6 fik sin første samlede opførelse.<sup>31</sup> Det skete ved en koncert i foreningen *Symponia* 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*.<sup>32</sup>

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."<sup>35</sup>

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*.<sup>36</sup> 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.<sup>37</sup> 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 'Serferne' eller 'Det bødes der for', hvilken sidste blot, ogsaa for Deklamationens Skyld, ikke taaler at repeteres for alle de fire Vers."<sup>33</sup>

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*.<sup>34</sup> 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.<sup>35</sup> 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.<sup>38</sup> 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.<sup>39</sup>

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.<sup>40</sup> 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-

<sup>38</sup> 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).

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

<sup>40</sup> 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.<sup>36</sup> 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.<sup>37</sup>

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;<sup>38</sup> 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-

<sup>36</sup> 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).

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

<sup>38</sup> 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.”<sup>41</sup>

The songs were published by Wilhelm Hansens Musikforlag in 1897 in a Danish-German edition, reprinted several times in the composer’s lifetime.<sup>42</sup> 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.<sup>43</sup> 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.”<sup>39</sup>

Sangene udkom på Wilhelm Hansens Musikforlag i 1897 i en dansk-tysk udgave, der blev genoptrykt adskillige gange i komponistens levetid.<sup>40</sup> 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.<sup>41</sup> 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*.<sup>44</sup>

"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."<sup>45</sup>

"Lay down, sweet flower, your head" exists in two versions in Nielsen's hand: for voice and piano, dated 8 December 1903,<sup>46</sup> 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.<sup>47</sup>

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

<sup>45</sup> Letter of 20.10.1903 from Nielsen to Johannes Jørgensen.

<sup>46</sup> According to MS 33 2217.

<sup>47</sup> 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*.<sup>42</sup>

"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 inderlig tilpas."<sup>43</sup>

"Sænk kun dit Hoved, du Blomst" foreligger i to versioner fra Carl Nielsens hånd, en for sang og klaver, dateret 8. december 1903,<sup>44</sup> 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.<sup>45</sup>

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

<sup>43</sup> Brev fra Carl Nielsen til Johannes Jørgensen af 20.10.1903.

<sup>44</sup> Jf. MS 33 2217.

<sup>45</sup> 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.<sup>48</sup> 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.<sup>49</sup> 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.<sup>50</sup>

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.<sup>46</sup> 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.<sup>47</sup> 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.<sup>48</sup>

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.”<sup>51</sup>

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.<sup>52</sup> 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.”<sup>53</sup> 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.<sup>54</sup>

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.”<sup>49</sup>

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.<sup>50</sup> 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.”<sup>51</sup> 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.<sup>52</sup>

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.<sup>55</sup> 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.<sup>56</sup>

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)<sup>57</sup>  
*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.<sup>58</sup> One of the songs, Little

Sange fra skuespil og lejlighedskantater  
Carl Nielsen har efterladt sig en omfattende produktion af lejlighedskantater og musik til skuespil.<sup>53</sup> 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:<sup>54</sup>

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 Grosserersocietets 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)<sup>55</sup>  
*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.<sup>56</sup> En enkelt af sangene, *Hellelidens Sang*, blev op-

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.

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,<sup>59</sup> 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."<sup>60</sup> 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".<sup>61</sup> 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;<sup>57</sup> 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."<sup>58</sup> 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."<sup>59</sup> 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."<sup>62</sup>

The songs from Ludvig Holstein's play *Tove*<sup>63</sup> 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.<sup>64</sup> 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 "folklig" 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,<sup>65</sup> 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.<sup>66</sup> 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*<sup>60</sup> 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*.<sup>61</sup> 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 "folklig" 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,<sup>62</sup> samme år som den oprindelige udgave af *Tove* blev trykt, men uden dette digt. I denne version fremstod det i ti firelinjede strofer.<sup>63</sup> 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.<sup>66</sup>

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."<sup>67</sup> 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).<sup>68</sup> 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!<sup>64</sup>

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."<sup>65</sup> 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).<sup>66</sup> 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.<sup>69</sup> 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."<sup>70</sup>

The three songs from Nielsen's extensive score for Oehlenschläger's *Aladdin*,<sup>71</sup> 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)<sup>72</sup> 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),<sup>73</sup> 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.<sup>67</sup> Konerten 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 klogte 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."<sup>68</sup>

Også de tre sange fra Carl Nielsens omfangsrige partitur til Oehlenschlägers *Aladdin*,<sup>69</sup> 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)<sup>70</sup> 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),<sup>71</sup> 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."<sup>74</sup>

"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. Digtets 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."<sup>72</sup>

"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 udviser 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’*).<sup>75</sup> 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.<sup>76</sup> 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.<sup>77</sup>

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).<sup>78</sup> 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,<sup>79</sup> 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’*).<sup>73</sup> 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.<sup>74</sup> Tempot i udførelsen er påfaldende langsomt, og den afsluttes med en kort improvisation, formentlig fordi der endnu var lidt plads tilbage på voksvalsen.<sup>75</sup>

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).<sup>76</sup> 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,<sup>77</sup> 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.<sup>80</sup> 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).<sup>81</sup>

"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."<sup>82</sup>

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."<sup>83</sup>

<sup>80</sup> 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.

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

<sup>82</sup> Letter to Anne Marie Carl-Nielsen, 28.2.1914.

<sup>83</sup> 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.<sup>78</sup> 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):<sup>79</sup>

"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."<sup>80</sup>

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."<sup>81</sup>

<sup>78</sup> 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.

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

<sup>80</sup> Brev til Anne Marie Carl-Nielsen, 28.2.1914.

<sup>81</sup> 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".<sup>84</sup>

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.<sup>85</sup> 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.<sup>86</sup> 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".<sup>87</sup>

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."<sup>82</sup>

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.<sup>83</sup> 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.<sup>84</sup> I forbindelse med arbejdet præciserede Carl Nielsen opgaven i vendinger, der kan minde lidt om programerklæringen fra hæfterne med *En Snæ danske Viser*: "Sagen er, at èns subjektive Følelser maa holdes til en vis Grad nede og Valget af Toner er ret begrænset."<sup>85</sup> 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;<sup>88</sup> 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.<sup>89</sup>

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”.<sup>90</sup>

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;<sup>86</sup> 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.<sup>87</sup>

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.”<sup>88</sup>

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”, hværen 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,<sup>91</sup> 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 salmedigtningen [...] 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,<sup>89</sup> 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-

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

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

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

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.<sup>92</sup>

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.”<sup>93</sup>

*Hymns and Spiritual Songs* was published in 1919 by Wilhelm Hansens Musikforlag; it contains 49 songs, predominantly to texts by Grundtvig and Brorson.<sup>94</sup> 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.”<sup>91</sup>

*Salmer og aandelige Sange* udkom i 1919 på Wilhelm Hansens Musikforlag; samlingen indeholder 49 sange fortrinsvis til tekster af Grundtvig og Brorson.<sup>92</sup> 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, I.A.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, I.A.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.<sup>95</sup> 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.<sup>93</sup> Forordet gengives her i sin helhed:

"Der gives Mennesker, som har den Evne bestandig at spredde 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 fælde en rigtig Dom, ifald man

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

<sup>95</sup> 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.”<sup>96</sup>

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.”<sup>94</sup>

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."<sup>97</sup>

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".<sup>98</sup>

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*,<sup>99</sup> 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).<sup>100</sup>

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 noted 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."<sup>95</sup>

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."<sup>96</sup>

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*;<sup>97</sup> 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 firstemvig Kor, men isaafald Nr. II en Tone højere" (se nr. 312).<sup>98</sup>

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 firstemvig 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".<sup>101</sup> As he put it: "so there we have everything in one: spirit and shocker".<sup>102</sup> In a subsequent article Nielsen supported Laub's viewpoint,<sup>103</sup> 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."<sup>104</sup>

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"<sup>99</sup> med ordene "så har vi netop samlet i ét: ånd og knaldroman".<sup>100</sup> Carl Nielsen støttede i en efterfølgende artikel Laubs synspunkter,<sup>101</sup> 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 – stifie Bekendtskab med den."<sup>102</sup>

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).<sup>105</sup>

*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.<sup>106</sup> 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-

<sup>105</sup> 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”.

<sup>106</sup> 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).<sup>103</sup>

*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.<sup>104</sup> 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-

<sup>103</sup> 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.”

<sup>104</sup> 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.<sup>107</sup> 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.

<sup>107</sup> 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.<sup>105</sup> 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 kasserede) 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

<sup>105</sup> 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.”<sup>108</sup>

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.<sup>109</sup>

– 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 rædsel 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.”<sup>106</sup>

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.<sup>107</sup>

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).

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).

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"<sup>110</sup>)
- 18.12. "Sleep tight, my ducky little dear!"<sup>111</sup>
- 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

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

<sup>111</sup> 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".

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"<sup>108</sup>
- 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

<sup>108</sup> 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.<sup>112</sup>

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.<sup>113</sup>

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."<sup>114</sup>

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.<sup>109</sup>

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.<sup>110</sup>

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."<sup>111</sup>

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.<sup>115</sup> 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.<sup>116</sup> 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

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

<sup>116</sup> 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.<sup>112</sup> 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.<sup>113</sup> 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-

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

<sup>113</sup> I 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".<sup>117</sup>

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*.<sup>118</sup>

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."<sup>114</sup>

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*.<sup>115</sup>

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 til sidst 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 Bjerne 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 "folkelig" 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*.<sup>119</sup> The event was a great success, and several of the songs had to be repeated.

<sup>119</sup> 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 synge 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 Afvæxling 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*.<sup>116</sup> Arrangementet blev en stor publikumssucces, og adskillige af sangene måtte gives *da capo*.

<sup>116</sup> 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.<sup>120</sup> 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.<sup>121</sup>

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-

<sup>120</sup> 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.

<sup>121</sup> *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.<sup>117</sup> 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.<sup>118</sup>

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 inspirede, medens Laubs var tildels paavirkede af hans Ger-

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

<sup>118</sup> *Nationaltidende*, 14.4.1915.

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

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.”<sup>119</sup>

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-repetiteur 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.”<sup>123</sup>

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.”<sup>120</sup>

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 Aftes 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!"<sup>124</sup>

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."<sup>125</sup>

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!"<sup>121</sup>

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."<sup>122</sup>

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:<sup>123</sup>

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.<sup>126</sup> Of the 20 songs, five had previously been published and 15 were newly composed, as shown on the following list:

Twenty "folkelige" Melodies 1921 <sup>127</sup>	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 <sup>128</sup>
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	

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

<sup>127</sup> As may be seen in the Danish version of the preface, some of 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.

<sup>128</sup> 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.<sup>124</sup> Af de 20 sange havde fem tidligere været udgivet, mens de 15 er nykomponeret, således som det fremgår af listen nedenfor:

Tyve folkelige Melodier 1921 <sup>125</sup>	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 <sup>126</sup>
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	

<sup>124</sup> Ifølge Wilhelm Hansens stikkerbog 20.10.1921 var den oprindelige titel *Nye folkelige Melodier*.

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

<sup>126</sup> 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 <sup>129</sup>
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 <sup>127</sup>
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*, København 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.<sup>130</sup> 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.<sup>131</sup>

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.

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

<sup>131</sup> 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.<sup>128</sup> 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 ledsgelse af fællessangen, og det var således efter moden overvejelse, at man udelod alle fraseringsbuer, karakterbetegnelser og dynamiske anvisninger, ligesom også karakteriserende titler blev udeladt.<sup>129</sup>

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

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

<sup>129</sup> 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".<sup>132</sup>

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.”<sup>130</sup>

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,<sup>133</sup> just as Laub has the text to 'Et jævnt og muntert virksomt Liv paa Jord'.<sup>134</sup>

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*.<sup>135</sup> 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*.<sup>136</sup> 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,<sup>131</sup> og Laub Teksten til 'Et jævnt og muntert virksomt Liv paa Jord'.<sup>132</sup>

Kort efter udgivelsen – formentlig i begyndelsen af 1923, selvom den stadig bærer årstallet 1922 – var der behov for endnu en udgave af *Folkehøjskolens Melodibog*.<sup>133</sup> 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*.<sup>134</sup> 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.<sup>137</sup> 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*.<sup>138</sup> 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."<sup>139</sup>

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.<sup>135</sup> 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*.<sup>136</sup> 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 kunnet 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."<sup>137</sup>

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.”<sup>140</sup>

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).<sup>141</sup>

*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.”<sup>138</sup>

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 hovedsigt: 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).<sup>139</sup>

*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."<sup>142</sup>

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."<sup>140</sup>

*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*".<sup>143</sup>

*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*.<sup>144</sup> 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.<sup>145</sup> 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.<sup>146</sup> 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.<sup>147</sup> 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'".<sup>141</sup>

*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).<sup>142</sup> 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.<sup>143</sup> 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.<sup>144</sup> 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.<sup>145</sup> 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.<sup>148</sup>

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).<sup>149</sup> There is also a typewritten page with Berntsen's poem *Æ Owwemøll å æ Næjjemøll*, dated by him 14 November 1925;<sup>150</sup> 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.<sup>146</sup>

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).<sup>147</sup> Endvidere er overleveret et maskinskrevet manuskript til Anton Berntsens digt *Æ Owwemøll å æ Næjjemøll*, dateret af Berntsen 14. november 1925;<sup>148</sup> 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)

146 *Fire jyske Sange til Tekster af Anton Berntsen*.

147 Musik- og Teaterafdelingen, Torben Schousboes Samling (XIV, 2).

148 *Ibid.*

148 *Fire jyske Sange til Tekster af Anton Berntsen*.

149 Musik- og Teaterafdelingen, Schousboes Samling (XIV, 2).

150 *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.<sup>151</sup>

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.<sup>152</sup>

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.<sup>153</sup>

<sup>151</sup> 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.

<sup>152</sup> 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.

<sup>153</sup> Fellow (1999), p. 482.

for dette arbejde, idet tekstvalget i Rosenhoffs egen sangsamling opus 4 (1868) er så godt som identisk med Carl Nielsen teknstvalg.<sup>149</sup>

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.<sup>150</sup>

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.<sup>151</sup>

<sup>149</sup> 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.

<sup>150</sup> 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.

<sup>151</sup> 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.”<sup>154</sup>

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.<sup>155</sup> 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 førerede mig Sangen, saa den er ikke udgivet.”<sup>152</sup>

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.<sup>153</sup> 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.<sup>156</sup> 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.<sup>154</sup> 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*)

<sup>156</sup> This Jacobsen song is not identical to Op. 4, No. 1; see No. 424.

<sup>154</sup> 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",<sup>157</sup> and the Radical Left's yearbook 1925 similarly applies this melody to the text of *Radikalismens Sang*, "Nu gjalder i den unge Dag").<sup>158</sup>

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.<sup>159</sup> 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.<sup>160</sup>

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) and "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, "Fædrelandsang 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",<sup>155</sup> og det radikale venstres årbog for 1925 anfører ligeledes denne melodi til teksten *Radikalismens Sang*, "Nu gjalder i den unge Dag").<sup>156</sup>

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.<sup>157</sup> Man bad Drachmann skrive en sådan, angiveligt til den melodi, som Carl Nielsen havde skrevet til deres maskevers. Først et par dage efter revyens premiere kunne aviserne berette, at den indledende sang var af Drachmann og Nielsen.<sup>158</sup>

Revyen havde premiere i Tivoli den 26. juni 1906 og fik i løbet af sommeren ikke færre end 68 opførelser. Den ene af revyens 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 Revyens 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. I, 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."<sup>161</sup>

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);<sup>162</sup> 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.<sup>163</sup>

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."<sup>159</sup>

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);<sup>160</sup> 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.<sup>161</sup>

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.<sup>164</sup> 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.<sup>165</sup> 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.<sup>162</sup> 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.<sup>163</sup> 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.<sup>166</sup> 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*.<sup>167</sup> 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.<sup>168</sup> 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.<sup>164</sup> 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*.<sup>165</sup> 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.<sup>166</sup> 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,<sup>169</sup> close to N.H. Rasmussen's Gymnastic Institute.<sup>170</sup> The two families had struck up a friendship,<sup>171</sup> 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.<sup>172</sup> 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."<sup>173</sup>

The song rapidly gained a foothold in Danish High Schools. For example, in January 1910, Thorvald Aa-

denne tid boede familien Carl Nielsen på Vodroffsvej<sup>167</sup> og var her nabo til N.H. Rasmussens Gymnastiske Institut.<sup>168</sup> De to familier havde udviklet et venskabeligt forhold,<sup>169</sup> 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.<sup>170</sup> 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."<sup>171</sup>

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 22<sup>2</sup>).

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 lysspil, *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 22<sup>2</sup>).

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,<sup>174</sup> the 1909 gymnastics institute’s printed programme, and a separate edition from Wilhelm Hansens Musikforlag in 1910.<sup>175</sup> 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.<sup>176</sup> 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*.<sup>177</sup> *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,<sup>178</sup> 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,<sup>172</sup> gymnastikinstituttets trykte 1909-program, samt en separatudgave, som udkom på Wilhelm Hansens Musikforlag i 1910.<sup>173</sup> 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.<sup>174</sup> Samme år lod han to stykker fra denne musik udgive i klaverarrangement på Wilhelm Hansens Musikforlag, nemlig *Halloges Sang* og *Ternenes Dans*.<sup>175</sup> *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.<sup>176</sup>

Nr. 229 *Paaske-Liljen* (“Paaskeblomst! En Draabe stærk”) til N.F.S. Grundtvigs tekst er komponeret i 1910 og

<sup>174</sup> Privateje.

<sup>175</sup> 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.

<sup>176</sup> For a more detailed description of the origins of the composition, see Preface to CNU I/6, pp. xliv-l.

<sup>177</sup> The piano version of *Dance of the Handmaidens* is printed in CNU IV/1.

<sup>178</sup> Concert in Hornung & Møller’s Hall, 4.2.1911, surprisingly with a female singer, Poula Jacobsen, accompanied by Louis Glass.

<sup>172</sup> Privateje.

<sup>173</sup> Iflg. dagbogsnotat indleverede han såvel klaverversionen som mandskorversionen til Wilhelm Hansen 18.09.1909.

<sup>174</sup> For en nærmere redegørelse for tilblivelsen af denne musik, se forordet i CNU I/6, s. xliv-l.

<sup>175</sup> Klaverversionen af *Ternernes Dans* gengives i CNU IV/1.

<sup>176</sup> 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 Knudsen<sup>179</sup> 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. Goodbye, old boy! Yours sincerely, Carl N."<sup>180</sup>

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);<sup>181</sup> 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.<sup>182</sup>

<sup>179</sup> 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*.

<sup>180</sup> Letter, probably from 1910, MS 33 2182.

<sup>181</sup> 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.

<sup>182</sup> 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 Knudsen<sup>177</sup> 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."<sup>178</sup>

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.<sup>179</sup>

<sup>177</sup> 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*.

<sup>178</sup> Brevet, antagelig skrevet i 1910, påført MS 33 2182.

<sup>179</sup> 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*<sup>183</sup> and performed that day by the choir of St Ansgar’s Church in connection with the Catholic church’s national congress in Roskilde.<sup>184</sup>

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.<sup>185</sup> 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*<sup>180</sup> og samme dag opført af kirkekoret fra Sankt Ansgars Kirke i forbindelsen med det katolske kirkes landsmøde i Roskilde.<sup>181</sup>

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.<sup>182</sup>

<sup>183</sup> *Nordisk Ugeblad for Katolske Kristne*, 61 (1913), s. 378 (text) [25 May] and p. 432 (music) [15 June].

<sup>184</sup> Cf. letter from Mogens Ballin to Carl Nielsen of 20.6.1913.

<sup>185</sup> 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.

<sup>180</sup> *Nordisk Ugeblad for katholske Kristne*, 61 (1913), s. 378 (tekst) [25. maj] og s. 432 (musik) [15. juni].  
<sup>181</sup> Jf. brev fra Mogens Ballin til Carl Nielsen af 20.6.1913.

<sup>182</sup> 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), ”Korssets 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."<sup>186</sup>

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."<sup>183</sup>

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)".<sup>187</sup>

There ensued a lengthy battle over the publication, since another composer<sup>188</sup> had also set the poem to music.<sup>189</sup> Things went so far that Nielsen ordered his publisher to halt publication of his song,<sup>190</sup> 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*.<sup>191</sup>

No. 234 "Are you discouraged, dearest friend", was composed on 18 March 1915<sup>192</sup> 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.<sup>193</sup> 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)."<sup>184</sup>

Der udspandt sig efterfølgende en længere strid om udgivelsen, idet en anden komponist<sup>185</sup> også havde sat digtet i musik.<sup>186</sup> Det gik så vidt, at Nielsen gav forlaget ordre til at standse udgivelsen af hans sang,<sup>187</sup> 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*.<sup>188</sup>

Nr. 234 "Est du modfalden, kære Ven" blev komponeret 18. marts 1915<sup>189</sup> 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.<sup>190</sup> 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 sen 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.<sup>194</sup> 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.<sup>195</sup> In October that year, *Ariel's Song* from that work was published by Wilhelm Hansen in a version for voice and piano.<sup>196</sup> 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.

<sup>194</sup> 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.

<sup>195</sup> For a more detailed description of the origins of this composition, see CNU I/6, pp. lvi-lxi.

<sup>196</sup> 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.<sup>191</sup> 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.<sup>192</sup> I løbet af oktober samme efterår udkom *Ariels Sang* fra dette værk i en version for sangstemme og klaver hos forlaget Wilhelm Hansen.<sup>193</sup> 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.

<sup>191</sup> Wilhelm Hansens stikkerbog; under nummer "CN 381" fremgår det, at *Barnets Sang* blev stukket 7.5.1915 og leveret gratis.

<sup>192</sup> For en nærmere redegørelse for tilblivelsen af dette værk, se CNU I/6, s. lvi-lxi.

<sup>193</sup> 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,<sup>197</sup> 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.<sup>198</sup> 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).

<sup>197</sup> 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.

<sup>198</sup> 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. Andersen<sup>194</sup> 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.<sup>195</sup> 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).

<sup>194</sup> 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.

<sup>195</sup> 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.<sup>199</sup>

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.<sup>200</sup> *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.<sup>201</sup>

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.<sup>202</sup>

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.<sup>196</sup>

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.<sup>197</sup> *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.<sup>198</sup>

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.<sup>199</sup>

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.<sup>203</sup>

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.<sup>200</sup>

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*.<sup>204</sup>

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.<sup>205</sup> The song was later printed as a single-line melody (No. 418) and arranged for three-voice children’s choir (No. 365).<sup>206</sup>

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*.<sup>201</sup>

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.<sup>202</sup> Den blev siden trykt med sidstnævnte tekst som enstemmig melodi (nr. 418) og arrangeret for trestemmigt børnekor (nr. 365).<sup>203</sup>

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*.<sup>207</sup>

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.<sup>208</sup>

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.<sup>209</sup> By contrast with the other

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.

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*.<sup>204</sup>

Kildematerialet omfatter en blyantskladde uden tekst samt den trykte udgave. Sidstnævnte har tjent som hovedkilde for nærværende udgave. Teksten er gengivet efter tekstdagen 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.<sup>205</sup>

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.<sup>206</sup> Til forskel fra de to andre julesange genan-

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."<sup>210</sup>

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 könne 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."<sup>207</sup>

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 Berntsen<sup>211</sup> 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.<sup>212</sup> 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."<sup>213</sup>

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,<sup>214</sup> with a dedication to Anders Brems. The composer's daughter Søs designed the lettering on the title page.<sup>215</sup>

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 Berntsen<sup>208</sup> 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.<sup>209</sup> 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."<sup>210</sup>

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.<sup>211</sup> Komponistens datter Søs havde udfærdiget bogstaverne på titelbladet.<sup>212</sup>

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)<sup>216</sup> 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

<sup>216</sup> 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)<sup>213</sup> 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

<sup>213</sup> 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.<sup>217</sup>

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:<sup>218</sup>

"Herewith the requested song, which I have only arranged because I understood from a conversation with Mr A. Brems<sup>219</sup> 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."

<sup>217</sup> By contrast with Krøyer's and Laub's melodies, Nielsen's was not even included in the *The Folk High School Melody Book*.

<sup>218</sup> Nielsen's manuscript (without text) and subsequent letter in the City of Odense's Musuem (MS Ext.22).

<sup>219</sup> 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 melodien ikke formået at gøre H.E. Krøyers kendte melodi fra omkring 1830erne til den danske nationalsang rangen stridig som den foretrukne.<sup>214</sup>

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.<sup>215</sup>

"Hemed den ønskede Sang, som jeg kun udsatte fordi jeg kunde forstaa gennem en Samtale med Hr A. Brems<sup>216</sup> at man i Skibby virkelig havde varm Interesse for Musik.

Jeg sender Dem Partituret da jeg ikke faar Tid at skrive Stemmerne ud."

<sup>214</sup> I modsætning til Krøyers og Laubs melodier kom Carl Nielsens end ikke med i *Folkehøjskolens Melodi-bog*.

<sup>215</sup> Carl Nielsens manuskript (uden tekst) og efterfølgende brev i Odense Bys Museer (se MS Ext.22).

<sup>216</sup> 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,<sup>220</sup> 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.<sup>221</sup>

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,<sup>217</sup> 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.<sup>218</sup>

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.

220 31.1.1924 with Thøger Rasmussen as soloist.  
221 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!"<sup>222</sup>

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."<sup>223</sup>

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!"<sup>224</sup>

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 Udsaget. 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!"<sup>219</sup>

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<sup>de</sup> eller 4<sup>de</sup> Juni (altsaa efter Korforeningernes Opførelse) saa lad ham kun faa det. Det kan jo aldrig skade."<sup>220</sup>

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!"<sup>221</sup>

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."<sup>225</sup>

*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."<sup>226</sup>

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."<sup>227</sup>

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 melodien's 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."<sup>225</sup>

*Socialdemokraten's* 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."<sup>223</sup>

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."<sup>224</sup>

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 messingblæsersversion (MS 33 2152), som muligvis er forstadier til det store orkesterpartitur. Messingblæsersversionen 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,<sup>228</sup> and "You and I, everyone must qualify", composed on 27 May (No. 265).<sup>229</sup>

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 1926<sup>230</sup> 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.<sup>231</sup> 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:

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. maj<sup>225</sup> og "Hver har sit, du har dit" (nr. 265) komponeret 27. maj.<sup>226</sup>

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*.<sup>227</sup> 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.<sup>228</sup> 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:

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.

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."<sup>232</sup>

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.<sup>233</sup>

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*),<sup>234</sup> 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.*"<sup>229</sup>

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.<sup>230</sup>

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*,<sup>231</sup> en serie, hvor komponister som Dukas, Fauré, Ravel og Florent Schmitt allerede havde bidraget. Der skulle være tale om en vocalise for mezzosopran 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.<sup>235</sup> 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.<sup>236</sup>

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.<sup>237</sup>

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.<sup>232</sup> 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.<sup>233</sup>

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.<sup>234</sup>

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.<sup>238</sup> According to the composer's diary, it was written on 2 April 1928 and was printed later the same year in *Højskolebladet*.<sup>239</sup>

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.<sup>240</sup> 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 – Hosstrup) 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*.<sup>241</sup>

No. 273 "On straw and on feather the brooding call". This version for piano with underlaid text by Ludvig

nisten Johannes Hansen fra Rødovre.<sup>235</sup> Ifølge komponistens dagbog blev den komponeret den 2. april 1928 og senere samme år trykt i *Højskolebladet*.<sup>236</sup>

Nr. 271 "Apostlene sad i Jerusalem" til tekst af N.F.S. Grundtvig er ligesom sang nr. 270 komponeret på opfordring af Johannes Hansen.<sup>237</sup> 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*.<sup>238</sup>

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.<sup>242</sup>

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.<sup>243</sup> 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.<sup>244</sup> 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.<sup>239</sup>

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.<sup>240</sup> 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.<sup>241</sup> 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?"<sup>242</sup> 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?"<sup>245</sup> 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."<sup>246</sup>

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*.<sup>247</sup>

– *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."<sup>243</sup>

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*.<sup>244</sup> 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,<sup>248</sup> 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* (11<sup>th</sup> 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*.<sup>249</sup>

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.<sup>250</sup> "Nigh to Noel, how very sad", was printed in *Højskolebladet* in December 1929,<sup>251</sup> whereas "In shadows so bracing" and "Dannebrog, flag in a flutter" were printed in *Tidsskrift for dansk Folkeoplysning*, 1929-30 and 1930-31, respectively.<sup>252</sup>

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 ("Lysets 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 går et stille Tog' (til Harald Balslev's Aarsskrift)." Satten blev dog ikke udgivet i komponistens levetid,<sup>245</sup> 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*.<sup>246</sup>

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.<sup>247</sup> "Ind under Jul" blev trykt i *Højskolebladet* i december 1929,<sup>248</sup> 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.<sup>249</sup>

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 ("Lysets 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",<sup>253</sup> 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 1931<sup>254</sup> 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."<sup>255</sup>

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.<sup>256</sup>

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",<sup>250</sup> 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 1931<sup>251</sup> 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."<sup>252</sup>

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.<sup>253</sup>

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 fort 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.<sup>257</sup> 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.<sup>258</sup> 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 24<sup>th</sup>, 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.<sup>259</sup> 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.<sup>254</sup> Endvidere kunne et muligt møde mellem Alma Christensen og Carl Nielsen have fundet sted i sommeren 1890, hvor Carl Nielsens plejemo, "Tante Marie", lå på landet i Helsingør.<sup>255</sup> 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 akkompagnatør. 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.<sup>256</sup> Manuskippet til denne klaverversion blev offentliggjort som faksimile i dagbladet *Politiken* den 1. januar 1930. Sangen ledsagedes i avisens 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.”<sup>260</sup>

On 13 January 1930 Thorvald Aagaard thanked Nielsen for the new melody,<sup>261</sup> 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*.<sup>262</sup>

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*.<sup>263</sup>

## 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-

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.

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.”<sup>257</sup>

Den 13. januar 1930 takkede Thorvald Aagaard Carl Nielsen for den nye melodi,<sup>258</sup> 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*.<sup>259</sup>

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 (diget stammer fra 1838). Ifølge et dagbogsnotat er den komponeret lørdag den 4. januar 1930, og få måneder efter blev den trykt i *Højskolebladet*.<sup>260</sup>

## 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.

ed Nielsen to compose this work,<sup>264</sup> 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.<sup>265</sup>

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.<sup>266</sup> 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.<sup>267</sup>

#### 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.<sup>268</sup> Both were fair copied by Nielsen in this version for choir

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.

indstændigt have opfordret Carl Nielsen til at komponere dette værk,<sup>261</sup> 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.<sup>262</sup>

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.<sup>263</sup> 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.<sup>264</sup>

#### 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.<sup>265</sup> Begge foreligger i Carl Nielsens renskrift i denne version, forsynet med hver sin håndskrevne titelside, og de

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.<sup>269</sup> 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.<sup>270</sup>

“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.

<sup>269</sup> The title page for No. 288 reads: *Musik til Sct. Hansaftens Spil af Carl Nielsen*; that for No. 289 reads: *I Maaneskin titter*.

<sup>270</sup> 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.<sup>266</sup> 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.<sup>267</sup>

“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.

<sup>266</sup> Titelblad til nr. 288: *Musik til Sct. Hansaftens Spil af Carl Nielsen*; titelblad til nr. 289: *I Maaneskin titter*.

<sup>267</sup> 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.<sup>271</sup> 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.<sup>268</sup> 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 rejselflyten 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)

<sup>268</sup> 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.

<sup>271</sup> 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,<sup>272</sup> 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,<sup>269</sup> 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 omskrevet 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.<sup>273</sup> 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

<sup>273</sup> 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.<sup>270</sup> 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-

<sup>270</sup> 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.”<sup>274</sup>

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.<sup>275</sup> 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.”<sup>271</sup>

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.<sup>272</sup> 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."<sup>276</sup>

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.<sup>277</sup>

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!"<sup>278</sup>

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."<sup>279</sup>

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.<sup>274</sup>

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!"<sup>275</sup>

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.<sup>279</sup>

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."<sup>280</sup>

"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.<sup>276</sup>

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."<sup>277</sup>

"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.”<sup>281</sup>

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,<sup>282</sup> 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.<sup>283</sup> 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.”<sup>278</sup>

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,<sup>279</sup> 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.<sup>280</sup> 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,<sup>284</sup> 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,<sup>281</sup> 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.”<sup>285</sup>

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.”<sup>286</sup> 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.”<sup>287</sup>

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.”<sup>282</sup>

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.”<sup>283</sup> Tvaertimod, 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 Kraefter. [...]

Det viste sig i Opbygning, i Stemmefføring 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.”<sup>284</sup>

*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. <i>Ps. XXXVII,9</i>	Dominus regit me, in loco pasquae ibi me collocavit. Super aquam refectionis educavit me. <i>Ps. XXII, 1-2</i>	Benedictus Dominus, quoniam mirificavit misericordiam suam mihi. <i>Ps. XXX,22</i>
I	II	III
Jeg er blevet dødkold og saare sønderknust jeg hyler af mit Hjertes Uro. <i>Ps. 38,9</i>	Herren er min Hyrde, (mig skal intet fattes) Han leder mig ligge i skønne Græsgange; han leder mig de stille rindende Vande. <i>Ps. 23,1-2</i>	Lovet være Herren! thi han har underligt bevist sin Miskundhed imod mig. <i>Ps. 31,22</i>
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.<sup>288</sup> 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.<sup>285</sup> 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.

<sup>288</sup> 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.

<sup>285</sup> 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-vue de ville *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 1906<sup>289</sup> 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.<sup>290</sup>

No. 303 "Come, God's angel, silent Death" was composed in the autumn of 1907.<sup>291</sup> 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-vue de ville *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 1906<sup>286</sup> 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.<sup>287</sup>

Nr. 303 "Kom, Gudsengel, stille Død" er komponeret i efteråret 1907.<sup>288</sup> 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.<sup>292</sup> 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).<sup>293</sup> 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*<sup>294</sup> 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.<sup>289</sup> 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).<sup>290</sup> 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*<sup>291</sup> 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,<sup>295</sup> 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".<sup>296</sup>

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.<sup>297</sup> 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 Elnegaard<sup>292</sup> 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".<sup>293</sup>

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.<sup>294</sup> 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.<sup>298</sup>

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.<sup>299</sup> The piece was performed at the school's summer fair on 30 May 1926, and it was printed in *Aarhusianerbladet Arosia* in 1928.<sup>300</sup> 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.<sup>295</sup>

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.<sup>296</sup> Satsen blev uropført ved skolens sommerfest den 30. maj 1926, og satsen blev trykt i *Aarhusianerbladet Arosia* i 1928.<sup>297</sup> 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 kladden, og som overvejende følger udgaven for sang og klaver fra *Højskolebladet* fra 1917. Renskriften er gengivet i faksimile (se s. 173), og afvigelserne 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.<sup>301</sup>

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.<sup>302</sup> 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,<sup>303</sup> 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".<sup>304</sup>

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.<sup>298</sup>

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.<sup>299</sup> 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,<sup>300</sup> 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".<sup>301</sup>

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 Palæ.<sup>305</sup>

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.<sup>306</sup> 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.<sup>307</sup>

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.<sup>302</sup>

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.<sup>303</sup> 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.<sup>304</sup>

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 ligefedes anvendt i Valdemar Rørdams kantate til radiumstationens indvielse.

guise it was first performed by the Students' Choral Society in December 1914.<sup>308</sup> 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."<sup>309</sup> 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.<sup>305</sup> 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."<sup>306</sup> 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-Korch<sup>310</sup> 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.<sup>311</sup> 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,<sup>312</sup> 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-Korch<sup>307</sup> 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.<sup>308</sup> 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,<sup>309</sup> 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 slæbet 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.<sup>313</sup> 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,<sup>314</sup> and "the firm, concise and rounded form around the words was highly effective given the strong fullness of sound."<sup>315</sup>

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).<sup>316</sup>

##### 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.<sup>317</sup> 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.<sup>310</sup> 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,<sup>311</sup> og "Melodiens faste, knappe og sluttede Form om Ordene var i den stærke Klang-Udfoldelse af stor Virkning."<sup>312</sup>

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).<sup>313</sup>

##### 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.<sup>314</sup> 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<sup>de</sup> 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.<sup>318</sup> 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."<sup>319</sup>

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).<sup>320</sup>

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.<sup>315</sup> 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 Åre 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."<sup>316</sup>

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).<sup>317</sup>

Efterhånden som arbejdet skred frem, blev Carl Nielsen mere og mere optaget af at arbejde in-

<sup>318</sup> 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.

<sup>319</sup> Letter of 30.12.1923, Gothenburg University Library.

<sup>320</sup> 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 fordelede 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."<sup>321</sup>

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."<sup>318</sup>

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.”<sup>322</sup>

At the direct invitation of the publishers, a number of Copenhagen newspapers carried full-length interviews with Nielsen about the new publication.<sup>323</sup> 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.”<sup>324</sup>

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.”<sup>319</sup>

På forlagets direkte foranledning havde en række københavnske dagblade fyldige interviews med Carl Nielsen om den nye udgivelse.<sup>320</sup> 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.”<sup>321</sup>

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'*, “Forord”, 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.”<sup>325</sup>

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.<sup>326</sup> 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.<sup>327</sup> 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).<sup>328</sup>

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.”<sup>322</sup>

*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.<sup>323</sup> 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.<sup>324</sup> 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).<sup>325</sup>

322 Politiken, 9.9.1924, citeret efter Fellow (1999), s. 313.

323 Det drejer 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 fejltagtige; 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 Nielsen<sup>329</sup>

#### "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??"<sup>330</sup>

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 Nielsen<sup>326</sup>

#### "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<sup>de</sup> Node et d, som har gjort mig lidt tvivlaadig, selv om det staaer 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??"<sup>327</sup>

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.<sup>331</sup> 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.<sup>332</sup>

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".<sup>333</sup>

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".<sup>334</sup> 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.<sup>328</sup> 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.<sup>329</sup>

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".<sup>330</sup>

Nr. 384 *Edderkoppens Sang af 'Aladdin'* ("Betragt mit svage 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".<sup>331</sup> 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; unprinted: 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".<sup>335</sup> 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,<sup>336</sup> 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".<sup>332</sup> 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;<sup>333</sup> 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."<sup>337</sup>

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.<sup>338</sup>

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.<sup>339</sup> 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;<sup>340</sup> 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 takter 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."<sup>334</sup>

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 trestemmige 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.<sup>335</sup>

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.<sup>336</sup> 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;<sup>337</sup> 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.<sup>341</sup> 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."<sup>342</sup>

In August 1921 the text was finished,<sup>343</sup> 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."<sup>344</sup>

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 tilbudsvarmesendte han dette til Carl Nielsen for at gøre ham interesseret i sin del af opgaven.<sup>338</sup> 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,<sup>339</sup> 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 og rikare liv."<sup>340</sup>

I august 1921 var teksten færdig,<sup>341</sup> 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."<sup>342</sup>

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.<sup>345</sup>

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.<sup>343</sup>

Det vides ikke, om dette værk for drengekor nogensinde er blevet opført i sin oprindelige skikkelse; den 12. marts 1925 blev en udsættelse for firstemmtig 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<sup>te</sup> 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)<sup>346</sup>

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*,<sup>347</sup> 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)<sup>348</sup>

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 Borups 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*,<sup>349</sup> 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”.<sup>348</sup> 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.<sup>349</sup> 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”.<sup>350</sup> 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”)<sup>351</sup> tones, which are single-line, where nothing can be covered up by

<sup>348</sup> Cited above, pp. 51-52.

<sup>349</sup> 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.”

<sup>350</sup> Letter to Vera Michaelsen of 10.5.1926.

<sup>351</sup> 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’”.<sup>346</sup> 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.<sup>347</sup> 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.”<sup>348</sup> 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”)<sup>349</sup> Toner som er enstemmige, hvor intet kan skjules ved Hjælp af

<sup>346</sup> Citeret ovenfor s. 51-52.

<sup>347</sup> 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”.

<sup>348</sup> Brev til Vera Michaelsen af 10.5.1926.

<sup>349</sup> 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.<sup>352</sup>

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."<sup>353</sup> 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 Forstaelse 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 til sidst 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.<sup>350</sup>

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."<sup>351</sup> Den præcise datering af hovedparten af Carl Nielsens bidrag fremgår af hans dagbogsoptegnelser og den nævnte korrespondance med Riis-Magnussen:

350 Brev af 7.6.1926 til William Behrend.

351 Brev fra Carl 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"<sup>354</sup>  
 30.6. "Morning cock again did crow"  
 3.7. "Nigh to Noel, how very sad"  
 7.7. "Dannebrog, flag in a flutter"<sup>355</sup>

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),<sup>356</sup> whereas he would happily have left out Bjørnson's "This force which gave me my little song" (No. 415),<sup>357</sup> 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.<sup>358</sup>

- 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"<sup>352</sup>  
 30.6. "Morgenhanen atter gol"  
 3.7. "Ind under Jul"  
 7.7. "Dannebrog, vift med Din Vinge"<sup>353</sup>

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),<sup>354</sup> mens han gerne havde udeladt Bjørnsons "Den Magt som gav mig min lille Sang" (nr. 415),<sup>355</sup> 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.<sup>356</sup>

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 Snæ 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’ –”<sup>359</sup>

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*,<sup>360</sup> and he also wished to have a song evening with the new tunes.<sup>361</sup> 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.<sup>362</sup> “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’ –”<sup>357</sup>

Som anført i ovenstående brev ønskede Carl Nielsen sangene udsat for sang og klaver og udgivet på samme måde som *En Snes danske Viser*,<sup>358</sup> og også en sangafte med de nye viser ønskede han sig.<sup>359</sup> 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.<sup>360</sup> “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.<sup>363</sup> *Student Thoughts in the Gymnasium* (“Inglenook, printed book” No. 419)<sup>364</sup> 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*,<sup>365</sup> 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*.<sup>361</sup> *Student-Tanker i en Gymnastiksal* (“Ovnekrog, Lærebog” nr. 419)<sup>362</sup> 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*,<sup>363</sup> 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 84<sup>2</sup>), 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 84<sup>2</sup>), 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)".<sup>366</sup> 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 Selde, where Nielsen was spending his summer holiday with his childhood sweetheart Emilie Demant.<sup>367</sup>

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)".<sup>364</sup> 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 Hatts manuskript til erindringsbogen *Foraarsbølger*. Der er tale om "en spøgefult Afskedshilsen" til en ung kvinde, som i nogle dage havde været på besøg i Selde, hvor Carl Nielsen holdt sommerferie hos sin ungdomskæreste Emilie Demant.<sup>365</sup>

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.<sup>368</sup>

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.<sup>369</sup> 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.<sup>366</sup>

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.<sup>367</sup> 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", 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.

366 Lisbeth Ahlgren Jensen, "Agnes Bauditz' stambog", *Magasin fra Det Kongelige Bibliotek*, 17/2 (2004), s. 37-50; Schousboe (1983), s. 8.

367 Stykket havde premiere på Det Kongelige Teater 13.3.1898.

nection with an extended trip that also took him to Spain, Paris, London and Budapest.<sup>370</sup> 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”.<sup>371</sup>

*English translation by David Fanning*

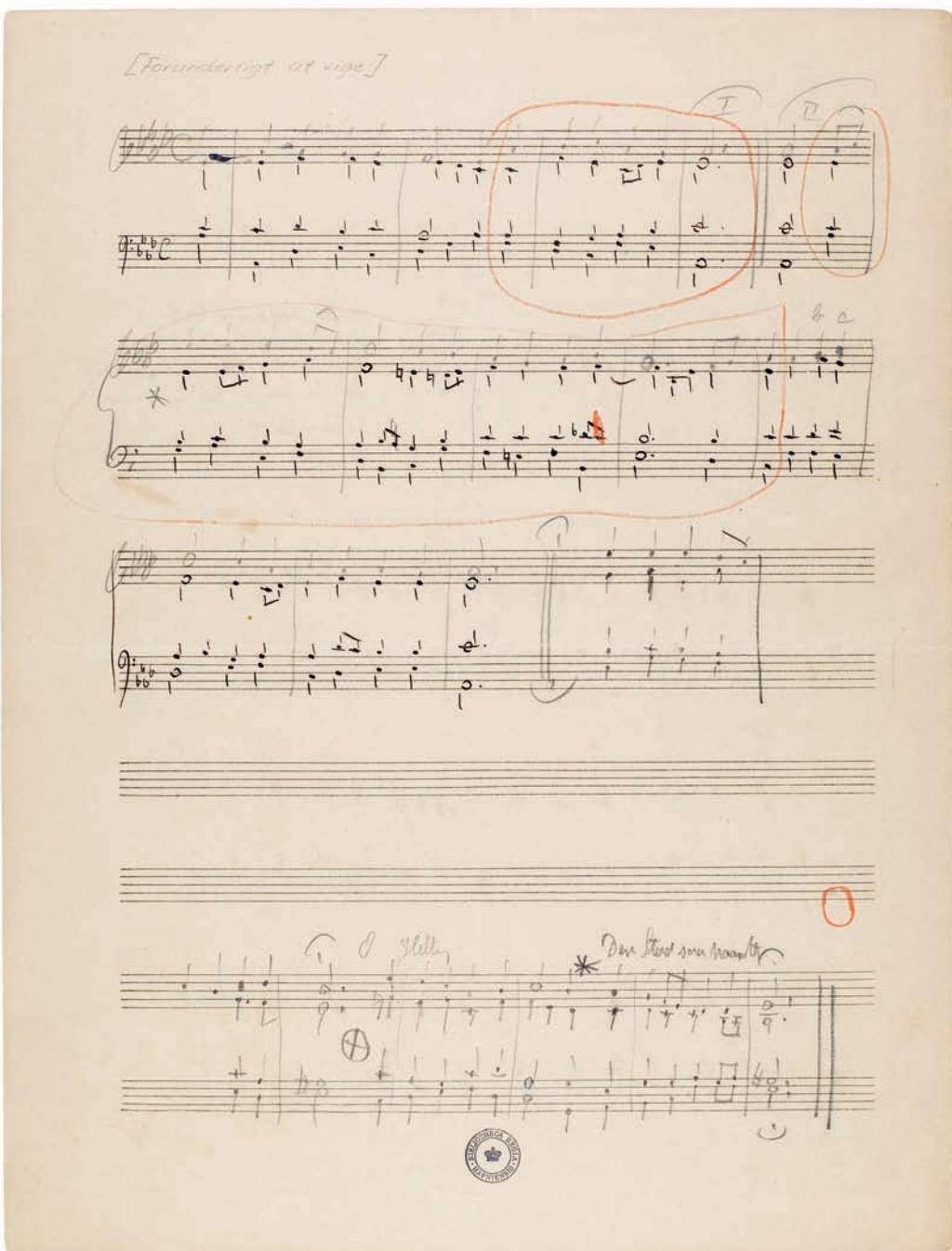
dam i forbindelse med en længere rejse, der udover Amsterdam bragte ham til Spanien, Paris, London og Budapest.<sup>368</sup> Teksten til “Der er i Amsterdam” er formentlig forfattet af komponisten selv eller sammen med en af hans rejsekammerater, Vera og Carl Johan Michaelsen, Julius Röntgen, som han 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”.<sup>369</sup>

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”.



MS 33 2098 ("How wonderful to ponder", No. 50). The melody, clefs, and key signatures in the top staff are in Nielsen's hand. Later Paul Hellmuth added clefs and key signatures to the bottom staff and the harmonisation of the whole song. The bars framed in red later became part of the final version, while the other bars were replaced by Nielsen's own harmonisation as seen in Nielsen's final fair copy (cf. facsimile p. 154). Thus Nielsen harmonised the two introductory bars, Hellmuth the six following bars, and Nielsen the final four bars.

MS 33 2098 ("Forunderligt at sige", nr. 50). Melodistemmen og højre hånds nøgler og fortegn er noteret af Carl Nielsen. Herefter har Paul Hellmuth tilføjet venstre hånds nøgler og fortegn samt harmoniseringen af hele sangen. Takterne inddrammet med rødt indgik senere i den endelige version, mens de ikke-indrammede takter blev erstattet af Carl Nielsens egen harmonisering, således som det fremgår af den endelige renskrift i Carl Nielsens hånd (se faksimile s. 154). Således fremstår salmen med de to indledende takter i Carl Nielsens harmonisering, herefter seks takter harmoniseret af Paul Hellmuth for at slutte af med fire takter harmoniseret af Carl Nielsen.

*Forunderligt at tankes og veit at  
 mindest gaa*

3

1. *mp*  
 2. *mp*  
 3. *f*

*Forunderligt at tankes og veit at mindest gaa.*  
*Paul Hellmuth.*

MS 33 2072



ms. 33.207.27.11

MS 33 2072 ("How wonderful to ponder", No. 50). Nielsen's fair copy. As seen in the facsimile on p. 153, the harmonisation was made in close collaboration with Paul Hellmuth.

MS 33 2072 ("Forunderligt at sige", nr. 50). Renskrift af Carl Nielsen. Som det fremgår af faksimile s. 153 er harmoniseringen sket i et tæt samarbejde mellem Paul Hellmuth og Carl Nielsen.

№611 [Carl Nielsen:] C II 10  
 Guds Fred er mer end Englevagt - - - - O  
  
 (1914 or 1915) m.m. 2403.1354

Jeg længes efter at se Dem i dag snart.  
 De tre der blev sermon i Feme Kirke var noget at  
 de alligevel i min egen Hørelæsel; ellers havde  
 viet fra mig. Takken Dem C. N.

MS 33 2091  
 Carl Nielsen

MS 33 2091 ("God's peace is more than angel guard", No. 56). Nielsen wrote the melody, clefs, key signatures and time signature in pencil and then sent the sheet to Paul Hellmuth. On this occasion the composer wrote a short greeting on the verso of the sheet, mentioning a performance of three of the chorales in Our Saviour's Church. The manuscript may thus be dated March 1914 (cf. letter to Anne Marie Carl-Nielsen of 9 March 1914). Then Hellmuth added the harmonisation in ink and returned the manuscript to the composer.

MS 33 2091 ("Guds Fred er mer end Englevagt", nr. 56). Carl Nielsen har skrevet melodien, nøgler, fortegn og taktart med blyant, hvorefter han har sendt nodebladet til Paul Hellmuth. I den forbindelse har komponisten skrevet en kort hilsen på verso-siden, hvor der refererer til en opførelse i Vor Frue Kirke af tre af koralerne. Bladet kan således dateres til marts 1914 (jf. brev til Anne Marie Carl-Nielsen, 9. marts 1914). Derefter har Hellmuth tilføjet harmoniseringen med blæk og returneret bladet til komponisten.

*Carl Nielsen*  
*Underlige Aftenlufte* b.  
 No. 427

1 2 3 4 5  
 6 7 8 9

1957-58 (1003) SH 64, 2591

MS 33 2104 ("Odd and unknown evening breezes!", Nos. 90, 427). The first discarded and incomplete version of the song (No. 427) was composed 14 December 1914, whereas the final version (No. 90) was composed the following day. In b. 15 it may be seen how Nielsen has worked on the melody of the final version (see *Preface*, pp. 50-63 and 150).

MS 33 2104 ("Underlige Aftenlufte", nr. 90, 427). Underlige Aftenlufte, den første forkastede ufuldstændige version (nr. 427) er komponeret 14.12.1914 mens den endelige version (nr. 90) er komponeret dagen efter. Bemærk hvorledes Carl Nielsen i den endelige version har arbejdet med melodistemmen i t. 15 (se forord, s. 50-63 og 150).

ind  
 10 bolz mu.  
 No. 90

undertig Blümchen ~~der~~  
 undertig Altv - leiter! Alter - her wirk i morgen? this eim  
 Atemblümchen! Sie Werten O bolz neu. Ganz o - m handen stand  
 w mat sleekt doch - land? Woch und zehn Bolz toller, freud mit alle -  
 gnost

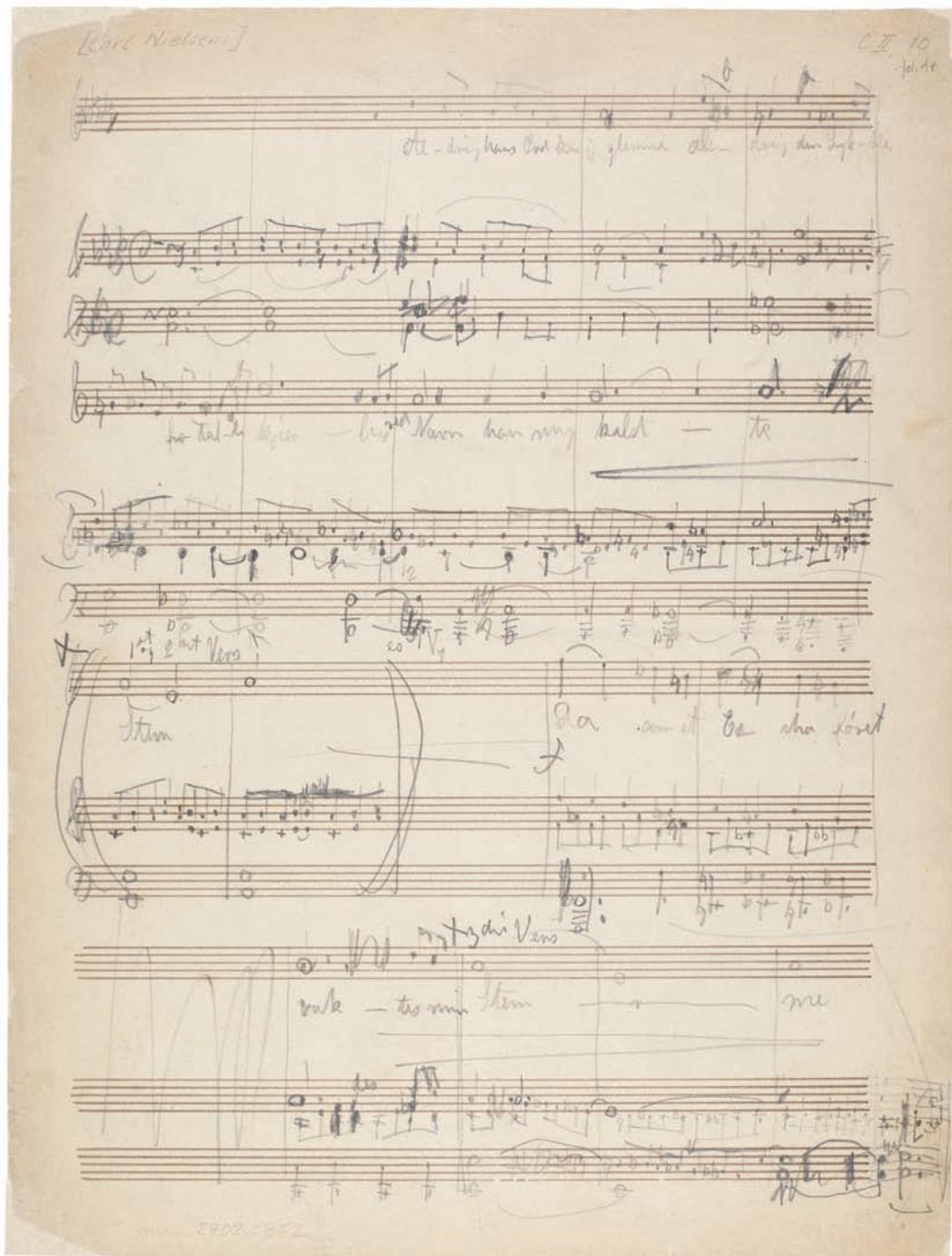
MS 33 2104 (verso)

*Jært.* *CN*  

Se dig ud en Som-mer-dag, hvor-od Bon-de trom-ler, dand-le-for og By-a-lug, der-ke-sang og Klum-ly,  
*I ja* \*II<sup>2</sup> *III ja* \*IV<sup>4</sup>  
*mp* gall: (Lang)  
 Byg i Hvor-od Bar i Blæst Bar-ne-lug om frøn-net Post, Ru-gne Dra med Dufraaf Mort i Ørften bræde Gaar-de.  
 II<sup>5</sup> *ja I* \*VI gall: (Lang)  
 de.  
 (Bragg. Es 1)

MS 33 2195 ("Look about one summer day", No. 106). Composed 24 December 1914. Nielsen changed the piano accompaniment – presumably at the suggestion of Thomas Laub. Thus the final version of bb. 2, 4, 6 and 7 are added at the bottom of the page. Sketches for "There once lived a man in Ribe town" (No. 109) appear on staves 7-9 and 11-12.

MS 33 2195 ("Se dig ud en Sommernyd", nr. 106). Komponeret 24.12.1914. Carl Nielsen har (muligvis på foranledning af Thomas Laub) omarbejdet klaverakkompagnementet. Den endelige version af t. 2, 4, 6 og 7 findes således tilføjet med blyant nederst på siden. På systemerne 7-9 og 11-12 findes skitser til sangen "Der boede en Mand i Ribe By" (nr. 109).

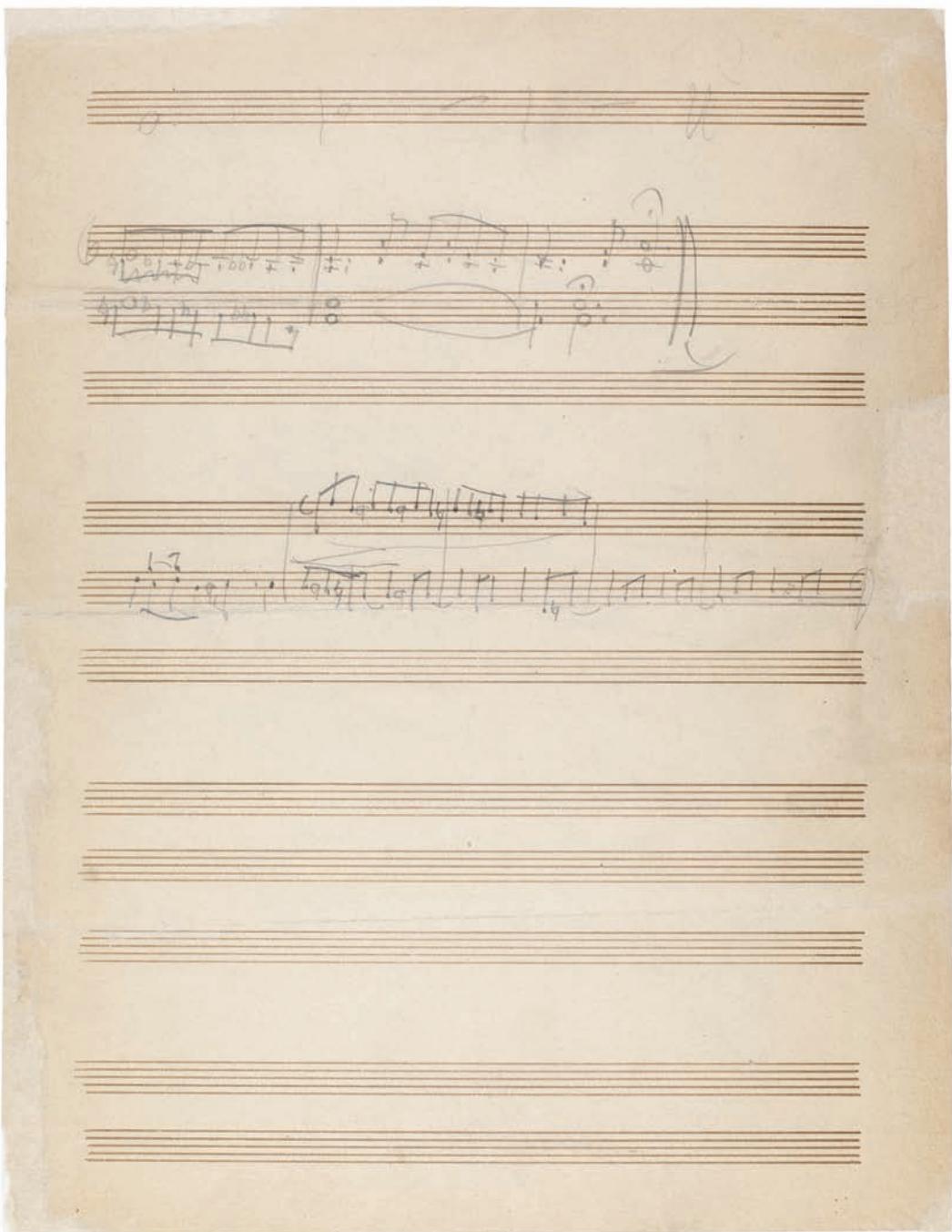


MS 33 2004 (recto) and MS 33 2005 ("Ne'er may his words be forsaken!", No. 223). Two versions of the song, both of which were composed in 1893 (see *Preface*, p. 77).

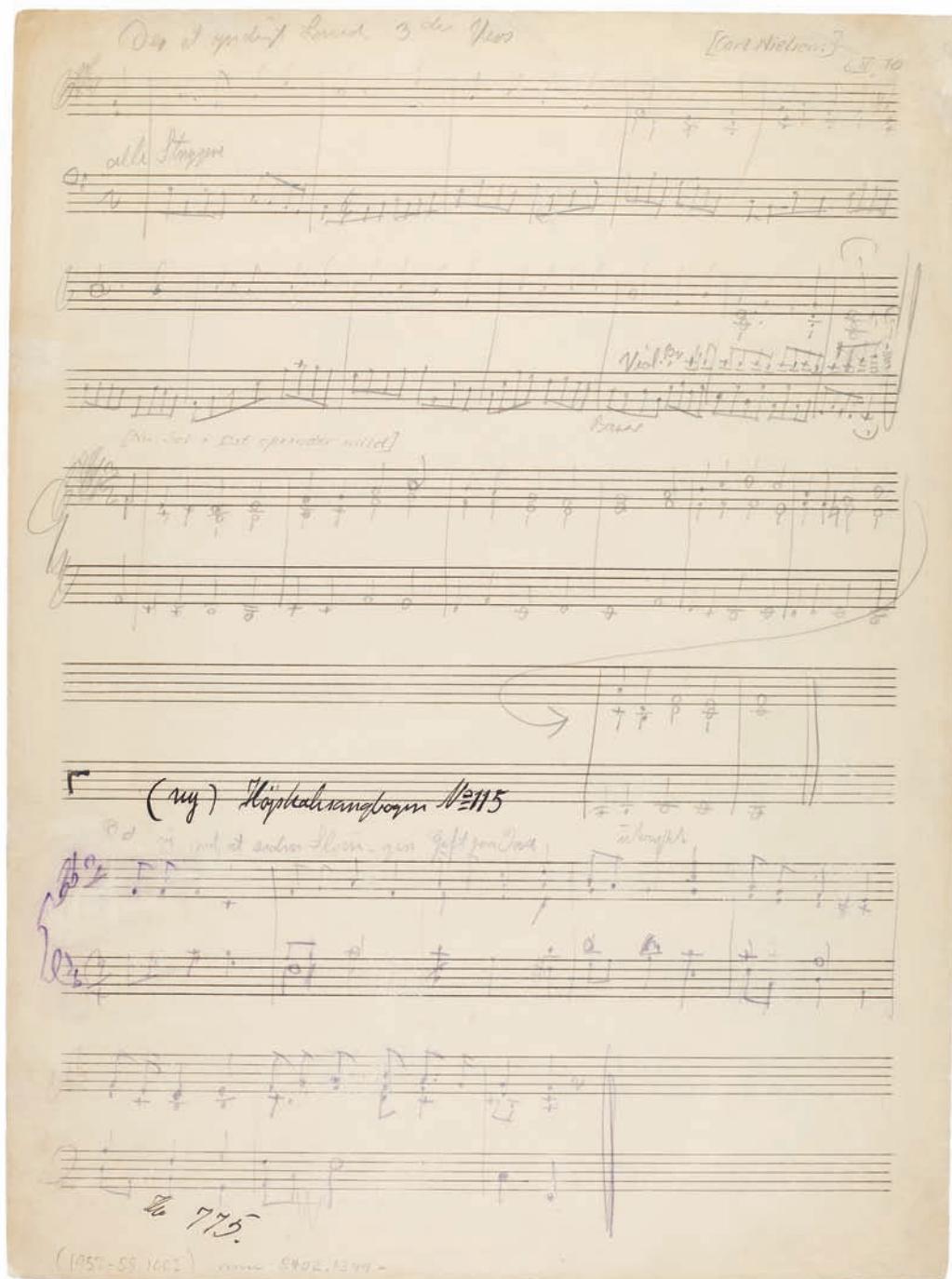
MS 33 2004 (recto) og MS 33 2005 ("Aldrig hans Ord kan jeg glemme!", nr. 223). To versioner af sangen, begge komponeret i 1893 (se forord, s. 77).

Carl Nielsen: Skovs kvæst og den jeg glemmer

MS 33 2005 (recto)



MS 33 2005 (verso)



MS 33 2049 ("A fair and lovely land"). Sketch of an incomplete version of "3<sup>die</sup> Verse" (third stanza) for voice and strings (see Preface, p. 100).

MS 33 2049 ("Der er et yndigt Land"). Skitse til ufuldstændig sat af "3<sup>die</sup> Vers" for sang og strygere (se forord, s. 100).

I

*Hallelujah.*

*Grand' Allusion.*

1.

Alto      Tenor I      Tenor II      Basso

6

11

mm 7909.2.661

Palestine-hvert tilgant,  
af Carl Nielsen

I

Bogumia gør mig i alle muligheder  
et være med mig og ikke at blive væk fra mig.  
reflektion er væk fra mig.

III

Benedic Dominius: giv os mæltid  
med det bestemte vedtak om træd i.

MS 33 2251 (*Three Motets*, Opus 55, Nos. 297-299). Score, autograph, fair copy (Source B). The fair copy was given to Mogens Wöldike in 1929 before the first performance (see *Preface*, pp. 119-120).

MS 33 2251 (*Tre Motetter*, opus 55, nr. 297-299). Partitur, autograf, renskrift (kilde B). Denne renskrift blev afleveret til Mogens Wöldike i 1929 inden førsteopførelsen (se forord, s. 119-120).

3.

**29**

dim

lemon a go - ma - ho  
cor - o - me  
cor - o - me

**33**

bo  
lemon a go - ma - ho  
cor - o - me

**37**

bo  
lemon a go - ma - ho  
cor - o - me

4.

**16**

dim

lemon a go - ma - ho  
cor - o - me

**20**

dim

lemon a go - ma - ho  
cor - o - me

**25**

dim

lemon a go - ma - ho  
cor - o - me

**37**

dim

lemon a go - ma - ho  
cor - o - me

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II

*Dominie gegründ me.*

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10.

11.

*finale*

*Française.*

37

— tu - o - mo b  
an - con - tine, an  
— guam,  
guam  
a - guam - a - guam  
— me —  
— me —

41

— tu - o - mo b  
an - con - tine, an  
— guam,  
guam  
a - guam - a - guam  
— me —  
— me —

45

— tu - o - mo b  
an - con - tine, an  
— guam,  
guam  
a - guam - a - guam  
— me —  
— me —

27

a - guam, a - guam - a - guam  
— me —  
— me —

31

a - guam, a - guam - a - guam  
— me —  
— me —

34

— tu - o - mo b  
an - con - tine, an  
— guam,  
guam  
a - guam - a - guam  
— me —  
— me —

Benedictus Dominica.

A handwritten musical score on two staves. The top staff is labeled "Allegro von langsam" and features a variety of note heads, including circles, squares, and triangles, with some having internal markings like dots or crosses. The bottom staff is labeled "Adagio" and also contains similar note heads. Both staves have a key signature of one sharp (F#) and a common time signature.

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12

A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of two systems of music. The first system starts with a forte dynamic and includes lyrics in German. The second system begins with a piano dynamic and also includes German lyrics. The manuscript is written on five-line staves with various musical markings like slurs, grace notes, and dynamic changes.

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16.

70 piano & piano strings coro

76 piano & piano strings coro

90 piano & piano strings coro

92 piano & piano strings coro

98 piano & piano strings coro

82 piano & piano strings coro

17.

87 piano & piano strings coro

90 piano & piano strings coro

92 piano & piano strings coro

98 piano & piano strings coro

108.

122

9.

met a poco a poco allegro - - - - -

poco a poco allegro

109.

110.

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Udrundne er de gamle Dage.

Carl Nielsen.

Med vredig Fasthed ( $\dot{=}$  84)

Soprano  
Basso  
Tenor  
Alto

Udrundne er de gamle Dage som blodet i det  
stønede Hav og hvor sig krisler i den svage, der  
fondt dinster-hu og um Grav; men løvet nære blæs lens Grøde  
ad-læs Et dør al-druug uol.

2) Mens Graven hastes, Vuggen gynger,  
og Livet udtørtes Dødens Spej,  
sau altid sig sigen forgynger  
hvur edel Slægt i Syd og Nord,  
og Blædet, som lydes Mishmashet,  
forplantet sig i tusind Led

MS 33 2231 ("Gone are the days, they're past and olden" No. 312). Score, autograph, fair copy (Source B); the harmonisation differs from the printed edition (Source A) but seems to be based on the piano version, which was originally published in 1917 in *Højskolebladet* (No. 116). Deviations from Source A are listed in *Editorial Emendations and Alternative Readings*.

MS 33 2231 ("Udrundne er de gamle Dage" nr. 312). Partitur, autograaf, renskrift (kilde B); harmoniseringen afviger fra den trykte udgave (kilde A) men ser ud til at være udarbejdet på baggrund af den klaverversion, som oprindeligt blev trykt i 1917 i *Højskolebladet* (nr. 116). Afvigelser fra kilde A er dokumenteret i *Editorial Emendations and Alternative Readings*.

Carl Nielsen

Indentino

Lyd mig at el-skæ og mit liv til-ho-vo-e-ne Dig      Lyd mig at el-skæ og jeg gør et

Lyd mig at el-skæ og mit liv til-ho-vo-e-ne Dig      Lyd mig at el-skæ og jeg gør et

Lyd mig at el-skæ og mit liv til-ho-vo-e-ne Dig      Lyd mig at el-skæ og jeg gør et

Lyd mig at el-skæ og mit liv til-ho-vo-e-ne Dig      Lyd mig at el-skæ og jeg gør et

Hjar-ligt Hjar-te Dig

Hjar-ligt Hjar-te Dig

Hjar-ligt Hjar-te Dig

Hjar-ligt Hjar-te Dig

(1957-58 1003)

**MS 33 2020** ("Bid me to live", No. 315). Autograph, fair copy; for male choir, 1887-1888. The handwriting of the very young Nielsen.

MS 33 2020 ("Byd mig at leve", nr. 315). Autograf, renskrift; for mandskor, 1887-1888. Eksempel på Carl Nielsens nodeskrift som ganske ung.

1.

## Kvadet om Nordens Harpe.

Carl Nielsen.

Solt og fast; ikke for længere.

Sopr I

1. Nor - ams tur - li - ge Har - ne! En - tel Steng er stræng —  
2. - - - - - Stein - ge stem er lang —

Sopr II

1. Nor - ams tur - li - ge Har - ne! En - tel Steng er stræng —  
2. - - - - - Stein - ge stem er lang —

Bass I

1. Nor - ams tur - li - ge Har - ne! En - tel Steng er stræng —  
2. - - - - - Stein - ge stem er lang —

Bass II

1. Nor - ams tur - li - ge Har - ne! En - tel Steng er stræng —  
2. - - - - - Stein - ge stem er lang —

1. Val-digt er Har-pens Ma-le! Mag - tig er Har-pens Langt, mag - tig er  
2. tungt o-ver Har-pe - ram-men. Sa - ga-ens sto - re Hænd, Sa - ga-ens

1. Val-digt er Har-pens Ma-le! Mag - tig er Har-pens Langt, mag - tig er  
2. tungt o-ver Har-pe - ram-men. Sa - ga-ens sto - re Hænd, Sa - ga-ens

1. Val-digt er Har-pens Ma-le! Mag - tig er Har-pens Langt, mag - tig er  
2. tungt o-ver Har-pe - ram-men. Sa - ga-ens sto - re Hænd, Sa - ga-ens

1. Har-pens Langt, hvis Stein - ge er sam - men - Langt - stemte Broder - sja - le.  
2. sto - re Hænd har le - get med Kløft og Stand - To - ner slyn - ges sam - men.

1. Har-pens Langt, hvis Stein - ge er sam - men - Langt - stemte Broder - sja - le.  
2. sto - re Hænd har le - get med Kløft og Stand - To - ner slyn - ges sam - men.

1. Har-pens Langt, hvis Stein - ge er sam - men - Langt - stemte Broder - sja - le.  
2. sto - re Hænd har le - get med Kløft og Stand - To - ner slyn - ges sam - men.

MS 33 2249 (Lay of the Nordic Harp, No. 332). Autograph, fair copy; for male choir, 1931, bb. 1-13. The handwriting of the 65 years old Nielsen.

MS 33 2249 (Kvadet om Nordens Harpe, nr. 332) Autograf, renskrift; for mandskor, 1931, t. 1-13. Eksempel på Carl Nielsens nodeskrift som 65-årig.

ET 154

Kære Vilhelm Rosenberg! Her er saa den lille Melodi, som jeg  
 har paalagt, inden hun gik hjemme fra, at neje pænt for Dig og hilse  
 fra Far og sig Tak fordi Du vil tage Dig af hende. Barnet  
 er jo ikke noget intetgænde Skønhed, men hun er en lille ærlig  
 Sjæl, der tror alt hvad man siger til hende og gjør hvad der bliver hende  
 paalagt saa hun kan. Hilsen fra Din hengivne

*Allegro*

*Carl Nielsen.*

Vi Born, vi Born, vi van - nu han - ge fra aut bli - nu Day. Van lig - go mi ej

(Vers 2, 3, 4, 5, 6, 7)

Lyt. Dis til vort e - git Hja - te day og til en Eng der - in - de i

(Vers 8)

Morgen - lys day Ru - du

2. Vi Born, vi Born, man huske -  
 Husk og Tak fra Eng til Eng -  
 for Man blie vort fra Takke  
 og Takke fra min Dusag =  
 da siger vi skal som  
 os drømme om ejerne Skøn

5. Vi Born, vi Born, vi hundre -  
 over Ejder og i Gærd,  
 og Engle, som ej ved det,  
 hvor thi, nu er mit Hus.  
 Vi har det foraaer inde  
 som aldrig har forvindet!

3. Vi Born, vi Born, vi spiller  
 af vor Eng gennem bare Born -  
 han hører ej med Eng,  
 og han er ingen ej.  
 Den Skøn: ar, din brenner!  
 Det er godt for valne Hender!

6. Vi Born, vi Born, vi fieder  
 nu for alle stakkels born,  
 som man i værke Kæmpe  
 i Hvid og Rødtæder stæder.  
 Læd ej alle mod jvernen  
 i Eng og Selkehens mundes.

4. Vi Born, vi Born, vi træver  
 - træptær - vo Skøngham,  
 vi ejere, regner, stæder -  
 da, Engen er min høng!  
 og ejer i sidste Time  
 vi høres Skønkhens høne.

MS 33 2022 (*Children's Welfare Day Song*, No. 388). Autograph, fair copy; composed in 1911. Nielsen's text on top of the page: "Dear Vilhelm Rosenberg! Here is the little melody which before she left home I have asked to curtsey nicely to you and give her Dad's compliments to you, thanking you because you'll look after her. As you will see, the child is no astonishing beauty, but an honest soul who will believe everything that is said to her and will do everything which she is asked to do as well as she can. Yours affectionately Carl Nielsen".

MS 33 2022 (*Børnehjælpsdagens Sang*, nr. 388). Autograf, renskrift; komponeret 1911. Carl Nielsens tekst over sangen lyder: "Kære Vilhelm Rosenberg! Her er saa den lille Melodi, som jeg har paalagt, inden hun gik hjemme fra, at neje pænt for Dig og hilse fra Far og sig Tak fordi Du vil tage Dig af hende. Barnet er jo ikke nogen intetgænde Skønhed, men hun er en lille ærlig Sjæl, der tror alt hvad man siger til hende og gjør hvad der bliver hende paalagt saa godt hun kan. Hilsen fra Din hengivne Carl Nielsen".



MS 33 2004 (verso) and 33 2202 (*Sunset*, No. 424). Composed 25.5.1893, not identical with Op. 4, No. 1 (see *Preface*, p. 150).

MS 33 2004 (verso) og 33 2202 (*Solnedgang*, nr. 424). Komponeret 25.5.1893, ikke identisk med op. 4, nr. 1 (se *forord*, s. 150).

alone are  
the days

lyk - ki - ge land -

178

MS 33 2202

## 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)	kunstståndsværker   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)	islandsk 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)	zoolog, 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)	rektor 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		

<b>L.J. Hansen</b>	formand for Danske Læreres Sangkor   chairman of the Danish Teacher Association's Choir	<b>P. Johannesen</b>	sognefoged i Skibby   parish executive officer in Skibby
<b>Knud Harder (1885-1967)</b>	komponist, organist og digter   composer, organ player and poet	<b>Adolfa Johnsson, se Siemsen</b>	
<b>Emil Hartmann (1836-1898)</b>	komponist   composer	<b>Frank Jæger (1926-1977)</b>	forfatter   author
<b>Johan Peter Emilius Hartmann (1805-1900)</b>	komponist   composer	<b>Albert Jørgensen</b>	lærer, sangbogsredaktør   teacher, songbook editor
<b>Emilie Demant Hatt (1873-1958)</b>	maler, forfatter   painter, author	<b>Kaj Jørgensen</b>	anmelder i Højskolebladet   reviewer at Højskolebladet
<b>Gunnar Hauch (1890-1937)</b>	musikkritiker   music critic	<b>Viggo Kalhauge (1840-1905)</b>	
<b>Johan Ludvig Heiberg (1791-1860)</b>	forfatter   author	<b>Axel Kjerulf (1884-1964)</b>	musikkritiker   music critic
<b>Peter Heise (1830-1879)</b>	komponist   composer	<b>Charles Kjerulf (1858-1919)</b>	komponist, musikkritiker   composer, music critic
<b>Vilhelmine (Ville) Heise (1838-1912)</b>	gift med Peter Heise   married to Peter Heise	<b>Halfdan Kjerulf (1815-1868)</b>	norsk komponist   Norwegian composer
<b>Paul Hellmuth (1879-1919)</b>	komponist og organist   composer and organ player	<b>Gunder Knudsen (1884-1947)</b>	komponist, sanger   composer, singer
<b>Robert Henriques (1857-1914)</b>	musiker, forfatter   musician, author	<b>Henrik Knudsen (1873-1946)</b>	klaverpædagog   piano teacher
<b>Vihelm Herold (1865-1937)</b>	sanger   singer	<b>Lars Knudsen (1868-1948)</b>	skuespiller, sanger   actor, singer
<b>Gustav Hetsch (1867-1935)</b>	musikskribent   music writer	<b>Regnar Knudsen (1882-1959)</b>	lektor ved Aarhus Katedralskole   teacher at Aarhus Cathedral School
<b>Louis Hornbeck (1840-1906)</b>	komponist, kantor ved Trinitatis kirke   composer, cantor at Trinitatis Church	<b>C. Kofod</b>	dirigent   conductor
<b>Richard Hove (1892-1965)</b>	musikhistoriker, musikkritiker   music historian, music critic	<b>Johanne Krarup-Hansen (1870-1958)</b>	sanger   singer
<b>Georg Høeberg (1872-1950)</b>	violinist, dirigent ved Det Kongelige Teater   violinist, conductor at the Royal Theatre	<b>Evald Tang Kristensen (1843-1929)</b>	folkemindesamler, forfatter   folklorist, author
<b>Finn Høffding (1899-1997)</b>	komponist   composer	<b>H.E. Krøyer (1798-1879)</b>	komponist   composer
<b>Knud Haase</b>	komponist, sanger, musiklærer i Hellerup   composer, singer, music teacher in Hellerup	<b>Peter Erasmus Lange-Müller (1850-1926)</b>	
<b>Pál Isóllsson (1893-1974)</b>	islandske komponist, organist   Icelandic composer, organ player	<b>Rued Langgaard (1893-1952)</b>	komponist, organist   composer, organ player
<b>Poula Jacobsen</b>	sanger   singer	<b>Thomas Laub (1852-1927)</b>	komponist, kirkemusiker   composer, church musician
<b>Olfert Jespersen (1863-1932)</b>	komponist, dirigent   composer, conductor	<b>Margrethe Lendrop (1873-1920)</b>	sanger   singer
		<b>Salomon Levysohn (1858-1926)</b>	operarepetitør   opera rehearser
		<b>Otto Lindblad (1809-1864)</b>	svensk komponist   Swedish composer
		<b>Hans Lützholft</b>	sanger   singer

<b>Carl Madsen</b> (1878-1954) sanger   singer	<b>Helge Nissen</b> (1871-1926) sanger   singer
<b>Otto Malling</b> (1848-1915) komponist   composer	<b>Einar Nørby</b> (1896-1983) sanger   singer
<b>Knud Malmstrøm</b> (1894- ??) organist ved Esajaskirken i København (1925-1953), ansat ved Birkerød Statsskole   organ player at Esajas' Church, Copenhagen (1925-1953), employed at Birkerød Statsskole	<b>Anker Olesen</b> sanger   singer
<b>Hermann Mannheimer</b> (1867-1942) bankdirektør, ven af Carl Nielsen   bank director, a friend of Nielsen's	<b>Otto Olsen</b> (1882-1946) komponist, pianist, cellist   composer, pianist, cellist
<b>Lisa Mannheimer</b> (1876-1957) gift med Hermann Mannheimer   married to Hermann Mannheimer	<b>Jeppe Marius Ottosen</b> (1862-1936) dirigent for Danske Folkekor (1921-1935)   conductor of Danske Folkekor (1921-1935)
<b>Anton Melbye</b> (1861-1929) forfatter, teaterdirektør   author, theatre director	<b>Frede Schandorf Petersen</b> (1921-) forfatter, redaktør   author, editor
<b>Albert Meyer</b> (1839-1921) sanger, sanglærer   singer, singing master	<b>Johannes Poulsen</b> (1881-1938) skuespiller, instruktør ved Det Kongelige Teater   actor, stage director at the Royal Theatre
<b>Carl Johan Michaelsen</b> (1855-1963) ven og elev af Carl Nielsen   a friend and pupil of Nielsen's	<b>Vilhelm Poulsen</b> (1875-1930) hornist, dirigent   horn player, conductor
<b>Vera Michaelsen</b> (1893-1974) ven af Carl Nielsen, gift med Carl Johan Michaelsen   a friend of Nielsen's, married to Carl Johan Michaelsen	<b>Anders Rachlew</b> (1882-1970) norsk-dansk pianist   Norwegian-Danish pianist
<b>Sextus Miskov</b> (1857-1928) komponist, sanger   composer, singer	<b>Julius Rasmussen</b> medlem af Dansk Korforenings bestyrelse   member of the board of Dansk Korforening
<b>Frederik Moth</b> (1861-1930) litteraturhistoriker   literary historian	<b>Niels Hansen Rasmussen</b> (1854-1924) gymnastiklærer, cand. polyt.   gymnastics teacher, Bachelor of Engineering
<b>Anna E. Munch</b> (1877-1960) maler   painter	<b>Thøger Rasmussen</b> (1884-1972) sanger   singer
<b>Sigurd Müller</b> (1844-1918) rektor for Kolding Latinskole 1886-1901   principal of Kolding Grammar School, 1886-1901	<b>Emil Reesen</b> (1887-1964) komponist, dirigent   composer, conductor
<b>Eggert Möller</b> (1893-1978) læge   doctor	<b>Adolf Riis-Magnussen</b> (1883-1950) komponist, organist   composer, organ player
<b>Holger Möller</b> (1861-1917) cand.polyt, violinist   Bachelor of Engineering, violin player	<b>Oluf Ring</b> (1884-1946) komponist   composer
<b>Ida Möller</b> (1872-1947) sanger   singer	<b>Line Rode</b> (1869-1936) gift med Ove Rode   married to Ove Rode (see Author Index)
<b>Irmelin Eggert Möller</b> , se Eggert	<b>Georg Daniel Rogberg</b> revisor i den svenska telegrafstyrelse, gift med Alma Rogberg   accountant at the Swedish telegraph management, married to Alma Rogberg (see Author Index)
<b>Marie Möller</b> (1862-1941) gift med Holger Möller   married to Holger Möller	<b>Julie Rosenberg</b> , f. Gundestrup (1871-1948) sanger   singer
<b>Bodil Neergaard</b> (1867-1959) godsejer   landed proprietor	<b>Margrete Rosenberg</b> (1864-1956) musiklærer i Fredericia   music teacher in Fredericia
<b>Margrethe L.C. Nielsen</b> , f. Dorph-Petersen (1875-1962) sanger   singer	
<b>Oda Nielsen</b> (1851-1936) skuespiller, sanger   actor, singer	

Vilhelm Rosenberg (1862-1944)	Louis Felix Siboni (1862-1935)
komponist, dirigent   composer, conductor	musikhandler   music dealer
Leopold Rosenfeld (1849-1909)	Adolfa Siemsen, f. Johnsson (1867-1961)
komponist, sanglærer   composer, singing master	pianist, musikpædagog   pianist, music teacher
Orla Rosenhoff (1844-1905)	Haraldur Sigurdsson (1892-1984)
komponist, lærer i musikteori   composer, music theory teacher	pianist   pianist
Julius Röntgen (1855-1932)	Henry Skjær (1899-1984)
hollandsk pianist, komponist   Dutch pianist, composer	sanger   singer
Viggo Sanne (1840-1896)	Niels Skovgaard (1858-1938)
sanginspektør   inspector of music	maler, billedhugger   painter, sculptor
Carl Maria Savery (1897-1969)	Wilhelm Stenhammar (1871-1927)
komponist, pianist, musikpædagog   composer, pianist, music teacher	svensk komponist, dirigent   Swedish composer, conductor
Poul Schierbeck (1888-1949)	Alexander Stoffregen (1884-1966)
komponist   composer	pianist   pianist
Sylvia Schierbeck (1896-1977)	Anne Marie (Søs) Telmányi, f. Carl-Nielsen (1893-1983)
sanger, gift med Poul Schierbeck   singer, married to Poul Schierbeck	Carl Nielsens datter, maler   Nielsen's daughter, painter
Axel Schiøler (1872-1930)	Emil Telmányi (1892-1988)
dirigent   conductor	ungarsk-dansk violinist   Hungarian-Danish violinist
Gustav Schlyter (1885-1941)	Albert Thura (1700-1740)
stadsombudsmand i Helsingborg   Swedish State Ombudsman in Helsingborg	præst, litteraturhistoriker, rektor for Kolding Latinskole 1723-1726   vicar, literary historian, principal of Kolding Grammar School, 1723-1726
Florent Schmitt (1870-1958)	Aage Thygesen (1892-1979)
fransk komponist   French composer	sanger   singer
Artur Schnabel (1882-1951)	Emilie Ulrich (1872-1952)
østrigsk-amerikansk pianist   Austrian-North American pianist	sanger   singer
Frederik Schnedler-Petersen (1867-1938)	Aksel Wellejus (1924-)
dirigent   conductor	dirigent, lærer ved Det Kongelige Danske Musikkonservatorium   condutor, teacher at Det Kongelige Danske Musikkonservatorium
Alette Schou (1847-1939)	Christoph Ernst Friedrich Weyse (1774-1842)
pianist   pianist	komponist   composer
Elisabeth Schou	Mogens Wöldike (1897-1988)
sanger   singer	dirigent, organist   conductor, organ player
Johann Abraham Peter Schulz (1747-1800)	Thorvald Aagaard (1877-1937)
tysk-dansk komponist   German-Danish composer	lærer på Ryslinge Højskole, komponist   teacher at Ryslinge High School, composer
Hugo Seligmann (1877-1947)	
komponist, musikkritiker   composer, music critic	
Emil Selmar (1879-1977)	
pianist   pianist	

## ENGLISH TRANSLATIONS OF CARL NIELSEN'S SONGS

Texts above the first stanza in brevier are translations of Nielsen's performance indications in the original source.

### MUSIC TO FIVE POEMS BY J.P. JACOBSEN OP. 4

#### 1 Sunset ("Clouds floating by you, cyclades of beauty")

1. Clouds floating by you, cyclades of beauty,  
Roses that rock on the breast of a glare,  
Sprinkled by the spheres' cascades, a-sounding fluty,  
Sunlight in foam t'ward thy coast, in your air.  
None but you deserves to bear the name and title,  
Namely this: Asali's happy, gleeful land.
2. There she will throne reclining, almost dreaming,  
There I shall kneel near her quite silently,  
There I forget, as left by you in seeming,  
Life and the world and God's eternity.  
One thing only fills me, raises and enchants me,  
Passion's timeless gospel in Asali's name.

#### 2 In Seraglio Garden ("Roses lower their heads, weighed down by fragrant dew")

Roses lower their heads, weighed down  
By fragrant dew,  
A swaying of pines in the sultry air  
Is never new.  
Fountains are gushing their silver flow  
In drowsy calm,  
And all minarets point at the land above  
To love Islam,  
The crescent adrift in its even way,  
Crossing the even blue,  
As it kisses roses and lilies now,  
Each little flower true  
In seraglio garden,  
In seraglio garden.

#### 3 To Asali ("I dreamed up to now as good as each night")

1. I dreamed up to now as good as each night  
My passion was what you needed,

Ah, how the day then was dark with fright  
As gloom had again receded.

2. Now dream is my torment so sad with fear,  
Your heart wishes me to be banished;  
Oh, how the day then is bright and clear  
As dark stole away and vanished.

#### 4 Irmelin Rose ("Once there was a king")

high-spirited

1. Once there was a king with treasures,  
Wealthy he had always been;  
Asked about the very finest,  
His reply was: - Irmelin.  
*Irmelin Sunshine, Irmelin Rose,*  
*Irmelin, everything delightful.*

2. All the glitt'ring helmets mirrored  
How her colours played, in fact,  
And with rhyme and rhythm aplenty  
Would her name conclude a pact.  
*Irmelin Sunshine ...*

3. Scores of mighty eager suitors  
Entered courtyards of the king,  
Courted there with tender manners  
And let flow'ry fair words ring:  
*Irmelin Sunshine ...*

4. But the princess chased them all out  
(With her heart as cold as steel,)  
Blamed one's farcical deportment,  
Sneered at someone else's zeal.  
*Irmelin Sunshine ...*

#### 5 "If day has gathered all its woe"

slowly

If day has gathered all its woe  
And wept it into dew,  
Then night reveals the heavens, though,  
With boundless sadness, silent woe.

And one by one  
And two by two  
The guardian spirits will emerge  
From heaven's vague and distant verge.  
On high, over worldly dolour and pleasure,  
With candle stars in hand, at leisure,  
Striding along they cover the heavens.  
They change their bearing,  
And sorrow seizes ...  
Strange is the flaring  
In space, in icy breezes,  
Candle stars and their flickering flashes.

SONGS AND VERSES BY J.P. JACOBSEN OP. 6

**6** *Genre Painting* ("In the tower sat the page")

In the tower sat the page,  
Gazed into the distance,  
Tried to write of love and rage  
And of their persistence,  
Gathered and deleted, altered,  
/:sat and faltered:/:  
Now with stars and now with roses -  
Nothing, nothing rhymed with /:roses:/ -  
Then in despair put the horn to his lips,  
Squeezed his good sword in ire,  
Blew so hard, his love flew out  
O'er the furthest shire.

**7** *The Seraphim* ("The seraphim have rolled away  
celestial bodies")

The seraphim have rolled away  
Celestial bodies,  
And folded dark around  
Our planet's shoulders,  
And sprinkled dew  
On every hill and valley,  
And in the east have hung the golden cloudbanks.

Each thing is ready,  
Earth and heav'ns awaiting,  
And sun unseen abiding, blushing deeply,  
The signal from the throne of God the Father.

**8** "Silken shoe over golden last"

Silken shoe over golden last!  
My betrothed's a damsel fast!  
My betrothed's a lovely damsel fast!  
No one is like her on God's earth and henceforth,  
No, none at all, that is sure.  
Like sky in the south and like snow in the north  
She is pure.  
But there is joy from the earth in my heaven,  
And flames rising up from my snow.  
Ne'er a rose of summer is quite as red  
As her beloved eye is black ...

**9** "You suffer throughout an age of pain"

1. You suffer throughout an age of pain  
For what was a moment's pleasure;  
However you smile in a fleeting while,  
Tears are still beyond all measure.  
*There trickles woe, trickles wrath from ruby roses.*

2. You're driving the golden wheel of luck  
So fast it's beyond sensation;  
But sorrow's toilsome and heavy load  
Awaits us, though, at debarkation.  
*There trickles woe ...*

3. You live in desire like half a dream, -  
But grief has no ways of dreaming:  
With eyes awake it keeps watching you,  
Eyes so absorbingly streaming.  
*There trickles woe ...*

4. No smile ever lighted your day to bed,  
But tears might achieve this wonder;  
For smiles are sheen just, of that which is,  
Tears, shadow of that which went under.  
*There trickles woe ...*

**10** *Lay from 'Mogens'* ("Once I had, oh once I had a  
daughter's son, oh yea!")

... and then he sang at the top of his voice without  
a clue about what he was singing:

1. Once I had, oh once I had a daughter's son, oh yea!  
And much money, much money in a coffer,

Presumably I'd also had a daughter lass, oh yea!  
and house and home and lands not on offer.

2. Once I had, oh once I had a daughter lass, oh yea!  
and house and home and lands not on offer,  
Presumably I'd also had a sweetheart, yea, oh yea!  
With money, much money in her coffer

SIX SONGS TO TEXTS BY LUDVIG HOLSTEIN OP. 10

**11** *Apple Blossom* ("You apple blossom fine and white!")

1. You apple blossom fine and white!  
Who made your light a happy one?  
Ah, I'm the sweetheart of the sun!  
[Ah, sweetheart of the sun]
2. Where did you get this purple glow  
That burns your skin as if you bled?  
Ah, I'm a sunlit newlywed!  
[A sunlit newlywed]
3. And blest by kisses of my groom  
I'm living in his breath of May  
One short and joyful springtime day.
4. And once his last and heartfelt kiss  
Has brushed my cheek in afterglow,  
I whisper then: I love you so!

5. And closing up and bowing down  
I strew the grass in mild distress  
With snowy bloom, my bridal dress --  
[I'm the sweetheart of the sun!  
A sunlit newlywed!]

**12** *Lake of Memories* ("Tread softly, my companion")

1. Tread softly, my companion, I know your heart  
  is crying  
As quietly we're sighing at lake of memories.  
We're always taken back, though, to places  
  signifying  
That grief and joy are hieing to sink where  
  silence is.  
On even lake reposes this hand that fully quenches.

And noiselessly it clenches. And slumb'ring,  
  from below  
A mystic revelation emerges and entrenches  
This dream that never blanches, in gloomy,  
  distant woe.

2. In this old world of silence where dolour evanesces  
Like pleasure, like successes, for thousand years  
  of night,  
Have seer minds beheld its contents in eager  
  guesses,  
Relieved it of distresses, uplifted art's delight.  
Our dead are here forever. From realm of death  
  they're sending  
Their messages unending that we won't understand.  
Companion, let us linger at lake-shore, drinking,  
  spending  
A little while, attending its solace, sad, but grand!

**13** *Summer Song* ("Filled with flowers flushes")

1. Filled with flowers flushes  
Branch of apple tree.  
Deep and blue the heavens,  
Warm and pure and free.  
Through the blooming flowers  
Honey bee is humming,  
Giddy from its load -  
Ah, the summer powers!  
Dreamily you're coming  
Down along the road?
2. Flowers' pleasant fragrance  
Carries far away.  
Cuckoo in the distance  
Calls the livelong day.  
Listen, from the dingle  
Where the runnel's running,  
ringing out of sight,  
Nightingale, though single,  
Trills its long and stunning  
Song throughout the night!
3. Westerly the breezes  
Through the corn and grass.  
Rolling plains bring promise,  
Riches they amass.

Showers, gently vented  
Over gold that's growing,  
Falling from she sky –  
Pollen smoke is scented  
As its waves are flowing  
Over flow'ring rye.

4. Ah, the summer powers.  
Full of longing love,  
Dream of beauty rises  
Into clouds above.  
White as swans it's beaming  
Like a beauteous jewel  
In the depth of blue –  
All the earthly dreaming  
Of deep joy's renewal  
Never can come true.

**14** *Song behind the Plough* ("In shining sun I steer my plough")  
(14: stanzas 1-2, 4)

1. In shining sun I steer my plough.  
I'm nodding to the greenwood now,  
Where you, my fortune, hide today.  
My heart will laugh and hide away  
And hide its bliss behind a frown,  
Till sun goes down, till sun goes down.
2. My fortune wakens young and new  
Like skylark song to morning dew,  
Each evening an embellishment,  
Though just for me as relish sent.  
The bliss of nightly scenery  
Is day-long, golden secrecy.
3. My fortune tells without a word.  
It sparkles deeply rich, unstirred,  
In glances that she sends to me.  
My fortune! I attend to thee  
And me and all our blissful ease  
That no one sees, that no one sees.
4. I plough up fields of fertile mould,  
But no one sees the shining gold  
That in my heart would hide away.  
I hide myself, I hide my play,

I hide our bliss behind a frown,  
Till sun goes down, till sun goes down.

**15** *Tonight* ("The light from heaven, golden white")

1. The light from heaven, golden white.  
The woodland still, penumbrous.  
And round about the garden quiet trees  
are standing, slumbrous.  
And dew is falling balmy-cool  
on cheek and chin to serry –  
Tonight it would be good, my soul,  
to reach the Stygian wherry!
2. Tonight it would be good, my soul,  
if you at last were gliding  
T'wards sea of glitt'ring light,  
on soft and rapid pinions riding!  
And fade away in silent peace  
and luminous endeavour  
And die therein – released from dream  
and from remembrance, ever!

**16** *Greeting* ("You idle bay that stretches")  
with youthful emotion

1. You idle bay that stretches in sunshine, undulating,  
The slender, snow-white terns diving in with  
utmost grace –  
Farewell you little steamer that hies me by, apace,  
And greet that fair-haired lady who's at the pier,  
awaiting!
2. And tell her that her sad eyes, dejected, but  
redeeming,  
Will haunt my mind forever! And ask them what  
they want!  
Do tell me if they weep as the ship has ceased its  
jaunt!  
And tell them that I'll kiss them whenever I'm  
dreaming!  
(Farewell you little steamer that hies me by, apace,  
And greet that fair-haired lady who's at the pier,  
awaiting!)  
And tell her that her sad eyes will haunt my mind  
forever!  
Tell them that I'll kiss them whenever I'm dreaming!)

THREE SONGS FROM HOLGER DRACHMANN'S PLAY  
'SIR OLUF, HE RIDES - '

**17** *Little Helen* ("Little Helen shoulders her peasant's coat")

1. Little Helen shoulders her peasant's coat,  
This farm may no longer bind her;  
She sets off with haste o'er the drawbridge way,  
And looks ne'er a moment behind her.  
*My hope is like leaf in springtime.*
2. My gallant companion's in dance with elves  
Where forest goes down the valley,  
But I shall go to the girls' fairy mound  
And there with my loved one I'll dally.  
*My hope is like leaf in springtime.*
3. This elf girl's naught but a web of mist  
That drifts before chill winter breezes,  
But I am the live living flesh and blood,  
With the warmest of hearts, when it pleases.  
*My hope is like leaf in springtime.*
4. Awake now, young sir, for the sun is in sight,  
The daybreak cockcrow is clever,  
"You're sleeping with Little Helen now -  
You ought to have slept there ever."  
*My hope is like leaf in springtime.*

**18** *Sir Oluf's Song* ("Gone is the daytime")

1. Gone is the daytime, the sun-heated day,  
The mist on the meadow is falling;  
But evening cool is a fleeting delay,  
It's gone e'er the night is calling.  
*So wild is my way!*
2. This veil of mist thickens, becoming a lake  
Whose ripples all seem to be sleeping;  
An elf girl will stand there when hazes break,  
Her bosom a-heaving and sweeping.  
*So wild is my way!*
3. Gone is the daytime, so warm, so long!  
The scent of the meadow is heady,  
It's burning in my heart, and it's burning in  
my song,

My dew-laden strings hot and steady.  
*So wild is my way!*

**19** *Dancing Ballad* ("Sir Oluf, your table has fork and dish")

1. Sir Oluf, your table has fork and dish,  
So relishing, embellishing a sight!  
Fall to and do justice to pork and fish,  
And show us a man of delight,  
Hi-ho! Hi-ho!  
And when at the floor of the fleshpot at last  
With turf as a lock we are lying,  
We'll never again taste the treats of the past,  
Our joint every worm will be vying.  
Be pleased with your feeling of body and soul,  
Be pleased with a thirst like a bottomless hole.  
Sir Oluf, fill up your bowl!
2. Sir Oluf, your conjugal waiting bed  
Quite presently so pleasantly is made!  
Pretend you're a young callow boy, newlywed,  
Not brawny and bearded and staid,  
Hi-ho! Hi-ho!  
With hangings then drawn for the groom and  
his bride,  
To consummate what was intended,  
Then see how the curtains are thrusted aside  
When amorous pleasure has ended!  
Now hasten and take up your sword for a stroll,  
Then saddle your steed, ride away and stay whole!  
Sir Oluf, fill up your bowl!
3. Your consort at table, just let her be,  
Too magging and too nagging to be had!  
On horseback you're sitting refreshed and free,  
A man independent and glad.  
Hi-ho! Hi-ho!  
If then a fair maiden, adorning a gate,  
Discovers this horseman appearing,  
Then ask, Will you love me, my love, till late  
In greenwood? You look so endearing!  
Be pleased with a thirst like a bottomless hole,  
Be pleased with your feeling of body and soul.  
Sir Oluf, fill up your bowl!

STROPHIC SONGS OP. 21

**20** "Shall flowers, then, all wither?"

1. Shall flowers, then, all wither  
Before they have sprung out?  
Shall springs, then, freeze up thither  
Before they have sung out?
2. From purple, God has woven,  
With gold, the thread of life;  
Thereby the gloom was cloven  
With love's delight and strife.
3. Oh, take my hands so yearning,  
Let them with yours entwine,  
And feel how blood is burning  
My fervent, youthful wine.
4. And feel my heart a-glowing  
Quite closely, that's my plea,  
It burns to death, bestowing  
Its blazes, bright and free.

*Helge Rode*

**21** Hawk ("All hail, you hawk over fir-tree crest")

1. All hail, you hawk over fir-tree crest,  
The proudest of birds in bearing!  
With valiant glare to the east and west,  
Your flight is feral and daring.
2. You cleave the breezes with all your will,  
While greenish eyes are a-scouting.  
The flesh of the foe you will cut and kill,  
Safe-conduct denied, never doubting.
3. You are a brigand of brutal luck  
As God and man see your slaughters;  
You look in contempt at the drake and the duck  
Reflecting their flab in the waters.
4. I hardly enjoy your murderous claw,  
But sough of flight, your dominion,  
An untamed glimpse from your eyrie or  
The sunlight glint on your pinion.

*Jeppe Aakjær*

**22** John the Roadman ("Who's there behind the shelter")  
with an even stride

1. Who's there behind the shelter  
With rags around his hands,  
A home-made leather eye-patch,  
And shoes in lashed bands?  
It's poor old John the roadman,  
Starvation's gloom ahead,  
Who turns with his old hammer  
Unyielding stones to bread.
2. You wake one early morning  
At dawn's first light, and then  
You hear the hammer ringing  
Again, again, again,  
It's poor old John the roadman  
With old and ailing bones,  
He hacks till sparks fly wildly  
From moistened morning stones.
3. When plodding to the city  
Behind the farmer's yoke,  
You chance upon an oldster  
Whose eyes are all a-soak, –  
It's poor old John the roadman,  
His legs strapped up with hay,  
Who barely finds a shelter  
To keep the frost at bay.
4. If then you are returning  
In bluster you detest,  
The evening star is shiv'ring  
From cold above southwest;  
You hear the hammer ringing  
Quite close behind the pair, –  
It's poor old John the roadman  
At work, still sitting there.
5. He levelled thus for others  
The rough and rocky way,  
But drawing near to yuletide,  
His arm gave up the fray;  
Yes, that was John the roadman,  
His hammer dropped from sight.  
They bore him 'cross the heath on  
A cold December night.

6. It's standing at the churchyard –  
An old and rotten board;  
And all its paint is peeling,  
It's very badly shored.  
Now here lies John the roadman.  
His life of stones is done,  
But on this paltry grave here  
They gave him ne'er a one.

*Jeppe Aakjær*

**23** “Lay down, sweet flower, your head”  
quietly, sincerely

1. Lay down, sweet flower, your head,  
Bow it in leafage from sight,  
Blissfully, closed corolla,  
Wait for the peace of the night.
2. Nightfall, the gentle, the silent,  
Cometh, oh bend in your doze.  
Slumber in golden starlight,  
Blessed and well in repose.
3. Sleep like a child who, softly  
Rocked in her mother's arm,  
Wakens a little, feeling  
Smilingly mother's calm.

*Johannes Jørgensen*

**24** “The larks are coming”  
wild, jubilant

1. The larks are coming, the larks are coming!  
Our hearts rejoice in the sun and air.  
The larks are coming, the larks are coming!  
The patient turns in her creaky chair.
2. The larks are coming, the larks are coming!  
Though snow is squinting from every ditch;  
The larks are coming! The marks are coming  
That rosebuds will burst – how rich, how rich!

*Jeppe Aakjær*

**25** *Vagrant* (“Give shelter for two poor creatures”)

1. Give shelter for two poor creatures,  
For awful dying, we are;

We've come here from 'Manymilesaway'  
We're on our way to 'Afar'.  
Give shelter!

2. Geese go around with no shoes, where  
The two of us call home,  
And houses stand out all night there  
For they've no place to roam.  
Give shelter!

3. Our grange in 'Manymilesaway',  
You can believe it's not plain,  
Walls are made stout by steady wind,  
The cottage is roofed by the rain.  
Give shelter!

4. And if don't think it's gospel,  
My daughter then you can speir,  
Who never has had any parents  
And neither can speak nor can hear.  
Give shelter!

*Johannes V. Jensen*

**26** *Good Night* (“Now I shall wish you good night”)  
to be performed with a certain tired and grim humour

1. Now I shall wish you good night  
For I'm worn out all right.  
And now you may threaten or sue me,  
But sleep will now slip through me.
2. I slept in ditch before  
For weather's wide-open door,  
I've seen in faintness a leaven:  
Our Lord's, his seventh heaven.
3. But now I shall blissfully sleep  
In my own black room, not too deep,  
In earth that is friendly only  
To one who is sleepy and lonely.
4. Farewell to you all, thanks a lot  
To good folks and those who're not.  
No doubt you're sick of my lying,  
A weakness I'm not denying.

5. I'm leaving no debt behind,  
It all is paid, you'll find.  
The blows that I usually smother  
My foe with, he'll get from t'other.

6. For now I shall blissfully sleep  
In my own black room, not too deep,  
In earth that is friendly only  
To one who is sleepy and lonely.

7. Farewell, my fiddle and bow.  
Now I shall sleep, just so.  
If someone will swap it for sadness,  
Then he can have all my gladness.

8. Farewell and thanks, understood!  
I gave to you what I could.  
You didn't care for my music?  
Too bad – but now I am too sick.

*Johannes V. Jensen*

#### FIVE SONGS FROM L.C. NIELSEN'S PLAY 'WILLEMOES'

##### 27 "Native land! Native land!"

the people pass

1. Native land! Native land!  
Country parts manly with passion  
Ne'er in expiry turn ashen,  
Ne'er in expiry turn ashen,  
Safe is your strand,  
Yea, safe is your strand.

2. Native land! Native land!  
Thanks for the peace that you gave us,  
Gladly we die if they brave us;  
Gladly we die if they brave us!  
Safe is your strand,  
Yea, safe is your strand.

3. Native land! Native land!  
Now let the god of war motion,  
Danes do not wince in devotion,  
Danes do not wince in devotion!  
Safe is your strand,  
Yea, safe is your strand.

##### 28 "Yea, take us, our mother"

1. Yea, take us, our mother, in your heartening  
embrace  
And bless all your sons who bless your name and  
your grace:  
Denmark, Denmark, millenium that came  
Crowned with splendid, promising hope and  
with fame!

*Spring over land  
And spring over sea!  
Ev'ry man and  
Each maid full of glee!  
Spring in your heart so that from death it is free!*

2. Yea, hear us, our mother who loved us uttermost,  
We lay a filial chain around your crop-yielding coast.  
Call us, call us! If you are deep in need,  
Round your holy womb we shall gather, indeed!  
*Spring over land ...*

3. Accept us, dear mother, as blood come from your  
blood!  
The passion of our early years is like a rising flood!  
Denmark, Denmark! – soil that will endure!  
Dignified we'll wander in ancestors' spoor!  
*Spring over land ...*

##### 29 "Follow he who follow can!"

1. Follow he who follow can!  
Hear the native land a-calling!  
King and country, it's our plan  
To defend them or be falling!  
Take up arms, each able man!  
Follow he who follow can!

2. Take up arms, prepare, unite!  
Not some foreign land to plunder;  
Denmark's foe, come here to fight,  
Danish valour is a wonder!  
Up and fight now, Danish man!  
Follow he who follow can!

**30** Vibeke's Song ("I met with a song as I walked on my way")  
dreamily

1. I met with a song as I walked on my way  
One morning in May, one morning in May.  
Its scent that of sweetness, its tone that of light,  
It trembled like dew on a violet in fright.
2. I revelled in song as I walked on my way  
One morning in May, one morning in May.  
It filled up my heart so it swelled up with zest,  
It rose and it flew, then it fled from my breast.
3. I look for a song as I walk on my way  
Each morning in May, each morning in May.  
Oh, how can I find what pursued me before?  
My sorrowful heart sits dressed up at its door.

**31** Song of the Sea ("Seas surrounding Denmark")

1. Seas surrounding Denmark,  
Our wide, maternal seas,  
Blue as eyes of children,  
A bland and dreamlike story,  
Currents in their glory  
Caressing from southwest.  
Longing for you lives in our breast!  
We'll wander your way,  
Your laws we shall feel;  
We'll plough your rolling meadows  
With every even keel.  
You bear us o'er the oceans  
*As far and wide we will.*  
*We love you mighty seas,*  
*Belonging to you still.*
2. Seas surrounding Denmark,  
Our wide, maternal seas,  
Grey as our condition,  
And green as vows we've taken  
- Gaps from spray unshaken  
A-cleaving isle from isle,  
Teaching us to die with a smile!  
We'll wander your way ...

3. Seas surrounding Denmark,  
You wide, maternal seas,  
Stubborn like our willpow'r,  
As proud as our successes,  
- Coat of mail impresses  
Like clamour on the strand.  
Glory shall we bring this old land!  
*We'll wander your way ...*

#### FOUR SONGS FROM LUDVIG HOLSTEIN'S PLAY 'TOVE'

**32** "We, sons of the plains carry dreams in our minds"  
(se also **204**)

1. We, sons of the plains carry dreams in our minds,  
They turn into song when awaking,  
They rise from the summer night mist of all kinds,  
Like skylark with flight in the making.  
They burst out from longing as spring's on the run  
Like hyacinth, crocus unfolding,  
And break like victorious smiles of the sun  
The cold grip that winter is holding.
2. Then over the redolent acres they sail  
Where seeds out of spring soil can trickle,  
And passing the forest they gleefully hail  
The bay that is twinkling, but fickle;  
They tremble in April's most wonderful tone,  
In gardens and woods they would quaver  
While taking the hopeful delight from unknown  
And reticent smiles as a favour.
3. This is not the morning, this is not the night,  
Odd thoughts in the brume have been shaken.  
A heart will be pounding, and way out of sight  
The summer night's singer will waken.  
Sir Oluf rode cross the bridge of elves,  
One midsummer's night; they were sliding,  
Four horseshoes all glistening golden themselves  
- Sir Oluf, say, where are you riding?
4. O, magic of summer night mists of all kinds!  
O, memories, tempting, bewitching!  
We, sons of the plains, carry dreams in our minds  
And know not ourselves when they're switching.  
They'll wait for the hour when redemption will yield

A yearning for joining the chorus,  
Like larks, nesting hidden in clover-patch field  
Ere dawn with its first light breaks o'er us.

**33** *Fowler Lay* ("The woodland birds wag their tails for you")

1. The woodland birds wag their tails for you  
'Mongst flowers, and ne'er do they slumber,  
And some of them red, and then some of them blue,  
Like velvet and silk quite a number.  
Come, purple bird!  
Come, smoky blue bird!  
Come, snowy white bird,  
In the bloom unheard.  
(spoken:)  
Hush! Hear the pretty, little song  
That bees they do sing in the sunshine now.

**34** *Tove's Song* ("An angel stood beside me")

1. An angel stood beside me with a rose there in his  
  hand.  
He breathèd on the rose, and it loosened every band,  
He kissed each of its petals, they opened silently.  
Child, now this beauteous rose is laid upon your  
  breast by me.  
*It happened just at daybreak, dearest master.*

2. Its mother was in Eden, and as the Lord of old  
On distant sandy beaches lets this very rose unfold,  
Where birds all sing with joy, and the day begins  
  to dawn  
As Adam meets his Eve below the palm tree on the  
  lawn.  
*It happened just at daybreak, dearest master.*

3. And as he ended speaking, he smiled a silent smile  
And laid it where my heart can be heard for quite  
  awhile.  
Since then, the scent of roses pervades both hill  
  and dale  
And skylarks sing with pleasure, as in the angel's  
  tale.  
*It happened just at daybreak, dearest master.*

**35** *Hunter's Song* ("Shooting down from the crest a kite")

1. Shooting down from the crest a kite  
Is painted red by the setting light.  
Its beak is amber, like fire its wing  
It crosses the sea in a sweeping swing.  
Small fry splashes with flashing fins,  
So free through the billows he launches.  
Hooking its claw the kite begins  
And plants it there in his haunches.

2. One will frolic, and one will fall,  
The larger birds, they feed on the small.  
Kite is spreading its wings anew,  
It crosses the village and sees the two:  
One cock pigeon is courting tight  
Encircles his mate a smidgeon.  
Ostentatiously comes the kite,  
A widow is Mrs. Pigeon.

3. One will coo, and another fall,  
The larger birds, they feed on the small.  
Kite is spreading its wings anew,  
It crosses the heather, and proudly, too.  
Skylark peals for the sun to set,  
While far away rings its trilling.  
Evening song makes the kite a threat,  
The singer stopped, though unwilling.

4. One will twitter, and one will fall,  
The larger birds, they feed on the small.  
Kite submits to his own true law,  
He wrote it, following instinct raw.  
Small fry, pigeon and skylark so  
Had each its lot from the forces.  
Kite has custom for kite to show  
How victory follows his courses.

TWO SONGS FROM JEPPE AAKJÆR'S PLAY 'THE WOLF'S SON'

**36** *Song of Old Anders the Cattleman* ("There is a scrub")  
Rather slowly, but not drawlingly

1. There is a scrub by the winding road,  
An oaken knot, strained and sodden;

Poor wretch, ne'er a year ring it was bestowed  
And nothing came of its earthly load  
Because it too early was trodden.  
*For we trample each other deep down in dirt.*

2. Yea, life's encouraging first-set sprout  
Was wasted cruelly and vainly;  
Though one of them even so stood out  
With steely wood and with fruit about,  
Just scrub it became, though, mainly.  
*For we trample each other deep down in dirt.*
3. The child that wakes from a dreamy doze,  
Wants all the sun can deliver,  
But after life's struggle draws near its close,  
To win, then, one sunbeam for his repose,  
Imploring his lips will quiver.  
*For we trample each other deep down in dirt.*

**37** Now Is the Time, Smallholders! ("Clamour rises in morning light")  
March tempo

1. Clamour rises in morning light:  
Now is the time!  
Hurries by bog and pond in sight,  
Whispers at windows at willows' bright:  
Now is the time, smallholders!
2. Yokes had father and mother sent  
– Now is the time! –  
Just as yourselves, your children bent,  
Likewise the cradle's mite is spent  
– Now is the time, smallholders!
3. Land embellished with corn and cows  
– Now is the time! –  
Mud walls put out of sight *your* spouse  
Milking rough-coated goats you house  
– Now is the time, smallholders!
4. Lazybones marrow-sucked the lot,  
– Now is the time! –  
Countless casks to compel the cot!  
What *they* turned down was what *you* got;  
– Now is the time, smallholders!

5. Loosen ties as oppressors bar!  
– Now is the time! –  
Grab your spades and break free and far!  
You are thousands as ten they are!  
– Now is the time, smallholders!

#### HYMNS AND SPIRITUAL SONGS

**38** "Ah, my rose will fade away"

1. "Ah, my rose will fade away  
first to pale, so dark decay!  
Blossom of repute,  
Milk and blood to boot,  
Withers now from top to root!"
2. Did you see a faithful mind  
Heretofore so unrefined?  
Things are not too good  
If you never could  
Make your order understood.
3. Read the first commandment right:  
"I'm the Lord, your God of might!"  
Thus I stand on high  
Full of woe am I,  
That your grief you can deny.
4. Is your faith what you forgot?  
Who created you, or what?  
He, your Maker, may  
Know about your way,  
Do not grieve, but trust and pray!
5. Jesu blood your privilege,  
And His spirit held in pledge,  
Heaven shall you reach,  
Do you doubt His speech  
Here are crumbs enough for each?
6. Read Our Father's prayer right!  
And repeat it day and night!  
All things come to this  
May you never miss  
These few simple words of bliss.

7. Ah, what glory, hope and glee  
Has your baptism made you see,  
Did you know at all  
Of that wondrous call  
Which by Cov'nant will befall?

8. If you at God's altar rail  
Jesu blood and body hail,  
It is stake and stone  
For God's church and throne,  
Though it's not for you alone.

9. Open your uneasy mind,  
Look, God's heaven you will find!  
Saints unfaltering  
Hear His angels sing,  
Where, one day, you too they'll bring!

10. World, oh world, be lost to view,  
Only Jesus be for you!  
His be the embrace,  
Of your faith and grace,  
And your soul its resting-place!

Hans Adolph Brorson

5. Our Master was proficient,  
And said: Do not incite  
The wrath of God, omniscient,  
The scriptures tell His might

6. The Devil whispered sweetly,  
Whate'er you see is mine,  
But worship me completely,  
And henceforth, it is thine!

7. To this a wrathful answer,  
For shame be off, unblessed!  
God is the one entrancer,  
A short and sharp behest.

8. The serpent, old as any,  
Who slept in heart of Cain,  
He that allured so many  
Shown now but scorn and wane.

9. God's angels praised the Master,  
Come, let us shout with joy!  
The serpent met disaster  
From Jesus, woman's boy!

N.F.S. Grundtvig

**39** "On moorland barren, level"

1. On moorland barren, level  
The son of Mary strode,  
Who met him but the Devil,  
Like morning star he glowed.

2. Are you God's son, the blameless,  
With famine just ahead,  
Then tell these stones, so aimless:  
Turn into loaves of bread!

3. The answer sounded gently:  
Of famine not be said!  
God's word is eminently  
The living's blesseèd bread. -

4. Are you God's son, the fearless,  
Then throw yourself down there!  
The angels fair and peerless  
Will save you in midair.

**40** "This is the day that the Lord did create!"

1. This is the day that the Lord did create!  
It is a joy to His servant,  
This very day He threw wide heaven's gate,  
News thereof Sundays make fervent;  
For in its sanctified feeling,  
In resurrection the wond'rrous Word,  
Brought by The Spirit in grace, was heard:  
Now do you know why the pealing?

2. Save us, oh Lord, give us fortune and bliss!  
Work of today your creation!  
Crowds will this evening thank you for this,  
And for their reincarnation!  
Yea, let them worship that pleasant  
Spirit of comfort and candid speech,  
Blessings aplenty they strive to reach,  
Proof of your peace omnipresent.

3. Father, our Lord, come and visit your church,  
Come to us, covered with glory!  
Garlands be woven by tongues in their search,  
Ardour of hearts tell the story:  
Services grow with emotion!  
Easter and Whitsun are Christmas-born,  
So let the triumph of faith adorn  
Marvellously our devotion!

4. Yes, let them work then, your altar and bath,  
On these our tongues with affection  
So that your Spirit and Word show a path  
In their delightful direction!  
Sacraments of celebration:  
Spirit is better than flesh and blood,  
Caring and kind-hearted is our God,  
Christ, everlasting salvation!

N.F.S. Grundtvig

**41** “The great, white flock begins to show”

1. The great, white flock begins to show  
As thousand mountains full of snow,  
Where woods abound  
With palm fronds round  
The throne. Who are they, though?  
They are the band of heroes who  
Have undergone distress hereto,  
Have laved in blood  
From Lamb of God  
'Til paradise come true;  
As worshippers they all belong  
To the incessant, joyful throng  
Of God's desire  
In heaven's choir  
Amid the angel song.

2. Down here they were exposed to scorn!  
But see them now in state reborn,  
Before the throne  
Their crowns are shown,  
White mantles every morn!  
In truth, their trials were oft so bleak  
That flood of tears ran down their cheek;  
But God's concern  
At their return  
Dried off each salty streak.

Now, by His side, they've reached their best  
In celebrations, ever blessed;  
The Lamb is there  
Of life aware,  
As ever host and guest.

3. Ye corps of giants, brave and bold,  
Congratulations thousandfold  
That you were here,  
But in it clear,  
Your faith is now extolled!  
Ye who despised all worldly zest,  
For evermore do reap the best  
Of what you've sown  
With tearful groan  
While angels gaze impressed!  
Beat time with palms, raise high your voice,  
Of empyrean force the choice:  
The Lamb, the Lord,  
With one accord  
In them, let us rejoice!

Hans Adolph Brorson

**42** “There is an earthly prayer”

There is an earthly prayer  
Which if you just begin,  
Can choke your soul's betrayer,  
Destroying guilt and sin,  
God's kingdom, then descending,  
Brings joy and light unending  
To us and those we love.

N.F.S. Grundtvig

**43** “There is a way from mortals hid forever”

1. There is a way  
From mortals hid forever,  
'Life's very way',  
Not built by man's endeavour,  
A secret lane  
Through bleak domain  
To land of life and blissful fountains.

2. Be opened thus,  
The woodlands thick and murky,  
And carry us

On waves untrue and quirky;  
The mountain heights  
Hell's glowing lights  
Life's very way can never hinder.

3. For children are  
All secret lanes created,  
For safety far  
At sea, in desert fated,  
In creed sublime  
At any time,  
At noontide not to mention midnight.

4. Through earthly mist  
This way to heaven's wonder  
Will turn and twist  
Mysteriously down yonder;  
Like sunlit cloud  
Dawn's golden shroud  
Is how the Lord's way paints each shadow.

5. Too thorny you  
Will find the lane at places,  
But crimson, too,  
Like woe with joyful traces;  
As Jesus tells,  
So solace swells,  
While roses heal the thorny scratches.

6. That way we share  
To land of hope and glory  
With Jesus there,  
His words a beaming story;  
A guide suffice  
To paradise  
From whence they came and where their home is.

7. With Jesus and  
His church and congregation  
We hand in hand,  
With child-like dedication  
Seek steadily  
Lucidity  
On high, in this our Father's dwelling.

8. As through the land  
We go, so God will teach us

To understand  
His holy will and reach us  
With guiding strings,  
His spirit brings  
Us to Our Father's host of angels.

N.F.S. Grundtvig

**44 "A wondrous isle is the world, indeed"**

1. A wondrous isle is the world, indeed:  
The largest tree has the smallest seed,  
From smallest seed grows the highest top,  
With nesting birds where the branches stop.

2. That tree which almost can touch the sky  
Is man-of-God, whose approach is nigh,  
The man-of-God's seed remains the Word,  
Of lesser seed not a sound is heard.

3. This comely tree has a splendid top,  
God's angels fly there and never stop,  
We call them heaven's fair flock of birds,  
For nothing but them can fit these words.

4. This comely tree bears delicious fruit  
With rosy scent that the grapes salute,  
No other fruit can command its price,  
That golden apple from paradise.

5. This apple holds very sturdily,  
A winter fruit for eternity,  
And even if it is bit in twain  
It just as firmly will join again.

6. Yea, fruit of blessedness grows thereon,  
Its fruit down yonder, the Word, has won,  
Its dew is spirit, its sap and root  
The blood and body our Lord made suit.

7. Let mortals jeer at the little seed  
Which fills in secret this isle, indeed!  
This tree needs no worldly sacrifice  
That bears its fruit in God's paradise.

N.F.S. Grundtvig

**45 “The strain is not too great”**

1. The strain is not too great, you'll find,  
To strive to be a pious Christian spirit;  
And, be our nature far from soft and kind  
When Christian death we meet, or when we're  
near it,  
So God ensures the contrite heart, though frail,  
Will still prevail.
2. Do like a child, go find repose  
Enfolded safely in the arms of Jesus,  
He warms us while His love forever grows,  
And as His child will the Redeemer seize us.  
Is it so hard when yet He is so near  
To hold Him dear?
3. No evil comes from God to you,  
Your own intent creates all woe and dolour;  
So offer God your frightened heart anew,  
And He becomes its joyful, true consoler,  
Right now give God your will and your intent,  
Subservient.
4. In faith, go seek your peace of heart,  
In death's dark vale where nerve and spirit  
tighten,  
Your Father will His certain creed impart,  
No danger and no storm permit to frighten!  
In bitter times, when darkness looms again,  
Trust in Him then!
5. For then your light will rise again,  
And after shade of night come sun's salvation,  
What you believed will undisguised remain,  
So freely build your hope on God's foundation!  
In Christ you reach a sacred state of mind  
Before mankind.
6. Rise up, my heart, in hope and trust,  
To such a God you must yourself deliver!  
Approach, my soul, to pleasant calm, adjust  
Yourself to Jesus as the great forgiver;  
When in distress reach out for Him anew,  
He'll cling to you!

*Hans Adolph Brorson*

**46 “Yea, I shall love Thee, Thou my vigour”**

1. Yea, I shall love Thee, Thou my vigour,  
Support and peace Thou giv'st the heart,  
And I shall worship Thee, I figure,  
May deed and longing never part,  
Yea, I shall love Thee, Saviour mine!  
Oh Jesus, call me Thine!
2. Yea, I shall love Thee, I have thriven  
On Thy command, Thy way of life,  
Yea, I shall love Thee, Thou hast given  
Light to my living without strife,  
Yea, I shall love Thee for Thy blood  
Has saved me by its flood.
3. So long wert Thou for me a stranger,  
I was to Thou forever dear,  
Though far from home I roved, a ranger,  
It by Thy grace was always near,  
The love and peace our homes impart,  
Are there just where Thou art.
4. Do not reject the child arriving  
At home on tired feet, downcast,  
Who in the world's brief summer thriving  
Through all its splendour see'th at last  
That in Thy fortress can his soul  
Have sorrow slaked in whole.
5. Yea, I shall love Thee and adore Thee,  
My gracious Lord and Brother dear!  
Are people ready to abhor me,  
And shall I always suffer here,  
Yet I shall love Thee, Saviour mine,  
Oh Jesus, call me thine!

*Hans Egede Glahn*

**47 “Oh Jesus, show me”**

1. Oh Jesus, show  
Me where to go,  
I'll follow Thee in yearning,  
Jesus, from the madding crowd,  
Thither and returning!

2. Oh Jesus, show  
Me where to go  
From every empty gladness  
So that I'll no more behold  
Misery and sadness.

3. Oh Jesus, show  
Me where to go  
To heaven's joyful dwelling,  
Earth is to your little ones  
Trackless and repelling!

4. Oh Jesus, show  
Me where to go;  
To heaven let us sally  
There to join with cries of joy  
In the pious' rally!

*Hans Adolph Brorson*

**48** "Well on the wane the passing year"

1. Well on the wane the passing year,  
Laid waste is nature soon,  
Farewell to pleasure loud and clear,  
You short-lived summer tune!

2. Soon will we hear the winter sigh  
As all things fade away!  
Let them but wither for on high  
Is solace every day.

3. The sun may shorten on its course,  
And hour of night may grow,  
God's arm will never lose its force,  
His wisdom not its flow.

4. Each leaf may yellow on its stalk,  
Each straw may fade and die,  
God's love, I know, will never balk,  
On Him you can rely.

5. I know from where pure joy will stem  
When empty fields lie white,  
The choir that sang in Bethlehem  
Will evermore delight.

6. I know a place where hope turns green  
When all is fading here,  
His tree on Calvary is seen  
To bear its crown all year.

7. Each flower may, as leafage falls,  
Succumb in turning brown,  
My true belief in Him enthralls  
Like any new-leaved crown.

8. Eternal spring, the gift He gave,  
Not storm and death anew,  
For life emerges from the grave  
That Christ has broken through.

*C. J. Boye*

**49** "A holy life, a blessed death"

1. A holy life, a blessed death  
Will fondly meet each other  
Like warbling bird song, sweet in breath,  
With sunset glow, its mother;  
Those two can never separate,  
The Holy Ghost does no one rate  
Who wants no consecration.

2. Thus, having fought the better strife  
Undauntedly, then wander  
Till end of time this way of life,  
That's seen as sweet up yonder;  
He who has served our Lord in truth,  
Has done God's will, e'en from his youth,  
In peace he has departed.

3. Oh Simeon, you hearty man,  
It was your fate and blessing  
How you with snow-white hair began  
Quite close to death, expressing  
Your mind in gleeful springtime song,  
That lasts with Him forever, long.  
Like birds in grove of rapture.

4. When you took Jesus in your arms  
Your faith in Him did harden,  
And you could see the coming charms  
Of heaven's promised garden;  
You sang, "I travel now in peace

To God in heaven! blest release  
Is always in my vision."

5. Now with his peace without a pause  
In Jesus must be taken,  
And until then heart's heavy cause  
Is mournfully forsaken;  
For never is the heart at ease  
Before the soul its Saviour sees  
And joins in His embraces.

N.F.S. Grundtvig

Their manifest to model  
Your service and your guard?

5. The sparrow has its dwelling,  
The nestlings to protect;  
A martin is a telling  
Example in effect;  
In holes the beast and creature  
Has each its proper nook;  
Why should my Saviour feature  
A hidden, straw-born look?

#### 50 "How wonderful to ponder"

1. How wonderful to ponder,  
How strange to think forlorn,  
That heaven's king up yonder  
In byre should be born,  
The kingdom's light and glory,  
The living God's own word,  
No home with us His story,  
In poverty, unheard!

2. A pearl is looked for, really,  
If ever it is lost;  
A diamond tops, ideally,  
The crown, at any cost;  
One casts a grape, no never  
In dead and withered leaves;  
My Lord I watch, however,  
This hardship He receives!

3. Why was there not embellished  
For you a royal hall?  
Whatever you had relished,  
You could have had it all;  
Why not your birth embolden  
Beneath the sun and moon:  
A cradle, rich and golden,  
With roses overstrewn?

4. Wherefore were not distended  
The heavens for your tent,  
And starlit torches tended  
When you to us were sent?  
Wherefore with you in swaddle  
Was heav'ly host disbarred,

6. Nay, come! I'll open gently  
My heart and soul and mind,  
Then pray and sing intently:  
Come, Jesus, come and find  
It will not suit a stranger,  
But you from up above!  
You'll rest here in no danger,  
All swaddled in my love!

N.F.S. Grundtvig

#### 51 "Peace with you! And with each being!"

1. Peace with you! And with each being!  
Those are blessings, and in short  
He will bind them to far-seeing  
Orisons from heaven's court;  
And whate'er the world will utter,  
Benedictions end the clutter  
In His parish and His church.

2. Peace with you! is His oration  
Which all mothers do acclaim,  
Giving children new elation  
Who were christened in His name;  
If at peace with God a sinner,  
Then God's spirit starts an inner  
Re-creation of a heart.

3. Peace with all! the Lord will utter  
To His parish and His church,  
Hearts do sing while foes will stutter,  
Heaven's dove completes the search,  
Of eternal rest it's cooing  
Which is of God's angels' doing,  
Never tasted, though, the sweet.

4. Now I'm going to my Father,  
These were His own words divine,  
But my peace I leave, or rather,  
Give you, earthly friends of mine;  
Thus, the peace that He consigned us,  
Has the virtues to remind us  
Of His peace in life and death.

5. With that peace around the manger  
There He lay as angels sang:  
Peace has reached a world of danger,  
During Christmas night it rang;  
With that very peace He'd wander  
'Midst wroth enemies down yonder  
Where His path was strewn with thorns.

6. With that peace, His death defying,  
He was hanging on the cross,  
Friend and foe alike He, dying,  
Prayed for, never at a loss;  
With that peace He resurrected,  
As a morning gift selected  
For His bride in time of strife.

7. Peace with you! And with each being!  
Thus the Master's voice was heard,  
Peace is found by him who's seeing  
How imbued His peaceful word;  
Neither pope, nor any vicar  
Grant God's grace a moment quicker;  
Take it thankfully yourself!

N.F.S. Grundtvig

Sweetly smiling,  
Reconciling  
Where God's cradles rock, and thus  
Peacefully and pleasing we  
Catch a glimpse of heaven's glee.

N.F.S. Grundtvig

### 53 "Refresh yourself in song"

1. Refresh yourself in song  
And prayer straight and strong,  
In spirit be united  
By singing unaffrighted:  
*Oh Jesus, be our treasure,  
Our only prize and pleasure!*

2. Betake, oh mournful mind,  
Yourself, the crib to find,  
God's son we are receiving,  
So how can you be grieving?  
*Oh Jesus ...*

3. Ye elders, gently tend  
To Him your bosom friend,  
Ye children, sing out clearly  
And follow on sincerely:  
*Oh Jesus ...*

4. Each couple must as such  
Make young ones seek and touch  
This path of glee and rapture,  
God's trusting love to capture:  
*Oh Jesus ...*

5. Ye children small, yet blest,  
Need never be distressed,  
At home and in God's dwelling  
We hear your voices swelling:  
*Oh Jesus ...*

6. Compulsion of the Cross  
Nor death, the final loss,  
Can tear us from our Jesus,  
His arms forever seize us:  
*Oh Jesus, be our treasure,  
Our only prize and pleasure!*

Hans Adolph Brorson

### 52 "Peace and pleasure"

1. Peace and pleasure,  
For this treasure  
Young ones breaking into tears,  
The Creator  
Gives us later  
Peace and pleasure for the years;  
Without them the world would look  
To us like a devil's nook.

2. Peace and pleasure  
Know no measure  
As God's angels sing for us,

**54** “Happiness is born today”

1. Happiness is born today,  
Heaven's joyful gladness,  
God's belovèd son will stay  
Tender years from sadness;  
He who was hideous,  
Ever fastidious  
In his lofty dwelling,  
Infant robes now does wear  
Lays in a manger bare,  
Mortal clay foretelling!

2. Born at midnight open-eyed,  
Sun and moon created,  
He who owns the world so wide,  
Was to byre fated;  
He who so far up high  
Rides through the starry sky,  
In His cradle lying;  
He who at doomsday gap  
Speaks like a thunder clap,  
Listen to him crying!

3. Born is of a virgin fair  
Son with will and power:  
Roses suddenly, so rare,  
Burst on ev'ry flower;  
Almighty trinity  
Made its divinity  
Here below a treasure;  
Father our Adam new  
Had but in heaven, too,  
All of Eden's pleasure!

4. On their night watch, shepherds lay  
In a field of flowers,  
From on high came word their way,  
Angel song in showers;  
Born to the Earth a king.  
Heaven's new birth, we sing,  
He is the Redeemer,  
Guarded by silent mules  
Yet He already rules,  
Fair as dawn's red streamer.

5. Lord in heaven, we are all  
Works of your creation,  
You are great, and we are small,  
You are our salvation;  
Down here you have arrived,  
Let us, whene'er revived,  
Into the hereafter!  
Caring your tears were shed,  
Teach us sweet songs instead,  
And angelic laughter.

*Thomas Kingo*

**55** “God's angels, unite! sing in chorus your praise!”

1. God's angels, unite! sing in chorus your praise,  
Like the first Noel,  
Of God's child, the child that was born to amaze:  
Of Jesus, our hero, our Saviour!

2. God's people on Earth! hold this child in embrace,  
Like the first Noel!  
The son of our Father brought heavenly grace:  
Our Jesus, our hero, our Saviour!

3. The glory above is all God's through and through  
For the glad Noel,  
We were in his image created anew,  
With Jesus, our hero, our Saviour.

*N.F.S. Grundtvig*

**56** “God's peace is more than angel guard”

1. God's peace is more than angel guard,  
It never takes the foe too hard,  
Does gently and in depth its work  
In daylight and at midnight murk.

2. It is this peace of life and mind  
That in God's hand your heart will find  
So that it at expiry's guile  
Defends itself, but with a smile.

3. It is this peace our Saviour found,  
His sweat ran cold on him when crowned,  
And, as the death became release,  
He left us with His word of peace.

4. This word of peace has any soul  
In happy christening as its goal,  
This word of peace each godly day  
All din of battle will allay.

5. You know quite well, God's holy church!  
It is your one and only search  
That from your mouth and from your heart  
The word of faith must ne'er depart.

6. For as God's son arrived with peace,  
He asked for faith that would not cease;  
For this, not for the world as such,  
God's peace and mercy keeps in touch.

7. "God's peace!" is everywhere on earth  
Our Lord's response what faith is worth,  
So we have faith, with peace shall we  
In time God's wondrous glory see.

N.F.S. Grundtvig

#### 57 "God, the great creator"

1. God, the great creator,  
He who now and later  
Gives me his embrace,  
He who me expected,  
Clemently selected  
Me at birth of grace,  
He who knows  
How to impose  
Life and death for me, emergent,  
He reveals what's urgent.

2. God, the great creator  
Who makes any baiter  
Turn away from me,  
He sustains my living,  
Food and drink a-giving,  
Serve me well does He,  
Oft it's fun  
As anyone  
Has digested, sadly frightened,  
He has me delighted.

3. God, the great creator,  
Takes your hand, and straighter

As you tend to drown,  
As you stand dejected,  
No repose expected,  
Hardship turns you down,  
God will then  
Take charge again,  
Like a burning straw your sorrow  
Is no more tomorrow.

4. God, the great creator,  
To the weak ones greater,  
That is what He is.  
Should or could you perish  
If you always cherish  
Living things as His?  
Everywhere,  
His peace and care  
Will be rendered by His power,  
Like a needed shower.

5. God, the great creator,  
Is your liberator  
At the bitter end.  
This is what He's doing,  
Proper aims pursuing  
As a rightful friend.  
Let that pact  
Just be a fact,  
That your grave is an illusion,  
God the soul's suffusion.

6. God, the great creator,  
Beat the dragon traitor  
Mightily, did God;  
Even if He leads us  
Into pain, and breeds us  
Sometimes pretty odd,  
Be prepared  
For strife declared,  
For the peace He gives you later,  
God, the great creator!

Hans Adolph Brorson

#### 58 "When you take up the Master's plough"

1. When you take up the Master's plough,  
Then do not look behind you

At earthly magic woods, or now  
Old Sodom's curse will find you!  
But plough your furrow, strew God's seed,  
Too dry your soil, then cry indeed!  
If tears your voice will stifle,  
Then think of yield a trifle!

2. But if perchance you look at all  
For we are prey to weakness,  
Remember then at once your call,  
Do not go back in meekness!  
Life is a road of no return,  
Decline the path: of death you'll learn;  
If haste caused, evidently,  
Your fall, go forward gently!

3. This life does but a moment last,  
And then its course has ended,  
For Death is just a doze, though fast,  
As we in sleep have tended,  
The rest from any mortal coil  
We know is worth much more than toil;  
What then, when chant's the measure:  
Eternal is our pleasure!

N.F.S. Grundtvig

#### 59 "You want to know the seasons"

1. You want to know the seasons  
Of spring and autumn here,  
The start and end as reasons  
For yet one blissful year,  
So hark the best of choices,  
The name in which rejoices  
A host of angel voices,  
Salvation all the same:  
Our Saviour Jesus' name!

2. Now listen, souls that wanted  
Seek penance well sufficed!  
Each one who kneels, undaunted,  
In name of Jesus Christ,  
Will find while he reposes  
There suddenly uncloses  
A year with cheeks like roses,  
With happy smiles and true,  
With eyes like heaven's blue.

3. This year that starts a winner,  
So much in Jesus' name:  
Rise now, you wretched sinner,  
And find a peaceful aim!  
Its promise fails you never,  
He gains who will endeavour  
To beat by far, whatever  
At eventide, at dawn,  
He dreamed of New Year's morn.

4. As changing winds intend so  
And leaves fall from the tree,  
This blessed year will end, though,  
In capital of glee,  
With heaven's gate unbolted,  
With light of life unjolted,  
With joy, now unrevolted,  
Surrounding like a sun  
Its royal throne is one.

5. It's He who's in the middle  
Of heaven and of earth,  
Who solves each single riddle  
By words of clement worth:  
The first one and the latter  
Who saw and knew all matter,  
Whose heart at last did shatter  
So that it could complete  
In human hearts its beat!

6. His birth and his interment  
Betided here below,  
He flourished then, affirmant,  
In our God's acre so;  
Alive He sits enthroning,  
while everyone condoning,  
Forever all atoning:  
In name of Jesus Christ  
Is penance well sufficed!

7. Come then to mortal meetings  
The happiest of years!  
Come, hark the angel greetings  
When happy spring appears!  
Come from the East all golden  
To flood of joy beholden,  
Our harvest to embolden

With penance well sufficed  
In name of Jesus Christ!

N.F.S. Grundtvig

**60 "Are you tired, says the Master"**

1. Are you tired, says the Master,  
Is your load a heavy one,  
Come to me, then! In disaster,  
I shall help till it is gone;  
Rest should rather  
Last a full year, says the Father.
2. Bend the knee must every being,  
Humbleness my very goal,  
This I brought from heaven, seeing  
Sabbath day is for the soul;  
Lifetime thriven,  
Time of rest is thereby given.
3. Mild my yoke is on your shoulder,  
This you freely can take on,  
Loads for young ones as for older  
Are like down and straw down yon;  
Power, spirit  
Follow Cov'nant and must hear it.
4. With my yoke of Cov'nant towers  
Self-denial and belief,  
Also spirit, holy powers,  
Heaven's word to hush our grief;  
Peace reposes  
In God's love as it uncloses.
5. Jesus is the noble shepherd,  
All the parish is his flock,  
And his love will never jeopard,  
Years of rest no stumbling block;  
Learned so sweetly:  
Ease his burden thus completely.
6. Go and find the shepherd's guerdon,  
Every sinful, homeless soul!  
Widely seen as yoke and burden  
Granting rest to you his role,  
Peace foreshowing,  
Life in love of God bestowing.

7. Set apart from death and lying,  
Set apart from dark unrest  
Soul can learn that 'mid the crying  
Grows the Tree of Life, unstressed,  
And its River  
Will content deep down deliver.

N.F.S. Grundtvig

**61 "Voice of God above the ocean!"**

1. Voice of God above the ocean!  
Voice of God with life and mind,  
Voice of God the only motion  
As Creation was designed;  
Hence will sun and moon be shining,  
Hence will cloud have silver lining  
Hence will field and meadow bloom!
2. Voice of God above the matter  
When creating man from mould,  
Never deafened by the latter  
Its reverberation rolled;  
Loud and clear from tongue intoning  
As a human being owning,  
"In God's image we were formed!"
3. Voice of God above the ocean,  
Voice of God a christening word,  
Voice of God the only notion  
Of a reborn life we heard,  
Grace of God is in the middle,  
New Year's living, christening's riddle,  
And salvation's certain sign!
4. Voice of God in prayer hidden  
At Our Saviour's own request,  
Childlike craves such grace unbidden  
For his virtue warmly blest,  
For his love and his adoration,  
For his cross and for his torment,  
For his deep humility!
5. Voice of God above the table  
In its glory and renown,  
In its whole the Word is stable  
Like God's manna coming down;  
Love and truth belong together

Whether dark or sunny weather  
As God's wine and heaven's bread!  
N.F.S. Grundtvig

God's comfort as we suffer,  
As all around gets rougher,  
In life and death God's peace.

N.F.S. Grundtvig

**62 "Why do you wail, complaining"**

1. Why do you wail, complaining  
So urgently, dear soul!  
If your sad heart is waning?  
Trust your creator's goal!  
His calming word receive!  
He wants your soul to tarry  
With bliss your burden carry,  
In Jesus Christ believe.
2. However slim their chances  
God never lets them down  
Whose trust in him enhances  
His fatherly renown;  
Though dangerous or odd  
May be your situation,  
You still shall find salvation  
For merciful is God.
3. If by each door excluded,  
Where you would ask the way,  
If by each light deluded,  
Cheer up and live today!  
Be silent, suffer, wait!  
If God will then support you  
The whole world will escort you,  
And from that very date.
4. Bring peace of God so bravely  
Into the camp of foe!  
The stalwart, winning gravely,  
Your hero is, you know.  
Though all the host of hell  
In hate your faith opposes,  
Its weakness it exposes,  
God's will be done, and well.
5. The World's concerted powers  
No child of God may fear,  
What we desire as ours  
Will come to us, it's clear:  
God's help 'gainst all decrease

**63 "I found support"**

1. I found support in burden's heavy time,  
My moist eye saw a picture most sublime;  
I asked my God, why breaks the cross my heart?  
His answer gave me peace some place apart.
2. Your cross is an affectionate embrace  
Whereof the world did never dream the grace;  
It bodes you'll find repose in arms divine,  
It shows your Christian name as one more sign.
3. Embrace, I see it clearly on the spot,  
Embrace, that child from his own father got;  
When he the infant presses to his chest,  
The child in father's arms will find its rest.
4. Then it may happen that his love anew  
Embraces stronger than it wants to do,  
The baby winces and will almost yell  
Despite the fact that love was meant so well.
5. Yes, I am weak, therefore I cried from loss  
As I was wounded by the sharpened cross;  
My body hurts, but thanks in any case  
That you, my Saviour, give me your embrace.
6. Hence I shall lie serenely at your breast  
And by this solace put my heart to rest,  
You love me, wherefore your embrace is firm,  
Yes, even if my heart has reached its term.
7. But I am faint, my soul is sick and weak,  
In night of pain, life's roses kiss my cheek,  
And if the cross will break me once again,  
Just let me feel your love was not in vain.

*Vilhelm Birkedal*

**64 "I call out loud, oh Master"**

1. I call out loud, oh Master,  
In deep distress, to you,

Your care for me grows faster,  
And you will save me, too;  
Your ear should be directed  
T'wards me as I obey,  
I do not feel rejected  
On high when I do pray!

2. Ah, if you paid attention  
To sins that we commit  
In life our own invention,  
Who could endure your wit!  
A favour you have granted  
Each man at his request,  
We love, extol enchanted  
Your Majesty's behest.
3. For death by crucifixion  
Recall me in your realm!  
May words of benediction  
My hardships overwhelm!  
For you the heart is burning  
With eager, endless thirst,  
Far more than watchmen's yearning  
For rosy dawn to burst.
4. In God and his compassion  
We confidently trust,  
And in his gracious fashion  
That he has felt he must  
Pour out on every being,  
Our holy God, our Lord,  
All of us thereby freeing  
From sins' and sorrows' horde!

*Steen Bille*

**65** “I know a little paradise”

1. I know a little paradise,  
You'll find it in a trifle  
Where faith and christening do entice  
So hearts need never stifle.
2. There he of whom God's angels sing  
Is powerfully present,  
There loud God's children choir does ring  
Like meadow birds so pleasant.

3. There we will hear God's simple word,  
But not in voice of thunder:  
A soft, transcendent sound is heard,  
It fills the heart with wonder.
4. The message comes at Christmastide  
From Him, our Lord and Father,  
To praise his son, in Him confide,  
As round the crib we gather.
5. Mind-manger is the fertile earth  
That opens at His leisure.  
At that, the childlike word of birth  
Is like a seed of pleasure.
6. Then we shall hearken with delight  
His servant's word, untainted,  
When by its words, from heart contrite  
The Lord is lifelike painted.
7. It is delicious when you hear  
How God's own son was greeted,  
An infant, laid in manger dear,  
His full-blown life completed.
8. It is celestial when you hear  
That, sacrificing dearly,  
Divinely He will wander near  
His christened ones sincerely.
9. He calls the faith His mother sweet,  
She knows His voice when spoken,  
In life and death she loves to treat  
His comfort as unbroken.
10. At every hero stride on earth  
He whispers to His mother,  
“When I grow up to show my worth  
I'll act like him, my brother.”
11. When on the Cross, the plaintive cry,  
“Why does my God betray me?”  
He whispers, “Praised to God on high,  
This once does not affray me!”
12. And when 'tis heard, “He left the grave,  
He disappeared from prison,”

The small one whispers, "Mother brave,  
Rejoice now! He's arisen!"

13. Now in this little paradise  
I wish His Word producèd  
So in the big one, bright and nice,  
God's imag'ry is lucid.

N.F.S. Grundtvig

**66 "Sign and word of cross a shock"**

1. Sign and word of cross a shock  
And to man a stumbling block  
Everywhere the Lord's invited  
And where Jesus' name is cited  
As the living son of God.
2. Sign is made and will appear  
Rather often in the clear,  
Not just made by icy fingers,  
But by mage or troll that lingers,  
Slyly mumbling, "To and fro!"
3. To the cross's word attuned  
Making signs is still oppugned  
By the world, a deed to weaken,  
Is on Zion's hills a beacon,  
But in native tongues a blaze.
4. Sign and word of cross present  
At the Master's sacrament  
Thus the very cross which ever  
Christians must indeed endeavour  
To support in Jesus' name.
5. Weight of death or weight of pain,  
Weight of woe in utter strain,  
With no cross as sign, nor spoken  
Far and wide we seek a token:  
with the cross our stumbling block.
6. Thus, the spirit of Our Lord  
Makes the sign as his reward  
For our heart and brain to ponder  
As a morning star up yonder  
Heralds now His sunny day.

7. Thus it glows with radiant light  
O'er the spirit's rostrum bright,  
Thus the word of cross embraces  
Us with life at our own places  
In our master, Jesus', name.

N.F.S. Grundtvig

**67 "Lift up your eyes, all Christian men!"**

1. Lift up your eyes, all Christian men!  
See where the birds are cheeping  
For up the churchyard path again  
The hill and dale are creeping!
2. It winds through field and watershed  
Among the corn and flowers,  
Where many birds they make their bed  
In spring, in summer showers.
3. Prick up your ears, all Christian men!  
The Godhead is expected  
With life and light and peace, is then  
Among us resurrected!
4. His words of life and spirit here  
Make sorrow turn to pleasure,  
And at his table, feel Him near,  
His presence is a treasure.
5. Yes, in each mouth and in each heart  
His word will never wizen  
He who has torn his grave apart,  
Has Easter morn arisen.
6. Therefore the hearts burst into song,  
The hearts that burned when fighting  
As Jesus met the earthly throng,  
The firmament igniting.
7. Let us with singing hasten home,  
Apostles there caressing,  
And in Jerusalem we'll roam,  
With them receive His blessing!

N.F.S. Grundtvig

**68** “The Virgin Mary sat in hay”

1. The Virgin Mary sat in hay  
At nighttime in the stable,  
In manger Jesus gently lay  
In swaddling clothes, but able.
2. An angel entered golden-crowned,  
So glittering and shiny,  
While small suns circled all around  
They sparkled, oh so tiny.
3. Like forest beech he towered high  
As straight as any willow,  
His wings were flashing, fit to fly,  
As crests upon a ballow.
4. The angel thus appeared at once  
For shepherds in the meadow,  
A shiver was their first response,  
Their instant fears unsaid, though!
5. “Be not affrighted,” stated he,  
“Cry not at what I’m bringing!  
I come from hidden land to ye  
With joy and Christmas singing.”
6. “I come with song from paradise  
To every human being!  
God’s son is born a child so nice,  
Mankind he will be freeing!”
7. “This Christ Child, in the manger laid,  
In Bethlehem you’ll find him,  
He wants you to go unafraid  
To heaven right behind him!”
8. And there were little angels, too,  
Like stars in bright apparels,  
With crowns and wings you never knew  
With ringing Christmas carols!
9. They sang till sun arose again  
In shepherds’ tongue, outgoing,  
In chorus, in the sky and then  
In heaven’s splendour glowing,

10. “Now, glory be, this holy birth,  
on high His throne may glisten!  
The Christmas message: Peace on earth,  
Goodwill to all who listen!”
11. “Sing hallelujah, praise aloud  
Our infant Saviour blessing!”  
So, evermore, the happy crowd,  
Their Christmas joy expressing!
12. With hallelujah on their lip  
The shepherds now departed,  
A happy Christmas morning trip,  
To Bethlehem was started.
13. They came and found her on the hay,  
The king’s delighted mother,  
And in the manger where He lay,  
God’s only son, our brother.
14. And from the bottom of their hearts  
They thanked the Lord devoutly,  
From all the world’s most distant parts  
we Christians do it stoutly.

N.F.S. Grundtvig

**69** “My Jesus, let my heart obtain”

1. My Jesus, let my heart obtain  
Your favour as a whole,  
That night and day you will remain  
Most sacred to my soul!
2. So then, each moment in your grace  
Is blithesome time so sweet,  
For you will kiss me on my face  
When in your home we meet!
3. My heart, which in that grave you lay,  
Arisen white and red,  
At eventide let rest and pray  
And smile at being dead!
4. Take this poor sinner home to you  
In justice fair and free,  
Your new Jerusalem come true  
In glory I shall see!

*Anonymous*

**70** “As I consider time and day”

1. As I consider time and day  
When this my life has ended,  
My soul rejoices straightaway  
Like birds to sunlight tended,  
Oh day so mild,  
My strife up-piled  
Will have a blissful morrow!  
To pleasant glee  
On Jesus’ knee  
I go from woe and sorrow.

5. Ah, then I’ll die in happiness  
And fear not any danger,  
My life in Christ is limitless,  
And death is not a stranger;  
I die where’er,  
But live right there  
Where life has its creation,  
With angel choir  
Proclaiming high’r  
The joy of God’s salvation!

*Niels Pedersen*

2. My soul! be valiant, well within,  
Rejoice in Christ, your master!  
For death, the wages of your sin,  
Will save you from disaster;  
A loss before,  
Now is the door  
To a divine hereafter,  
My death is now  
A sleep somehow,  
All sorrow turned to laughter.

**71** “Now sun arises in the East”

1. Now sun arises in the East;  
My soul, to God you win,  
Pray he will save you as the least  
From evil, shame and sin!

2. Our tongue in mercy stand he by,  
So lies and broil may flee;  
And his redeeming love, our eye  
From hostile ruse set free!

3. So, mourn not where you’re coming to  
When you depart the living,  
A friend embraces you so true,  
So faithful and forgiving;  
God’s only son  
Will pray for one  
That they may stay beside Him,  
His calm and peace  
He would release  
If even sinner tried him!

3. Purge he our heart and make it fresh  
In any closet nook,  
So great or small a lust of flesh  
Us never overtook!

4. So we, as daylight fades away  
To shadows of the night,  
May sing our praise of God today  
His peace may be our plight.

*C.J. Brandt*

4. A lonely bedroom is my grave  
Where I shall once be rested,  
On doomsday I shall leave that cave,  
This trust is not contested;  
My clay, decease  
And rest in peace,  
Let evil be departed!  
Do close the door,  
God to the fore  
And face the day light-hearted!

**72** “A thousand tongues my pure desire”

1. A thousand tongues my pure desire,  
The finest ring of this my song,  
My soul would wishfully aspire  
To praise the Lord the whole day long,  
To build a paradise above  
And therein take my fill of love!

2. All greenwood in unceasing movement,  
Please let me hear each little sound,  
To help me with my song’s improvement

My pledge to God with joy abound!  
Ye flowers, bow your splendour down  
To hail with me our Lord's renown!

3. Each one of you who moves, come hither,  
Each one who's breathing in his breast,  
Come, help me, so my thanks ne'er wither  
By lending each his voice at best  
To glorify the works of grace  
Which have surrounded me apace!

4. In all my life I have had many  
A giant test of loneliness  
In which through glee and plague, if any,  
God guided me; I must confess  
That he persisted in his goal  
When waters reached my humble soul.

5. Away, delight and pain together!  
You can oppress my mind no more,  
My heart it quivers, like a feather,  
For heaven's holy, sacred shore;  
All praise and pride and sacrifice,  
Unswerving God in paradise!

6. My soul proclaims your love forever  
Until my life comes to its end,  
Yea, though the trials here may sever  
My mouth and tongue, I'll still attend,  
To praise you as I used to do,  
I choke a sigh and sing anew!

7. Do not reject my thanks, though minor,  
That I can give you, treasure dear!  
In heaven it will be much finer  
As angel tones I chant and hear!  
I shall in lofty choir anon  
Sing hallelujah ever on.

*Hans Adolph Brorson*

### 73 "Oh Holy Ghost, my passion"

1. Oh Holy Ghost, my passion  
This city must attract,  
This pleasing gem  
Jerusalem  
Where all my pains turn ashen,

Where need is not a fact.  
Oh Holy Ghost, my passion  
This city must attract.

2. But ah, these sailing waters!  
How do I find my way  
Past hidden rocks  
Through gusty shocks  
To land at gladsome quarters?  
By choice I'd rather stay.  
But ah, these sailing waters!  
How do I find my way?

3. Consolidate this notion:  
I'm soon in paradise!  
Belief make brave  
'Gainst fear of wave,  
Do steer across the ocean,  
You know how I suffice.  
Consolidate this notion:  
I'm soon in paradise.

*Hans Adolph Brorson*

### 74 "Oh hear us, Master, for your death!"

1. Oh hear us, Master, for your death!  
Oh Jesus! help our need of breath,  
No one like you advises!  
Our aims you know, oh hear our speech,  
Then send us light and comfort each  
Before distress arises!

2. Dispatch your kind, omniscient mind,  
Whose life's delight is love unblind!  
Our tongues he makes aglowing  
So that we truly sing about  
How down below you were, no doubt,  
New life from death bestowing!

3. Yea, godhead sun, so strong and mild!  
Oh shine now clear and reconciled  
Until your light goes under!  
Your flowery acre, let it thrive  
While birds are singing all alive  
Your praise in tones of wonder.

4. Yea, say it in the Lord's embrace,  
My Father! Glorify my face  
Though childlike tear's a treasure;  
So that it's known, at day, at night,  
My yoke does fit, my load is light,  
My peace a blissful pleasure!
5. Oh then will countless eyes now shut  
Be opened, sparkling fairly, but  
Restored now by your spirit  
And many rosy cheeks' decay  
And many children, run astray,  
Are healed of weakness near it!
6. From small ones who in secret cried,  
God's precious son alive and tried  
They did not see when present,  
From those shall peal into the sky,  
Burst open vault of heaven high  
Their hallelujah pleasant!

N.F.S. Grundtvig

#### 75 "Christianity, lo!"

1. Christianity, lo!  
You offer the heart what the world doesn't know,  
What vaguely we glimpse as the orb looks so blue  
Is in us alive, and the feeling is true;  
My land, says the Master, is heaven and earth  
Of love-founded worth!
2. How blissful our lot  
To live here where death now a sting it has not!  
Where all that has faded will flourish thereby,  
Where all that has fallen will reach for the sky,  
Where love is expanding like daylight in spring  
That roses enring.
3. How joyous the land  
Where glasses run neither with teardrops nor sand,  
Where blooms never wither, and birds never die,  
Where happiness sparkles while meeting the eye,  
Where payment for crowning old age on the bier  
Is never too dear!
4. Oh wonder, oh bliss!  
You bridge ever faithful the dreadful abyss

Defying the roaring debacle at strand,  
From home of the dead to the living ones' land;  
This earthly repose will content you the best,  
Ye high-born, our guest!

5. Oh hope winging high,  
Godsent, newly christened a holy reply!  
Do lend us those feathers the spirit bestowed  
So oft we can fly to that far-off abode  
Where sun of eternity shines all the time  
On blessedness' clime!
6. Oh love of our dream,  
You calm, little source of the powerful stream!  
Fill generous words into benison's cup,  
Our Saviour's own words, and then fill it all up;  
Be thus our elixir on earth, free from strife  
For infinite life.

7. Oh spirit of love,  
Eternity, life in perfection above,  
By high altar fire you will melt human heart,  
In sunlight and mildness the earthly depart,  
So happy we feel that our bosoms acquire  
The living's desire!

N.F.S. Grundtvig

#### 76 "Rise, all that God created here"

1. Rise, all that God created here,  
In joy his praise to render!  
The least he did is great and clear,  
A proof of might and splendour.
2. If all the kings marched in a row  
Of formidable mettle,  
They were not able e'en to grow  
A leaf upon a nettle.
3. Yes, all the angels' mighty force  
That heaven's sceptre wielded,  
Could not produce a mote, of course,  
To that they always yielded.
4. The smallest straw I wonder at  
In forest and in valley.

The needed wisdom, where is that,  
Its very form to tally?

5. What can I say when on my stroll  
Among the meadow flowers  
I hear the warbling birds console  
Like countless harps of ours!

6. What can I say when all my mind  
In deepness of the ocean  
So very little there will find  
But mouths in ceaseless motion!

7. What can I say when I may see  
How hosts of stars do twinkle,  
How each of them will beckon me  
With tender smile and tinkle!

8. What can I say! – my meek remarks  
Are trifles any hour:  
Oh Lord, your wisdom brightly sparks,  
Your kingdom, goodness, power!

*Hans Adolph Brorson*

## 77 "Rise, ye Christians, and get ready!"

1. Rise, ye Christians, and get ready!  
Christian soldiers on the guard,  
Foes are powerful and steady,  
All prepared for fighting hard.  
In accord  
Draw the sword!  
Hell defies the holy horde!

2. Walk behind this prince of ours,  
Trust his strong and stalwart arm.  
Satan uses all his powers,  
Fuming wrath to do us harm;  
Do recall,  
Standing tall  
Heaven's hero copes with all.

3. Blood-stained flag of Christ, now grab it;  
Join in strife for humankind,  
Thus the daily fighting habit  
Reinforces soul and mind;

Every sore  
Steals the core,  
Bringing triumph evermore.

4. Gallant saints of utmost daring  
Have perceived this as no sham,  
Fortified in victor's bearing  
By the blood of heaven's lamb.  
Why should we  
Then go free  
From all Christians' fight and plea?

5. It may be their lives' desire,  
They obtain no freedom, though,  
If to God they don't aspire,  
In anxiety they go;  
Flesh and blood  
In the mud!  
Then the soldier's pluck will flood!

6. Rise in name of Christ to capture  
Victory, how great the glee.  
Round our heads we tie in rapture  
Gospel's token for to see.  
Be the way  
As it may!  
But the Word shall be for aye!

7. Has our life in God been hidden,  
And as dust our bones remain,  
Easter morn the sun is bidden  
To arise for us again;  
Shows anew  
This is true,  
Jesus conquered Death for you!

8. Then the host of Christ assembles,  
Sets itself around His seat,  
Crown of life, the light that trembles,  
Make us look like Him we meet,  
Triumph song,  
Harp so strong  
Last forever, I'm not wrong!

*Hans Adolph Brorson*

**78 "Oh if I sat as Mary sat"**

1. Oh if I sat as Mary sat,  
Our Saviour she was gazing at,  
With childlike trust besotted!  
Sat there at morn and eventide,  
In thirst imbibed the words he cried,  
My worries were forgotten.
2. Was that my finest morning drink,  
Was that at resting time, I think,  
My dew and nightfall cooling,  
I learned most likely more and more  
Of my desire from before  
From my Redeemer's ruling!
3. So it became more easy, too,  
On happy walks, the thing to do,  
To me was wisdom granted,  
When, from the bottom of my heart  
Such songs of praise my mouth did part,  
My life thereby enchanted.
4. Now here I am, oh Lord, my friend!  
You speak! I answer and attend  
Though low and mean my being  
And yours almighty, high and kind!  
You find your own words in my mind,  
Inept I am, unseeing.
5. You tell me I should be a child  
For ever with our Father mild,  
For me you this acquired!  
You tell me that your spirit will  
Release me from expiring still,  
Make life what I desired!
6. Each word of yours is like a kiss!  
Each hour with you is such a bliss,  
Your name a true elation!  
You will encourage us right there  
To pray the Lord's eternal prayer  
In childlike exultation!

Marie Wexelsen

**79 "Where'er your path may take you"**

1. Where'er your path may take you,  
However dark it seems,  
From sleep He will awake you,  
So trust God's heav'nly schemes!  
He who can show the breezes,  
The clouds, the waves their trails,  
Your troubled path He eases,  
In that He never fails.
2. 'Tis clear he offers pauses,  
The one and only Lord,  
But wonder, too, he causes  
While keeping watch and ward;  
For if He sees you tarry  
In keeping hope and trust  
You cry out - He will parry  
And hear your cry as just.
3. Trust him and his creation!  
His way is not deceit;  
Leave him your desolation  
With patience to defeat!  
Then you will see it truly,  
Our master he is wise  
He turns all matters duly  
To praise of boundless size.
4. Yea, father high above us,  
Thou proper king of kings!  
Because you always love us,  
You know what goodness brings,  
Achieving like a hero  
With might and courage all  
That in your mind from zero  
You have resolved to call.
5. As world distress was greatest  
You did not spare your son,  
For sinners at the latest  
A fair release you won;  
By means of grace at gloaming  
Your pledge is safe and free  
However wild and foaming  
The cruel earthly sea.

6. Each clime will find you ready,  
Each life, each human way,  
Your light forever steady  
Will shine on every day;  
As far as stars do glisten  
Your inspiration runs,  
Though mortals hardly listen,  
You help your little ones.

N.F.S. Grundtvig

**80 "As the golden sun emerges"**

1. As the golden sun emerges  
From the coal-black cloud to see  
While its brilliant radiance urges  
Utter gloom and dark to flee,  
Thus my Jesus from his grave,  
From the deep and deadly wave  
Gloriously was resurrected  
Easter morning, unexpected!

2. Thank you, heaven's greatest victor,  
Thank you, hero of all life,  
Whom no Death, no vile constrictor  
Could confine with hell's dark strife!  
Thank you for that Death was put  
Down and trampled under foot!  
Not one tongue can chant this pleasure  
And sufficient praise admeasure.

3. In my heart is consolation  
For the soul thereby to find  
That relieves excruciation  
As your grave I keep in mind,  
Thinking how you drew last breath  
In the dusky nook of Death,  
Then arose in might and glory!  
Nought can make such glad furore!

4. Lying on the sinful courses,  
Lying in unending need,  
Lying with no caring forces,  
Lying beggarly, indeed,  
Lying ousted, hither hurled,  
Left alone by all the world,  
As a home the grave I'm gaining,  
But there's still some hope remaining!

5. Sin and death and all the arrows  
That from hell can now be shot,  
Lie as still as fallen sparrows  
When you rested in the grot!  
There you buried them and gave  
Me a safe, consoling stave,  
For redress of yours I tarry,  
Palm of victory to carry!

6. Now I know you, God's descendant,  
Seeing your almighty ness,  
Resurrection makes resplendent  
What I trust, what I possess,  
Hope and blessedness and glee;  
Yea, my christening is to me  
In your death, as in a fiction,  
Resurrection, my conviction!

7. Make me all creation's lover  
By your power of redress,  
Let the soil become my cover,  
Worms remove my lividness,  
Blaze and water overwhelm!  
In that faith and in your realm  
I shall die, but to your glory  
Rise from deathly territory!

8. Sweetest Jesus, show compassion  
By your noble Holy Ghost,  
So my very act and fashion  
Can be overseen foremost,  
So I shall not slip inane  
Into dark abyss again.  
You removed me when entreated  
Death by you was thus defeated!

9. Thanks for how your birth gave pleasure,  
Thanks for this your godhead Word,  
Thanks for christening's holy treasure,  
Thanks for grace at altar heard,  
Thanks for bitter, deadly pain,  
Thanks for resurrection's reign,  
Thanks for heaven's joy behind you,  
There I'll see you, there I'll find you!

Thomas Kingo

**81** “Sound it, heaven, sing it, earth”

1. Sound it, heaven, sing it, earth:  
God, your bounteous gift is worth  
So much your love enriches,  
Witnessed by the sun and rain  
That in any clime again  
Field and moor bewitches!
2. Wherefore is God's children brood  
Though they're not with wealth imbued  
Yet none the less free-handed,  
Kindly offer what they own,  
Hand and mouth as quick are known,  
Their sparkling eyes are candid.
3. Little ones of Jesus Christ  
See him as themselves, sufficed  
By looking at each other,  
Doing what they would have done  
If at heaven's gate as one  
They'd met the godhead brother.
4. Never they forget his word,  
“What you do to this my herd  
Down yonder from desire,  
I regard as done to me,”  
Shall return it certainly  
And in eternal ire.

5. God the Father sun and rain  
Offers in each clime again  
To bad and good as equal  
That's the way his children brood  
Share like Jesus, then renewed  
They'll find a happy sequel.

N.F.S. Grundtvig

**82** “Unafraid whate'er my chances”

1. Unafraid whate'er my chances  
Be down yonder, bright or dull,  
Just this masterpiece advances  
Over which I daily mull:  
*Yea, if only grace I know,*  
*Unafraid, how things will go!*

2. Unafraid while others worry,  
Quite uneasy in their minds,  
If I only, in no hurry,  
Please my God in what he finds.  
*Yea, if only ...*

3. Unafraid while others sorrow  
Over their affrighted lot,  
From God's grace I hope to borrow,  
All the rest is soon forgot.  
*Yea, if only ...*

4. Unafraid while others frightened  
Dread that day, extremely grim;  
By God's grace I am enlightened,  
I commend myself to him.  
*Yea, if only ...*

5. Unafraid when others tremble,  
Yet my death no tremble shot;  
Crown with me, on high assemble,  
Will I tremble? I must not!  
*Yea, if only ...*

6. Sweetest God, your grace forever  
Be with me down here! – You may  
Rule my fortune, well, but never  
Will my paradise betray.  
*Yea, if only ...*

*Ambrosius Stub*

**83** “Neath the Cross of the departed”

1. ‘Neath the Cross of the departed  
Stood his mother broken-hearted,  
Mourning for him, deadly pale!  
Sun went black as Jesus fainted,  
Blackened hearts from scorn had tainted  
And for fun abused the frail.

2. Thus the Church knows, mother-hearted,  
Better Mary's pain, imparted  
Under cross and taunting spell;  
But one death for all offences  
Clearly sweetens gall-strained senses,  
Jesus did all things so well!

3. Break not, heart! Be mother-hearted!  
You may drown all pain that smarted,  
In your Saviour's endless love!  
And whatever children suffer,  
God's begotten son is tougher,  
Blessing them from high above!

4. Jesus and his mother parted,  
Peace he gave her, tender-hearted,  
That's the treasure of the Church;  
For this peace will every fighter  
Suffer, witnessing it brighter,  
End in paradise the search!

5. Bless you, mother, open-hearted!  
Bless you, mother, dolour-darted,  
Bless your sacred female breast!  
In God's eyes you found true favour,  
By the Cross's riddle braver  
Solace won at his behest!

N.F.S. Grundtvig

#### 84 "Though countless the flowers"

1. Though countless the flowers that grow on the earth,  
Yet none has a scent to match faith in its worth;  
In word of the truth it will ever endure,  
Its deep-reaching roots will ensure;  
With scent in his mind  
Our Maker himself planted out that kind  
In his garden.

2. Though countless the birds that can flutter their wings,  
Yet none can match hope to reach heavenly springs;  
To faith it descended like dew from the sky,  
Ascended with smell for on high,  
God Father for one  
At faith in its hope gave his very son  
As a bridegroom.

3. Though countless the fruits that may thrive on a tree,  
Just one golden apple in paradise lee;  
And he who fullheartedly life-seed can claim,

The apple gave charity's name;  
The twosome is shown,  
For faith and for hope this is now his own  
Wedding present.

N.F.S. Grundtvig

#### 85 "Worldlings have so many sites"

1. Worldlings have so many sites  
And they gather there for pleasure,  
Have God's children then no rights,  
Meeting here to sing at leisure!  
With his heav'ly host that pleasant  
Will the Lord himself be present!

2. He is here, yea, heaven's light  
Gloriously and bright surround us,  
Life and peace are senses right,  
Jesus' light and spirit found us,  
God and gladness rhyme together,  
Gladly free of worldly weather.

3. Little babies, hear them weep,  
First they weep and then comes speaking,  
Yet, the Word of rapture deep  
Souls will all the while be seeking;  
Oft we gathered leaden-hearted,  
Merrily afresh then parted.

4. Saviour good, protect our wit!  
As we're praying, as we're singing,  
Clear our eyes, enforce our grit,  
Old and young together bringing!  
Thus we learn in worldly welter  
That your house gives better shelter.

N.F.S. Grundtvig

#### 86 "The Lord is a king, immensely great"

1. The Lord is a king, immensely great,  
In heaven he sits enthronèd,  
Unseen by those who share the fate  
By Christians down yonder ownèd.  
*But our Father is alive in his heaven.*

2. If ever God's Word should choke a child,  
His son would expire from treason;

But those King Herod he has beguiled,  
Will die from that very reason.  
*But our Father ...*

3. God's angels still, as they did before,  
Do all that he has decided,  
And ne'er can you lock secure a door,  
They slip through the way he guided.  
*But our Father ...*

4. God's angels descend, ascend anew  
Wherever the Lord is present,  
They bring to his friends good answers, too,  
And share his advices pleasant.  
*But our Father ...*

5. Now merry and glad in name of Him!  
Our king unlike any other,  
The faithful must serve him, heart and limb,  
Because he will be their brother.  
*For our Father is alive in his heaven!*

N.F.S. Grundtvig

#### CONTRIBUTION TO 'A SCORE OF DANISH SONGS, 1915'

**87** "The boys of Refsnaes, the girls of Samsoe"  
lively and bluffly

1. The boys of Refsnaes, the girls of Samsoe,  
They open the ball in a deviant dance  
As gale makes the gam so,  
That sunshine then shams, oh,  
And sailormen wish they were grounded, perchance.
2. Come, everyone who would like it, come hither  
To ride on the waves at a furious pace.  
Stark whitened they slither  
Like chalk floating thither  
Up hill and down dale, oh, how pleasant a race!
3. The howling of wind and the roaring of breaker:  
A wonderful music for sea-going ball!  
But sometimes a shaker,  
A billow awaker  
On deck; there's no need of dead reck'ning at all.

4. Cheer up, men! And show me how you will  
endeavour  
To meet with the mermaids in treading the dance!  
Ye youngsters so clever,  
They want you forever –  
Do throw them away, keep your course and your  
chance.

*Steen Steensen Blicher*

**88** "Now you must find your path in life"

(**88:** stanzas 1, 3-5)

Manly and calmly

1. Now you must find your path in life,  
Use life, abuse it not in strife.  
Whatever hardship you may touch,  
Trust heaven, not yourself too much.

2. Save up no gold! Discard it not!  
Grasp honest assets on the spot!  
In weighty deed reject no joke!  
Joke so, that weight you may evoke!

3. Suspect no man lest you have cause,  
Believe without too much applause.  
Do look and listen prompt and well,  
But slow in what you choose to tell.

4. Shun clash and conflict when you can,  
But if you must, fight like a man.  
Keep to the straight and narrow path,  
Leave not your guilt as aftermath.

5. For greater load you'll never feel  
Than what your conscience can conceal.  
So go with God where'er you roam,  
Then you will find your proper home.

*Steen Steensen Blicher*

**89** *Maids in the Wood* ("In shadows we wander")  
With calm grace

1. In shadows we wander,  
We gather in straw  
With livelong down yonder  
Where flowers we saw.  
Pretty, little herb,

Simple and superb,  
Standing fresh and green,  
Out of sight, unseen.

2. We leave it intently  
In shades of the rack,  
And hope it will gently  
Wind out from the crack.  
If it sets its root,  
Fate will then bear fruit.  
If it dies thereby,  
We shall also die.

3. Then there is no com'er  
So glad thereabout  
The following summer,  
When flowers do sprout.  
Where the cross stands tall  
By the churchyard wall,  
Pale we're out of ken.  
All is over then!

4. The livelong down yonder  
Where flowers we saw,  
We gather in wonder  
Among pale green straw.  
Pretty, little herb,  
Simple and superb,  
Standing fresh and green,  
Out of sight, unseen.

*Adam Oehlenschläger*

**90** Homesickness ("Odd and unknown evening breezes!")

Sincerely, warmly (not too slowly)

1. Odd and unknown evening breezes!  
Will you raise my longing mind?  
Scent of flowers mildly pleases!  
Say, whereunto do you wind?  
Passing over whiter strand  
My beloved native land?  
Will you there in silent waving  
Tell them how my heart's behaving?

2. Misty now behind the mountain,  
Flaming red the sun goes down;  
Yet, I dwell beside the fountain

With a dark and lonesome frown.  
Lonely fells are not my home,  
Even so it's here I roam,  
In my Hertha's holts no user,  
Nor tonight a childlike snoozer.

3. Son of Norway! I remember  
What you said with smelting breast  
That at home around the ember  
Is most quiet, is the best.  
Swiss who lives on solid rock!  
Said the same words 'round the clock.  
Strange, his yearning did embellish  
Wonted mountains one would relish.

4. Do you think these rocks can really  
On their own impress your mind?  
Ah, my heart too scared, ideally  
Turns away from such a kind.  
Sing the praise of spruce, of fir!  
Denmark's beeches where they were!  
Sallow river, bending, creeping,  
Keeps my restless soul from sleeping.

5. In my country flow no rivers  
In a wide and clayey bed;  
Silv'ry-blue the sea delivers  
Fountains to our lives instead,  
Winding with its friendly arms  
Round its daughter's bosom charms,  
And itself at bloom amuses  
On the ample breasts it chooses.

6. Hush, oh hush! The boat is yonder  
With the rush and brush in sight;  
Damsel songs will sweetly wander  
Through the soft and silent night.  
What a tune! A gentle zest  
Floods delightfully my breast!  
Then, what do I miss, descanting  
On her pleasant way of chanting?

7. This is not the Danish wording,  
These are not the wonted sounds,  
Not the ones that I've been herding  
In my childhood's wooded grounds.  
Better will they ring, maybe,

But alas, no good for me!  
Better though her tune is sweeping,  
But forgive at least my weeping.

8. Take my plaintive singing only  
For an unintended sigh!  
In this evening, mild and lonely,  
Wistful streams are hieing by.  
Often such an eventide  
Saw me in my holt abide;  
Mem'ries are right now prevailing,  
This for certain caused my wailing.

9. Early on I lost my mother,  
Oh such woe that brought to me!  
Denmark is my second mother,  
Shall I e'er my mother see?  
Life is weak as well as short,  
Fate may give a far retort.  
Shall I e'er the end then face her,  
In that fading heat embrace her?

*Adam Oehlenschläger*

**91** “As Odin beckons”

With power and courage

1. As Odin beckons  
The hero reckons  
To swing his sword;  
By gory slaughter  
The frames cut shorter  
A body horde,  
As quick as lightning  
He hies, but calm,  
With Skogul fright'ning,  
Her shield on arm.

2. His sword resounding  
As foe surrounding  
While he is swift.  
Valhalla craves him  
When it can't save him,  
His armoured shift,  
This dauntless fighter  
Whose fearlessness  
Makes fright not slighter,  
Nor horror less.

3. In warfare proper  
With helmet, copper,  
And hardened sheet,  
Of goddess image  
Through mighty scrimmage,  
His spear complete  
With steel, and bigger,  
His throw a flash  
And aims to trigger  
The deadly gash.

4. Odin in glamour,  
Thor with hammer,  
With club stands Tyr,  
Each fighting maiden  
Comes weapon-laden  
To battle here.  
When lur has hooted  
Like hungry bear,  
The gods recruited  
Fray children there.

5. What is our being!  
A puff that's fleeing  
Reluctantly;  
A game elation,  
Its aspiration:  
Eternity.  
To this you wander  
In morning red  
On roads down yonder,  
But when you're dead.

6. Mongst mead and maiden,  
With blood unladen,  
You warlike Dane!  
You fortune's minion  
Till Skogul's pinion  
Has swept and slain.  
By sword committed,  
By oak wreath crowned  
As well befitted  
The brave, the sound.

*Adam Oehlenschläger*

**92** “Fortune has lately left you”

Quietly

1. Fortune has lately left you,  
You're trampled in the dust  
And by your foes derided,  
With no more friends to trust.

2. Still, give no heed, if only  
You don't yourself betray,  
We were sent here to labour,  
And not for joy and play.

3. But yonder minds will swim in  
The Milky Way to lave,  
Where life's white swans are rising  
Again from time and grave.

4. They're oft revealed quite clearly,  
The notions you recall  
That he be pleased most highly  
Who suffered most of all.

5. For pain is just the lining  
On robe of blessedness,  
Light's splendour is reflected  
In springs profound, no less.

*Carsten Hauch*

**93** “Our earth I magnify thousandfold”

Intrepidly

1. Our earth I magnify thousandfold,  
One side of it always gets greener:  
Where here it fades and it turns to mould,  
It's born out there with demeanour;  
The South grows old and is brushed aside  
As now the North stands, a lovely bride.

2. My father removed me from mother's arm,  
He gave me his coat as a pillow,  
The north wind was whistling my only psalm,  
My baptism salt like a billow.  
My cradle was the Atlantic's grey wave,  
My cradle turned into my father's grave

3. The globe has me as a travelling limb,  
I visit the greenest oases,  
But ne'er a home can match with my whim  
In all these spellbinding places.  
Where plumb line two or three fathoms sounds,  
It's there that I'm in my own hunting grounds.

4. My brother I found at the viscount's plough,  
Three sweating bullocks to draw it;  
In his bright-red cap he could sleep somehow,  
His head hang low when I saw it.  
Like flies that slip on a tarry deck,  
His pattens trudged through the dirty dreck.

5. Just horses four in my stable here,  
But never a one will be tired,  
And never a crack from my whip they fear  
For air is all that's required.  
No wings, no legs on these mounts to see  
While racing the reindeer they're flying free.

6. I met with my brother, grabbed his arm,  
And urged him joining my forces;  
In front of my coach it snorted alarm,  
The fieriest one of my horses.  
The north wind we call it, this fiery one,  
It listens, apart from itself, to none.

*Poul Martin Møller*

**94** “Rose is blooming now in Dana's borders”

With calm warmth

1. Rose is blooming now in Dana's borders,  
Starling whistles sweetly by the bed,  
Bees are making nectar, dancing orders,  
Stallions graze ancestral graves as warders,  
There's a boy who's picking berries red.

2. Here between the gorges of the ocean  
Neither spring nor floral splendour's seen;  
Snorts the whale in cold and stupid motion,  
Silent bird uplifts in wing'd devotion  
Quarry from the wat'ry hunting scene.

3. My companions in the Danish summer!  
Do you mind this travelled man offhand  
Who, recalling Dana's bloom, is glummer

As the souther plays a canvas drummer  
Far from his beloved native land.

4. Whether east or west, where'er I wander,  
I shall dream of you at Denmark's Sound;  
E'en among Constantia vineyards yonder  
Longingly on beech leaves I may ponder  
Back in Charlotte's grove with you around.
5. Cries the clerk in each Manila hovel,  
"Denmark is a seedy little land!"  
Java's wealthy sons don't find this novel,  
E'en Batavia hucksters groan and grovel,  
"Denmark is a seedy little land!"
6. Eastern son in cloak discreetly swinging  
Who behind his fan will gasp for air,  
Has a gaudy bird, is never singing,  
Heartless maids to golden buckles clinging,  
Scentless tinsel flowers everywhere.
7. Could you, pledging gold and silver coolly,  
Buy yourself a Nordic woman's trust,  
Buy yourself a puff of sea air, truly,  
Buy yourself a shade in woods of Thule  
And a clover field for midday gust?
8. Seedy man who ploughs his Danish acre,  
Shakes the apples from his trusty tree,  
Is by brains and brawn a true partaker,  
Corn in fields and milk in cans, a maker,  
Heifer in the grass to o'er its knee.
9. Yes, our Danish soil's a fruitful story,  
There is strength in all the Danish bread:  
Wherefore Danish man is bathed in glory,  
Wherefore Norman knife became so gory,  
Wherefore Danish cheek is always red.
10. Eastern prince may with his purchased lovers  
Sprawl quite drowsily on purple sod,  
Listening to what black man's trill uncovers  
'Tween the pillars and the roof that hovers,  
Cold and sallow like a marble god.
11. Under pale green beech, this Danish wooer  
Wanders with his lavish-figured maid,

'Bove their heads the moon's a keen pursuer,  
While the swan's a water-mirrored viewer,  
Nightingale sings one more serenade.

12. Whether this as poverty you're reading,  
Eastern magnate, satin-clad and fanned!  
Happily my Danish bread I'm heeding,  
Thanking God as these my lips are pleading,  
"Denmark is a seedy little land!"

*Poul Martin Møller*

- 95** "Sleep tight, my ducky little dear!"  
Mildly

1. Sleep tight, my ducky little dear!  
And rest your tootsy-wootsies.  
With happy thoughts the angel's cheer  
will bless your dream and bootsies.

2. Sleep, tiny tot, in utter calm  
Where'er your soul may hover.  
The cradle is your mother's arm,  
My breast the cushion cover.

3. Sleep in my silken raiment's lee,  
My bonnie darling lassie!  
While birds sing, high up in the tree  
A lullaby so sassy.

4. I see the dainty hands so small  
Deep in my bosom boring,  
With lines therein and nails and all  
Like others I'm adoring.

5. Your peepers they are sleepy now,  
Good night I kiss them double,  
The sandman soon will show us how  
He lulls you with no trouble.

6. From mother sleep will surely flee;  
Can sleep be thus respected  
With day and night too short for me  
To keep the lass protected?

7. Unsafe is any worldly pact  
And holy oath, well, maybe,  
But mother's mood, it is a fact,  
Is always with her baby.

8. Sleep well, my only one, my son!  
Now rest your eyes, my laddie,  
I get a smile when sleep is done.  
Then we go home to daddy.

*Poul Martin Møller*

**96** “Farewell, my respectable native town!”

Briskly and joyfully

1. Farewell, my respectable native town!  
My mother's pots of steaming renown,  
My father's heifer munches a-noosed,  
My sister's rooster sleeps on its roost.  
I am running away!
2. Farewell, to my grandfather's homestead snug!  
Thank you for beer from our festive mug,  
For steps where I sat with my rattle, too,  
For mother's milk and for food to chew,  
And a barn-dance as well.
3. On clay-pounded floors, in a shirt so small,  
I learned to walk, having learned to crawl!  
Yet, now I am bored from such timid gait,  
For me the parlour is much too strait.  
I must hurry away!
4. Let oxen haul at the peasant's plough,  
I'd rather the deer in the woods than the cow.  
While ducks are rocking by gutter's rand,  
Then the snow-feathered seagull flies clean o'er sand  
'Tween the sky and the sea.
5. I wander and sail in uneasy calm,  
I fear to a hundred odd soles I do harm;  
The whole world's malice and quirky misrule,  
Be it ever so hot or even too cool,  
I intend to behold:
6. Watermelons and grapes and the roots of fir,  
Madam and miss in addition to sir!  
I shall ski at the North Pole on gliding feet,  
And go naked in Otaheiti's heat,  
Crowned with coral the while.
7. The cheerful fellow will tempt his fate.  
Maybe as a knight from a foreign state,

With white horses pulling a golden coach,  
I return with a regal maid and approach  
Mother's dwelling again.

8. It's the smell of the porridge I really flee,  
I sing aloud to the heavens with glee:  
Hurrah, blue-jacketed Danish lad!  
Hoist up all the tatters and bale like mad!  
Soon we're flying along.

*Poul Martin Møller*

**97** “I take with a smile my burden”

With broad happiness, as if striding

1. I take with a smile my burden,  
I bear with a song my load;  
I feel how the shepherd's guerdon  
Is cattle and grass – and a goad.
2. From north the dewdrops are driven  
Cross countryside covered with corn;  
As vault of darkness is riven,  
'Tween ox-horns sunlight is born!
3. I look over fields that are gleaming  
Afar t'ward a blue-tinted bay,  
I gaze at the thundercloud steaming,  
But words can't express what I'd say.
4. I sling the old shawm to my lips where  
I blow it at length so bright,  
That brooks begin gurgling and drip there,  
While billygoats bleat from delight!
5. – Say, how can you possibly ponder,  
As long as the heavens are blue!  
My heart will tremble with wonder  
As long as grass gathers dew.

*Jeppe Aakjær*

**98** “Now the day is full of song”

With even and calm happiness

1. Now the day is full of song,  
And now arrives the peewit,  
While the snipe works all night long  
His drum of love in free fit.

Picking, picking dewy straw  
*Picking, picking rush galore,*  
*Picking, picking flowers.*

2. Now in bloom marsh marigolds  
Make meadows golden yellow,  
Willow-herbs the South enfolds  
In dancing – what a fellow!  
*Picking, picking ...*

3. Day by day the pond salutes  
With flow'ring rush the sunlight,  
Stretching high the straightened shoots  
That everywhere have shone bright.  
*Picking, picking ...*

4. Now the maid with silken stitch  
Will make her linen ready;  
She who could no man bewitch,  
In dreams is going steady.  
*Picking, picking ...*

5. Hand me a forget-me-not,  
And last a curled mint, too.  
Merry games our happy lot,  
Their pleasure will imprint you.  
*Picking, picking ...*

*Jeppe Aakjær*

CONTRIBUTION TO ‘A SCORE OF DANISH SONGS, 1917’

**99 “At last the spring’s upon us”**

With life and warmth

1. At last the spring’s upon us,  
Now bushes shelter me,  
The nightingale is trilling,  
Loud in the verdant tree,  
And thickly fresh-grown flowers  
Stand by each other here,  
And in the silver brooklet  
The rounded waves so clear.

2. The evening star a-twinkle  
Awakens love’s delight.  
Oh, see the slender maiden

Full-grown, a lovely sight;  
And see the little zephyr,  
See how, without a noise,  
Fine gauze around her bosom  
It snatches and destroys.

3. Oh maiden! sweetest maiden!  
Now I have closed my book,  
No more I stare at faded,  
Old words in this my nook;  
The life that I might find there,  
Now blooms outside the gate.  
Ah come, my love, my kindest!  
Why linger there and wait?

4. You blue-eyed Mary, seeing!  
You zephyr that can talk!  
You lily, ginger being!  
You rose that takes a walk!  
The nightingales sing sweetly  
In vaulted greenwood hall,  
You sing and talk so neatly,  
You, sweetest of them all.

5. Ah come, surround the singing  
Young singer, ah my dear,  
His lyre clearly ringing  
Behind the beeches here!  
Of Cupid’s rosy fetter  
In raptures he will sing.  
Ah come, endow him better  
With kisses that you bring!

6. See now, how time retraces  
Its youth from days of old;  
From homes in darkened spaces  
As leafage does unfold.  
I want no more, when taken  
Into my maiden’s arms;  
In dance the fauns will waken,  
Beholding naiad charms.

7. And Pan, the gallant ruler  
Of woods and hedges here,  
Will chase away the wailing  
By sudden panic, fear  
That terminates my Dryas,

My animated faun,  
And then, unkind, unpious,  
Meets name of love with scorn.

*Adam Oehlenschläger*

**100 "How sweet, as summer day is fading"**

Quietly, romantic

1. How sweet, as summer day is fading  
And crimson sun goes down to rest,  
As deep from beechwood forest shading  
Comes song from nightingale's small breast,  
To hear the harp's soft hollow sound  
The blissful evensong surround.
2. Then pluck the strings so well adjusted!  
Break, gentle soul, thy narrow fence,  
Unlock that cage so long disgusted  
For its constricted size, and hence  
This bird in evening glow of gold  
May its angelic wings unfold.
3. Whenever evening glow out yonder  
Dissolves behind the forest rim,  
That's when our souls begin to ponder  
Eternity and mortal whim.  
Rise up, my spirit, heaven near,  
As wave toward the scarlet sphere.
4. Play gently on that harp, sweet maiden!  
With vibrant tone so pure and strong,  
And sing for skies with colour laden  
One last, decisive evensong,  
So moving was that sad refrain  
Which will be sung for us again.
5. "How close to me, my final curtain?  
See how the sands are running fast,  
So swift and sure, can I be certain,  
That this next breath won't be my last!  
Please God! make for the blood of Christ  
My parting hour a noble tryst."
6. Yes, bathe me then in flaming fire,  
Oh setting sun! to souls a balm,  
Until the scytheman's fell desire  
Embrace me kindly with your calm,

And at my noble parting hour  
Refresh my heart with purple power.

*Adam Oehlenschläger*

**101 "Oft am I glad, still may I weep from sadness"**

Heartfelt

1. Oft am I glad, still may I weep from sadness,  
For no one's heart can fully share my gladness.  
Oft am I sorrowful, still must I laugh,  
So no one sees my tear on that behalf.
2. Oft do I love, still may I sigh from chillness;  
Oft is my heart kept sealed off in its stillness.  
Oft am I angry, still I have to smile;  
For there are fools who make my reason rile.
3. Oft am I warm, and in my warmth do shiver;  
The world embraces me in frozen quiver.  
Oft am I cold – but blushing red thereby;  
The world does not allow my love to die.
4. Oft do I speak – still silence I desire  
Where contemplation freely can inspire.  
Oft am I dumb – and want a thund'rous voice  
To drain the anxious breast and then rejoice.
5. Oh you, just you can fully share my gladness!  
You, at whose bosom I dare weep from sadness!  
Oh, if you knew me, if you loved me, too,  
Then I could be just who I am – with you.

*B.S. Ingemann*

**102 "My little bird, where do you fly"**

Somewhat lingeringly, but not too slowly

1. My little bird, where do you fly,  
Are you to greenwood taken?  
Do you remember me thereby?  
My heart will break apart, and cry! –  
Oh God, how I am forsaken!
2. 'Mongst others you were fond of me  
If I am not mistaken,  
But, could you just my sorrow see,  
You came, you sang, filled me with glee,  
Then I felt no more forsaken.

3. My little bird, you do not stray  
From greenwood – I am shaken:  
But I must go my gloomy way; –  
None loves you more than I, this day!  
Oh God, how I am forsaken.

H.C. Andersen

**103 "Forget she did! my woe is in vain!"**

Plaintively

1. *Forget she did! my woe is in vain!*  
*The end of love brings heartache and pain!*  
I will walk so merry and strong,  
Sunshine glistening all day long,  
Thrush is whistling its song.
2. *Forget she did! my woe is in vain!*  
*The end of love brings heartache and pain!*  
Offshore wind from my home to try;  
Out, out there over sea and sky.  
All caprices must die!
3. *Forget she did! my woe is in vain!*  
*The end of love brings heartache and pain!*  
New horizons will soon be seen  
Laughter rules where weeping has been,  
Heart still venting its spleen!
4. *Forget she did! my woe is in vain!*  
*The end of love brings heartache and pain!*  
Sunshine glistening all day long,  
Silent moon in the starry throng,  
Heartache turns into song.

H.C. Andersen

**104 "Snow covers the field, oh so deep and white"**

Narratively, not too slowly

1. Snow covers the field, oh so deep and white,  
Yet, in the cottage a glint tonight;  
The girl is waiting by lamplight's flare  
For her sweetheart there.
2. The mill is now quiet, its wheel at rest,  
The journeyman combs his hair at best,  
Then merrily jumps up, hey, hey one two three  
Ice and snow to see.

3. His song vies with that of the biting wind,  
His healthy cheek turning rosy-skinned.  
The Snow Queen is riding the blackened sky  
Town and meadow by.

4. "You're pretty to me in snow light so clear,  
I choose you now as my sweetheart dear;  
My floating island will take us so high  
Lake and mountain by."
5. The snowflakes are falling so dense and deep.  
"My flowers will catch you for me to keep!  
Where snowdrifts pile up in a spotless spread  
Waits our bridal bed!"
6. The light in the cottage is no more seen,  
In rounds the snow dances white and clean,  
A shooting star lights up the sky in vain,  
Then it's dark again.
7. While sun shines brightly on lea ahead,  
He's sleeping so sweet in his bridal bed,  
The lass she gets anxious, she runs for the mill,  
The wheel, though, stands still.

H.C. Andersen

**105 "Now, spring is leaping out of bed"**

Calmly and friendly

1. Now, spring is leaping out of bed,  
Its golden hair of sunshine wells,  
Now, earth is dreaming morning dreams,  
The little wellsprings peal like bells!
2. The gates of life swing open now,  
Those gates that town has always had,  
And he who was most badly off,  
Will leave in laughter, rich and glad.
3. It's singing in the deep blue sky,  
A host of larks, the choir of glee;  
They're crowding from the mighty town  
The shining, blazing sun to see!
4. They're coming from the muggy rooms  
Where wheel and belt feign larks in song,  
Where weary grind and naked light  
Have made the gloomy day so long.

5. From chimney towers over town  
Where thousands of machines had sung,  
One hears for but a single day,  
The open landscape's warbling tongue.

Viggo Stuckenborg

**106** "Look about one summer day"

Evenly

1. Look about one summer day,  
See the farmers rolling:  
Land afore and town away,  
Lark and bee patrolling,  
Barley's earing, berries grow,  
Toddlers frisking to-and-fro,  
Flow'ring rye, a scent you know,  
Around the farms is drifting!
2. Denmark is a little land,  
All the way it's thorough,  
Thus provides for every hand  
In its field and borough.  
Rye is with its swollen knee  
Growing high in hillock's lee,  
Cone of hop and apple tree  
Get sun by chalky gables.
3. Ferries with a broader breast,  
Clad in steel and plated,  
Plough and ply 'tween east and west  
'Cross the belts, awaited.  
Copper spires, roofs in tiles  
See themselves for mirrored miles;  
Far away the greenwood isles  
Will watch the white sails' swelling.
4. Here the train will groan along,  
Smoke is rising higher;  
At a gate the colt gets strong,  
Canters, snorting shyer.  
Herdsmen couple cows a-tie,  
Rush and brush let evening sigh;  
From the blacksmith's door will fly  
Long-lasting sparks at gloaming.
5. If the towns do wear you, Dane,  
And your clothes too greatly,

Look at Denmark's land again  
From its hills – how stately:  
Closed by heights at times, the sight  
Now discovers belt and bight  
– Wondrous like the heron flight  
As evening sun is setting.

Jeppe Aakjær

**107** "There out of the fog looms my ancestors' land"

(**107**: stanzas 1-2, 5, 9)

Weightily striding

1. There out of the fog looms my ancestors' land  
With ridges, with meadow and field;  
Its back to the south and surrounded by sand  
It's striving to shelter its yield;  
Yet never by sleeping the sleep of the just,  
For seldom the land is at peace,  
But gales all alike  
And breakers they strike  
The coast, with no sign of decrease.
2. There brooklets flow slowly the valley along,  
Forbearing, the stream meets their call  
And glide out to sea so sedately and strong,  
Though never a river at all.  
But oh, how it glitters that late summer's eve,  
When salmon goes up 'gainst the stream,  
When rush and when reed  
Bear dewdrops, indeed,  
And daylight declines as a dream.
3. The widest of meadows I ever shall know  
Are covered by moss and by sward;  
Bright-hornèd the cattle on amberlike toe  
Are treading the pen with no ward.  
The colt growing plump round its loin evermore  
From sap of the mellowest lea;  
So red is its hue,  
Its muzzle like dew,  
Its pasterns are springy and free.
4. The fox at the rear of a bank licks his bones  
While sunning his body of sin;  
The hare in the field turns to sniffing at stones,  
She leaps over stubble and whin;  
The otter flops down in a fathom deep hole

From hunter and hound he's secure,  
But plovers in gold  
In flocks you behold  
Where vipers lie hid on the moor.

5. Dark rises a hillock from oceans of corn  
In heather and blueberry dressed;  
From slashes a twitter quite frail and forlorn  
The sound of a lark with its crest.  
The rye that's a-waving as far as you see  
In valleys, on hill after hill,  
Gains roundness and form  
On fine days, in storm,  
Like children who've eaten their fill.
6. The heat in the heather, the ring in the rye,  
The rustle of straw in the field;  
The steam-pressured bellies of clouds flying high  
Give shade for a while till they yield.  
Round smallholder gable the bees race to find  
Their skep near the onions and kale.  
In outlying farm  
Hear stable vault's charm  
In echoes of jade's neighing tale.
7. Right here was a home on a spurrey-green croft,  
A home with its chimney ill-set.  
With one row of sausages up in the loft,  
But otherwise hardship and debt.  
Still, swallows it had in the hall, by the door,  
And flowers adorning the sill,  
And wormwood on pegs,  
And hens laying eggs  
While sheltered by elder from ill.
8. My round-shouldered mother wound yarn  
  there, did she,  
There under that rafter so long,  
Dividing her breast 'tween my brother and me  
While mournfully singing her song.  
She lies 'neath that stone dike o'er yonder  
  inhumed  
Where poppies are growing and great;  
If people do harm,  
When grief taints my calm,  
So softly I leave by the gate.

9. What e'er in the world was our desolate lot  
With all its demolishing pride,  
If not to a valley, a rush-covered plot  
Our hearts in their tremblings were tied!  
If ne'er we came back from the farthest of seas  
So wrinkled and stooping to hear  
The soft-gurgling rill,  
Remembering still  
As children we kissed it, oh dear!

10. They live in these gales of yours, bountiful land,  
This people, accustomed to wants,  
I never possessed but one grain of your sand,  
And, homeless, abandoned my haunts.  
You offered me, out of your stone-ridden brush  
One night in the autumn, a stave.  
Once that is in two,  
And living is through,  
Perhaps you will grant me a grave.

Jeppe Aakjær

**108** "Listen, how its pinions scuttle"  
Delicately and gently

1. Listen, how its pinions scuttle  
Past the meadow's plenteous tuft;  
As it's darting like a shuttle  
To and fro, no flight is muffed.
2. Would you only once more read me  
And in many years of yore  
On my childhood heath, and lead me  
To my father's croft and door.
3. Oh, when you on winds turned over,  
And you looked into my eyes,  
I, though more or less in clover,  
Showed my childlike woe arise.
4. And it was as if another  
Second you would ask with glee:  
Wherefore sad, my little brother,  
Why not thrilled and glad like me?
5. But when you from poplar hedges  
Saw the croft come looming out,  
You did flee beyond the edges,  
Went with others home, no doubt.

6. When in time one day I'm ready  
For my spirit's final leap,  
Make my coffin's journey steady  
With your sweet and dear cheep-cheep.

Jeppe Aakjær

**109** "There once lived a man in Ribe\* town"

Bluffly and merrily

1. There once lived a man in Ribe\* town,  
His wealth he never could hide;  
He gave his daughter a silken shift,  
T'was fifteen fathoms wide.  
*She sweeps up the dew by herself now.*

2. And fifteen were the tailormen  
To cut up that shift and to sew;  
And some of them living in Ribe,  
And some of them outside, though.  
*She sweeps ...*

3. And fifteen were the modest maids,  
That shift they should lave and mangle;  
And some of them met an awful death,  
And some had a stitch from wrangle.  
*She sweeps ...*

4. And fifteen were the carpenters,  
To hang up that shift across the yard;  
And some broke their arms and their legs  
in pieces,  
And some for a year lay marred.  
*She sweeps ...*

5. They ushered that bride right up to church,  
Bedecked in finest skin;  
And fifteen fathoms had to be pulled down  
Before they could force her way therein.  
*She sweeps ...*

6. And as she stood by the altar's foot,  
She lost all sense of reason;  
And felled the Holy Saviour's cross,  
T'was almost an act of treason.  
*She sweeps ...*

7. She took a coin from out her purse  
"My offering" she spoke out;  
She broke the beadle's leg in pieces,  
And parson's eye did poke out.  
*She weeps ...*

8. The parson by the altar stood,  
The Reverend Canute,  
"There'll be no Lord's Communion today,  
Throw her out, this bridal brute!"  
*She sweeps ...*

9. And when she reached a verdant field,  
She swaggered up and down;  
And all the herd of oxen there  
Stamped home to town.  
*She sweeps ...*

10. And when she reached the banquet hall,  
She laughed aloud with glee,  
"Now, certainly I went to church today,  
One and all could hear and see!"  
*She sweeps by herself any dew now.*

*Anonymous*

TWO SONGS FROM VALDEMAR RØRDAM'S  
'CANTATA FOR THE CENTENARY OF THE  
CHAMBER OF COMMERCE'

**110** *Merchant Song ("A merchant, all day staying")*  
With calm bluffness

1. A merchant, all day staying  
At desk or counter slightly bowed,  
Now, thoughtfully surveying,  
Strides homeward through the crowd:  
The means he adds, and measures  
And weights are quite correct -  
Still, more than merely treasures  
Must grow to prompt respect.

2. Oft must a merchant handle  
An awkward problem at a pinch,  
Preventing any scandal  
Of crash within an inch -  
But over crowds of crisis

\* [to be pronounced: ri:be]

Or vict'ry's roaring fame  
He's choosing what suffices  
The firm's ancestral name.

3. From more than books or stories,  
In London, Seattle and Shanghai  
You learn the categories  
Of how to work, and why.  
For every Dane turned greater  
Out there through daily grind,  
Then freighter upon freighter  
Their wealth at home consigned.

4. This is the situation  
That all of Denmark is, in short,  
As one saltwater nation -  
A harbour of a sort.  
Our oceanic buoyage  
And many matching lights  
Prepare a pleasant voyage  
For days as well as nights.

5. No prizes for the sleeper.  
But give our merchant hope galore,  
The earth will fathom deeper  
What Danish drive is for.  
For countrymen a teacher  
In ways of life worldwide.  
The buoyant waves will feature  
The Danish flag with pride.

**111 Hymn to Denmark** (“Denmark, a thousand years”)  
Loudly and with dignity

1. Denmark, a thousand years  
Further than saga spheres,  
Our people's past,  
Fruitful, unfortunate,  
Homeland and global gate,  
Teach us to cultivate  
So rich a past.

2. Denmark, your fate will bring  
Once more a stormy spring  
Of life and death.  
Strife or the working day -  
Bold strokes endure the fray!

Rouse us, old flag, that way  
In life and death!

3. Denmark, a thousand years -  
Seaport and farm, appears  
As free men's lot.  
Use us where'er you can,  
All of us, man by man!  
Bide as you once began,  
As free men's lot.

THREE SONGS FROM ADAM OEHLENSCHLÄGER'S  
PLAY 'ALADDIN' OP. 34

**112 “Zither! Touched by this my prayer”**  
Dreamingly, but not too slowly

1. Zither! Touched by this my prayer,  
Gayer grows your voice, and pleasant,  
Present is no more my sorrow,  
And the morrow I'm not missing  
Peace of mind, my ear you're kissing  
With your pure and perfect tone.  
See this sunset, sanguine golden!  
Holden as the scent of roses  
Closes in, the moon is greeting  
Billows fleeting while it later  
Listens as a mute spectator  
To the song of love alone.

2. Make it clear, my love's unblended!  
Splendidly my singing follows,  
Swallows, though, and hides my passion.  
It's my fashion just to stammer,  
Dearest zither! let's enamour,  
Striving for it each our ways.  
As the evening's purple hours  
Bowers smilingly embellish,  
Relish comes from tree crowns darkling,  
Sparkling nightingale amazes.  
Oh, then praise, sing loud our praises  
What demands each person's praise.

**113 "Hushaby now, baby li'l!"**

Quietly

1. Hushaby now, baby li'l!  
Now sleep soundly, now sleep steady  
Though thy cradle's standing still,  
Down and rocker gone already.
2. Dost thou hear the hollow gale  
Sighing over my bereavement?  
Dost thou feel the coffin jail  
As the hungry worm's achievement?
3. Sleep, my baby! by my song.  
Nothing will thy joy devour.  
Dost thou hear the gay dingdong  
Of thy rattle in the tower?
4. Drawing near the nightingale;  
Does its gentle clucking shock thee?  
Thou didst rock me without fail,  
Now again I want to rock thee.
5. If thy heart is not a stone,  
Mark my exploit, mother dearest!  
From this elder on my own  
I shall cut the pipe thou hearest.
6. Every tone will please thy mind.  
How it laments weakly, lonely.  
Like ferocious gales thou'lst find  
In the wintry branches only!
7. Ah, I have to leave thee now;  
It's too cold in thy embraces,  
I'll espy no nook, nor how  
To return to warmer places.
8. Hushaby then, baby li'l!  
Now sleep soundly, now sleep steady  
Though thy cradle's standing still  
Down and rocker gone already.

**114 "Beyond black woods the moon"**

Calmly, but striding

1. Beyond black woods the moon  
Already rises,  
The nightingale in tune  
Our Father prizes.  
Its tones will softly melt,  
Resounding dearly,  
The brooklet deeply felt  
Makes music clearly.
2. Amid refreshing wood  
One bloom may wither,  
Soon perishing for good  
Its heart goes thither,  
But let the bloom just die,  
Soon new ones flower  
From falling seed nearby  
And ether power.
3. Oh, night! soon will maybe  
Your fair moon brewing  
My sallow visage see  
In fatal blueing;  
So let it smile good-bye  
With no forewarning,  
Then meet my final sigh  
In blush of morning.
4. Oh, Israfil! you may  
Stark Death resemble,  
Come Allah's judgment day;  
I will not tremble.  
His name in state of grace  
Absolves each faker.  
Break me in your embrace,  
He is my maker.

## TWO SPIRITUAL SONGS

### 115 "The greatest master cometh!"

Quietly

1. The greatest master cometh!  
Devoted is his deed:  
His crucible is refining  
The silver pure from the bead.
2. That moment he's awaiting  
With studied care so dear  
When clearly his very image  
Will in that mirror appear.
3. The greatest master cometh  
Who melteth soul and mind,  
Deep into the heart he's gazing  
To see how souls are entwined.
4. Are then those depths reflecting  
His image clear and pure,  
It pleaseth the highest master,  
His deed is done, that is sure!

B.S. Ingemann

### 116 "Gone are the days, they're past and olden"

With firm dignity

The arrangement of both melodies may be used as it is for four-part mixed choir; but in that case, No. II one tone higher.

1. Gone are the days, they're past and olden,  
Like rivers in a sea of waves,  
And where the weakling now is holden,  
There, too, the strong have found their graves;  
But, praise the Lord in heaven high!  
The nobles' line will never die!
2. Grave is filled in, while cradle's rocking,  
And life effaces trace of Death;  
So noble souls again are flocking,  
Each with rejuvenated breath,  
And mem'ry, like God's mercy, will  
Be spread for endless ages still.
3. Then let our eyes rest on that vision  
That nobles called our life's delight!  
Yea, let us vie with best precision

And challenge Death in gallant fight!  
To brave the grave and him we plead  
For God's support, and shall succeed.

N.F.S. Grundtvig

## EIGHT SONGS FROM HELGE RODE'S PLAY 'THE MOTHER' OP. 41

### 117 "Wild the storm on blackened waters"

Wild the storm on blackened waters,  
Ravens croak in hideous ways,  
Rage is rife in heaven's quarters,  
Horror rules! The last of days.  
Sallow is the new-leaved tree,  
Blood-stained dust the world must dree,  
Sunshine decomposes.  
Wake up, hearts, to fearless flood!  
Sun went down in fumes and blood,  
But returns in roses!

### 118 "Like golden amber is my girl"

1. Like golden amber is my girl,  
Like Denmark's wheat when reaping,  
Her glances blue as they unfurl,  
Blue sky in sea a-sleeping.  
She's princess Tove of Denmark!
2. My girl can be a little hard  
On those she won't admire,  
Then finding words that leave them scarred  
Or burn with heat of fire.  
She's princess Tove of Denmark!
3. The dimple fades behind a cloud,  
Her eyes turn grey and troubled;  
But smiles again break through uncowed,  
The light from blue eyes doubled.  
She's princess Tove of Denmark!
4. I look into those eyes and find  
Them warm and unprotesting.  
Then I am truly in her mind  
As though in soft arms resting.  
She's princess Tove of Denmark!

**119 "When the Eagle would fly to rule"**

1. When the Eagle would fly to rule

One and all yelled, You are a fool!

As it rose past the tower's height

Everybody sent up his kite.

*Strong the eagle,*

*Wide its wing span,*

*Hate is strongest,*

*Hate is strongest!*

2. When the eagle flew high, the lot

Hit its wings with shot upon shot

While the paper-thin kites, like fires,

Rose up high o'er the city spires.

*Strong the eagle ...*

3. When the eagle from high fell down

Screams rang out over all the town.

No distress was there in that sound,

Each just screamed with the spite he found.

*Strong the eagle ...*

**120 "A mother at the feast was told"**

1. A mother at the feast was told

That now her son was dead;

But turning pale, though, she could not,

For she was painted red.

Ah, ah, red,

For she was painted red,

Painted red.

2. This mother makes me redden here,

A lady claimed all right;

But turning red, though, she could not,

For she was painted white,

Ah, ah, white,

For she was painted white,

Painted white.

3. Ugh, from the paint-box of our lives

The black I rather had;

But I cannot be painted sad,

For I am painted glad.

Ah, ah, glad,

For I am painted glad,

Painted glad

**121 "Thistle crop looks promising"**

1. Thistle crop looks promising

And nettles neatly stacked,

But the rye is just so so,

The wheatfield simply wracked!

2. Grudge and spite abundantly

Show powers hard to beat.

Friendship has a withered hand

Beside its crippled feet!

3. Chickweed green and dandelion

Are thriving far and wide.

Lily stalks are crushed in two,

With roses, worms reside!

4. Vice inhabits mountain top

In wedlock with disgrace.

Virtue lives in cellar nook

If you can find his place!

5. Must and mould accompany

Dry rot beyond repairs,

Walls are heading for a fall,

But, honestly, who cares?

6. Hate and sin with high and low

Uproariously behave,

Love went over yesterday

To dig his private grave!

**122 "My heart was truly bitter"**

1. My heart was truly bitter,

So weary were my feet,

Unhealthy was my lonely soul

The journey's end to meet,

The hungry crows so hoarsely caw,

Dark gales are gathering.

*Come, spring!*

*Come, Denmark's gentle summer!  
Come, flower-mottled lea!  
Come golden day and silver night!  
Come, warbling birds, to me!*

2. But trees with bony branches  
Despairing out of spite,  
Will reach for masses, dark and wild,  
That pass us by at night.  
Now starved, the sparrow's dropping dead,  
The earth a frozen ring.  
*Come, spring! ...*

3. The Cross, though, freezes poorly  
Like frozen cries of grief.  
The empty hands will only bear  
A crucified belief.  
The troubled dead recall in sleep  
Their wounds and suffering.  
*Come, spring! ...*

#### **123 "Testament, as he was dying"**

1. Testament, as he was dying  
Pierrot started specifying  
To his notary, though crying,  
Thus with duty was complying.  
*Oh what fun, oh what fun! thought the Devil.*
2. "To my children I'm denying  
All the wealth that they've been eyeing,  
Friends the Devil sent a-spying  
Devil take 'em where they're lying."  
*Oh what fun, oh what fun! thought the Devil.*
3. "Mr. Notary! I'm dying  
And to sainthood I am hieing  
Now on strangers I'm relying,  
Unknown folk with better buying."  
*Oh what fun, oh what fun! thought the Devil.*
4. After that he's testifying  
To the vicar, almost sighing,  
"Mr. Parson, I'm relying  
God repays me when I'm dying."  
*What a fun, what a fun! thought the Devil.*

#### **124 "There's a fleet of floating islands"**

(124: stanzas 1-2, 4-5)

1. There's a fleet of floating islands  
Anchored up by Jutland's pier  
With a dream of hidden highlands,  
Keen on trav'lling far from here.  
Hamm'ring hard at stems, the sea  
Meets with Denmark's name alee.  
Oh, its tone is tender!  
Where we stood, where'er we came,  
Did the music of thy name  
Make our minds surrender.

2. Seas a-roaring, land a-breeding,  
Many islands sailed away  
On the ocean's wave while feeding  
Denmark to the present day.  
Onward through a lifelong fight,  
Whether murk or noonday light.  
Hail the ships! Be greeted!  
Flags a-flutter, red and white.  
This is Denmark, feel the might  
Of its wake repeated.

3. Sea and soil the Danes will furrow.  
Friends! How splendid is our mould!  
Undulating barrows thorough  
Scen'ry chequered green and gold.  
Skylark climbing from his bed,  
Up his Jacob's ladder led  
O'er the dew-soaked heather.  
By the gleam of northern night  
Over beeches, silent sight,  
Heaven sings together.

4. Keep that mem'ry, see it, hear it:  
Clear and fervent is our mind.  
Fitting is the speech and spirit  
Hand-in-glove, both firm and kind.  
Guard with wit what shall remain.  
Tell the truth, but short and plain,  
Happy with its mildness.  
Old king Volmer laid the trust:  
Danish law is fair and just,  
Contrary to wildness.

5. Winter-bright and summer-coloured,  
Morning-merry, twilight-swept,  
Lashing-straight and laughter-hollered,  
Smile-illumèd, sorrow-wept.  
This is how we freely spoke,  
Unrestrained by foreign yoke,  
Freya's words reminding.  
Bake the bread your own shall eat;  
Denmark's rye and Denmark's wheat  
Dybbøl mill is grinding.
6. We'll protect your independence  
And your peace in gallant toil,  
Reap in free and full attendance  
Grain from your eternal soil.  
Breathe the breezes of the North,  
Flower-sweetened ever forth,  
Storms that make them salter.  
Thus, a faithful life we lead  
Sacrificing all our deed,  
Denmark, at your altar!

#### TWENTY "FOLKELIGE" MELODIES

##### **125** "Simple-rooted, simple-rooted!"

Cheerfully

1. Simple-rooted, simple-rooted!  
- Never in the high blue sky! -  
This is where you've been recruited,  
Where you prove your worth thereby!  
All the splendour you've saluted,  
All the peaks your soul would try.  
Here below be simple-rooted,  
All your life to signify.
2. Coming down, look, here's the matter!  
Blithe descent like birds at morn,  
When with lowered wings they chatter,  
- Never drop as lead is drawn!  
Coming down, avoid the scatter;  
Happy both at dusk and dawn,  
Hating no one, love the clatter,  
Feel as if you're newly born!

3. Lofty dreaming! Lofty dreaming!  
Is that beautiful somehow?  
Is your proud flight only seeming?  
Are your eyes per fervid now?  
Will you think it is redeeming,  
If you do not mean to bow!  
Will you harvest what is teeming,  
If you do not want to plough?
4. Oh, this art is hard to master,  
Practised by the very few,  
Namely one immensely vaster,  
This: a full life carried through,  
This: your heaven to grow faster  
In your heart, and to pursue  
This: avoiding all disaster  
You'll adore your Maker, too!
5. Simple-rooted in your being,  
Simple-rooted must you build;  
Not a crutchy cripple fleeing,  
Not a creature, idle-willed;  
Need or happiness foreseeing,  
With your faith and hopes fulfilled  
May you, simple-rooted being,  
Build a star bridge and be thrilled!

6. Simple-rooted! Simple-rooted!  
I remembered all along,  
As with whimsy undiluted  
I would float o'er earthly throng.  
All the rest can be disputed,  
Whether strife or deadly wrong.  
- Simple-rooted! Simple-rooted!  
That is life's triumphant song!

H.V. Kaalund

##### **126** "Wherfore do our eyes feel pleasure"

Mildly

1. Wherfore do our eyes feel pleasure  
At a painting's coloured stir;  
For its light is apt to measure  
Nature's costume as it were;
2. And that stone, of glamour portion,  
Shaped by skillful master's hand,

Measured in its true proportion  
By our Maker's tape, is grand.

3. Wherefore are we moved, and waken

At a poet's splendid spree;  
For those grapes that can be taken,  
Are from life's abundant tree;

4. Wherefore it is all-embracing  
Resonance of mermaid song,  
For our heart-blood rises, racing  
Where its billows swell along.

5. All that holds creation's ardour:  
Blaze of roses, oceans' blue,  
Forest vault and eyes arched harder,  
Lips a-wrinkled as a clue,

6. Utmost thoughts in secret sighing,  
Silent language locked in hearts,  
Skylark song with brook replying, -  
All the textbook of the arts.

*Christian Richardt*

**127 "I only looked back. Life's delight, it died away"**

Quietly

1. I only looked back. Life's delight, it died away;  
And then my soul resounded with solace in its say:  
Look forth, but not aback! - What your heart  
wishes for,  
Maybe will one day be fulfilled evermore.

2. Let waves roll away, and let leafage loose its sheen:  
Still streams rush and run, some day woods turn  
fresh and green.  
Let sun be eclipsed, and let moon be on the wane,  
Still sun and moon will rise from the seas once  
again.

3. If rivers of time swallow up all the past,  
Still life will stay in souls, and certainly will last.  
If this is life unending, there is no need forlorn,  
And then we have as good as in paradise been born.

4. A fountain wells out close to life's olden tree,  
In oceans run the torrents of immortality;

The seas never age, and the earth is all restored  
Each summer to its youth with its green life  
aboard.

5. Just one drop of the fountain where first it

sprang free,  
Just one bloom from branches of this, life's  
apple tree,

Then hair will never grey, and no grief prey on  
your mind,  
A glow be in your heart of a jubilant kind.

6. The fountain of life wells where I want to go!

The apple tree blooms, is abloom for good, I know!  
Look forth, but not aback! - What your soul  
wishes for,  
Maybe will one day be fulfilled evermore.

7. But e'en though your soul can't achieve just

what it will, -  
Then other suns and stars are out there,  
revolving still.  
And even if all suns and all stars should go out, -  
Life's fountain always springs where it opened  
its spout!

B.S. Ingemann

**128 "Morning dew that slightly trembles"**

Somewhat romantically

1. Morning dew that slightly trembles  
In the balmy breeze,  
Blossom fragrance that assembles  
Under linden trees,  
Elfin game in halls of beeches,  
Bird song heard in springtime breaches,  
Moonlight, cast on waves, asunder,  
These are Denmark's wonder.

2. Deed that never is forbidden,  
The heroic gest,  
Famous tales forever hidden  
Close to saga's breast,  
Hearts that homage render flaming,  
Courage death is not disclaiming,  
Humble mind through pomp and pleasure,  
These are Denmark's treasure.

3. Suchlike wonders, suchlike treasures,  
Who would those forget?  
Who would barter Denmark's homeland  
- And with no regret -  
Where the birds in oaken shading  
Freely nest while serenading, -  
For that land where vassals burrow  
Ore for our tomorrow.

4. No, our home we shall not barter,  
Not for any price;  
We shall act here, we shall settle,  
Danish ways suffice:  
Strong as ancient times of ours,  
'Gainst the foe we're full of powers,  
True to king and country ever,  
We will fail them never.

*Carsten Hauch*

**129 "Earth, whose embrace"**

Seriously and expressively

1. Earth, whose embrace is that of hate and slaying  
Ages on end,  
Bloodthirsty earth with loads of sin outweighing  
Skills to befriend!  
How can you follow, thus, your track so lightly  
Under the sun that notes your sores, and then  
Turn so green and sprightly  
Each spring again.
2. Well, since the same who bound the planet under  
Bands of the law,  
Who gave his people in a desert thunder  
Tables of awe,  
He makes his sun paint every straw as golden,  
This is the God who hears the prayers done,  
Whom we are beholden  
To for his son.
3. Therefore, if all our happiness should falter,  
Fade, and forgo,  
Thanksgiving hymns from any earthly altar  
Always will flow;  
Then, though the pow'r of darkness may be  
mighty,  
Ne'er shall our prayers die or be ignored

Nor be seen as flighty,  
Church of the Lord.

4. Teach us, oh earth, in eagle-wingèd spirit,  
Trustful like you,  
Turning around our heaven's glare and cheer it  
Faithfully, too,  
Drawing from him the light that we desire,  
Drawing from him the heat in every breast,  
God and the entire  
Harvest be blessed.

*Christian Richardt*

**130 "The greatest master cometh!"**

► 115

**131 "There sat a fisherman deep in thought"**

Evenly narrative

1. There sat a fisherman deep in thought  
On words that the Lord was saying,  
From gold or silver they were not wrought,  
Nor music from mermaid's playing;  
There on the well smack he sat, Our Lord,  
And crowds of people with one accord  
Ashore, to the Word they hearkened.
2. Now, Simon! patiently spake the Lord,  
His sermon already ended,  
Put straightway now all your oars on board  
And row as your boat's intended;  
Out on the water and haul a seine,  
If I am right, it is not in vain,  
I'd like us to go together!
3. Aye, Master! sudden was his reply,  
It's all that we ever needed,  
We toiled for nothing the whole night by,  
Your Word will not pass unheeded!  
From doubt was Simon not free at all,  
But follow, doubter, his lead and call!  
He did as the Lord did tell him.
4. His plied his trade and he hauled and dragged,  
But found it beyond his powers,  
The boat it faltered, the seine got shagged,  
It got out of hand for hours;

Then Simon beckoned his compeers true,  
A load of fish for one boat, nay two,  
Had both on the point of sinking.

5. As Simon noted this portent there  
To Jesus at once submitted,  
Said he, Oh Lord, leave me anywhere,  
I'm definitely unfitted:  
Oh, were I under the lenient sod,  
Be merciful, I'm a sinner, God!  
It troubles my humble heart so.
6. Our Master looked at this sinner well,  
And uttered, Be not affrighted!  
I'll simply teach you to catch and tell  
Those people alive, benighted. –  
Is that true, Master! you have my word,  
Cried Simon jumping – and undeterred –  
From all of his past possessions.
7. Thus Simon followed his Master's call,  
The Word was his education,  
And he caught souls by the thousands, all  
Now shining in His creation;  
On earth that fishing of men will tend  
To grow and never to reach an end  
Which Simon with God had founded.
8. In heart's own depth we shall face the test  
Where worldliness cannot reach it,  
To drag the seine at our God's behest  
And find those who will not breach it;  
Who wants the world, and no more than that,  
Will ne'er a word understand hereat,  
Nor fathom our speech, not ever.

N.F.S. Grundtvig

**132 Steen Steensen Blicher** ("Moorland lark was a little bird")  
With quiet happiness

1. Moorland lark was a little bird,  
Nested behind the heather,  
Soared from shelter, and undeterred,  
Into heaven-sent weather,  
Sparkled like, on Jutland's strand,  
Northern lights for folk and land,  
Brightening altogether.

2. Moorland lark was a needy bird,  
State of its raiment bitter,  
Gold still from fortune's wheel occurred,  
Gold that always will glitter:  
Dreamy gardens' rosy bloom,  
String of pearls in pensive room,  
Birdsong's magic twitter.

3. Moorland lark was a hasty bird,  
Sharp-eyed it was, quite clearly,  
Saw what was hidden, even heard  
Thoughts of the poor, sincerely;  
Painted in its gloomy nook  
Scenes of life for picture book,  
Old wives' knitting saga.

4. Moorland lark was a luckless bird,  
Pain of the heart too near it,  
Found, though, a clear and joyful word  
That one and all could hear it,  
Chanted poems loud and pure  
Epic senses to mature,  
Roused the people's spirit.

5. Moorland lark earned an honoured name  
'Mongst the wingèd being;  
Life was dolorous all the same,  
Death and its woe agreeing.  
With its gleam on Jutland's strand  
Folk and land in sparkle stand,  
Northern lights they're seeing.

Carl Ploug

### **133 "Where we would fight and sing"**

Fresh and cheerful

1. Where we would fight and sing,  
And every word would ring,  
Where each person had his little nation,  
Here in our very home  
Soon will a people roam  
Those to whom we then must yield some station.
2. This is the younger blood,  
This is the braver flood,  
Soon it takes the reins out of our clutches,  
Planted beside our own,

Soon it bestrides the throne,  
Turning upside down all that it touches.

3. Just think they trampled on  
What by our sweat we'd done,  
Seeds we tended well so that they lasted!  
Were they a Hunnish band!  
Yes, painful was their stand  
Though our temple arches they had blasted.

4. But, saved the best of breed,  
'Bove all we shall precede  
Kindred who themselves have zest and power;  
Not such who, purposeless,  
In feeble purness  
Only parrot songs that we made flower.

5. Lo, now their day is near,  
Soon they will govern here;  
Earth, however, grapples with migration.  
Schools, whether big or small,  
Thus listen to the call  
To beget this useful innovation!

6. Chasten the Goth all right,  
Guiding his freedom flight,  
Tame his vigour, even the defiant!  
Cow not his eager grit,  
Cool not his blood a bit,  
Teach him what's worth loving, self-reliant.

7. Train him in warfare well,  
But help himself to tell  
What to us is sacred, be respected!  
Fight for it evermore,  
Make good our every flaw,  
And make what we've nicely done, perfected!

*Jens Christian Hostrup*

**134 "When summer song is finished"**

Mildly

1. When summer song is finished  
And winter cold takes tether,  
The dying notes diminished  
And drowned in stormy weather,  
My home, here in your huddle,

In your maternal cuddle  
I liven up anew!

2. And all that breezes frightened,  
That frosty force defeated,  
Is shielded now and brightened,  
By this old hearth it's heated;  
Each gleam turns into gladness,  
Each sigh reduces sadness,  
Each hope suspires in song.

*Jens Christian Hostrup*

**135 "The barques would meet on a sunset wave"**

Seriously and expressively

The barques would meet on a sunset wave,  
And promptly the air began glowing,  
They struggled on top of the open grave,  
Profusely red waters were showing.  
Here am I, set as a standing stone,  
A witness to kindred and nation:  
Danish they were, and their crumbling bone  
Rots 'neath its ultimate station,  
Danish of tongue, and of birth and of trade;  
Legends recall them as centuries fade:  
Dignified sons of the fathers.

*N.F.S. Grundtvig*

**136 "The noble nature student desires not that wreath"**

With noble simpleness

1. The noble nature student desires not that wreath  
In waters of time quickly fading;  
He looks for and reveres just the glory beneath,  
The light that is endlessly pervading.

2. The roads of the desert, they can not stop his feet,  
Nor can deadly winds without number,  
The breath of the ice pole does not make him  
retreat,  
He flaunts any wants that encumber.

3. The mighty and ancient ones in graves of this  
our world,  
These horrors the ocean's deep is hiding,  
The twinkling of worlds as the Milky Way is pearled,  
And roars in abysses subsidizing,

4. The red roses blush and the nightingale that sings,  
The nest that the dove reinforces,  
The movement of heavens and May flies' flitting  
wings, -  
Reveal to him the infinite courses.

5. In fetters of the ages he never gets caught,  
He misses in cosmos no mystery,  
By lightning he's pushed to be messenger of  
thought,  
And steam as just his bold steed is history.

6. The richest of treasures he'll find in clay or mould,  
His mind through abysses will wander,  
He offers everything to the world, but not for gold,  
His pay is forever to ponder.

7. Those thoughts that are flying like swans up in  
the sky  
Raise wonder in countries most distant,  
And never do they age now, and never do they die  
Neglected; they're always existent.

Carsten Hauch

### 137 "Heavy, gloomy clouds of night"

Quietly, not too slowly

1. Heavy, gloomy clouds of night,  
Drawing nigh in welter,  
In the woods a hidden site,  
Crows in black to shelter.  
Twilight spreading far and wide,  
As the night is falling.  
Through the night, dear God, abide  
By us when we're calling!

2. Stay nearby, for without you  
I shall be rejected!  
Stay nearby, for without you  
Darkness is expected!  
Hold me by that father's hand  
I forever cherish!  
Set me free from night-time's band,  
Then my fear will perish!

3. Let me feel that every time  
Life becomes forsaken,

Such a trouble, Father, I'm  
Freed from, and unshaken!  
When the night within my breast  
This old heart's enfolding,  
Oh, let comfort be my guest,  
Daylight's trophy holding!

4. Heavy, gloomy, silent night  
All the earth has covered,  
Yonder at a window's site  
Watch lights only hovered.  
You, relieving need and woe,  
Evil's liberator,  
Brighten dreadful death, I know,  
Thank you, light's creator!

Jakob Knudsen

### 138 "Like purest waters rise from deepest spring"

With natural dignity

1. Like purest waters rise from deepest spring,  
And tasti'st drink from darkest well comes flowing,  
Thus kindred core becomes a stronger thing  
By heritage from mem'ries deep and growing.  
Your day is truly short, but long your kin's;  
So listen humbly to its root, agreeing:  
As thousand years resound in songs and sins,  
Its top is whistling t'ward eternal being!

2. We look for ancient traces, vast or slight,  
The flint axe, harrow-scarred and hid for ages,  
The bog-found trinket, crudely rough by sight,  
The chapel's ashlar, laid in solid stages.  
Each musty script, each mottled prayer book  
Has kept our woe and fate in bits and pieces;  
Today they will disclose which way I took,  
And lift a corner of what life releases.

3. Now Danish rye is flow'ring by and by,  
The larks they warble, cuckoos are returning.  
You toddler state, so cosy on the sly,  
While all the world around your crib is burning,  
To you go all our hopes and manhood dreams,  
When village churchbells bless your sandy beaches,  
When afterglow succeeds the sunset beams,  
And sign of holy peace your forehead reaches.

4. Now let me flutter off like autumn leaves,  
Once you, my land, my tribe, your freedom feeling,  
Just as the Danish voice in song achieves,  
Make stronger, freer souls by such annealing.  
By then some other farmer on his croft  
Will hearken what some other lark composes,  
While summer paints in blue its sky aloft,  
And rye is ripened nigh on cove and closes.

Jeppe Aakjær

**139 "The Danish bread, it grows on plains"**

Evenly and warmly

1. The Danish bread, it grows on plains,  
Delicious in its sweetness,  
A rising smile where mother reigns  
In morning sun's repletion,  
It strengthens any youngster's arm,  
Enhances virgin bosom's charm,  
Where founts of tenderness becalm  
And spring into the heartbeat.
2. The Danish man is one of peace,  
He neither fumes nor rages,  
His native land makes him release  
His plough and hum for ages.  
His mind sees warfare as abhorred,  
His coulter is his knightly sword,  
And he will rather be adored  
For honest toil and labour.
3. The Danish wife, the Danish spouse,  
She who is titled mother,  
She lays the table, minds her house,  
And cares for every other.  
She is our sunshine all life through,  
Our rooms she's making fair anew,  
Good things of life are not too few,  
Each mouth is fed and sated.
4. The Danish child with fragrant breath  
Is rosy-cheeked in clover,  
While war and hunger, plague and death  
Will ride the whole world over.  
Protected by the elder tree,  
It prattles at its mother's knee,  
While blood is lending sky and sea  
Its colour in the distance.

5. Thus is our land a paradise  
Of peace and silent merit,  
In pail and pot there's food suffice  
Which man and maid inherit.  
So then go forth, our Danish bread,  
Give cheek its glow, leave hunger dead,  
Deliver us from want ahead,  
As far as sweetness reaches!

Jeppe Aakjær

**140 "Gone are the days, they're past and olden"**

► 116

**141 The Spider's Song from 'Aladdin'** ("Behold my web, how frail")  
Seriously, but gracefully

1. Behold my web, how frail  
The threads are finely plaited!  
A puff, and then the veil  
Will be annihilated:  
A feeble picture, though,  
Of omnipotent might.  
Through bitter moment's woe  
Consoling words I cite!

2. Take heed of this my deed!  
On high he is residing  
So mighty in his lead,  
His eyes intently guiding!  
He pulls the thread at will  
Now out, but then now in,  
Observing, oh so still,  
My tiny web begin.

Adam Oehhlenschläger

**142 "Freedom is the purest gold"**

Strongly and cheerfully

1. Freedom is the purest gold  
The sun will shine upon, behold  
This gem of yours forever.  
Protect it well for it is worth  
Far more than all your life on earth;  
Thus, freedom craves endeavour.

2. Freedom is a castle wall  
Where lur of courage sounds the call

And ghastly foes have raided;  
From there you tell them bravely, "Stop!"  
Mere cowards let the drawbridge drop  
And slip away, degraded.

3. Freedom is a lovely town,  
Consent a matter of renown  
Where neighbours give in nicely,  
And each so treasures their bequest  
That all protect each other best  
And follow rules precisely.
4. Freedom is the golden shield  
When sword of righteousness you wield  
Against the cunning power,  
To let the vine of peace bear fruit,  
But if it cannot set its root,  
No peace will ever flower.

5. Freedom is a bird you find  
With mother's voice and father's mind,  
Take heed and hold this flyer;  
If any rogue makes you believe  
Its flight is not beyond retrieve,  
He is a graceless liar.

6. Freedom is a royal hawk,  
When fled afar, your sweetest talk  
Elicits not its sally;  
And with it happiness and peace,  
It bears away, beyond release,  
While scores of eagles rally.

7. Freedom is a beauteous bride  
Who travels with you open-eyed;  
Respect and love her dearly!  
And when you take her as your wife  
A splendid harvest fills your life,  
She'll nourish you sincerely.

8. Freedom is the safest port,  
Set course for there, the last resort  
When hope has nearly vanished.  
There regal vessel, simple boat  
Will find a haven, safe afloat,  
Where all distress is banished.

Thomas af Strängnäs

**143 "The greenwood leaves are light now"**

Mildly

1. The greenwood leaves are light now,  
And Denmark's verdant field  
'Tween glitt'ring sounds is right now  
A silver-edged shield;  
The blossoms' white is dotting  
The scen'ry with its lights,  
While stars above are spotting  
The tent of northern nights.
2. Released is now the bird's tongue  
From winter's death and ban,  
A sunshine choir is heard long  
In woods by everyman;  
They summon us, those voices,  
From workday cage and crew,  
Far from their lack of choices  
To find you, nature, too!
3. This freedom, gone amissing  
In crowded town too soon,  
On open fields we're kissing  
Some sunny day in June;  
Its cheeks are always tender  
As apple petal's hue,  
And round its hair in splendour  
Are wound the pearls of dew.
4. Thou bright, refreshing summer,  
Our freedom's youthful bride!  
With dust and din we're number;  
Now peace and calm preside.  
In sunlit days you're fetching  
For us our lives' delights,  
Above us all you're stretching  
The tent of northern nights!

Johannes Jørgensen

**144 *The Flood* ("When night it gushes from blackest sky")**

Seriously and firmly

1. When night it gushes from blackest sky,  
And moonlight hushes till morn is nigh,  
While virtue's dizzy so evil's busy,  
Of light it's shy!

2. God sends His glances like lightning strong  
As Cain entrances the giant throng:  
Despite its master the world slips faster  
From right to wrong!
3. Our Lord of changes whose stool does stay  
On mountain ranges, on clouds pale grey,  
Will swear in ire: each peak, each pyre  
Is water's prey!
4. But hark now, fearless, young Enoch's son!  
Float high and peerless, my favoured one,  
Take kin and trestle, go build a vessel  
Ere sands have run!
5. The giants mock now with scornful sneers  
In Noah's dock how an Ark appears,  
T'ward unknown ocean in odd devotion  
He perseveres.
6. While others plummet, he's sailing high,  
On mountain summit, his God is nigh!  
As thunder rumbles o'er earth that crumbles  
From cloven sky.
7. Now heaven's sluices release their might,  
While sea induces the gloom of night,  
The rose is fading, and death invading  
Each giant's sight!
8. Below its shelter, secure but dark,  
On waves that welter lies Noah's Ark  
With rooms a-ring, and better singing  
Than gnats can spark!
9. And God rejoices on billows deep  
In skylark voices, in sparrow's cheep,  
In mortal clay where His heaven may share  
Its treasure heap!
10. With seas now shrunken, in weakness flat,  
The mastheads sunken appear thereat,  
The Ark is stranded, the world has landed  
At Ararat!
11. The battened hatches on mountain crest  
He now unlatches to face the test,
- This undeceiver, a non-believer  
Whose brain can't rest!
12. At cool of nightfall, at eventide,  
Comes just the right call from one outside  
To gopher vessel, a full redressal  
Applied worldwide,
13. "End of disaster! this message clear  
In spring our Master has made appear,  
From nature's wonder to him thereunder  
I carried here!"
14. An olive letter, brought by a dove,  
Was ne'er a better behest of love.  
Who can explain it? Let us retain it,  
This light above!
- N.F.S. Grundtvig*
- CONTRIBUTION TO 'THE FOLK HIGH SCHOOL MELODY BOOK'
- 145** "The greatest master cometh!"  
► 115
- 146** *The Daffodil* ("Easter bloom! A potent drink")
1. Easter bloom! A potent drink  
From your yellow cup conveys me  
Quite a marvel and, I think,  
Will refresh me and will raise me:  
Thus the swan's wing, swan song teems  
Out of everything, it seems;  
Wakening I shall see the perished  
Throughout Easter dawn be cherished.
  2. Now revive in mood and mind,  
Rise from graves of past and present,  
Childhood days! Come with me, find  
Father's garden really pleasant!  
Let me, to an Easter song,  
Church bell's dignified dingdong,  
With my heart embrace this flower,  
Breast and head let overtower!

3. Winter bloom, of springtime fame,  
Please, unfold in silent bower!  
Only fools feel guilt and shame  
For their lots and for God's power.  
Though but humble is your dress,  
Without pomp or gaudiness,  
Even though they're often taunted,  
Looks like yours I always wanted.

4. Not in pleasant summer air  
Did you sprout from morning dozes,  
With no lily leaves to wear,  
With no balmy scent of roses;  
During winter rain and gale  
You came out from barren jail;  
Seeing you then, he's elated  
Who loves all you've vindicated.

5. Peasant bloom! But is it true:  
Is your presence here a token?  
Has your sermon any clue?  
By the dead can graves be broken?  
Did he rise as says the Word?  
Will his speech once more be heard?  
Yellow shroud, is your arrival  
Easter Sunday his revival?

6. Oh, how dear you are to me,  
Garden bloom for village peasant!  
More than roses' worth to be  
On our fathers' graves at present!  
True your message is of spring,  
Of the jubilee you bring,  
Gives each noble dead protection  
And transfigured resurrection!

7. Yes, I know the truth you tell:  
The Redeemer has arisen!  
This is each Good Friday's spell  
Freed each Easter morn from prison:  
What is seal and sword and shield  
'Gainst the valiant Lord, revealed?  
Only husks, if he respiration,  
He whose penance was required.

8. When that haps, by lily's name  
You'll be called, and always rightly,

Rose with you in equal fame  
Woven into garlands tightly;  
Daffodils from garden bring  
Happy messages of spring,  
Memories of dawn's perfection  
At the human resurrection.

N.F.S. Grundtvig

**147 "Gone are the days, they're past and olden"**

► 116

**148 The Spider's Song from 'Aladdin'** ("Behold my web, how frail")

► 141

**149 "Earth, whose embrace"**

► 129

**150 "I only looked back. Life's delight, it died away"**

► 127

**151 "Wherefore do our eyes feel pleasure"**

► 126

**152 "The noble nature student desires not that wreath"**

► 136

**153 "When summer song is finished"**

► 134

**154 "Where we would fight and sing"**

► 133

**155 Song of the Young** ("The stress of years could not jade our mind")

1. The stress of years could not jade our mind  
Or break our back with unceasing grind,  
Our fight, our calling, all we can bear,  
Are hid below the horizon somewhere.  
Still our voices lack their strength,  
And our deeds aren't done,  
But 'tis told of us at length  
With the words: We go on!  
Onward to the wreath of honour!  
Clear the career for the runner.

2. We walk, aye, on our sensible way  
As though to meet a new dawning day,  
We do not grope around in the gloom,  
Shall not be snared in the circles of brume.  
Is the haven far somehow,  
Wind is fair in our sails,  
Sun will rise before the prow  
So that nobody fails.  
Rightly forward! Lights are lighted,  
He knows the way for the frightened.

3. Thus, foot by foot we see where to go,  
But know full well the aim here below:  
To keep our compass deep in the breast,  
Not just to find, but to fill places best.  
Yes, our step must firm abide, –  
We are free first of all, –  
Aspiration must be wide,  
And our conduct recall  
Open-eyed and able-handed,  
Thoughts independent and candid.

4. We hear it call wherever we roam,  
Our good old, sunken ancestral home,  
Millennia did it bravely defy,  
Though now it hopes but to free us to fly.  
We will clean it of its dust,  
Truly guard what is worth,  
Leaves of every spring we must  
Let grow up from the earth, –  
Denmark, mountains not your splendour,  
We are your strength and defender.

5. A lonesome walk is not of our style,  
We flock together once in a while,  
Our wanderlust, unbounded, is free,  
We're keeping step rather well and agree.  
Yes, we'll tear along in song  
Through the town, o'er the rock,  
Never does the way look long  
To our tight-knitted flock;  
Close up now! too short the pleasure;  
Soon we'll be striding at leisure.

6. The time is nigh we're soon on our way,  
And all our arms prepared for the fray  
Have sharpened points and edges that tell,  
And we shall learn how to handle them well;

Learn injustice to remove  
While in flourish of youth,  
And through life's affrays to prove  
Simple courage and truth;  
Even if the fight's repeated,  
Never shall we be defeated!

Jens Christian Hostrup

156 "Simple-rooted, simple-rooted!"

► 125

157 "Freedom is the purest gold"

► 142

158 *The Flood* ("When night it gushes from blackest sky")

► 144

159 "There sat a fisherman deep in thought"

► 131 (stanzas 1-7)

160 "The barques would meet on a sunset wave"

► 135

161 *Steen Steensen Blicher* ("Moorland lark was a little bird")

► 132

162 "Morning dew that slightly trembles"

► 128

163 *Homesickness* ("Odd and unknown evening breezes!")

► 90

164 "Rose is blooming now in Dana's borders"

► 94 (stanzas 1, 4-5, 7-9, 11-12)

165 "Heavy, gloomy clouds of night"

► 137

166 "I take with a smile my burden"

► 97

167 *Danish Patriotic Song* ("Sing, Danish man! With all your might")

1. Sing, Danish man! With all your might  
In praise of our mother, sing!

The sea and bay in blue and white  
Her house will always ring:  
The forceful ocean reaches  
T'ward verdant coasts and beaches,  
And over golden corn fields  
Stands Viking menhir upright!

2. Sing out, may grief from passing night  
Be joy with each happy day,  
Our sky will change its colours' bright,  
But ne'er our flag, we say.  
As girls bespeak you, blushing  
In rosy cheeks' new flushing,  
The way to freedom's treasure  
The freshness of life will light.

3. Our ancient land! with all our might,  
Increasing your ways and means  
We'll stride along, in ample fight  
Though not through greater scenes.  
As steely ploughs do furrow,  
So keels at sea are thorough:  
The Danish hand stands steady,  
A Viking on watch all right.

Holger Drachmann

**168 "Fortune has lately left you"**

► 92

**169 "Like purest waters rise from deepest spring"**

► 138

**170 "Now the day is full of song"**

► 98

**171 "Now, spring is leaping out of bed"**

► 105

**172 "The greenwood leaves are light now"**

► 143

**173 "The boys of Refsnaes, the girls of Samsoe"**

► 87

**174 "Farewell, my respectable native town!"**

► 96

**175 "Look about one summer day"**

► 106

**176 *Maids in the Wood* ("In shadows we wander")**

► 89

**177 "There's a fleet of floating islands"**

► 124

#### FOUR "FOLKELIGE" MELODIES

**178 "Teach me, star, precisely"**

1. Teach me, star, precisely,  
Obedience, but nicely!  
Not to leave the track that he,  
Heaven's God, allotted me!  
Teach me, star, precisely!

2. Teach me, meadow flowers,  
To wait for summer showers,  
In the midst of worldly woe  
To sprout beneath the winter snow!  
Teach me, meadow flowers!

3. Teach me, barren heather,  
Content in any weather,  
Shielding there the lark's brown nest,  
To host the song within my breast!  
Teach me, barren heather!

4. Ocean waves' profusion,  
Teach me my yoke's illusion,  
And like you, as sun goes down,  
Reflect that peace of His renown!  
Teach me, waves' profusion!

5. Teach me, greenwood, shading  
If I were able, aiding  
Each who passes by my place,  
Friend and foe alike, with grace!  
Teach me, greenwood, shading!

6. Evening sun unblinking,  
Teach me the art of sinking!  
T'ward the depth of night to go

And then be born again to grow!

Teach me, sun, of sinking!

*Christian Richardt*

**179 "Singing illumines"**

1. Singing illumines, and therefore it's pouring  
Over your labour serenity's light;  
Singing has ardour, is therefore ignoring  
Stiffness and frost as a thaw is in sight.  
Singing is timeless, and therefore it's storing  
Future and past in a heap for your eye,  
Kindles an infinite craving while soaring  
Into a flood of desires up high.
2. Singing unites us and also effaces  
Discord and doubt in its glorious surge;  
Singing unites us and also enlaces  
Obstinate souls in unanimous urge:  
Urge for the beauty, the deed, for the purest!  
- Someone may walk on its bridge all august  
Higher and higher to reach for the surest,  
That will not open to other than trust.
3. Former day's yearning in former day's singing  
Mournfully shrouds us in afterglow's gleam;  
Yearning for our age's tone will be ringing  
Into posterity's heartfelt esteem.  
Youth of all ages thus meeting in chorus  
Gambol *in* time with the musical throng;  
- More than we know, even spirits, are for us,  
Rocked in the night by our jubilant song.

*Bjørnstjerne Bjørnson*

**180 "Of what do you sing"**

(180: stanzas 1-2, 4, 6-7)

1. Of what do you sing  
Up there in the blue?  
For whom are you trilling?  
Is snowstorm fulfilling  
And dead straw too?  
By sun were you chosen?  
By cold light enthralled?  
The landscape is frozen,  
The forest bald.

2. "I'm soaring so high,  
So far I behold,  
The summer so pleasant  
Will shortly be present,  
Quite soon, I'm told.  
Now hear them awaken,  
The murmuring streams,  
What's idle is taken  
By fear, it seems.
3. My sight goes afar,  
I'm singing on light  
Of fog that is lifted,  
Of mead that is sifted  
With red and white,  
Of barque that is dancing,  
Of growing as planned,  
Of pleasure, enhancing  
The Danish land."
4. Of what do you dream  
Up there in the blue?  
Can things be exciting  
Where eagles are fighting  
O'er birds like you?  
Can fields us embolden  
Or fruit-laden trees  
If foe reaps those golden  
Returns at ease?
5. "I'm soaring so high,  
So far I behold,  
From brume I can see it  
Is coming, so be it,  
And will unfold;  
Now hear them awaken  
Who slumbered so fast,  
What's idle has taken  
To flight at last.
6. I'm soaring so high,  
In joy I behold  
That ancient endeavour  
Is cast, then, forever  
In children's mould,  
That legend, undarkened,  
Is flying again,

So boys who have hearkened  
Will leave like men.

7. So far I behold,  
I sing all the more  
Of might disappearing,  
Of doves that are clearing  
The eagle's claw,  
Of peacetime unfolding  
With glorious deed,  
Of midsummer holding  
The Danish breed."

Jens Christian Hostrup

**181 "This is the revelation"**

(181: stanzas 1-3, 5-6)

1. This is the revelation  
That lasting love is cleared  
In all ordeals' purgation,  
No rust therefore appeared;  
To living and preceding  
Can Danish hearts be bleeding,  
Yet never running cold.

2. Thus love is no absconder,  
Will never pass away,  
But clear itself down yonder  
To fathom life some day,  
To understand Him clearly  
Who is alive sincerely,  
Forever love itself.

3. So it has never broken,  
Perfection's timeless band,  
Our chain to God a token  
No rust may break, no hand,  
But from each link a flower  
Will burst with pinions' power  
To greet the Gilded Age.

4. The chain is a reminder  
Like that forget-me-not;  
A strong and willing binder;  
May freedom be your lot;  
So hope for its endurance,  
From danger an assurance,  
And more its gold will show.

5. You say in sheer indulgence  
That love can make one blind,  
In kingdom of effulgence  
The contrary you find;  
The man has ne'er existed  
Who in the end untwisted  
That which he ne'er held dear!

6. In here since ancient ages  
We loved our peace, our lives,  
And by our wives in stages  
Our love for love arrives;  
If this is life's great question,  
It is the best suggestion  
To full-grown Danish men.

N.F.S. Grundtvig

TEN LITTLE DANISH SONGS

**182 "Two larks in love have nested"**

Lively

1. Two larks in love have nested,  
I know, and say no more;  
On heathy soil they've quested  
Some place that no one saw.

2. The nestlings are so downy,  
Of sweet and lively form.  
They're chirping, small and browny,  
The nest is oh, so warm.

3. The parents guard their steading  
But do not raise alarm.  
They know for sure my treading  
Won't do them any harm.

4. I hide behind a hummock.  
I'm very, very near.  
I'm lying on my stomach  
Alert with eye and ear.

5. For boy will gather berry,  
And fox he comes to bite.  
That's why I am so wary  
And keep my lips shut tight.

Harald Bergstedt

**183 "Look! The sun is red, mum"**

Evenly striding

1. Look! The sun is red, mum,  
The woods are growing black.  
Now the sun is dead, mum,  
And never turning back.  
Foxes pass the willow, mum,  
Do lock the hallway door.  
Come, sit beside my pillow, mum,  
And sing a little more!
2. Look! How great the sky, mum,  
With shining stars at night.  
Who will live and die, mum,  
Upon a star so bright?  
Could there be a fellow, mum,  
Who takes a look at me?  
And does he sleep and dwell, oh mum,  
In bedding? Could it be?
3. Why is night like that, mum,  
A bitter, windy spin.  
Listen to the cat, mum,  
It's mewing to get in!  
Gulls and terns are winging now  
To find a place to rest.  
Oh hark, the stars are singing how  
My sleep will suit me best!

Harald Bergstedt

**184 "Silent as a stream's meander"**

(184: stanzas 1-2, 4)

Evenly striding

1. Silent as a stream's meander,  
Mirrors heavens out of reach,  
Language tells us with its candour  
What to learn, and what to teach.  
Silent as a stream's meander,  
Pure and gentle is our speech.
2. With no boast and brag, but motley  
Like a blooming summer beach,  
Language sparkles, smells so hotly  
Of our landscape's every breach.  
Silent as a stream, but motley,  
Clear and fertile is our speech.

3. Made from air, on wings of eagle,  
Soft its kiss, superb to preach,  
Forged into a blade so regal,  
Humour whetting all our speech.  
Strong as stroke of blade, though regal,  
Light as maiden's dance our speech.

4. Warmed by our warm-hearted nation  
Grows its wealth, as growth we reach.  
Mother tongue has its vocation,  
Gives us one more mother each.  
Warmed by our warm-hearted nation  
Danish is a thriving speech!

Helge Rode

**185 "Sparrows hushed behind the bough"**

(185: stanzas 1, 5, 7-8)

Quietly, but not too slowly

1. Sparrows hushed behind the bough,  
While snow indeed has drifted,  
Willows squeak so sadly now  
As blizzard's once more shifted.  
Lull-lull, spinning wheel  
Firmly mother's taming,  
And the more the wind, we feel,  
So more the hearth is flaming.

2. Cracks of emp'reumatic malt  
And cards a frisky rattle,  
Barrow grunts in distant vault,  
The cat and child in battle -  
Lull-lull, spinning wheel!  
Mother's foot is plying,  
Just so long she stops the reel  
As baby sister's crying.

3. Father sealed the frame with straw  
And rounded up the cattle,  
Chafed the shiny hide of boar,  
All ended in a prattle.  
Lull-lull, spinning wheel!  
Father seeks the ingle,  
Mother makes a knot, then she'll  
Look up, their smiles can mingle.

4. Toddler in his twilight nook  
Quite sleepy, almost yawning,  
Soon he drops the picture book,  
Gives tiny hands no warning.  
Lull-lull, spinning wheel!  
Flames the pot are licking,  
Gables give a wailing squeal  
And hail on panes is clicking.

5. Mum can hardly see to spin  
Nor put the thread together;  
Hey, the candle's carried in  
And lit to brave the weather.  
Lull-lull, spinning wheel!  
Fleet-a-wing the spindle  
At the joist of pine does deal  
Such shadow rings that dwindle.

6. From the open hearth, the maid  
Swung round the pot, now heated,  
In the bed she had it laid,  
The cooking now completed.  
Lull-lull, spinning wheel!  
Supper all entrenches;  
Big and small enjoy the meal  
On stools and simple benches.

7. Father takes the heavy book,  
With God he whispers weakly,  
Fumbles at the fastener hook,  
His amen ringing meekly.  
Lull-lull, spinning wheel!  
Loneliness ensweeping,  
Gloom out there is dense and real,  
And snow drift higher heaping.

8. Here at mother's wheel she most  
Of all taught me the spelling,  
Singing of 'the heav'nly host',  
And of 'his grace aswelling'.  
Lull-lull, standing wheel;  
But its songs we hearken  
Sadly to as hearts do heal,  
When eventide will darken.

Jeppe Aakjær

**186 "The fiddler is playing his fiddle"**

Very lively

1. The fiddler is playing his fiddle,  
How fast his bow can enthral!  
They flock around him in the middle,  
The children, the big and the small.
2. The fiddler is playing his fiddle,  
How fast his fingers enthral:  
You youngsters dance round the middle,  
A dance you'll always recall.
3. The fiddler is playing his fiddle,  
His patten beats time at the ball.  
They dance around him in the middle,  
So fast on their feet withal.

Mads Damm

**187 "When babies whimper before the candle"**

(187: stanzas 1-2, 8-9)

Evenly gliding

1. When babies whimper before the candle,  
Will no more frolic, will no more dandle  
On horseback of any dapple-grey,  
It is the sandman who ends the day.
2. And as you feel you are close to sleeping,  
As through the window the moon is peeping,  
The little sandman will whisper low,  
"To dreamland now we shall ride, you know."
3. The sandman holds his umbrella ready  
Above your bed till your eyes get ready,  
But as you're closing your eyelids, look:  
This nice umbrella's a picture book.
4. The red-topped pixies you're dimly seeing  
'Tween anthills play hide-and-seek, a-fleeing.  
The dark green spruces the pixie please,  
He knows full well they are Christmas trees.
5. The foaming brooklet - but do you figure  
How it has turned to be so much bigger  
With vessels rocking all to-and-fro,  
A sunlit ocean where'er you go?

6. The duck is quacking, the frog is croaking,  
Along the marges – and now I'm joking! –  
Behind the rush grow some funny gawks  
With downy caps on their lofty stalks.
7. What next! all guardsmen they were, but tiny,  
Each with his knapsack, his sabre shiny,  
So stiff and straight is the troop, okay:  
The sandman paints in his witty way!
8. Should mother's kiss wake you up, she's banished  
The sandman; just like a shot he's vanished.  
And do you know where he's disappeared?  
America, I would think – it's weird!
9. While daytime here, children there are sleeping,  
The sandman watch over them is keeping;  
But when once more we have candles lit,  
The sandman's home, and so that is it.

*Christian Dabelsteen*

#### **188 "Springtime hedge is green"**

With youthful emotion

1. Springtime hedge is green,  
Cloaks are no more seen,  
Sun on rampart maiden cheek caresses;  
Oh, how light the air,  
Yearning sighs out there  
Clearly show themselves on silken dresses.
2. Eggs the lapwing lays,  
Pussy willow sways,  
Violets are peeping out so slightly;  
Busily the geese  
Teach their young in peace,  
Magpie wagging tail quite impolitely.
3. Journeyman and wife  
Join the garden life,  
In her pale green shoes she's almost dancing;  
How her charms suffice,  
Slender foot so nice.  
Lads then sell them garlands, how entrancing.
4. Busily the stork  
Stalks a balanced walk,

Whets its beak above the farmer's gable;  
Grocer with his spouse,  
Glad to leave the house,  
Puffs his meerschaum pipe whenever able.

5. Damsels fair anew,  
Red and white and blue,  
Send their glances out like arrows flying,  
And like flags of fame  
In the am'rous game  
Silken bands from lily necks are hieing.
6. Eventide is near,  
Beauties disappear,  
Do not catch a cold is my desire.  
What a lovely flow,  
Gentle spirits glow,  
And my heart is beating even higher.

7. In the night the moon  
Silently has strewn  
Coins of gold on boughs forever present.  
Ah, the beauties left,  
I'm of hope bereft.  
Going home alone is so unpleasant.

*Poul Martin Møller*

#### **189 "In peace, I lay me down to sleep"**

Quietly

1. In peace, I lay me down to sleep  
As birds they do in number;  
For you, my Lord, your watch do keep,  
O'er my approaching slumber!
2. I thank you for the day so bright,  
Which gives us all such pleasure!  
Help all who are in pain tonight,  
Your comfort be their treasure!
3. Keep in your care, oh God above!  
Myself and all my dearest –  
And keep me in eternal love  
To your commandments nearest!

*Christian Winther*

**190 "Oh, how glad I am today!"**

(190: stanzas 1, 3-4)

Very lively

1. Oh, how glad I am today!  
Beeches fly their flags, I say,  
Over shores and beaches.  
Swallows whistling through the air,  
Song and light and scent is there  
Over Denmark's reaches.
  
2. Peasant's ploughing pleased his soil,  
Crows observe his careful toil,  
Look, the beech is waving!  
Cuckoos call and finches sing,  
Thrushes' flutes so clearly ring,  
Daytime joy a-saving.
  
3. Forests are the best of halls:  
If you get inside their walls,  
No return is wanted;  
Longer still, and farther in,  
Blinded from a dreamy spin,  
Yet you walk undaunted.
  
4. Oh, how glad I am today,  
Spring has won its case, hooray!  
Darkness was the sinner.  
Downy leaves of beech I snatch,  
Gladly to my hat attach,  
So I am a winner.

Michael Rosing

**191 "The Danish song is a fair young maiden"**

Broad and mild

1. The Danish song is a fair young maiden  
A-humming all through the nation's hall,  
Of deep blue offspring, emotion-laden,  
Where beech tree hearkens the billows call.  
The Danish song with its passion racing,  
A bell resounding, the battle's chime,  
It floods our senses, all thought embracing,  
A saga's echo from heathen time.
  
2. All Zealand's grace and all Jutland's powers,  
The cloven timbre of mild and tough,

Our song must have these respective towers,  
For us to feel it is good enough.  
As times are changing our manners mellow,  
But struggling arts crave a spine of steel;  
In altar fires flaming white and yellow,  
The legends' forge shall our souls anneal.

3. Let Denmark sing! Make its heart outspoken,  
For heartfelt language is song and verse,  
The nightingale is thereof a token  
Like skylarks gathering to rehearse.  
The high wind whistles its wrathful ditty,  
The shoreline booms out its solemn song;  
From heather moor as from crowded city  
The song still rises forever young.

Kai Hoffmann

FOUR SONGS IN JUTLAND DIALECT TO TEXTS BY  
ANTON BERNTSEN

**192 Jock Miller and Anne Marie** ("Jock Miller was a fisherman")  
evenly, narratively

1. Jock Miller was a fisherman  
Of olden sailor kin,  
He crossed the oceans big and small  
When just a lad within,  
He married though, then stayed near home  
To fish just out at sea,  
His wife went round to sell the fish,  
Her name was Anne Marie.

2. It happened then one winter day  
The sea was froze to ice,  
Jock went out there to spear some eel  
And never reasoned twice;  
The wind was rising, coming round,  
He wasn't quite aware,  
The ice it creaked and broke adrift,  
Then Jock he got a scare.
  
3. It cracked and then it parted, and  
It sighed and groaned and sang,  
And Jock he ran as best he could  
And over the cracks he sprang,

But at the shore was Anne Marie  
 With fear upon her brow:  
 Oh Jock, oh Jock, my poor wee man,  
 Oh what will happen now?  
 (Oh Jock, poor wee man, oh how, Jock! Oh)

4. But Jock he made it back to shore  
 And plodded staidly home  
 He scolded Anne Marie and said:  
 Where did your senses roam?  
 I've crossed the oceans big and small,  
 Came always safe ashore,  
 How did you think that I could drown  
 At such a little flaw?

**193 Our Daughter** ("She is a blithe and decent girl")  
 Mildly and heartfelt

1. She is a blithe and decent girl,  
 I hope you have detected,  
 We felt so rich with this our pearl  
 That day she was expected.  
 Her eyes they are so clear and blue,  
 And when her joy's consuming,  
 They look like tiny stars, the two,  
 And both her cheeks are blooming!
2. She handles roughly us two twits,  
 This little dear of ours.  
 From toil we almost lose our wits,  
 But still we find the powers.  
 Though more polite she ought to be,  
 Like parents, so their daughter.  
 She takes her time, but wait and see  
 What's coming from that quarter!
3. We care for her as well we can  
 And ask for God's assistance,  
 Maybe it's not too bad, our plan,  
 When taken from a distance.  
 But what will happen to our child  
 At last when we must leave her,  
 The Lord decides and he is mild,  
 So he will not deceive her.

**194 The One and the Other**

not slowly, march tempo

1. The one studies Latin and Greek until late,  
 The other digs ditches out there,  
 One's workload is rough, and another's is straight,  
 But both are a human affair.
2. The one can reside at a flourishing farm  
 The other break stones on the way,  
 The one can be king of the parish calm,  
 The other has nothing to say.
3. The one has too much and the other too scant,  
 But some day both of them will be gone,  
 And then it's as broad as it's long to grant  
 That you'd rather have been the one.

**195 The Haypole** ("This farmer was a callous bloke")

1. This farmer was a callous bloke,  
 old fogey vile and mean,  
 And often when at harvest time  
 we joined him in between,  
 Abusing us he let us hear the load was much  
   too tight,  
 He couldn't quite get ready then to lay the  
   haypole right.
2. From early morn till dead of night he hustled  
   all about,  
 He talked but little with his wife  
 for lack of time, the lout.  
 She minded house and garden  
 and had kids of slight renown,  
 She walked so heavily  
 as if a haypole weighed her down.
3. With all its drudgery his life  
 turned only worse and worse,  
 His glee grew thin, but thick became  
 his wallet and his purse.  
 The thought of peace in this man's grave  
 made anybody frown  
 If not a solid stone  
 just like a haypole weighed him down.

CONTRIBUTION TO 'THE FOLK HIGH SCHOOL  
MELODY BOOK, SUPPLEMENT'

**196** "Teach me, star, precisely"

► 178

**197** "Singing illumines"

► 179

**198** "Of what do you sing"

► 180

**199** "Denmark with your verdant shore"

(199: stanzas 1-3)

1. Denmark with your verdant shore  
At the glitt'ring ocean!  
In your bosom as before  
Love and calm devotion;  
Birds are singing in the sky  
Over barrows flying;  
But in dales the smile is shy  
From the violet's eyeing.

2. Danish flowers east and west  
Fathers are embracing;  
Ardour fills the offspring's breast  
At his cradle's placing.  
In the Danish fathers' trails,  
Under shading beeches,  
Where the bird of trust prevails,  
Light of concord reaches.

3. One is father to us here!  
Common, too, our mother:  
Denmark is our mother dear,  
Denmark's son our brother!  
People share one heart aflame,  
Shining like a gilding!  
Shout with joy your father's name,  
Ancient tribe of Scylding!

4. Hail to thee, our king, our land  
At the glitt'ring ocean!  
Flower islands! Verdant strand!  
Springtime beeches' motion!  
Here the bird of trust is grey,  
Forebear's barrow greener,

Friend is true, blue skies they stay,  
Maid has sweet demeanour!

5. Here we've harp, and here we've song,  
Blithesome like the weather!  
Here we'll slumber on along,  
Brotherly together!  
Here we'll live and here we'll die,  
Follow old endeavour!  
Thus, "Long live the king," we cry,  
"Denmark live forever!"

B.S. Ingemann

**200** "This is the revelation"

► 181

**201** *John the Roadman* ("Who's there behind the shelter")  
► 22

**202** "We mention a name"

1. We mention a name, -  
Now seething comes to us  
In cornfields of gold,  
It's playing in woodland,  
It's smelling of mould.  
Vibration of sunlight,  
Dew falling on bough,  
Through mountain a sough.

2. We mention a name, -  
Now breaker comes to us  
With life from the sea,  
With whaling and bird life  
And vessel alee.  
The call and the answer  
Afar in flight  
- a world of delight!

3. We mention a name, -  
Now mingles with noises  
Of seething in corn,  
Of whaling and bird life,  
A watchman's horn.  
The world often listened,  
Just standing about,  
As horn tone burst out.

Knut Hamsun

**203** *Song of the Sea* ("Seas surrounding Denmark")

► 31

**204** "We, sons of the plains carry dreams in our minds"  
(see also **32**)

1. We, sons of the plains carry dreams in our minds,  
They turn into song when awaking,  
They rise from the summer night mist of all kinds,  
Like skylark with flight in the making.  
They burst out from longing as spring's on the run  
Like hyacinth, crocus unfolding,  
And break like victorious smiles of the sun  
The cold grip that winter is holding.
2. Then over the redolent acres they sail  
Where seeds out of spring soil can trickle,  
And passing the forest they gleefully hail  
The bay that is twinkling, but fickle;  
They tremble in April's most wonderful tone,  
In gardens and woods they would quaver  
While taking the hopeful delight from unknown  
And reticent smiles as a favour.
3. Embracing the evening of May that's in bloom  
On branches and hillsides, they tumble,  
And into the dewdrops the name, we assume,  
Of only the loved one they mumble.  
This is not the morning, this is not the night,  
Odd thoughts in the brume have been shaken.  
A heart will be pounding, and way out of sight  
The summer night's singer will waken.
4. Sir Oluf rode cross the bridge of elves,  
One midsummer's night; they were sliding,  
Four horseshoes all glistening golden themselves  
– Sir Oluf, say, where are you riding?  
Whereto will you ride before glimmer of dawn,  
And where were you bred by your mother,  
And whom did you suck and to whom were  
  you drawn,  
Your kirtle's from where? Why bother?
5. O, magic of summer night mists of all kinds!  
O, memories, tempting, bewitching!  
We, sons of the plains, carry dreams in our minds  
And know not ourselves when they're switching.

They'll wait for the hour when redemption  
will yield  
A yearning for joining the chorus,  
Like larks, nesting hidden in clover-patch field  
Ere dawn with its first light breaks o'er us.

*Ludvig Holstein*

**205** "There out of the fog looms my ancestors' land"

► 107

**206** "Do you feel how your mind from the sunshine  
grows lighter"

1. Do you feel how your mind from the sunshine  
grows lighter,  
Do you see how it's glowing in word and in thought,  
How we gather in mem'ry and hope even tighter,  
We sons of the North, as one tribe we've been  
  wrought!
2. Look, they're flying in flock, fabled swans of  
tradition,  
Their song made our dreams of toil and arms  
understood  
Over Denmark's lowland and Iceland's emission  
And Norway's mountains and Sweden's wildwood.
3. Can we ever regain what was lost over ages  
As our strength was enfeebled, and blood, then,  
  was spilt?  
Can we simply forget how hostility rages?  
Can we slay the poltroon who created our guilt?

4. Yes, we can if we want to, and following stages  
Will see us as brothers forgetting our fights;  
And this urge being deed, our desire presages  
A return like Cnut Lavard's and Margret's heights.
5. This desire to win, o'er resistance to trample  
And stand up erect in the freshness of spring,  
By amassing the power to lead by example  
The people whom God gave the talent to sing.
6. Yea, the jubilant sun in my mind will glow brighter  
For I see how it's growing in word and in thought  
That we gather in mem'ry and hope even tighter,  
We sons of the North, as one tribe we've  
  been wrought!

*Jónas Guðlaugsson*

**207 "Jubilation, shouts of glee"**

1. Jubilation, shouts of glee  
Come with springtime greeting,  
Swallows tell with certainty:  
Frost is now retreating!  
Land and sea and greenwood trees  
Far and near adorned to please,  
New creation's wonder!  
Strength in ev'ry body part,  
Healed is now each broken heart,  
Happiness hereunder.

2. Flower splendour of the earth,  
Forest decoration,  
Birdsong give us magic mirth,  
Pleasure and elation;  
Gales at sea subside, deplete,  
Air no more is plagued by sleet,  
Pearls of dew in flushes  
Gather radiance of the sun  
Into strings, and one by one  
Round the grass and rushes.

3. How Our Lord is good and wise!  
How the world's delightful!  
How our minds and spirits prize  
That Our Lord is rightful!  
Big and small He did create,  
Every herb in fields to date  
Shape and shade foreseeing.  
Day has conquered night for good,  
Greet it in a cheerful mood,  
Thanks to God for being.

*Morten Børup*

**208 "Winds are so employable"**

1. Winds are so employable  
And rigged is the boat,  
Things are so enjoyable  
As long as you're afloat;  
Don't wear glasses anyway,  
Above all, not those dark and grey,  
But use the sunlight's vision,  
Then sea will smile the long blue day  
And it is very hard to say  
Why nakèd dunes can be so Elysean.

2. Waves are making baffling swings,  
A carefree young horde,  
They break to pieces many things,  
But this they can afford.  
They are like the sailors bold,  
Who squander all their pay, I'm told,  
Thus never save a pension;  
Their lives with ups and downs unfold,  
Why stow away in musty hold  
What cannot last, despite the best intention?

3. Dance untroubled, jolly boat,  
The seaways along;  
Wet the nose or sore the throat,  
Both can be cured – what's wrong?  
Billow's body, bent and wet,  
Upheaves its shoulder now to set  
The sun again in motion.  
The weather will be fine, I'll bet,  
Hoist up the mainsail then and let  
Us sail away – good morning! – on the ocean.

*Holger Drachmann*

**209 "My home, where my forefathers' tread"**

1. My home, where my forefathers' tread  
Resounds each day from bygone ages,  
Where present time a link instead  
Of chain from there, its former stages!  
My home where kindred's inner gold  
Was left me with the mead and mould!

2. My home where light so softly shines  
And, driving shadows back, assuages,  
Where all the bad blood now declines  
Which is derived from evil ages,  
Where sighs from centuries of wrong  
Amended into freedom song.

3. My home, one of a thousand homes  
Which Danish peasants have erected,  
Where vigorous the sunlight domes  
O'er shadows ever are respected.  
My home! In song I praise your worth,  
You are my paradise on earth!

*Peder Rasmussen Møller*

**210** "There is a hoary hovel just outside this our town"

3. And now we shall be wedded as springtime  
comes along,  
With catkins the old pussy willow flowers,  
The roses bud in hedges and there is lovely song  
From day break and until the early hours.  
Then you will get to see what a feast and what  
uproar  
That suchlike display wasn't come across before,  
Yea, it'll be the very best that until now's been seen,  
Yea, it'll be the very best that until now has been...  
For me, then.

Mads Hansen

**211** “If torrents rush against you – dare resist!”

1. If torrents rush against you – dare resist!  
If night is gloomy – young man! dare desire!  
Sink not, but combat thunder's crimson fist!  
With rain at hand, for shelter don't retire!

3. Raise thus your visage! it was never born  
For hanging down despondently and lonely.  
Down there you will but find what is forlorn;  
On high are trust and hope and rapture only.

Steen Steensen Blicher

**212** “Now you must find your path in life”

> 88

**213** *Song behind the Plough* ("In shining sun I steer my plough")

> 14

## SEPARATE SONGS

**214** To the Queen of my Heart (“Shall we roam, my love”)

1. Shall we roam, my love,  
To the twilight grove,  
When the moon is rising bright;  
Oh, I'll whisper there,  
In the cool night-air,  
What I dare not in broad day-light!

2. I'll tell thee a part  
Of the thoughts that start  
To being when thou art nigh;  
And thy beauty, more bright  
Than the stars' soft light,  
Shall seem as a weft from the sky

3. When the pale moonbeam  
On tower and stream  
Sheds a flood of silver sheen.

How I love to gaze  
As the cold ray strays  
O'er thy face, my heart's throned queen!

4. Wilt thou roam with me  
To the restless sea,  
And linger upon the steep,  
And list to the flow  
Of the waves below  
How they toss and roar and leap?

5. Those boiling waves  
And the storm that raves  
At night o'er their foaming crest,  
Resemble the strife  
That, from earliest life,  
The passions have waged in my breast.

6. Oh, come then and rove  
To the sea or the grove  
When the moon is rising bright,  
And I'll whisper there,  
In the cool night-air  
What I dare not in broad day-light.  
P.B. Shelley

*The Shelley Papers Memoir of Percy Bysshe Shelley and Original Poems and Papers by Percy Bysshe Shelley*, ed. T. Medwin, London 1833, pp. 123-125

**215 Serenade ("The blue waves are sleeping")**

1. The blue waves are sleeping;  
The breezes are still;  
The light dews are weeping  
Soft tears on the hill;  
The moon in mild beauty,  
Looks bright from above;  
Then come to the casement,  
Oh MARY, my love.

2. No form from the lattice  
Did ever recline  
Over Italy's waters,  
More lovely than thine;  
Then come to thy window  
And shed from above,

One glance of thy dark eye,  
One smile of thy love.

3. From the storms of this world  
How gladly I'd fly,  
To the calm of that breast,  
To the heaven of that eye!  
How deeply I love thee  
'Twere useless to tell;  
Farewell, then, my dear one,  
My MARY, farewell.

*Jeremiah Joseph Callanan (The Poems of J.J. Callanan. A New Edition, with Biographical Introduction and Notes, Cork 1861, pp. 86-87)*

**216 Bonnie Ann ("Ye gallants bright, I rede ye right")**

1. Ye gallants bright, I rede ye right,  
Beware o' bonnie Ann;  
Her comely face sae fu' o' grace,  
Your heart she will trepan.  
Her een sae bright, like stars by night,  
Her skin is like the swan;  
Sae jimpily laced her genty waist,  
That sweetly ye might span.

2. Youth, grace, and love attendant move,  
And pleasure leads the van:  
In a' their charms and conquering arms  
They wait on bonnie Ann.  
The captive bands may chain the hands,  
But love enslaves the man;  
Ye gallants braw, I rede you a',  
Beware o' bonnie Ann!

*Robert Burns (The Life and Works of Robert Burns, ed. Robert Chambers, Edinburgh 1852, vol. 3, p. 110)*

**217 "My soul is dark"**

1. 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.

2. But bid the strain be wild and deep,  
Nor let thy notes of joy be first:  
I tell thee, minstrel, I must weep,  
Or else this heavy heart will burst;  
For it hath been by sorrow nursed,  
And ached in sleepless silence, long;  
And now 'tis doom'd to know the worst,  
And break at once – or yield to song.

Lord Byron (*Works of Lord Byron*, ed. William Anderson, Edinburgh [1850], vol. 1, p. 221)

**218** *The Song of the Guide* ("On heights and on slopes my heart is set")

1. On heights and on slopes my heart is set  
As soon as the cuckoo starts calling,  
At mountain pasture we'll both be met  
With evening sunlight, come, join me yet  
While valley's dark is falling.

2. Along the path is a gloomy hurst,  
The tuckaway haunt of some fairy.  
You open your mouth, and you'll be cursed,  
Nay, even the nix, his harp at first  
Masterful, now is chary.

3. But up in the mountain rings of glee  
Resound as if echo-laden,  
Like tinkle bells they're alluring me,  
With dulcimer there on pasture lea  
Seated my fair handmaiden.

J.S. Welhaven

**219a** "The ancient woodland road I like well"

1. The ancient woodland road I like well,  
It looks just a bit dejected  
Most often as t'wards eve I dwell  
And red in leaves is reflected.

2. It's quite decrepid and so it hides  
When rays of the daylight are burning.

A seldom lumberman's cart subsides,  
Through deep hollowed ruts returning.

3. It leads to nowhere you will behold,  
Dragging along, and blindly;  
A ruggèd relic from days of old  
It is always remembered kindly.
4. It leads by the place where foxhunter's horn  
Alarms every hare that hears it  
To where the deergrass does duty as corn,  
And danger no more nears it.
5. The burdock towers undauntedly  
As were it queen of the quarter  
Where nettle and fern all golden you see  
As sunlight glints on the water.
6. But in the midst of banished kin  
That knives and scythes are removing,  
The graft of oak, to the thralls therein  
A prince it is – and improving.
7. – Here is so quiet, so full of calm  
As if all were here united  
And yet there's done atrocity's harm,  
In secret everyone spited.
8. Behind the hemlock's umbellate lace,  
Among lilies of the valley  
The spider's spinning its web in place  
While hooking its claws to sally.
9. You find the rowdy races' strife  
Beneath all the docks decaying,  
As well by poison as by the knife  
Behind the moist leaf there's slaying.

10. The war that's waged is completely hushed  
Where vipers creep out of shelter  
As if no other attack was rushed  
Than breeze-blown leaves in a welter.

Christian Richardt

**219b** "The ancient woodland road I like well"

► 219a

**220** "All the developing shadows"

All the developing shadows  
Are woven together as one,  
Lonely and bright in the heavens  
A star that shines second to none,  
Clouds have their gloom-laden dreams while  
   sleeping,  
Eyes of the flowers from dew are weeping,  
Evening breeze strangely soughing,  
Linden is bowing.

J.P. Jacobsen

**221** Anxiety ("Hold on to me, around me")

1. Hold on to me, around me,  
Your arms so soft surrounding;  
Hold on while still your heart is  
With blood and warmth abounding.
  
2. And soon we're separated  
Like berries on the hedges;  
And soon we're disappearing  
Like bubbles, without pledges.

Emil Aarestrup

**222** *The Realm of Dreams* ("How impressive to live in the realm of the dreams")

1. How impressive to live in the realm of the dreams,  
What I want, I can do in my sleep,  
I can play like the fish on the seabed, it seems,  
See the spellbinding pomp of the deep.  
I can build like any butterfly in leaves of the rose,  
I can romp like elves while bathing in a dewdrop  
   I chose,  
I can climb into the mountain with a blaze  
   around its summit,  
I can rock upon the rock streams as they red-hot  
   flow and plummet,  
I can hurry over waters like the Spirit once before  
As jet-black waves are rolling on top of dark ones,  
I can see the darkness yield to the radiance of  
   the light  
And with the earth be jubilant at dawn's  
   resplendent sight,  
I can rush like a gale over land and over sea

And so shatter the uneasy vessel,  
I can breathe like a spring wind on flower, on tree  
And awaken them into redressal,  
I can sink like falling twilight the lea and  
   mead along,  
I can ring like any note in the skylark's  
   morning song,  
I can dream like bud or eye under shelter of leaves  
And open like a rose that the sunbeam retrieves,  
I can quiver like dew on the leafage of the beech  
And catch the sheen and dwindle within

sunlight reach,

I can brood like an umbrage in grove and in wood,  
[I] can wave like a scent of lilies, strong and good,  
I can tower like a wave, I can ripple like the streams,  
Delightful to live in the realm of my dreams.

J.P. Jacobsen

**223** "Ne'er may his words be forsaken!"

1. Ne'er may his words be forsaken!  
Never forget the bliss they were concealing!  
Calling my name with such feeling  
That, like an echo, my voice should awaken.
  
2. Here where seclusion is reigning  
I'm just the mountain, the silent, the soundless;  
Answers of old have turned groundless –  
Gone is the voice and my echo is waning.
  
3. Mem'ries of that are still pounding,  
Deep in the mountain breast now it's imprisoned;  
Never set free, it has wizened.  
Wizened its ring, in my heart it's resounding.

Frederik Paludan-Müller

**224** *Danish Patriotic Song* ("Sing, Danish man! With all your might")

► 167

**225** "I truly like your easy gait"

1. I truly like your easy gait,  
Your winking eye, your voice so great,  
I think that you are pleasant, too,  
No wonder all are friends with you!

Carl Nielsen ?

**226** *Temperance Song* (“On to freedom, to light and to pleasure”)

March tempo

1. On to freedom, to light and to pleasure,  
On to cherish our realm, all who can,  
On with temp’rance as watchword and treasure,  
On in unity, woman and man –  
We shall reach our goal, we know,  
Down this very road we go,  
On to triumph which we trust in time will show.
2. On to fight! Independent descendants  
Over banner of freedom stand guard  
And want freedom for all the dependents,  
By oppressive intoxicants marred.  
Heave the yoke’s encumb’ring weight,  
Heal the wounds and save the pate,  
This the fight for free-born kin and future fate.
3. Just as springtime, with nature unfolding,  
All finds warmth in the sun’s glowing rays,  
With our cause and compassion upholding  
We help others toward better days;  
Joy replaces mother’s woe,  
Smiles let children’s crying go,  
Life and light in homes where darkness was the foe.
4. Truth will glister, our oncoming treasure,  
Health will follow our cause in its trace.  
On to freedom, to light and to pleasure  
For each suffering soul with a case.  
Thus in tune with all that’s right,  
Total victory in sight  
All in time we will unite – to deed and might!

Moldberg-Kjeldsen

**227** *Song of the Young* (“The stress of years could not jade our mind”)

March tempo

► 155

**228** *Halloge’s Song* (“My helmet’s weighing far too much”)

My helmet’s weighing far too much,  
My shield makes no one fear me;  
I have, still young, a fateful touch  
That Death will soon be near me.

Lay down the horrifying steel  
At menhirs for the brave one!  
My bones will find at last, I feel,  
Their grave, but cannot crave one!

I picked the fairest rose in life,  
And Freya’s name be praisèd!  
Come dearest Death! I’ll end the strife,  
And then my eyes turn glazèd.

Fly, dauntless bird! Fear not the way,  
Take wings from finest measure.  
You’ll soar to an eternal May  
And to eternal pleasure.

Adam Oehlenschläger

**229** *The Daffodil* (“Easter bloom! A potent drink”)

1. Easter bloom! A potent drink  
From your yellow cup conveys me  
Quite a marvel and, I think,  
Will refresh me and will raise me:  
Thus the swan’s wing, swan song teems  
Out of everything, it seems;  
Wakening I shall see the perished  
Throughout Easter dawn be cherished.
2. Oh, how dear you are to me,  
Garden bloom for village peasant!  
More than roses’ worth to be  
On our fathers’ graves at present!  
True your message is of spring,  
Of the jubilee you bring,  
Gives each noble dead protection  
And transfigured resurrection!
3. Winter gale and rain and hail  
Roar across the whole creation;  
But I’m standing as a tale  
Of a flow’ring in our nation.  
On me nature never spent  
Summer splendour, roses’ scent!  
Just as well that they’re elated  
Who love all I’ve vindicated!

N.F.S. Grundtvig

**230** *Child Welfare Day Song* (“We boys and girls we waken”)

1. We boys and girls we waken  
Long before the rising sun.  
Then we lie still and listen  
To our heartbeat, everyone,  
And to a bird adorning  
Out there a brilliant morning.
2. We boys and girls remember  
Whispering from bed to bed  
As mum gets vexed with Polly  
And dad gets mad with Fred,  
They tell us we must slumber  
And dream of trees without number.
3. We boys and girls we’re jumping  
Barelegged out of bed, you know,  
Competing to get dressed then  
And nobody is slow!  
This teacup! ouch, it’s burning!  
Freezing hands feel blood returning!
4. We boys and girls we’re trudging  
Pit-a-pat! our way to school,  
We’ll write, do sums, and spell, oh,  
How long the teacher’s rule!  
The day, forever scrappy,  
The last bell gone, we’re happy.
5. We boys and girls we’ll twitter  
In the quad and ‘cross the street,  
And birds that know not of it  
May think that spring’s complete,  
We have the spring inside us  
Which never will misguide us.

6. We boys and girls we’re praying  
Now for all the poor and small  
Who may in gloomy places  
Distress and cold befall.  
Let us all both here and yonder  
In song and sunshine wander!

*Johannes Jørgensen*

**231** *Catholic Song of Youth* (“Be blest forevermore, our Lord, our God”)

With a joyful expression

1. Be blest forevermore, our Lord, our God,  
Who led us out of earthly thraldom’s plod  
By father’s hand and to your home within,  
Releasing us from ‘straining cords of sin.
2. Be blest because you on this earth were born  
To cure whatever should be found forlorn –  
All have I lost, but even now it’s mine,  
If only I do wish it to be thine!
3. Oh, blood of rose that blooms beside the church  
For fatal wounds a penance we may search,  
Hail thee, oh Christ, our friend, our way, our light –  
When bread is broke, we see you in the right!
4. Let bliss die down, so life may go astray –  
Beyond the clouds there is another day,  
At midnight hour a star was lit and sent  
As lantern for the splendid Sacrament.
5. In Bethlehem, right there in donkey’s stall  
We meet one being who will never fall –  
Our Virgin Mary, guiltless slender maid,  
With mother’s hand brush off each tear we paid!
6. Where Peter is we also wish to be!  
Within his shade we’ll live for him to see.  
He is the rock on which we’ll build and prize.  
To whom, oh Lord, should we turn otherwise?

*Johannes Jørgensen*

**232** “On moorland barren, level”

Slowly, though striding

► 39

**233** “Preserve your soil, each Danish man!”

With dignity, but not too slowly

1. Preserve your soil, each Danish man!  
Harvesting weather’s rage began.  
Now shoals of herring near your shore,  
And barns are full as ne’er before.  
May peace and quiet e’er increase,  
You decent, Danish man of peace!

2. Now eagle, vulture, falcon fight;  
 Safeguard your children day and night,  
 Protect their little hideaway  
 Against the brutal birds of prey;  
 Storm will give way before too long  
 To sun and peace and warbling song.
3. Enclose your croft, and safely, too!  
 Strife's for the many, peace the few.  
 Prove, for the world to know and see,  
 That you want peace and honesty.  
 Raise over Danish field and strand  
 Your cross of white for peace at hand.
4. Fence in your house and home and earth,  
 Shield all this country, all its worth,  
 Some peaceful day before the end  
 You'll find your enemy a friend.  
 Shelter your soil, each Danish soul!  
 So keep our land and people whole.
- Anders W. Holm
6. Each tempest plays God's very game  
 While blowing e'er so wild,  
 However roaring it may burn  
 Each blaze, though, is his child.
7. When all the world is casting lots  
 For honour, life, and land,  
 The outcome stems from God's resolve,  
 His angels are at hand.
8. If you each day profoundly trust  
 His love for mortal clay,  
 Then sleep and rise the way he likes,  
 Lead awful threats away!
9. Our faith it is our fortress strong,  
 Its spire as hope is prized,  
 We gain the Holy Spirit there  
 With Jesus, when baptized.

N.F.S Grundtvig

#### **234 "Are you discouraged, dearest friend"**

1. Are you discouraged, dearest friend,  
 Believing in your Lord,  
 With childlike prayers to his son,  
 The Saviour so adored?
2. Look into Heaven's Kingdom then,  
 Beyond the clouds so grey,  
 Where in our Father's righteous hand  
 Just everything will stay.
3. Look out across the earth as well  
 A child of God who's sure  
 That all will be of use to those  
 Who have God's love secure.
4. A saying goes with common folk:  
 Each devil has his life;  
 Be certain, though, each man has lost  
 Who challenged God in strife.
5. God's angels are so many kinds  
 As in a year the days,  
 What his commandments signify,  
 Exactly, he conveys.

#### **235 "As dew on grassy acre"**

1. As dew on grassy acre,  
 Thus fall the words of life  
 On deathbeds from our Maker  
 That hope and trust are rife;  
 Support and consolation  
 Will then forebode salvation  
 Before the closing breath  
 Instead of bitter Death.
2. As sun that sets out yonder  
 In evening's pale blue sea  
 As birds will ever fonder  
 Be warbling at the lea,  
 Thus will, all reconciling,  
 That soul be kindly smiling  
 Who feels that with his care  
 Our Lord is always there.
3. As all our body shivers  
 In summer morning light  
 While morning star delivers  
 A new day shining bright,  
 While summer day is breaking  
 With white clouds in the making,

So is, by life enlit,  
Our final shiv'ring fit.

N.F.S. Grundtvig

**236** *Children's Song ("Come today and join the chorus")*  
Somewhat stridingly

1. Come today and join the chorus,  
End and mean's a ditty's worth,  
We shall drive away before us  
Weight of life with tones and mirth,  
Banish winter's dark morasses  
By our voices light and strong -  
As the lovely spring day passes  
We shall sing this children's song.

2. When you looked yourself, if ever,  
Deeply into children's eyes,  
You'll have glimpsed it, for you never  
missed that sky-blue light arise -  
See how this small heaven switches  
Smiles can change to tears so loud,  
Smiles like starry vault of riches,  
Cries like any rainy cloud.

3. Filling children's minds with pleasure  
This is up to one and all,  
Childrens' eyes are such a treasure,  
Therefore songs today enthrall.  
And whene'er your glance reposes  
On a child who's dear to you,  
Ponder how that smile discloses  
All the joy you gave him, too.

Johannes Dam

**237** *Ariel's Song ("E'en when tempest oppresses")*  
Not too slow

1. E'en when tempest oppresses,  
The ether is free and clear.  
Music, Ariel stresses,  
The gods' own answer, now hear!  
I shall whisper through the storm,  
Through the cold come light and warm,  
Hide me in your form,  
Did you think your hope was wrong.  
Ariel,

Trust me well,  
I am your music and song.

2. Be not afraid to dwindle,  
You're shielded by winds of spring.  
All you have done will kindle  
And sparkle in thousands that sing.  
As you sing, I say, right here,  
You are there, too, soul so sheer,  
Far as well as near;  
And, when one day you do quit,  
Then you will  
Sparkle still,  
Full of beauty, spirit, wit.

Helge Rode

**238** *Study on Nature ("Sunshine over the neighbouring yard")*

Light, in unison and unthinking

Sunshine over the neighbouring yard,  
Low-rise are outhouse and dwelling,  
Room for a midden, a two-yard patch  
Of fertility smelling.  
All of this yard takes care of itself,  
No garden path, not any;  
But it still owns one gooseberry bush  
Which is as good as so many.  
Mummy today has very near hid  
Patch and midden completely,  
For all her bedding is spread in the sun,  
She has arranged it so neatly!  
Children quite merrily bask as well,  
There midst the pillows a clutter,  
Each one a thick piece of bread in hand,  
Puts it away with the butter;  
Butter melts in the burning sun,  
Slumber slowly is showing,  
Proudly the rooster thrusts out its head,  
Swaggers and struts, a-crowing.  
Children, however, bask,  
Slumber slowly is showing.

Hans Christian Andersen

**239** "The South I'm leaving"

With yearning emotion

1. The South I'm leaving,

Its sun, its flowers,  
Without retrieving  
Its thorns' distress.  
Within my powers  
I shall admire  
In song, with lyre  
Its fieriness.

2. This fire never

Will end, however,  
Thus my endeavour  
Is heading north.  
There summer powers  
Bring beauteous flowers  
In sun, in showers  
For ever forth.

3. There cool the breezes

What sun ignited,  
There linden eases  
The pelting rain.  
What summer lighted  
The breezes smother  
Till spring another  
Year shows again.

4. What fastest dwindles

The keenest spindles  
In song that kindles  
All sweet I know.  
Thus I'm returning,  
Northward my yearning  
To sunshine burning,  
And fall of snow.

5. My tones will hover,

They're quite amazing,  
Though cold may cover,  
They'll strongly glow.  
Elsewhere I'm praising  
Through song and leisure  
That heartfelt pleasure  
The South would know.

Holger Drachmann

**240** *Flower Lay* ("Denmark's summer went along")

Lightly and quickly

Denmark's summer went along -

Sunlit flowers sang a song:  
Kiss me light! Kiss me tight!  
Blend our pollen right!

Yellow, red, and white, and blue  
Sang: It's time! Hither, too!  
Round about the flying bee  
Made as not to see.

Mr. Bee, a busy man,  
:/Flies around as best he can,  
Loading honey in his boat,:/  
Keeping it afloat.

Kiss me light! Kiss me tight!  
Take my pollen, come what might!  
Flowers sang in grass anew,  
Yellow, red, and blue.

Flowers sang to greet the bee:  
Spurn me not! Turn to me!  
Kiss me light and kiss me tight!  
Spurn me not, but turn to me!  
Kiss me light and kiss me tight!  
And blend our pollen right!

Ludvig Holstein

**241** *Christianshavn* ("King Christian looked from his castle gate")

With dignity, but not too slowly

1. King Christian looked from his castle gate  
With a mighty stick in his hand,  
He mordantly gazed at the wind-swept strait,  
So far this was what he had planned:

2. Right here an exchange in 'his usual style',  
Cross the stream a new bridge he saw,  
And there - as his eyes lit up with a smile -  
A finished town on the shore.

3. A fortress indeed 'gainst hostile surprise,  
Still, not only that: a port,

A trading centre with toll and excise,  
A town with his name, he thought.

4. Mikkel Vibe's house was erected first  
And more buildings came in a rush,  
In glaucous canals ships even would burst  
Each year with their pennants so flush.

5. 'Tween the harbour's bluing, billowing stream  
And willowy rush of the moat  
There now lies the township – an early dream  
Today in the clamour afloat.

6. The town has assumed the mood of the king,  
Is young despite three hundred years, –  
It's hinted that idyll's a dying thing  
If plenty of room appears.

7. What rot! – let yourself expand and be seen,  
For then you'll retain your desire  
As long as you own this your rampart green  
As well as Our Saviour's spire.

Ove Baudiitz

#### 242 Denmark ("We dote on our flowering native land")

1. We dote on our flowering native land,  
Each forest, each hill, and each hollow,  
Our walk always ends at a deep-blue strand  
No matter what path we may follow;  
A shelter is ready for one and all  
And no one gets lost while strolling,  
From town to the next can be heard the call  
Of church bells consolingly tolling.  
This land that has fostered each amiable mind  
And smiled all its calm into hearts intertwined,  
This is Denmark!

2. When realms that emerged for in fight to die,  
Were buried, in darkness dejected,  
Then slumbered afar under cloudless sky  
Our Denmark, by ocean protected.  
It wakened and knew that its heart would beat  
With pulse of the thousand beaches, –  
And crossing the ocean the Danes and their fleet  
Contended for rule of the reaches.  
They governed in might, – be it ever so brief,

This land that attracted its people's belief,  
This is Denmark!

3. This land they have loved – like we do – sometime,  
Our souls have the selfsame devotion;  
When listening no more to the warbling chime  
We hear then the voice of the ocean;  
Our yearning rides on o'er the billows' foam  
While skylarks and starlings and sparrows  
Tell all men that this is our heart's own home  
Where forefathers sleep in the barrows.  
This land that possesses our deeds and our names  
Embraces us lovingly as it proclaims,  
This is Denmark!

Axel Juel

#### 243 Dawn ("Dark is failing, day prevailing")

Solid and dignified

1. Dark is failing,  
Day prevailing,  
Bells are pealing high the morn,  
Ghost horse stumbles,  
Nation tumbles  
Jubilantly into dawn.

2. Eyes see golden  
Gems beholden  
To old Slesvig's darkish mould.  
Hearts a-quiver,  
We deliver  
The ancestral fam'ly gold.

3. Freya, summer-  
Tide a comer,  
Far outspread her golden hair.  
Woods in motion,  
Sunlit ocean  
See elation's guardian there.

4. Ended sorrow,  
Joy tomorrow  
Comes despite desire or shame:  
We're with mother  
And each other  
Sweetly humming Denmark's name.

Hansigne Lorenzen

**244** "The Danish bread, it grows on plains"

► 139

**245** "Sleep sweetly, little Sonja!"

Gently and gracefully

1. Sleep sweetly, little Sonja!

Now evening time is here!  
And when once more you waken,  
The sun will then appear.  
Those eyes of yours, so small and blue,  
Shine bright as little suns – yes, two.  
Sleep tight, oh little Sonja,  
To all of us you're dear!

Carl Nielsen ?

**246** *Song for Danish Labour* ("Food, clothes, and vessel,  
tent tight and felted")

Dignified and brisk

1. Food, clothes, and vessel, tent tight and felted  
We have since early stone age obtained,  
Each generation drifted and melted,  
Bloodline endures and the works have remained.  
We set our minds to law and to leisure,  
Finished much more than the flint axes' form;  
Learning and loan got weight from our measure  
Ages prior to Harold and Gorm.

2. Once there was one way, now there are many,  
Ways in and out, while all force the pace.  
Roar of the blaze or spinning wheel jenny  
Still let a few basic laws stay in place:  
Haste makes for waste, where'er you may cast her,  
Will before knowledge so skill is at hand.  
Do things yourself. And if you'll be master  
Ask yourself as you build your own land!

3. Not till you do good work can you order,  
Wind be your wage if petty your part.  
Few follow folk from over the border,  
Work of our own hand is much better art.  
Still it takes more to be worldwide a winner,  
Yet we have done it before at a pinch.  
Pride of the masses hardly grown thinner,  
Fine achievement at inch after inch.

4. Work is in mind and matter united

Closely as are the nerves and the skin.  
Hidden ideas then hands have incited,  
And from a dream the deed may begin.  
Foreman and lawman, sailor and squire  
Gathered in labour's fortuitous name,  
This is the life that Danes do desire,  
Each his value and all share the fame.

5. Exploit abroad, let home be the station!

Take care that ne'er your wits are ignored.  
Augment our culture, new to the nation,  
Watching and working by spark of the Lord.  
Soil or sensation, hatchet or hammer,  
Toil will be loved with some humour afire.  
Sparks ever blazing from Danish clamour,  
Deed may live on though tool may expire.

Valdemar Rørdam

**247** "Free language of our mother"

1. Free language of our mother,  
Sound it cheerful with each other!  
By a fraction we'll in action  
Better that of our extraction,  
And in step so strong a song  
We'll back up tradition,  
And in that we shall succeed;  
On our mission  
Meeting Denmark's need.

2. Our posture like an arrow,  
Eager ardour to the marrow,  
No more slander, only candour  
Makes our country free and grander.  
Hoist it without lag, our flag,  
The Cross is its symbol!  
Stay unfurled in white and red!  
Tough and nimble,  
Denmark's time's ahead.

Johan Brydegaard

**248** *Christmas Carol* ("Come, Christmas, come, exalted  
guest")

Not too slowly

1. Come, Christmas, come, exalted guest  
Who knew your heavenly Father best,

But let be swaddled in mother's way  
Awaiting childhood and mortal clay  
In wretched manger so hard, oh shame! –  
And still you came.

2. Oh humbleness: The star was where  
This child saw oxen that rested there,  
And praise by heavenly hosts was kept  
'Twas heard where lamb with the shepherd slept,  
The Magi knelt as they meekly saw  
Your cradle's straw.

3. At crib *thus* kneeling I rejoice:  
Oh Saviour, this was your home of choice.  
My heart's own shed never splendour had,  
But Holy Prince, like a child you're clad,  
Stay here below the old star again,  
It's Christmas *then!*

Johannes Wiberg

**249** *Christmas Carol* ("Heaven's gloom a world apart")

Not too slowly

1. Heaven's gloom a world apart,  
Lit is Christmas candle;  
Stars above are like my heart  
Difficult to handle.  
Usual times turn sacred when  
Daily din has dwindled,  
Christmas tree has once again  
Children's eyes enkindled.

2. Distant song from sounding brass  
Makes us listen wholly,  
Of a birth which came to pass  
In a manger lowly.  
All the bells on earth subdued  
I can hear a-ring  
For I'm in a Christmas mood  
Filled with children singing.

3. Once you were yourself a child,  
Hear the joy so pleasant!  
In their Christmas carols mild  
Gleefully be present.  
Is the world no splendid gem,  
Dark with harsh oppression,

Light from star of Bethlehem  
Is each child's possession.

4. From the heavens' lofty clime  
All the stars are shining.  
Christmas night's a tender time  
Former life enshrining.  
What was lost in time and mould  
Of the world's endeavour,  
As a Christmas morning's gold  
We shall own forever.

Mogens Falck

**250** *Homely Noel* ("Homely Noel, splendidly near!")

Not too slowly

1. Homely Noel, splendidly near!  
Do you descend to the horror down here?  
Glaring you visit our home for to see  
How we will go round the lighted tree.  
Granting us stars, and serenity, too.  
Homely Noel, indeed we love you!

2. Earthly Noel, golden your sheen  
Help us join hands for the dance in between.  
Do we look smilingly upwards, with glee,  
Is it as if we a heaven see...  
Freely we follow the steps of the child,  
Homely Noel! in starlight so mild.
3. Tender Noel, friends we remain!  
Do you bring sweets and some gifts once again?  
Garnished the table quite daintily beams.  
Indoors the fir still grows, so it seems.  
Underneath, do you shield treasures as well?  
Do you hide gold, you gen'rous Noel?
4. Festive Noel, so you assure  
Magic to thousands of homes of the poor.  
Bread you have brought for the mouth that  
implories.  
Lowered a star in this well of flaws...  
Built us in here a whole palace to pass,  
Twinkling and pure, from quavering glass.

5. Secret Noel, muted we hear  
Tone of the candles in heart and in ear.

Burning, they gleam on all branches but none,  
Candlesticks going out, one by one.  
Silent as tears that are falling because,  
Slumbering kin, you don't want to pause.

6. Homely Noel, this is our song,  
Nearing your star we are walking along.  
Ev'rywhere gleams for it shatters the gloam,  
E'en for a homeless that will be home.  
This is your wonder each soul will acclaim,  
Homely Noel, may God bless your name.

*Emil Bonnelycke*

**251 Ballad of the Bear** ("The bear's two cubs were murdered")

The bear's two cubs were murdered  
With axes and with knives –  
In forest now she bellows,  
Demanding life for lives.

In forest walks a maiden,  
A hunter's love, and she  
Is picking summer flowers  
In shade of sapling tree.

She walks, so mild and silent,  
In frock of homespun thread  
A-binding children's chaplets  
:/From flowers blue and red.:/

The bear in forest bellows,  
Demanding life for lives  
Because her cubs were murdered  
With axes and with knives.

Its savage eyes are crying,  
There's blood around its teeth,  
With heavy trudge it reaches  
The hillside from beneath,

Assaulting then the maiden  
With froth around its jaw,  
A black, enormous she-bear  
In evening sun, at war.

The youthful hunter chases,  
His gun right in his hands,  
He hears the bear-paws breaking  
Some sticks and twigs, then stands

And drives the silver button  
Into the barrel breech,  
The heavy bullet grazes  
The fur within its reach,

But hits the wretched maiden.  
She :/stammers:/ almost dead,  
And over flowers trickles  
:/The heartblood, purple red.:/

The youthful hunter rushes  
Across the rock somehow,  
Gets scratched on hands and fingers  
From spiny hawthorn bough,

Ignoring the avenger  
Her :/maiden lips to kiss:/,  
He sees her soul extinguished  
In azure eyes' abyss.

The bear then turns, but slowly,  
Its hairy frame around  
And plods along, proceeding  
Across the hillside ground.

Its bear-heart now reposes,  
Relieved from woe and pain  
In feelings of reprisal  
Because the girl was slain.

Affrighted birds are screeching,  
Now night is closing in,  
And all the earthly colours  
Go ashen, pale, and thin.

The shaken crofter crosses  
Himself on his cart nearby;  
That wail in the forest  
As if a soul did cry.

*Aage Berntsen*

**252** "Let people, just a few, be right"

1. Let people, just a few, be right,  
Is it just folly, quare,  
To have a passion for a site  
Like eagles for their aerie?  
I do confess if you'll forgive:  
I thank the Lord for where I live,  
I'll always hold to Denmark.
2. I do believe what has been said  
From citizens in fashion,  
"What force is in a language spread,  
All of them may impassion?"  
Still, only one is dear to me,  
I learned it at my mother's knee,  
I learned it here in Denmark.
3. I often heard of southern heat  
Removing human pallor  
While northern son was mild and neat,  
Though quite devoid of valour.  
Heroic deed is on the wane.  
He fought, e'en though it brought him pain,  
Now we have peace in Denmark.
4. I know that pulchritude's ideal  
Is far from here located,  
In laurel grove, and never she'll  
In beechwood be awaited;  
Contrarily, the fair-haired maid  
Returning glances unafraid,  
Is only found in Denmark.
5. A call is heard in distant land,  
With gold they are delighted.  
Stay where you are, you Danish hand,  
Do work and be requited.  
The corn that's hidden in our mould  
Will sprout and then turn into gold,  
Yea, there is gold in Denmark.
6. My old and free and dearest land  
I cannot leave behind me;  
I'll not let go your verdant strand  
Wherever fate may find me.  
Whatever hardship is ahead,

I will find solace when I'm dead:  
I'm staying here in Denmark.

*Peter Faber*

**253** *Denmark* ("We dote on our flowering native land")

► 242

**254** "So dear my native land, thy name so sweet"

1. So dear my native land, thy name so sweet,  
Thy offspring's longings have for thee arisen.  
With thy allure unseen we always meet,  
Each other country unlike thee a prison.
2. The spring in all its glory comes but there,  
The graceful summer only there is beaming,  
And beautiful is winter's snowy wear  
As on our neighbourhood of youth it's gleaming.
3. Yea, beautiful the mountain capped with ice,  
The valley, too, by waterfall besprinkled,  
The golden desert was a paradise  
As early glee in childlike features twinkled.
4. My native soil the heather's browny land,  
My childhood sun a smile at moorland gloaming,  
My tender foot has trodden golden sand,  
My joy of youth among dark barrows roaming.
5. Fair is to me the empty, flow'rless lea;  
My browny moor an Eden altogether -  
My bones will rest out there in secrecy  
At my ancestor's graves o'ergrown with heather.

*Steen Steensen Blicher*

**255** "Oh, how glad I am today!"

► 190

**256** "Silent as a stream's meander"

► 184

**257** "Build on lowland, not above it"

1. Build on lowland, not above it,  
Live in truth and not in pride;  
Do not trim your sails and love it,  
Be at odds with those who lied.

2. Humdrum folk are often nearest  
To existence rude and plain,  
Joy may likewise burn the clearest  
From a damaged window pane.

3. Plainness makes you safe and shielded,  
Makes the strife at home retire;  
Simple hearth has always yielded  
Public spirit's purest fire.

4. Show them forth, your deed and action,  
Mind them truly all year round,  
Great feats give no satisfaction  
Weighed against the deed that's sound!

Zakarias Nielsen

**258 "Mighty the realms that rend earth asunder"**

1. Mighty the realms that rend earth asunder,  
Eagles would head up north just to plunder.  
High, high we will raise our colours,  
Onwards through time we will support our land.

2. Blunted our will, our valour turns faceless,  
Bloodstream will flow, then, sluggish from baseness,  
Down, down they will crush our colours,  
Trouble and thraldom they'll present our land.

3. But if we've steely arm and ambition,  
Stiff'ning the spine an act of volition,  
High, high we will raise our colours,  
Onwards through time we will support our land.

4. Thus, should we die in battle, truehearted,  
Springtime will flourish o'er the departed,  
High, high we will raise our colours,  
Onwards through time we will support our land.

Ahrent Otterstrøm

**259 "Look! The sun is red, mum"**

► 183

**260 "When babies whimper before the candle"**

With an even stride

► 187

**261 "This we know that since the poison"**

1. This we know that since the poison  
Of the snake delight bespattered,  
We ourselves must share our lot with  
Winter crops, though more had mattered,

2. Reach not here, which passion calls for,  
Summer comfort, fully growing,  
Must be pleased with just a greyish  
Short-lived spring of never knowing;

3. Carry, e'en with furrowed forehead,  
No ripe crop or likewise burdened;  
What they praise as fruits of ours  
Are but shoots, abundant, verdant.

4. Growing green – that's what we're able,  
Putting forth till all is frozen,  
Standing straight despite the weather,  
Sure of summer – this we've chosen;

5. Growing green – well, that's the matter,  
Wide awake and really living,  
Living shortly, living longer,  
Simply cheerful and forgiving.

6. What this year is growing verdant,  
Then the next one should be ready  
If we just take root in proper  
Ground of life, secure and steady.

7. So it bears and hides what's fading  
Faithfully to all creation,  
Until winter's lethal anthem  
Ends in Easter jubilation.

Jens Christian Hostrup

**262 "A fair and lovely land"**

(262: stanzas 1-3)

Warmly and cheerfully

1. A fair and lovely land  
With staunch and tow'ring beechwood  
Beside the Baltic strand;  
The rolling hill and dale enthrall,  
Is known as good old Denmark,  
And this is Freya's hall.

2. 'Twas here in days of yore,  
 The armoured heroes gathered  
 To rest from mortal war;  
 Then onward marched to strike the foe,  
 They linger on in peace now,  
 The barrow mounds below.
3. This land is beauteous still,  
 By azure sea encircled,  
 So green the wood and hill;  
 And noble women, pretty maids  
 And fearless men inhabit  
 These isles and verdant glades.
4. Hail king and fatherland!  
 Hail every Danish burgher  
 Who works with eager hand!  
 So long the azure waters pure  
 Reflect the tow'ring beechwood  
 Old Denmark shall endure.
- Adam Oehlenschläger
- 263 "I drive along in a splendid spell"**
1. I drive along in a splendid spell  
 In Sunday peace with a pealing bell.  
 Sun raises all forms of life with passion  
 From gnat to seed in an equal ration.  
 And people pass on their way to altar,  
 Through open doors I will hear the Psalter.  
*Well met, you greeting touched more than me*  
*Though in the passing you didn't see.*
2. My company is superb and splendid  
 If sometimes cunningly unattended;  
 But where you saw me in Sunday glee  
 The reason was we were more than me  
 And where you heard then my quiet singing  
 They sat together in tone, just swinging.  
*Well met ...*
3. One follows me with a noble soul,  
 For me she gave up her life in whole;  
 Yes she who laughed as my boat was heeling,  
 Did not turn pale during thunder's pealing.  
 Yes she whose white arms did so receive me  
 With warmth of life and of trust, believe me.  
*Well met ...*
4. Look, so I have like a snail relation,  
 My house I carry on per'grination  
 And those who think that the wind is hard,  
 Should know how good it is for a bard  
 To creep in under the roof thereafter  
 Where she stands light 'mongst the children's  
 laughter.  
*Well met ...*
5. No son of thought or of poetry  
 Such mighty arches or wells can see  
 Like from the heavenly love to where  
 It's mirrored in the cradle whene'er.  
 No soul is shining, no heart allaying  
 Like one who's rocking a child while praying.  
*Well met ...*
6. Who cannot love on a lesser scale,  
 Can find no wealth when the mem'ries pale;  
 Who cannot put up his own abode,  
 Whate'er he builds time will soon erode.  
 Defeating Moscow or Cartagena,  
 He dies, though, lonely at Saint Helena.  
*Well met ...*
7. If once a footing you have erected,  
 Your neighbour, even, is oft protected;  
 Though built through children's and women's deed,  
 This footing still makes your soul succeed  
 So that it's whole in all fight or danger  
 And thus encouraging friend and stranger.  
*Well met ...*
8. A single home may support a land  
 By well providing its saviour hand  
 And many thousands of homes come out  
 To save the land in a battling bout;  
 And what will bring it to peace condition  
 Is homes' pulsations in busy mission.  
*Well met ...*
9. Despite the grace of a foreign scent  
 With clean fresh air is your home content;  
 You're seeing there just the child's devotion  
 And sin is kissed off with wild emotion;  
 An open church is a place of breeding,  
 From there it came and to there it's leading.  
*Well met ...*

10. Well met, young man, on your way to church,  
We pray each one for our own, in search;  
For prayers take us ahead a bit  
Between the twain homes we won't omit.  
You enter, I have to drive round Norway  
As hymns attend from the open doorway.  
*Well met, you greeting touched more than me*  
*Though in the passing you didn't see.*

Bjørnstjerne Bjørnson

**264 "An old smallholder at his ground"**

1. An old smallholder at his ground  
From gable end is staring.  
A poor and needy fish, he's found  
How harsh the lot he's bearing;  
Then straightens up his crooked frame  
While shaking off his burden,  
He listens, he's awake to name  
The singing lark his guerdon.
2. Beyond his ken for years its ring  
This merry warble flutter  
As he in summer, autumn, spring  
O'er soil was bent to scutter.  
For first time round he's wide awake  
Whose silence had been steady,  
His humming may that stillness break  
As skylark song is ready.
3. He only saw the acres which  
With oxen he would furrow,  
But not the thoughts that might enrich  
His mind and make him thorough.  
His hand is shading now his eye,  
As o'er the world's derision  
He now perceives from thoughts on high  
A bright and cheerful vision.
4. That sight is wage for work, for scorn,  
For evil he did suffer;  
It rises at the peep of dawn  
And makes him smile, now tougher;  
It shows him justice and in sum  
What trust in love enables,  
That grows for many days to come  
Around smallholder gables.

Johan Skjoldborg

**265 "You and I, everyone must qualify"**

1. You and I,  
Everyone must qualify,  
Only idler's station  
Has no obligation.  
But the skilled among us know  
Those who slack are bound to go  
To pot, and unprotected.  
For work code, it must be respected,  
By bosses and those they've directed.

2. Common lot  
In the long run all have got.  
But till that condition:  
Equal rights' omission.  
What is right for those who so  
Live where gloomy shadows grow,  
Whose need for bread's neglected.  
But work code, it must be respected,  
The naked, and he who's selected.

3. Day by day  
Grows our cause, it's here to stay.  
In its strains enshrouded  
Tens of millions crowded.  
Troops advance, in faith and glow,  
Menacing on Jericho  
Whose donkeys bray, dejected.  
But work code, it must be respected  
In alleys and streets, it's perfected.

4. Throng in time  
Render power, courage, climb.  
Men of aspiration  
Are like hate-armed nation.  
Are the times not yet our kind,  
We shall harden labour mind  
The best to be collected.  
For work code, it must be respected,  
In future by freedom protected.

L.C. Nielsen

**266 "In shadows so bracing"**

1. In shadows so bracing,  
In darkness diffused by the roses  
Where warbler is placing

The nest that its twitter discloses;  
Where brooks, frolic-taken,  
Now lull, now awaken  
The darling of Muses, the sensitive bard,  
By still running rapids, unmarred.

2. Where herds low, appealing,  
T'wards sons of the forest that gambol,  
And breathe as they're feeling  
The wealth they defend in a scramble;  
Where, singing, the reaper  
With heaps growing deeper  
Can count up his riches and call from the slope  
To she who has crownèd his hope;

3. Where billows in dances  
May plash at this wight on a wander  
Who, staring, now glances,  
On Sweden's gray rises to ponder,  
And, musing, now hurries  
To sails and to flurries  
And, searching the foreigner's flag underway,  
Forgets the decline of the day.

4. Where grief and affliction  
Found gladly your stamp, my Creator:  
The noblest conviction  
To make one's compassion much greater;  
Where kindness enhances  
All virtuous chances;  
Right there I could sing and the woods at the sea  
Resounded our Maker's decree.

*Johannes Ewald*

**268** *Danish Weather* ("Whistling wind and washing wave")  
Strongly and cheerfully

1. Whistling wind and washing wave,  
That's how Danish days behave.  
Breezes born way out at sea  
Travel salt and fresh and free.  
Daily guest,  
Wind's unrest!  
To each rotten stump a test.  
Sweep and knock it down, take hold  
Of what's only fit for mould.

2. Glimpse of sun and clouds in haste  
By each other are replaced.

Rain and sun in endless change  
Made our loam for croft and grange.  
Bring about  
Any sprout!

Forcefully your spring came out!  
Let the talents shine, amaze  
Like the summer lightning's blaze.

3. Eventide is now in sight,  
Stellar light and moonlit night  
Shadows creeping everywhere  
Blur your memories right there.  
Dark will build  
A fulfilled  
Bridge between the fights that thrilled,  
Lead along its old abyss  
Denmark to a sunrise kiss.

4. From that weather, ev'ry kind,  
Denmark gained its state of mind,  
Fruitful, fickle, stiff and swift,  
With emotions all adrift,  
Soon at rest,  
Soon possessed,  
Soon in tears, soon cheeriest.  
Showers, sunshine from above  
Made your children fall in love.

*Ove Rode*

**269** "It's spreading everywhere with us"  
With a cheerful mind

1. It's spreading everywhere with us,  
That obstinate dissension,  
And he who leaves the fight is, thus,  
In view despite intention;  
But we would like to take our turn  
The moment we might enter,  
Instead of being thralls we'd earn  
Our places near the centre.

2. We do not try, for dogs that bay,  
At once to find reaction,  
But first we find what force today  
Is best for satisfaction;

It's true if we are helped to see  
With these own eyes of ours  
And grasp what time demands and be  
Alert to untrue powers.

3. Our wisdom is of poor renown,  
But looking up in wonder;  
Though we will not tear heaven down,  
Just build secure thereunder;  
We're not, for all our daily woe,  
Deprived of hope's conviction,  
We'll never be enticed to know  
Of life as an affliction.
4. We trust that He who offered that,  
Will kindly meet desire,  
With meagre lot, and claim thereat,  
The more it may acquire;  
We trust if heavy weather raves,  
And so we'll not be shaken,  
No, every honest fight it saves  
A life from being taken.
5. And this belief we'll not let go  
As off to fight we're setting,  
With it we blaze our trail and so,  
Each one his skill is whetting,  
We bring it with us, then, of course,  
As traineeship has fruited,  
To join in Denmark's fighting force  
Whenever we're recruited.

6. This force does not want blood on earth  
When lures of war are ringing,  
But newborn peace at freedom's birth  
That equal rights are bringing,  
And it will march along, withal,  
Not leave the fight at leisure  
Until the smallest of the small  
Can share in life's own pleasure.

*Jens Christian Hostrup*

**270 "Out in the fields I was watching the sheep"**

Light and easy

1. Out in the fields I was watching the sheep,  
Under palms I would harp without falter,

Glad as a bird all the strings I would sweep,  
Jump around, and be humming my Psalter!

2. Out of the blue came my father's request:  
Hurry home, dress yourself, feast is brewing!  
Wanted, the seer says, is one more guest,  
This is you, don't be late in your doing!
3. Red-cheeked I waxed even more than before,  
Like a bird, like a wind were my choices,  
Paled only fleetingly outside the door  
As I heard all the vigorous voices.
4. Goblet of gold with the glistering wine  
By the seer in there I was handed,  
Then was anointed with oil truly fine,  
As if dew in my valley had landed.
5. Plenty around looked askance at my luck,  
No one knew, though, of my satisfaction;  
Hidden inside came a fountain of pluck  
Like a springing oasis' attraction.
6. Regal became thus my mind and my mood,  
For my flock I was dauntless and daring,  
Lions and bears I defied, and pursued  
To defy Court deceit which was flaring.
7. Brag did Goliath with helmet and shield,  
I was grasshopper-like to the giant,  
Hit by my sling he was felled in the field,  
Then I cut off his head, quite defiant.
8. Wildly I covered the desert sometime,  
Treading high and low gruelling paces,  
Till I rejoiced at the crown in my prime,  
But my heart underneath hurt in places.
9. King I became, though, of greatest renown,  
While Jerusalem saw my endeavour;  
And as the thrones of the world tumble down,  
David's harp is remembered forever!

*N.F.S. Grundtvig*

**271 "Apostles convened in Jerusalem"**

1. Apostles convened in Jerusalem  
Awaiting the Lord's revealing,  
Their ears started ringing, all of them,  
Like thousands of small bells pealing.
2. Thus touched, everybody was wonder-struck,  
They'd never had such adventures;  
In Heaven they spoke of mutual luck,  
All names marked in prime indentures.
3. They spoke of the ones who'd now proclaim  
The Word of the life with vigour,  
Of joy at His table, in His name,  
Appearing on Earth, much bigger.
4. On Zion was heard then a sough that rode  
On high and that never faded:  
With forces from Heaven the low abode  
On Whitsunday was pervaded.
5. Then tongues like fire aglow were seen,  
Past lips of God's friends intruding;  
In all of the tongues God's message was clean,  
Embracing and not excluding.
6. On Earth then, this light from our Lord was lit  
As far as the sunshine reaches,  
And each living reader God's Holy Writ  
In mother tongue always preaches.
7. And if until now on the Word of worth  
Like children we've only stammered,  
From heavenly fire which came to Earth  
Of one spark we're still enamoured.
8. That spark is smould'ring each hour of God  
And bursts into flame when healing.  
Reminds us with pleasure it's far form odd  
That Heaven's small bells are pealing.

N.F.S. Grundtvig

**272 River of Gold ("The river that runs to perpetual sea")**

Thoughtfully

1. The river that runs to perpetual sea  
With wonderful force, we're told;  
All mountain ore in its wave debris  
Its stream has turned into gold.
2. This gold stream runs to perpetual sea  
From nature's heavenly shore;  
It flows with a force the Godhead might free  
Deep down, and forever more.
3. It permeates nature of ev'ry kind  
Where Godhead life has its lair:  
It turns and changes in evr'y man's mind  
Black earth into heaven fair.
4. It rushes through the breast of a bard  
With life, eternal and strong:  
Each sorrow it turns into dismal guard,  
Each sigh it melts into song.
5. So even the stone under mountain weight  
Dissolves into golden grains;  
Transfigured, the kin of stone in its spate  
The ocean of life attains.
6. Gold river, run to perpetual sea  
With wonderful force as told!  
All being's ore in your wave debris  
Recast into purified gold!

B.S. Ingemann

**273 "On straw and on feather the brooding call"**

1. On straw and on feather  
The brooding call,  
At wheaten root nether  
The skylarks small.
2. Now green'ry is hiding  
The trusty bird;  
Her eyelid's subsiding,  
No sound is heard.

3. Like seed and, moreover,  
Oh, bird alive,  
On wheat and on clover  
Small hearts will thrive.

4. Your own one must hurry  
From day to day,  
Small beats in a scurry,  
In firm display.

5. Your deep eyes will glisten,  
Your heart will beat,  
Unselfish you'll listen  
Midst sheep and wheat.

6. Up high it's recurring,  
Your bliss so strong,  
From wings always whirring ---  
Your lover's song.

*Ludvig Holstein*

**274** *We of Jutland* ("Jutes we're born and jutes we're staying")

March tempo

1. Jutes we're born and jutes we're staying,  
Loving Jutland's name.  
Nothing else, so goes the saying,  
Thank you all the same!  
And we carry forth the stable,  
Downright healthy, Jutish label  
Ever since the childhood squall  
Till the milestone, last of all!

2. We are Jutes! We're speaking clearly,  
So it can be heard.  
What we do is done sincerely,  
Trust us, take our word!  
Sober, forward ways we've taken;  
If we stand we can't be shaken.  
Fighting for his right, a Jute  
Dies before he'll follow suit!

3. Mother Jutland, one is heir to  
Sun and rain combined:  
Smiles and riches make us dare to  
Thank your forceful mind.

You have urged that we endeavour  
To be firm and strong and clever,  
Understanding, even mute,  
Jutland, Jutland, Mother Jute!

*Vilhelm From Bartrumsen*

**275** "Thoughts must be lit, then exceeded"

1. Thoughts must be lit, then exceeded ...  
Ancestor visions come true,  
- Pyramid, bridge, and what's needed -  
Shimmer as yet in the blue.  
Hand, lips have crumbled forever,  
Dreams have been covered with clay.  
But for eternal endeavour  
Speaks the victorious way.

2. Space we call empty, contriving:  
Bottomless vessel as gift!  
Rich is the day that's arriving,  
Facing the day gone adrift.  
Thinkers are graced by the stigma,  
Passed from the stars and their bowls:  
Space as enigma's enigma,  
Darkness round luminous goals.

3. Into this gloom we shall wander,  
Steered by our passionate call.  
Let us bring light as we ponder  
Even if something should fall.  
Painting the woods is a splendour  
Which evanescence receives.  
But for the shoots that surrender,  
Life murmurs on in the leaves!

*Hans Hartvig Seedorff Pedersen*

**276** *Homecoming* ("I wander over my ancestors' earth")

1. I wander over my ancestors' earth  
By precious pathways, known to me since birth,  
The woods, the acres, a decaying dwelling,  
Where'er I look, beloved things, compelling.  
The old grey smithy's lost its roof since then,  
Deep in the hearth a cold, bright day again!  
The nearby fount will hum along, still streaming,  
As when it witnessed children's games and  
dreaming.

2. Where haunches smoked and crackling pork  
was browned

Below the roof where darkness was profound,  
Are now but ground-sill stones in black remaining,  
The memories of toil right here are waning.  
The tow'ring swing that made the child fly high  
All shiv'ring from alarm and joy thereby  
Through ice of shadows and through sun afire,  
Lies broken now 'tween beeches in the mire.

3. But from the valley on to slopes uphill  
The spruce ascends like winter's spreading chill;  
I saw it planted, low and light and golden,  
Come gale, the land is to its strength behoden.  
My childhood home, in memory of you  
No feebleness and no lament will brew,  
But I shall learn from how the spruce tree said it:  
That strength of mind will do your birthplace credit.

*Frederik Poulsen*

**277 "A silent file will reach"**

1. A silent file will reach  
Throughout the din of battle  
With pray'r in ev'ry speech;  
Will, cross on shoulder, bend in gloam  
Towards the fallen's rattle  
With pray'r from peace and home.
2. It is not only found  
Where battle wounds are bleeding,  
But all the world around.  
It's universal love's renown  
From noble, gen'rous people  
That silently kneel down.
3. It's labour's strong disgust  
For warfare's cruel slaying  
That prays for peace and trust;  
It's every sufferer on earth  
Aware of need and anguish  
Who mourns his brother's birth.
4. It's every groan of pain  
From wounded and from ailing,  
It's Christian pray'r again;  
It's the abhorred ones' muted grope,

- The injured's lamentation,  
The victim's final hope; -

5. A rainbow bridge of pray'r  
Through heavy earthly weather  
In faith of Christ up there:  
That all distress that e'er occurred  
Be slain by love eternal,  
Thus spake His very word.

*Bjørnstjerne Bjørnson*

**278 "Country to come!"**

Cheerfully

1. Country to come!  
Thither they're steering in thousands, each need,  
Each of the sighs, that did never succeed,  
Making a landscape of clouds all aglow  
Over our woe, -  
Blissful the dream of conditions that must  
Grow from our trust  
In country to come.
2. Country to come!  
All of the labour fulfilling our aims  
Grows in descendants forgetting our names,  
Gathers for others, rejuvenates then  
Desire again.  
This has the power to carry it forth,  
Unfailingly forth,  
In country to come.
3. Country to come!  
Tears being shed at those things that are bad,  
Blood-sweat for rights in a fight you have had,  
Bless and anoint the victorious will.  
Breaking us, still,  
Evil it stops, and goodness it sows,  
Everyone knows,  
In country to come.
4. Country to come  
Dawns with its lines and in colours and lays,  
Twinkles like sunlight on those happy days,  
Glimpsed in the eyes of the children, a way  
Down as you pray.  
Are we successful, and triumph is sound,

We shall be found  
In country to come.

5. Country to come

Steadily rises; in splendour of morn  
Hearts are aglow and our senses reborn.  
Turn then our homeland t'ward sunrise out there,  
Our calling aware, –  
Are we like Moses when, gasping for breath  
At moment of death  
In country to come!

Bjørnstjerne Bjørnson

**279** "Morning cock again did crow"

1. Morning cock again did crow,  
Flapped its dewy pinion,  
Golden sun with happy glow  
Heralds light's dominion  
As we thank him secretly,  
Heavenly he's dressing,  
Blush of dawn his scenery,  
School of life his blessing.

2. He created day for strife  
Dusk for rest from worry,  
No one measured thread of life  
Therefore let us hurry,  
Doing good the whole long day  
Testing power and vigour,  
Knowing well that, come what may,  
Good conditions figure.

3. Spoken word and printed tome  
Form a vital story,  
Render youth its proper home,  
Living for God's glory;  
When our manhood strong and sage  
Answers to its label,  
Taking stock of schoolyears' wage,  
Shows the youth is able.

N.F.S. Grundtvig

**280** "Nigh to Noel, how very sad"

Seriously

1. Nigh to Noel, how very sad,  
Shorter the days in snow and coldness,

Mind is bending at last to bad,  
Not knowing where to regain its boldness;  
Lesser the light that the days deliver,  
Frost and despair make the heartstrings shiver.  
When comes Noel?

2. Midsummer Day when all was light,

Bright stood the year 'tween the summer flowers,  
Sun has now lost all its glitt'ring might,  
Wilting on snow-sheet o'er lengthy hours,  
Freezing while feeling its powers ended,  
This is the way how Noel ascended.  
When comes Noel?

3. Earth fought like that through winter's cold,  
Deeply in need for a sunshine weather,  
Fought with a winter, millennium old,  
Winning come springtime and altogether.  
But as it felt all its powers ending,  
Just then the Lord sent his sun ascending.  
Then came Noel.

4. Deep in the dark and the cold as well,  
While this our sun declines and dwindle,  
God is ascending as Noel,  
Midsummer light in Heaven kindles,  
Just as the earth is too distressing,  
Comes a salvation's wealth of blessing,  
Then comes Noel.

Jonas Lie

**281** "In shadows so bracing"

Easy and romantic

► 266

**282** "Dannebrog, flag in a flutter"

Proudly

1. Dannebrog, flag in a flutter,  
We will utter  
How you bring to mind the battle  
With its rattle  
As above the Dane you flew,  
Then so new.

2. Wake again in Denmark's keeping  
What's been sleeping,  
Bellow to each ear this message

As a presage:  
Look how far behind the night,  
Day's in sight.

3. Now arise, it's time for spirit,  
Who can hear it  
What the day of morrow causes.  
Without pauses,  
Listen to our merry calls,  
Danish halls.

*Steen Steensen Blicher*

**283 "Now, did the rake get its latter prong"**

1. Now, did the rake get its latter prong,  
All of my boys, are you ready?  
Dew has been falling the whole night long,  
Sharp is the scythe, now be steady.  
Arms are refreshed from a wholesome doze.  
Jubilant greeting as sun arose;  
Lilacs hide an adorning  
Cuckoo that calls: good morning.
2. Mum has blown on a hearth that glows,  
Busy with breakfast and table,  
Look how steam from her porridge flows  
Softly across to the stable.  
Bread is buttered, enough and good,  
Beer is bottled, a box of wood  
Hiding a jar of some liquor  
Out of respect for the vicar.
3. On the wagon now each of you,  
Colts on cobbles are scraping.  
And wide open to eastern hue  
Gates in wonder are gaping.  
Swallows turn at the wagon team,  
Day's awaiting each joyful dream,  
Faintly a surge of feeling  
Echoes the church bell pealing.

*Jeppe Aakjær*

**284 "Autumn's near"**

1. Autumn's near, near.  
My breast holds in here  
A bird that is sitting wing-shot.

It listens in to my heartbeat there,  
Then asks me:  
Will it come, sunlight glare,  
When I'll soar with a song into springtime?

2. Autumn's near, near,  
Is solace right here  
If wing-shot poor bird's in a cage?  
Ah, yearn not away from my shelt'ring heart,  
My wee one,  
The two of us never shall part.

3. Yet, when no longer my heart will beat,  
The wound of your wing is healed so neat,  
Soar with a trill into sunlight.

*Alma Rogberg*

**285 "Denmark, now slumbers the Northern night"**

With a mild warmth

1. Denmark, now slumbers the Northern night  
Close by your bed while you're sleeping.  
Cuckoo calling from out of sight,  
North Sea, Kattegat, moonlit white,  
Sing as the dew is coming,  
Softly like cradle-humming.
2. Denmark, you waken to meres of blue,  
Sated like orbs of mothers.  
What this night was embraced by you  
Basks in the golden sunlight, too,  
All as profuse presages  
Out of our bygone ages.
3. Lark from its egg-shell in spring appears,  
Dwindling in rays from heaven.  
Tones that descend, as from shining spheres,  
Same old song for a thousand years.  
Thrill out of depths rejoices,  
Ringing from fledgling voices.

4. Fragrance of elder in parlour room  
Drifting from Danish gardens.  
Corn is rip'ning in summer's womb,  
Cockcrow greetings for minds in bloom  
Rise behind house and hedges,  
Whetted like cutting edges.

5. Horses and cattle and sheep on grass  
Over abundant pasture,  
Bursting barns with their harvest mass,  
Cliff and headland that sails do pass,  
Shower a sudden drummer,  
Such is the Danish summer.

6. Girls with their laughter and golden hair,  
Games that are never ending,  
Eyes deep and blue as lakes somewhere  
Promise of Denmark ever there,  
Sun over green expanses,  
Joy in the starlight dances.

Thøger Larsen

**286** *Retrospect* ("What happed to blooms that relished")

Seriously

1. What happed to blooms that relished  
Your senses with their scent?  
To sunshine that embellished  
The summer's balmy tent?  
What happed to bursting green'ry,  
Competing all along  
Untainted springtime scen'ry  
And birds' refreshing song?

2. And creature's life, if hidden  
As by a gloomy cloud,  
Is it for them forbidden  
To live again – and proud?  
The dog that died from sorrow  
Upon his master's grave,  
Shall it again the morrow  
As trustworthy behave?

3. Oh, look at bygone seasons  
And see what you have been!  
From what imperfect reasons  
Came any fruit you've seen?  
Where is desire's candle,  
The garland of your care?  
What heart of yours did handle  
A sparkling eye back there?

4. Old times should be inspected  
And pondered on again,

Somewhere should be collected  
What time consumed – and when;  
Not only glints we're gazing  
From flashes of the mind,  
But ev'ry earthly blazing  
Of ev'ry earthly kind.

5. United there be taken  
What piecewise fell from view;  
There all the old will waken,  
Restored to youth anew:  
The soul you had elected  
The goal at which you aimed,  
The dream you here perfected,  
Will yonder be acclaimed.

6. Still, here is consolation!  
Our faith we'll never lack:  
What's lost at this location,  
We yonder will get back.  
For ruin was created  
Not e'en the smallest seed;  
While shell was desolated:  
The core of life shall breed.

Frederik Paludan-Müller

**287** *Iceland* ("In former ages, – 'Fore hundred thousand years of time's rampages")

In former ages,  
'Fore hundred thousand years of time's rampages  
When all lay hid in darkness, without motion,  
Then Iceland slowly rose up from the ocean.

Up high 'twas raised upon volcano's shoulder;  
In rumbling thunder coming from the smoulder  
The cracking earth gave its infernal din.  
In steam the ocean, lava flows a-wheezing,  
While all the world's wild winds were freezing.  
The earth had borne a son from deep within.

From pole to pole the world entire quaked,  
Against a newborn sun the axis ached,  
While snow was drifting, hot springs' gushing  
throng,  
And booming falls were Iceland's earliest song.

Then light advanced in all its brilliant might.  
Behold!  
Dispersed the dark, the snow lay still and cold,  
And there was Iceland, wonderful and white,  
Its glaciers gave the clouds a silver lining,  
And northern lights among the stars were shining.

Iceland, you proud and stormy, wind-swept land,  
You Saga Isle with stories to remember,  
Still, waves they break against your rocky strand,  
Still falls they roar from where the mountains  
stand,  
Reflecting later, calmly, skies at hand,  
As sunset makes the glaciers look like ember.

Forever, Iceland, you will always be,  
With snow-white crown, a king of Northern Sea,  
Your noble Northern place upheld, surviving,  
'Till Twilight of the Gods one day's arriving.

Otto Lagoni

TWO SONGS FROM ADAM OEHLENSCHLÄGER'S  
'MIDSUMMER EVE PLAY'

**288** *Maids in the Wood* ("In shadows we wander")  
► **89** (stanzas 1, 4)

**289** "As moonlight entrances"

Tweet-tweet-tweet-cha! Tweet-tweet-tweet-cha!  
Tweet-tweet-tweet-cha! Tweet-tweet-tweet-cha!  
As moonlight entrances,  
We bird, oh so small,  
Exchanging quick glances  
With each other, each call,  
Glory be we're alone here  
On twigs of our own, dear.  
If we only had  
Peace to hop and eat,  
Oh, we'd be so glad!  
So glad! So glad!  
Tweet-tweet-tweet-cha! Tweet-tweet-tweet-cha!  
Tweet-tweet-tweet-cha! Tweet-tweet-tweet-cha!  
Tweet-tweet-tweet-cha! Tweet-tweet-tweet-cha!  
Tweet-tweet-tweet-cha! Tweet-tweet-tweet, so glad!

**290** "Lay down, sweet flower, your head"  
quietly, sincerely

► **23**

**291** "A fair and lovely land"  
Broadly, but not too slowly  
► **262** (stanzas 1-3)

**292** "The fiddler is playing his fiddle"  
Very lively  
► **186**

TWO SONGS FROM 'CANTATA FOR THE OPENING CEREMONY OF THE NATIONAL EXHIBITION IN AARHUS 1909'

**293** "Foaming high, the waters rushed heavily ashore"  
Not too slowly

1. Foaming high, the waters rushed heavily ashore.  
Hey, this is fun! What a ballroom right there!  
Spray and gurgling white-tops with a guttural roar  
Floated in rainbow-coloured air.
2. There, before the maelstrom, silent, dumb stood I,  
Eyes flashed around, thoughts were running astray.  
Trough and crest of waves, and sea foam flying  
up high,  
Moments that came and passed away.

Olaf Hansen

**294** "Denmark, ye corn-golden daughter"

1. Denmark, ye corn-golden daughter  
Of the male and rich mould and the open  
female sea,  
Born below the heavens so soaring  
That your eyes became blue from exploring:  
We hail you from the sea, from the mould, from  
where we came,  
We bring you our success, and our action, and  
our aim,  
Mother, in honour of your name!
2. Denmark, ye song-smiling sister  
Of the sun-shining South, of the cold and  
wintry North,

Growing up where icebergs have vanished  
As they met with the spring and were banished:  
We bring you from the North, from the South,  
and from our lives  
The best of that to which almost everybody strives,  
Mother, our tribute now arrives!

3. Denmark, ye most fecund daughter  
Of the wind that embraced and the flower that  
gave in,  
Ripened during tempests so forceful  
That you see even pain can be remorseful.  
From fragrant, vernal flowers we'll bind for you  
to wear  
With ears from golden acres, with leafage bright  
and fair,  
Mother, a wreath around your hair!

L.C. Nielsen

## TWO SCHOOLSONGS

### 295 "Flower pollen from profusion"

not too slowly

1. Flower pollen from profusion  
Gambols high and low;  
Every child's mind in seclusion  
Wafts away, we know.  
Pollen knows not of direction,  
Finding mould or sheer abjection,  
Guard your skill if you possess it,  
Cultivate, don't mess it!

2. Learning many things comes prior  
To your getting wise.  
*Least*: to grasp a book, desire  
Doing exercise;  
*Greater*: labour to admire,  
Good or bad luck to acquire  
To whate'er you may aspire,  
*Greatest*: be entire!

3. Don't believe that school is only  
Lessons round about,  
Where you pale while working lonely  
When the sun is out.  
Lessons were our task for ages,

But from books' unfeeling pages  
Flows what secret was when written:  
May your life be smitten!

4. Some will say it may be urgent  
If you know of Cain,  
And of all the world's divergent  
Quantities of rain.  
Better were if you detected  
What it was that Cain rejected;  
All the life a drop is bearing  
When a shower's faring.
5. Not just comprehension's treasure,  
Wisdom's plenteous gold,  
Not just being apt to measure  
Sun and man and mould,  
Learn how truth must be respected,  
Learn how beauty is reflected,  
Then for life the school has thriven  
And its best has given!

Viggo Stuckenbergs

### 296 "It's over for a short respite"

1. It's over for a short respite  
Your drudgery and letters,  
Now you may go all free and wight.  
And cast away your fetters!  
Now you may holler when you please  
And, if you can or want to,  
Do somersaults above the trees,  
- There's no-one here to daunt you!

2. Ah, short respite! No, barely so  
Is winter time created  
As but one day in woods to go  
Windblown and sunshine-sated.  
So let the school year thus elapse,  
Though half of it be wasted,  
Or else you never had, perhaps,  
The fruit of summer tasted!

3. Cross over mead to stream or dike  
As sunset softly follows,  
Hear buzz of gnat, hear flip of pike,  
Look in the sky for swallows!  
Each evening over lake and mead

Is set a priceless treasure,  
Calm, glee, and spirits – let them lead  
So long may be your pleasure!

4. Come back then when again you must  
Exchange the forest twilight  
With red-brick school and so adjust  
To where there's work in highlight,  
Melt into that and grasp it right,  
That echo, an expression  
Of what you seized one summer night  
While streams did purl and freshen!

Viggo Stuckenborg

#### SEPARATE SONGS

**300** *Danish Patriotic Song* ("Sing, Danish man! With all your might")

► 167

**301** *Siskin Song* ("You are, in truth, a curious pet")

You are, in truth, a curious pet,  
So fine and set,  
You're reading whichever book you get,  
And yet –

And yet you are neither daring nor sly;  
What happens? And Why?  
To look at a rosebud, and then to sigh –  
Oh my!

For that you have filled up your brain to the brim.  
Oh yes! What whim  
Can make a girl fancy a fellow so prim  
As him?

To zither, to work on a verse at night –  
Come, come! All right! –  
Not ample! But we comprehend despite  
We're light.

Becoming it is, a man who is shy;  
But frightened you fly,  
The damsel's alone in the woods by and by:  
Oh fie!

Birds have a totally different style;  
Somewhile we smile,  
Pursuing each other, we'll kiss and resile:  
No guile.

Dear Sir! Like us you must let it show;  
Success will grow!  
I see the fair maiden waiting below:  
Now go!

Emil Aarestrup

**302** *Serenade* ("Gladly we listen when music may carry")

1. Gladly we listen when music may carry  
Messages up from on high for our souls,  
Gladly we're lifted in order to tarry  
Far above worldly life's nebulous roles,  
Gladly we follow the rhythm in dancing,  
Closely embrace as feelings rejoice,  
But we prefer making tones, all entrancing,  
Singing them out at the top of our voice.

2. Singing's elation, and singing is pleasure,  
Singing refreshes like winds of a kind,  
Singing makes labour feel almost like leisure,  
Singing can comfort the worrisome mind,  
Mostly when voices in rhythm are fighting  
And with each other in joy succeed,  
With all these harmonies let us be slighting  
That in the world there is discord and need.

3. Thanks to the lady who's kindly inviting  
Young people's choir, for all to be heard,  
She who can grasp the magic uniting  
Music around the poetical word.  
Thank you for welcoming smiles, with their  
treasure,  
Hearken, all ears, alert to the bones,  
Thank you for hours so rich in their pleasure,  
Jubilant evenings with beautiful tones.

Hother Ploug

**303** "Come, God's angel, silent Death"

quietly, sincerely

1. Come, God's angel, silent Death,  
Lay me, mother's knee my pillow

When in peace I've ceased my breath,  
Under moss and weeping willow.

2. I am sick of daylight blue,  
Sick of night-time's starry yonder –  
Crown of thorns I'm wearing, too,  
Can no longer watch and wander –
3. I may ponder more and more  
Over riddles of existence  
Till I'm deaf and dizzy or  
Lead myself as at a distance.
4. It was young and firm, my heart,  
In its pain a-pounding,  
With my bliss it fell apart;  
Coldness now abounding.

*Emil Aarestrup*

**304 "Yea, take us, our mother"**

► 28

**305 Child Welfare Day Song ("We boys and girls we waken")**

► 230

**306 "There's a fleet of floating islands"**

Firm and dignified

► 124 (stanzas 1-2, 4-5)

**307 "A fair and lovely land"**

warmly and cheerfully

► 262 (stanzas 1-3)

**308 "A fair and lovely land"**

Warmly and cheerfully

► 262 (stanzas 1-3)

**309 Homesickness ("Odd and unknown evening breezes!")**

Not too slowly

► 90 (stanzas 1, 6-7, 9)

**310 "I take with a smile my burden"**

With broad happiness, as if striding

► 97

**311 Zealand Singers ("On Zealand's fair and lovely summer isle")**

Wamly moving

With a small-size choir the notes in brackets may be left out

1. On Zealand's fair and lovely summer isle  
Where stream winds merrily, its vale traversing,  
Where beech is mirrored in a lake awhile  
And nightingales are mournfully rehearsing,  
With olsen mem'ries deep in mould, we would  
Know where our home, our happy cradle stood.
2. We learned it from the skylark's happy song  
To sing with joy, with pleasure of our yearning,  
And when our day at times was grey and long,  
Or path of life filled up with toil and spurning,  
Then came the song as comfort in distress  
And gave our lips a smile in its caress.

3. We love the song as it were precious gold  
And will with all our might and force defend it,  
It raises minds above dismay of old,  
And under gleaming star of hope we rend it.  
The song will not be dying for a while,  
But sounding fresh and free on Zealand's isle.

*Karl Elnegaard*

**312 "Gone are the days, they're past and olden"**

Dignified, though not too slowly

► 116

**313 Springtime ("Springtime, springtime breaking through")**

Not slowly, yet hymnlike

1. Springtime, springtime breaking through,  
Joyful in its coming,  
Swallow cheeps announce anew,  
Cold, no longer numbing.  
Field and bight and wood arose  
Sweetly from their winter's doze,  
Newborn won all trials.  
Vigour rouses mind and skin,  
Every pore is sucking in  
Spring in brimful vials.
2. Lea by lea hold flower balls,  
While each greenwood shelter

Does resound with warbling calls  
In a golden welter.  
Twinkling waves afar repeat,  
Air is blue, bygone is sleet,  
Tears of dew are smiling;  
Clouds evaporate in light,  
Sun is shining; town and bight  
Springtime warm are whiling.

3. Land and sea will shout with glee,  
Thanks for God's affection.  
Splendour here, to His will be  
But a pale reflection;  
Touched by Him is everything,  
Up and down and round He'll bring  
Tint and tone that splinter;  
He himself is less like those  
Than a spring of beams and glows  
Looks like glooming winter.

Marinus Børup

### 314 "From flame your life was given"

Objectively

The second stanza to be sung piano all the way through; b.17:  
the last stanza allargando.

1. From flame your life was given,  
Likewise your christ'ning passed.  
From worldly turmoi driven,  
On pyre you will be cast.  
Your final run unaided,  
You reached the last ordeal  
When melted down and faded  
You'll stay as proof as steel.

2. From crucible they're scraping  
Your body's last remains.  
A home then in the shaping  
Of what your urn contains.  
Therein you'll be admitted  
In Death beneath the cope  
Awaiting dawn, acquitted  
At last in urn of hope.

3. From spirit was created  
Your clay, it's now returned,  
From light it was elated  
Like something swiftly burned.

This forceful pyre will order  
One's life, its shame and sin,  
And space will with no border  
Forever slough the skin.

4. Thanks for the stunning far sight  
Above our earth unfurled,  
The gleams of golden starlight,  
This flow'ring of the world!  
Now rest in peace, departed,  
Behind the phantom's cope,  
Await the dawn free-hearted  
Inside your urn of hope!

*Sophus Michaëlis*

### 315 "Bid me to live, and I will live"

1. Bid me to live, and I will live  
Thy Protestant to be;  
Or bid me love, and I will give  
A loving heart to thee.

2. A heart as soft, a heart as kind,  
A heart as sound and free,  
As in the whole world thou canst find,  
That heart Ile give to thee.

3. Bid that heart stay, and it will stay,  
To honour thy decree;  
Or bid it languish quite away,  
And't shall doe so for thee.

4. Bid me to weep, and I will weep,  
While I have eyes to see;  
And having none, yet I will keep  
A heart to weep for thee.

5. Bid me despair, and Ile despair,  
Under that cypresse tree;  
Or bid me die, and I will dare  
E'en death, to die for thee.

6. Thou art my life, my love, my heart,  
The very eyes of me;  
And hast command of every part,  
To live and die for thee.

*Robert Herrick (Works of  
Robert Herrick, ed. E. Walford,  
London 1859, pp. 150-151)*

**316** *I Love My Jean* (“Of a’ the airts the wind can blaw”)

1. Of a’ the airts the wind can blaw,  
I dearly like the west,  
For there the bonnie lassie lives,  
The lassie I loe best:  
There wild woods grow, and rivers row,  
And mony a hill between;  
But day and night my fancy’s flight  
Is ever wi’ my Jean.
2. I see her in the dewy flowers,  
I see her sweet and fair:  
I hear her in the tunefu’ birds,  
I hear her charm the air:  
There’s not a bonnie flower that springs  
By fountain, shaw, or green;  
There’s not a bonnie bird that sings,  
But minds me o’ my Jean.
3. Oh blaw ye westlin winds, blaw saft  
Amang the leafy trees;  
Wi’ balmy gale, frae hill and dale,  
Bring hame the laden bees;  
And bring the lassie back to me  
That’s aye sae neat and clean;  
Ae smile o’ her wad banish care,  
Sae charming is my Jean.
4. What sighs and vows amang the knowes  
Hae passed attween us twa!  
How fond to meet, how wae to part,  
That night she gaed awa!  
The powers aboon can only ken,  
To whom the heart is seen,  
That nane can be sae dear to me  
As my sweet lovely Jean.

*Robert Burns/John Hamilton*

*The Life and Works of Robert Burns*, ed.  
Robert Chambers, Edinburgh 1851, vol. 2,  
pp. 268-269 (stanzas 3-4 by John Hamilton)

**317** “You suffer throughout an age of pain”

► 9

**318** *To Asali* (“I dreamed up to now as good as each night”)

► 3

**319** “Come, glistering sun!”

1. Come, glistering sun! Come, glistering sun!  
At pole of the heavens so mildly you’ve spun!  
Let sunbeams be cast on our borough today,  
Each burgher will then be delighted and gay  
As meets him the school in a beautiful way,  
In splendour of May.
2. He praises the Lord, he praises the Lord  
That winter has ended, so dull and abhorred.  
He listens to tones inconceivably sweet,  
A proof of how blissful the summertime treat,  
While wishing prosperity always thereby  
From over the sky.

*Albert Thura*

**320** *Danish Patriotic Song* (“Sing, Danish man! With all  
your might”)

► 167

**321** *Evening* (“The woods are dimly listening”)

dreamingly

1. The woods are dimly listening,  
The golden stars are glistening  
In heaven mild and pure;  
As nature is exhaling,  
At eventide goes sailing  
A misty whiteness o’er the moor.
2. How calm the Earth reposes  
In veils of night, and dozes  
From summer warmth so deep;  
Like such a shrine you see it  
While mis’ry is – so be it –  
Forgotten in the arms of sleep.

*Carsten Hauch*

**322** *To the Schnapps in ‘Bel Canto’* (“Although I’m more  
convinced than not”)

with subtle roguishness

“Here two-thirds of the choir should articulate an unpitched  
but strong “Ah” while the rest sing as indicated, in such a way,  
however, that the low fermata-chord gradually becomes unpitched.

1. Although I’m more convinced than not  
That you’re as false as you are hot,

Tomorrow you'll be teasing me.  
My dear, yet you are pleasing me,  
You're through and through appeasing me,  
I'm seizing ye,  
(drinking) Ah - !  
You're easing me.

Aage Berntsen

- 323** *Song of the Young* ("The stress of years could not jade our mind")  
March tempo  
► **155** (stanzas 1, 3-4)

- 324** *The Daffodil* ("Easter bloom! A potent drink")  
► **229**

- 325** *Child Welfare Day Song* ("We boys and girls we waken")  
► **230**

- 326** "Preserve your soil, each Danish man!"  
Dignified, but not too slowly  
► **233**

- 327** "Ah, Bethlehem, your Christmas snow"

Ah, Bethlehem, your Christmas snow  
Will fall in flakes, fall lightly,  
Will sow the seed that comes to grow  
On timeless ground so sprightly!  
Let snowy kernels fall and find  
Their places in each frozen mind  
Which cold is nagging nightly!

Ah, Infant Jesus in the stall,  
Let now no voices carry!  
There is no other nook at all  
Where I would rather tarry.  
My fall, my peril I condemn,  
Lend me abode in Bethlehem  
With you and with Saint Mary.

Johannes Jørgensen

- 328** "Banner, we hail thee!"  
Cheerfully

1. Banner, we hail thee!  
White is your cross!

If we'll not fail thee  
When in a toss:  
Certain the morals,  
Lasting the laurels,  
Freed from distress and from loss.

2. Enemies tremble,  
More than at sword,  
When we assemble  
With you, unawed;  
Where we upheave you  
Triumph won't leave you,  
Blessed is the host of our Lord.

3. You to inherit  
Gave Constantine  
Glory and merit,  
Gold coronal fine.  
In God's empire,  
Higher and higher  
Rose your celebrity's sign.

4. Strong foes we're meeting,  
Cross! in your track,  
Clay we're defeating,  
Taken aback,  
Wins in addition  
Heaven's admission,  
Never disturbed by attack.

N.F.S. Grundtvig

- 329** "A fair and lovely land"  
Warmly and cheerfully  
► **262** (stanzas 1-3)

- 330** "The Danish song is a fair young maiden"  
Broadly and mildly  
► **191**

- 331** *To My Native Island* ("You're gently rocked in blissful bed")

1. You're gently rocked in blissful bed  
On cushions blue,  
While over mottled flower spread  
Small larks anew  
Will praise your beauty in eternal paeans.  
And every summer morning's dawn

When light above each town is born  
You're blessed by hosts of happy birds for aeons.

2. As there you're swinging, mild and round,  
You flower isle,  
In waves of brine, so fresh and sound  
You even smile, –  
A bathing goddess happily exposes  
Her bodily magnificence  
While Flora gen'rously presents  
Around her bosom's curve a band of roses.

3. Of Bragi, singing's warden e'er,  
A saying goes  
That he was born at Odin's chair,  
On Funen rose,  
Became the first of scalds in Northern nation,  
And verse and song and music's might  
Came under his regime; this right  
Made Funen singing's core to all creation.

4. And Ithunn, fairy of the youth,  
Became his bride;  
Each tone would tremble with, in truth,  
Its joy untied  
As Singing married Youth as they desired;  
Then Bragi made a splendid song  
Of hearts and how they're feeling strong, –  
Two, from the greatest pow'r on Earth inspired.

5. And Youth with Singing, this is trust  
In spring of life.  
The noble two would then adjust  
As man and wife,  
Since then they lived together, fondness-ridden,  
While Funen was a singers' hall,  
Protection for each kaldic call, –  
So many names on Yggdrasil are hidden.

6. And as your day was born in song,  
You picked up this:  
What's ringing cheerfully along  
You'll no more miss,  
And thus, when strings are tuned, you listen,  
Exerting happier your call  
In field and mead, in barn and stall,  
But best when in your breast their traces glisten.

7. From verdant wood, from lake and lea,  
From nook and keep  
The notes are in the sky set free  
In swelling sweep;  
Not few have lifted legend through the ages  
But more, though, have in skylarks' ways  
Exulted all their worldly praise  
So Bragi's legacy, still kept, engages.

8. And thus, your Funen talk was like  
The warbling bird's.  
No sound of steel from swords that strike  
But tuneful words  
And more from strickle's rap on scythe and cutter;  
The smiling sun has passed away  
Like mist of moor, like scent of hay,  
And, day bygone, like beeches' gentle mutter.

9. So hail thee, hail thee, precious isle!  
Your past will show  
How woods turn green, how seeds awhile  
Begin to grow,  
You're then the paradise of Northern nation.  
Let songs emerge from every breast –  
So jubilant from joy impressed  
By plain, devoted life amidst creation.

S.P. Raben-Korch

**332 Lay of the Nordic Harp ("Nordic harp, how resplendent!")**

Proudly and firmly, but not too slowly

1. Nordic harp, how resplendent!  
Single string is weak –  
No one's denying whether  
This harp possesses might  
As long as its strings unite –  
Brother souls together.

2. Nordic harp, how resplendent!  
Strings in fives lie tight,  
Heavily o'er its framing.  
Saga's tremendous hand  
Has played it with wit well planned,  
Twiny tones inflaming.

3. Nordic harp, how resplendent!  
Blood of bears alike  
Flooded its heart entire.  
Crushed by assault awhile  
The Nordic would even smile  
Through distress and fire.

4. Nordic harp, how resplendent!  
Brother strings in scores  
Rising t'ward stars ascendant –  
That harp possesses might  
As long as its strings unite –  
Nordic harp, how resplendent!

Aage Berntsen

CONTRIBUTION TO ‘MELODIES FOR THE  
SONGBOOK ‘DENMARK’

333 “Denmark with your verdant shore”  
► 199

334 “A fair and lovely land”  
► 262

335 “Rose is blooming now in Dana's borders”  
► 94 (stanzas 1-2, 4-9, 11-12)

336 “Let people, just a few, be right”  
► 252

337 “Morning dew that slightly trembles”  
► 128

338 “Look about one summer day”  
► 106

339 *Danish Patriotic Song* (“Sing, Danish man! With all  
your might”)  
► 167

340 “You gave us the flowers that glistened to show us”  
1. You gave us the flowers that glistened to show us  
Their fairy-light beauty when once we were small,  
The gay-coloured meadows were eager to show us  
To run for the red ones and blue ones and all,

The blest water lily in whiteness would know us  
And open its secret for us to befall.

2. You gave us the acres so wide and so waving,  
Ears ripened and golden from sun overhead,  
With clover in fragrance of summer behaving  
As sweet as a violet, as healthy as bread,  
Where skylark at dawn, for the heights it is craving,  
Reveals for the skies what the rooster has said.

3. You gave us the forest so deep and embracing  
With sun-spotted shadow, with sunken road spell,  
Where workday is festival, silence enlacing,  
From springtime in May till October farewell.  
On footpaths, in high-vaulted halls we'll be facing  
The Midsummer's eve and the white-clad Noel.

4. You gave us the heavens where clouds always hurry  
To play and to fight in their blustery lope  
Till once more in stillness they smile with a flurry,  
Reborn now and blessed in the sunbeams'  
mild scope.  
The short summer night, where the day rests  
from worry  
With half-open eyes, is unquiet from hope.

5. You gave us the wastefully wandering waters,  
Our path and protection named: come and allure,  
While cruising along by our beeches and quarters  
As dark as the grave, blue as heaven when pure,  
And weaving a garland like one from your daughters  
And sounding the anthem, “May Denmark endure!”

Helge Rode

341 *Denmark* (“We dote on our flowering native land”)  
► 242

342 “There's a fleet of floating islands”  
► 124

343 “So dear my native land, thy name so sweet”  
► 254

344 “There out of the fog looms my ancestors' land”  
► 107

**345** Homesickness ("Odd and unknown evening breezes!")

► **90** (stanzas 1-4, 6-9)

**346** "The tedious winter went its course"

1. The tedious winter went its course,

The day so dim, the night in force

Will cautiously

Quite altered be;

The heavy gale, the gloomy sea

Must flee.

You do not fear that persons meet,

When going out, with snow and sleet;

For let us go,

Behold and lo

How finely nature, like erewhile,

Will smile.

2. Ah, see how nice the sun out there,

With rays of brightness in its hair;

The ring of light

Is coming right

To everything that now may sprout

About.

Look, birds in flocks will fly and call

In airy, spacious summer hall:

One flies a twig

Not very big,

Another gathers wool and straw

Galore.

3. Ah, see a lovely sight right now

In greenwood's verdant bushy brow;

Its top up high

Is dressed thereby

As spring adorns the beech a bride

With pride.

The herdsman watches cow and corn,

A yap of dogs, a sound of horn

Are all his play;

Hark far away

How fair the greenwood gives a shy

Reply.

4. Ah look how mirror-like and bright

This mere, however, is set right;

It is as if

The sun will sniff

At watercolours of its air

Down there.

The frog will rattle off and hide

Around the sleepy eventide.

I shall suggest

Myself a rest

And end with this my stroll so long

In song.

5. Thus is all heaven, water, earth

Enlivened by its maker's worth;

I went around

Midst all and found

God's will in each one born to be

You see.

He hits undoubtedly the time

When skies again become sublime;

I shall maybe

Descry and see

My winter into spring appear

This year.

*Ambrosius Stub*

**347** "Jubilation, shouts of glee"

► **207**

**348** "Springtime hedge is green"

May also be performed as a two-part song by omitting the lowest part.

► **188**

**349** "Now the day is full of song"

► **98**

**350** *Maids in the Wood* ("In shadows we wander")

► **89**

**351** "The greenwood leaves are light now"

► **143**

**352** "Oh, how glad I am today!"

► **190**

**353** "Now sun arises in the East"

► **71**

**354** "In peace, I lay me down to sleep"

► **189**

**355** "Silent as a stream's meander"

► 184

**356** "Sun arises! Treetop guises"

1. Sun arises!

Treetop guises

Glister now like Gimlè slate!

Cockcrow message

As a presage

Of a day in bright'ning state.

Wake up, wake up, Danish brave men!

Buckle on your sword and glaive, then!

Day and deed a giant rhyme.

2. Loud resounding,

Lures are rounding

Fighters up from morning doze,

Beams go under,

Blazes thunder

Over verdant grove and close.

Wake up! not to wine and laughter,

Nor to royal grace thereafter!

Hildur's game is now at hand!

3. Swords and targes

'Gainst the charges

For Rolf Krage's bravery!

Straight he gazes,

Dreads no blazes,

Naught, but sight of knavery.

Sparkling ring and sword with edges

Mildly offered he for pledges;

Who is his defender now?

4. Rolf may crumble,

Bjarka stumble,

Hjalta welter in his blood,

Lejre's building,

House of Scylding,

Bow for Hjartvar with a thud,

Lost the battle, though, the latter,

Just as embers cool and scatter,

Final spark it kills him off.

5. Sun arises,

Treetop guises

Glister now like Gimlè slate!

Cockcrow message

As a presage

Of a day in bright'ning state.

Wake up! wake up, Danish brave men!

Buckle on your sword and glaive, then!

Early morn in gold is born.

N.F.S. Grundtvig

**357** "The barques would meet on a sunset wave"

► 135

**358** "Grown together, sundered nation"

1. Grown together, sundered nation,

In this hour of destiny.

One the tribe, one its elation,

One its ardour for to see.

Spring will now from winter well.

Healed are wounds of bitter spell,

Mended Denmark's lesion.

Sorrow-laden bound'ry stream,

Once again your wave shall gleam,

Bringing glad cohesion.

2. Walls were toppled, chains repented,

Strangled lung now draws the air,

Vessels of our wrath were vented,

Danish tongue had suffered there.

Unrestrained by foreign yoke

Sound the decent words of folk,

Mother's words reminding.

Bake the bread your own shall eat,

Denmark's rye and Denmarks wheat

Dybbøl mill is grinding.

Helge Rode

**359** "Gone are the days, they're past and olden"

► 116

**360** *Song of the Young* ("The stress of years could not jade our mind")

► 155

**361** *Hymn to Denmark* ("Denmark, a thousand years")

► 111

**362** “Is your dwelling low and tight”

1. Is your dwelling low and tight,  
Raise then more your spirit,  
Set it loose in hearty flight,  
Sing for all to hear it.  
Whistling lonely, realize,  
As the world you wander,  
Only songs from hundreds rise  
T'ward the wide blue yonder.
2. As so oft your kite did rise,  
Bragging with its whiteness,  
High in gusty summer skies,  
Played upon its lightness, –  
Will your thinking free and strong  
T'wards the height aspire  
Riding on your breath of song  
Turn into a flyer.
3. Open then your eyes to know!  
Listen now discreetly!  
O so much will come and go,  
Fore your heart completely.  
Days will come and days will pass,  
Each of them you're toiling,  
That in time you may amass  
Knowledge, never spoiling.
4. Life will call you before long,  
Pull your strength together!  
Let your soul in choir of song  
Ride on wave and weather.  
Whistling lonely, realize,  
As the world you wander,  
Only songs from hundreds rise  
T'ward the wide blue yonder.

L.C. Nielsen

**363** “Simple-rooted, simple-rooted!”

► 125 (stanzas 1, 5-6)

**364** “Build on lowland, not above it”

► 257

**365** “We free Nordic nation”

1. We free Nordic nation,  
Take the whole world as our station,  
Land and sea will so awaken  
Good old Denmark's youth who've taken  
Turns that they'll be worth their salt.  
Your fate you can't flatter,  
Fit and proud, go meet it, then,  
That's the matter,  
That's the aim for men.
2. We small Nordic nation,  
Fill but modestly this station.  
No one, if he's not a snatcher,  
Adds a cubit to his stature,  
But an inch or so will do.  
He is fortune's minion,  
He who braves abuse and force.  
Proud opinion,  
You will lead our course.
3. We, free Nordic nation,  
Take our place within this station.  
Over land and sea we're biding.  
Good old Denmark's youth is striding  
With the whole world's might in step.  
Give sweat, blood, give caring,  
Just give everything you can.  
Only daring  
Will make free the man.

Valdemar Rørdam

**366** “Mighty the realms that rend earth asunder”

► 258

**367** *Song of the Sea* (“Seas surrounding Denmark”)

► 31

**368** “When summer song is finished”

► 134

**369** “Sleep, my child, sleep sweetly”

1. Sleep, my child, sleep sweetly,  
I rock your cradle neatly,  
Fan away the fly I find,

Calling dreams into your mind;  
Sleep, my child, sleep sweetly.

2. Strong as vines a-winding  
You cast off ev'ry binding,  
Leave your mother's gentle arm  
For the wild and worldly harm,  
Strong as vines a-winding.
3. Don't forget your childhood  
Nor mother's sighs and mild mood!  
When you outgrow youthful play,  
Don't forget to pray each day,  
Don't forget your childhood!
4. Rose of joy is glowing,  
But round it thorns are growing;  
Thorns I take when coming through,  
Roses set aside for you,  
Rose of joy is glowing!

5. Wake up with a twinkle  
Like merry birds that tinkle!  
Here your nest is soft and calm:  
Mother's knee and mother's arm;  
Wake up with a twinkle.

*Christian Richardt*

**370 "Sparrows hushed behind the bough"**  
► 185

**371 "Farewell, my respectable native town!"**  
► 96

**372 "Now you must find your path in life"**  
► 88 (stanzas 1, 3-5)

**373 "Two larks in love have nested"**  
► 182

**374 "Look! The sun is red, mum!"**  
► 183

**375 "The fiddler is playing his fiddle"**  
b. 9: Or other syllables which imitate instruments.  
► 186

**376 "When babies whimper before the candle"**

► 187

**377 Boxers ("Wanna hit me")**

\* b. 4: Hum, Hem, etc. as brutal punches.

1. Wanna hit me,  
Try and twit me,  
Wanna come and get a clout?  
Hum, hem, hum, tsim, tam!  
You got me then,  
Take that again,  
Now now! A bloody snout.

**378 "Thread has broken, wheel has stopped"**

1. Thread has broken, wheel has stopped,  
Tune too; what a pity.  
Song of youth will soon become  
Just an ancient ditty.

*H.C. Andersen*

**379 "Watchman, I beg you, please stop with your song"**

1. Watchman, I beg you  
Please stop with your song  
To wish me a good night,  
When you sing I waken at once,  
But when you hush, it's then I can sleep.

*Ludvig Holberg*

**380 "It is not always the case"**

1. It is not always the case  
That from nothing ever comes nothing.  
You became minister, something thus  
Comes then, from a naught:  
A fool.

*Ludvig Holberg*

**381 "You will laugh at harm and famine"**

Original in C major for treble and tenor.

1. You will laugh at harm and famine and  
You need not fear all the beasts on earth,  
For with fieldstones you will have a covenant,  
The wildlife always will be at peace with you.

*Book of Job 5.2.2.*

**382** "Silence and Darkness"

1. Silence and Darkness,  
Sun will arise to delighted devotion  
Wander its (golden) path,  
Quietly sink to the sea.

*E. Christiansen after Carl Nielsen*

SEPARATE SONGS

**383** *Grasshopper* ("Grasshopper sits in the meadow")

Fast  
The stanzas to be sung immediately after each other.

1. Grasshopper sits in the meadow  
By aestival evening glow,  
Singing his am'rous numbers,  
Courting his sweetheart so.
2. Songbird he does not resemble,  
His wings are at most for show;  
Fiddler out in the open,  
How's your music a flow?
3. Lively he plays on his fiddle  
While nodding the time therein;  
This leg, it is his bow and  
That wing his violin.

*B.S. Ingemann*

**384** *The Spider's Song from 'Aladdin'* ("Behold my web, how frail")

► **141**

**385** "Come, glistering sun!"

► **319**

**386** "Come, glistering sun!"

► **319**

**387** *Morten Børup's Song of May* ("Jubilation, shouts of glee")

with cheerful expression  
► **207**

**388** *Child Welfare Day Song* ("We boys and girls we waken")

► **230**

**389** *Children's Song* ("Come today and join the chorus")

Somewhat stridingly  
► **236**

**390** *Hymn to Denmark* ("Denmark, a thousand years")

► **111**

**391** *Danish Patriotic Song* ("Sing, Danish man! With all your might")

► **167**

**392** "Like golden amber is my girl"

► **118**

**393** *Hymn to Life* ("Universal power")

With fresh dignity

1. Universal power, who the sun made pregnant,  
Life forever drips your consecrated fire.  
Unrepentant Maker, ever potent, regnant,  
Light for us in darkness, infinite desire.
2. Deep in darkness' belly, solar mothers' notions  
Sink like golden semen germs of starlight seed.  
Awe of birth begins to grow in deathlike motions,  
Wave engenders wave in lakes of aeons' breed.
3. Fount of love and passion, vigorous renewer,  
Life and death take turns around the selfsame pole.  
Light will never die. Behind the clouds a truer,  
Godlike fountain's day inflames empyrean whole.

4. Beam produces beam, and power follows power.  
Death is but the shadow that the night will bring.  
Life's eternal miracle will always flower  
And will fill the universe with holy spring.

*Sophus Michaëlis*

**394** "A fair and lovely land"

► **262** (stanzas 1-3)

**395** "Silent as a stream's meander"

Calmly but not too slowly  
► **184** (stanzas 1-2, 4)

**396** "Skylark wings I used to carry"

1. Skylark wings I used to carry,  
May like his my song suffice,  
I have felt that, though I tarry,  
Still I'll come the paradise.

2. I have felt my soul is clinging  
There, where fun and song reside;  
Echoes of my youthful singing,  
Here on earth with me abide.

3. Leave my eyes in tears and blindness!  
Given wings, my soul in truth  
Will re-find the way of kindness  
To the castle of my youth.

4. Head held high I will go striding  
Into darkness with a song  
And I know, where Death is riding,  
Spring will sprout again ere long.

*Michael Rosing*

**397** "I drive along in a splendid spell"

► **263**

**398** "On straw and on feather the brooding call"

► **273** (stanzas 1-2, 5)

**399** "Denmark, now slumbers the Northern night"

► **285**

**400** "Denmark, now slumbers the Northern night"

► **285**

CONTRIBUTION TO 'NEW MELODIES FOR JOHAN  
BORUP'S DANISH SONGBOOK'

**401** "Morning cock again did crow"

With an enthusiastic ring

► **279**

**402** Springtime ("Springtime, springtime breaking  
through")

Hymn-like

► **313**

**403** "Springtime hedge is green"

► **188**

**404** "Nigh to Noel, how very sad"

Seriously

► **280**

**405** "We're spinning now for Lizzy Lass"

In a narrative style

1. We're spinning now for Lizzy Lass, for bodice and  
for hose,

Too roo-de-nay, and too roo-de-noo,  
But bodice made from silver and the hose from  
gold – are those,  
Falderille, falderille, too too too.

2. And Lizzy walks her way along so soft and red  
and round,

Too roo-de-nay ...  
She'll meet out there a little prince in scarlet  
abound.  
Falderille ...

3. Now listen, bonnie lass, to father's castle now  
we'll go,

Too roo-de-nay ...  
For there we'll play together, be trusty friends,  
you know.  
Falderille ...

4. Alas, you dear and youthful prince, you cause me  
great distress,

Too roo-de-nay ...  
For I can never part from my Granny, I confess,  
Falderille ...

5. For blind she turned, poor woman, from too  
much worldly harm,

Too roo-de-nay ...  
Her loins are ever aching, as is her leg, her arm,  
Falderille ...

6. If she had cried her eyes out for that little child  
of hers,

Too roo-de-nay ...

Then may she head the table in finest clothes  
and furs,  
Falderille ...

7. If legs and loins from graft ache and hurt in  
the extreme,  
Too roo-de-nay ...  
She then shall ride a noble coach, yes, one with  
double team,  
Falderille ...

8. Now granny spins the supple yarn for tick and  
cushion best,  
Too roo-de-nay, and too roo-de-noo,  
Where little Lizzy Lass together with her prince  
will rest,  
Falderille, falderille, too too too.

*Martin Andersen Nexo*

**406 "Wonder whatever I get to see"**

Metrically free

1. Wonder whatever I get to see  
Over the lofty mountains?  
Snow a cover on house and lea,  
All around me the verdant tree,  
Stuck in this ground of gravel;  
When will it dare to travel?
2. Eagle rises with sturdy strokes  
Over the lofty mountains,  
Rowing along in daylight evokes  
Vigorous valour and feral croaks,  
Sinking where'er it chooses,  
Looking afar as it cruises.

3. Leaf-laden apple tree with no will  
Over the lofty mountains,  
Twitches, come summer, standing still,  
Waits for the next time if it will,  
All of its birds are swinging,  
Unconscious of their singing.
4. He who has longed, then, to leave each year  
Over the lofty mountains,  
He who knows that he won't come near,

Feels he grows smaller year by year,  
Hears what the bird is singing  
Which, childlike, you are swinging.

5. Chattering bird, what would you find here  
Over the lofty mountains?  
Nesting o'er there was best, I fear,  
Wider the view and trees growing near;  
I'd wish for wings, returning,  
But all you brought was yearning!

6. Shall I then never, never get  
Over the lofty mountains?  
Will this enclosure my thinking set  
Whether with snow-ice or dread I'm met,  
Locking me up as a favour,  
Coffin at last for cadaver?

7. Out will I, out, oh so far, far, far,  
Over the lofty mountains.  
All so oppressively tries to bar  
Youthful courage, even to mar,  
Let it the steep rise betoken,  
Not 'gainst the edge being broken.

8. Once, I am sure, reach out there it would  
Over the lofty mountains.  
Maybe your door's left ajar, as it stood?  
Master, my God! Your home is good;  
Still I renounce sojourning  
And be conceded my yearning!

*Bjørnstjerne Bjørnson*

**407 "Sparrows hushed behind the bough"**

► 185 (stanzas 1, 5, 7-8)

**408 "In shadows so bracing"**

Warm and romantic

► 266

**409 "A sailor with a plucky breast"**

Bluffy

1. A sailor with a plucky breast  
Is never short of money,  
Loss whets the wish to fill his chest,

And penury is but a test  
Until again it's sunny.

2. The sea may plunder then its friend  
And cast him into trouble,  
He'll only laugh and make it send  
Back what was stolen and extend  
Its value more than double.

3. He saddles dauntlessly the sea  
Whene'er his heart beseeches,  
He rides atop the waves with glee  
And gives that steed a rein so free  
T'ward gold-encrusted beaches.

4. Straightway he's rich as he could want,  
With wealth and passion laden,  
Sets royal sail the wind to taunt  
And takes off on a merry jaunt  
Back to his waiting maiden.

*Johannes Ewald*

**410 "An old smallholder at his ground"**

Calmly  
► 264

**411 "You and I, everyone must qualify"**

March tempo  
► 265

**412 "I drive along in a splendid spell"**

Mildly  
► 263

**413 "Dannebrog, flag in a flutter"**

Proudly  
► 282

**414 "I'm really so delighted"**

Light and easy

1. I'm really so delighted,  
But up to now was blind,  
This friend again I've sighted  
With whom I stand united:  
My splendid state of mind.

2. No more I go unaided  
By hope of God and friends,  
But I'm with joy pervaded  
And fortitude that faded  
Enjoyably ascends.

3. Oh hark, how all's providing  
A welcome home again.  
Maybe it's not abiding;  
But then, as spring is riding,  
The shoots come up again.

*Bjørnstjerne Bjørnson*

**415 "This force which gave me my little song"**

Mildly

1. This force which gave me my little song  
Has caused that life order's joy and sadness  
Were sun and rain of delighted gladness  
As urge for spring in my soul's made strong,  
Whate'er betided  
It broke no one,  
By song it's guided  
Till love begun.

2. This force which gave me my little song,  
It gave me friendship with all that yearning,  
And so just shortly, could I be turning  
To smug self-righteousness, bad and wrong;  
I must draw nearer  
Howe'er 'tis done,  
And see it clearer  
With love begun.

3. This force which gave me my little song  
May give me strength to get through to others  
So that I, searching for sisters, brothers,  
May please some beings the road along.

I know not whether  
You find more fun  
Than song together  
In love begun.

*Bjørnstjerne Bjørnson*

**416 "Now, did the rake get its latter prong"**

Fresh and bluffy  
► 283

## SEPARATE SONGS

### 417 Lullaby ("Sleep my lad now, my lovely, my tot")

Sleep my lad now, my lovely, my tot,  
Sorrow's on guard as you're sleeping,  
Mother with rags has made up your cot,  
You're lulled by our sighs and our weeping.

Carl Nielsen ?

### 418 "We sov'reign Nordic nation"

March tempo

1. We sov'reign Nordic nation,  
Take the whole world as ous station,  
Land and sea will so awaken  
Good old Denmark's youth who've taken  
Turns that they'll be worth their salt.  
Your fate you can't flatter,  
Fit and proud, go meet it, then,  
That's the matter,  
That's the aim for men.
  
2. We sov'reign Nordic nation,  
Fill but modestly this station.  
No one, if he's not a snatcher,  
Adds a cubit to his stature,  
But an inch or so will do.  
He is fortune's minion,  
He who braves abuse and force.  
Proud opinion,  
You will lead our course.
  
3. We, sov'reign Nordic nation,  
Take our place within this station.  
Over land and sea we're biding.  
Good old Denmark's youth is striding  
With the whole world's might in step.  
Give sweat, blood, give caring,  
Just give everything you can.  
Only daring  
Will make free the man.

Valdemar Rørdam

### 419 Student Thoughts in the Gymnasium ("Inglenook, printed book")

March tempo

1. Inglenook, printed book  
Made more bent than bright your look,

Thews and plain race to train  
Straighten it again.

2. Early morn, chest reborn,  
Dancer's leg like blacksmith's brawn,  
More, it's clear, year by year  
We are getting here.

3. Here unawed, as abroad,  
We'll resist the hostile horde.  
Upright guard, no holds barred,  
Come, we'll hit out hard.

Ernesto Dalgas

### 420 "God's peace is more than angel guard"

► 56

### 421 "The South I'm leaving"

Broadly swinging  
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### 422 Springtime ("Springtime, springtime breaking through")

► 313

### 423 "My welcome, little lark!"

1. My welcome, little lark!  
Your lyre I love to hark,  
So sweet and pure and joyful altogether,  
A sound of harp, it swells  
Like merry pealing bells  
That ring in spring despite the wintry weather.

2. You bird of faith and spell  
That tarries for Noel  
And ceases only at the yearly gloaming,  
Then in a paean, he,  
With shoots for all to see,  
Will bode aloud a genial spring while roaming. -

3. Come, teach me every note  
Of hope that's in your throat,  
That forces you at first light to awaken,  
Teach me, the best you know,  
To see, through gloom and snow,  
The Whitsun radiance, hid in mist, unshaken!

Christian Richardt

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We sov'reign Nordic nation | Vi frie Folk fra Norden **418**

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Where we would fight and sing | Dér, hvor vi stred og sang **133, 154**

Where'er your path may take you | Paa alle dine Veje **79**

Wherefore do our eyes feel pleasure | Derfor kan vort øje glædes **126, 151**

Whistling wind and washing wave | Sus af Vind og Bølgeslag **268**

Who's there behind the shelter | Hvem sidder der bag Skjærm'en **22, 201**

Why do you wail, complaining | Hvi vil du dig saá klage **62**

Wild the storm on blackened waters | Vildt gaar Storm mod sorte Vande **117**

Winds are so employable | Vinden er så føjelig **208**

Wonder whatever I get to see | Underer mig paa, hvad jeg faar at se **406**

Worldlings have so many sites | Verdens Børn har mangt et Sted **85**

Ye gallants bright, I rede ye right | I Knøse! tag, det raader jeg **216**

Yea, I shall love Thee, Thou my vigour | Dig vil jeg elske, du min Styrke **46**

Yea, take us, our mother | Ja, tag os, vor Moder **28, 304**

You and I, everyone must qualify | Hver har sit, du har dit **265, 411**

You apple blossom fine and white! | Du fine hvide Æbleblomst! **11**

You are, in truth, a curious pet | Du er, min Tro, en underlig Pog **301**

You gave us the flowers that glistered to show us | Du gav os de Blomster, som lyste imod os **340**

You idle bay that stretches | Den dovne Fjord som gynger **16**

You suffer throughout an age of pain | Det bødes der for i lange Aar **9, 317**

You want to know the seasons | Har nogen Lyst at kende **59**

You will laugh at harm and famine | Du skal le ad Ødelæggelse **381**

You're gently rocked in blissful bed | Blidt vugges du i Himmelseng **331**

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## SONGS WITH TEXT IN A FOREIGN LANGUAGE

The following list comprises original translations sanctioned or accepted by Nielsen and included in contemporary printed editions of his songs.

LIEDER VON J.P. JACOBSEN COMPONIRT VON CARL NIELSEN, OP. 4, 6 (Nos. 2, 4-6, 8-9)  
Translation by Wilh: Henzen

### 2 *Im Garten des Serails*

Rose senket die Krone  
schwer von Thau und Duft,  
die Pinien schwanken so still und matt  
in weicher Luft.  
Quellen entwallen von Silber schwer  
in trägem Lauf,  
Minarete entragen zum Himmelszelt  
im Glauben auf.  
Der Halbmond gleitet so eben hin  
über das eb'ne Blau,  
und die Rose küsst er, der Liljenflor,  
alle die Blümlein  
im Serailegarten,  
im Serailegarten.

### 4 *Irmelein Rose*

1. Hört, es war einmal ein König,  
viele Schätze nannt' er sein.  
Name was für's Allerbeste,  
jeder wusst' es, Irmelein,  
Irmelein – Rose,  
Irmelein – Sonn',  
Irmelein – Alles was herrlich.

2. Alle Ritterhelme zeigten  
ihrer Farben muntre Pracht,  
und mit jedem Reim und Rhythmus  
war ihr Name schön bedacht:  
Irmelein – Rose,  
Irmelein – Sonn',  
Irmelein – Alles was herrlich.

3. Grosse Freierschaaren zogen hin  
zum Schlosse fort und fort,  
freiten theils mit süßen Minen,  
theils mit blumenzartem Wort.  
Irmelein – Rose,  
Irmelein – Sonn',  
Irmelein – Alles was herrlich.

4. Doch sie jagte sie von hinten,  
denn ihr Herz war hart und kalt;  
gestern war's die schlechte Haltung,  
heut' die Sprache die sie schalt.  
Irmelein – Rose,  
Irmelein – Sonn',  
Irmelein – Alles was herrlich.

### 5 „Und wenn der Tag all' Sorg und Qual“

Und wenn der Tag all' Sorg und Qual  
hat ausgeweint in Thau,  
so öffnet Nacht den Himmelssaal  
mit ew'gen Tiefsinns stummer Qual.  
Und Ein bei Ein  
und Zwei zu Zwei  
gehn ferner Welten Genien hervor  
aus tiefen Himmels dunklem Thor,  
und hoch über ird'sche Freuden und Schmerzen,  
in Händen haltend Sternenkerzen,  
schreiten sie langsam über den Himmel.  
Und wie sie fliegen  
und leidvoll gehen,  
wunderlich wiegen  
bei Aethers kaltem Wehen  
flackernd hell sich die Kerzen der Sterne.

### 6 *Genrebild*

Hoch vom Thurm der Page sieht  
weit in alle Lande,  
bringt in Vers und Reim und Lied  
zarte Liebesbande.  
Aber er kann nicht sich sammeln,  
kann nur stammeln,  
immer stammeln nun von Sternen,

nun von Rosen  
findet keinen Reim auf Rosen, Rosen.  
Setzet verzweifelt sein Horn an den Mund,  
greift an sein Schwert im Zorne,  
bläst sein Lieben über'm Berg  
laut aus seinem Horne.

**8 „Seid'ner Schuh über Leisten von Gold!“**

Seid'ner Schuh über Leisten von Gold!  
Eine Jungfrau freit ich hold!  
Freite mir ein' schöne Jungfrau hold!  
Ihres Gleichen kennt hier auf Erden kein Ort,  
nein! sie ist einzig und ein!  
Wie Himmel im Süd' und wie Schneeglanz im  
Nord  
ist sie rein.  
Aber in Erd'wonne blüht dieser Himmel  
und Flammengluth schlägt aus dem Schnee.  
Keines Sommers Rose hat röth'ren Schein,  
als ihr Auge ist schwarz.

**9 „Dafür wird gebüsst“**

1. Dafür wird gebüsst wohl Jahre lang  
was kaum uns noch Lust will scheinen,  
und was wir in flüchtiger Stund erlacht  
nie können hinweg wir es weinen.  
Es rinnet Qual, rinnet Weh' von rothen Rosen.
2. Das dreht sich auf goldnem Glückes Rad  
so schnell, das wir nicht gewahren;  
doch knechtisch drückende Sorge harrt  
wenn nicht mehr wir fahren.  
Es rinnet Qual, rinnet Weh' von rothen Rosen.
3. Es lebt, wie im Traum, in Freuden sich,  
der Trauer sind Träum' verloren:  
mit wachen Augen sie schaut auf Dich  
Augen die saugen und bohren.  
Es rinnet Qual, rinnet Weh' von rothen Rosen.
4. Kein Lächeln wird leuchten, wenn krank Du bist,  
dann weint nur das Weh' lange Stunden,  
weil Lächeln Abglanz von dem, was ist,  
Weh' Schatten von dem, was entschwunden.  
Es rinnet Qual, rinnet Weh' von rothen Rosen.

LIEDER VON LUDVIG HOLSTEIN, OP. 10 (Nos. 11-16)

Translation by Eugen v. Enzberg

**11 Apfelblüthen**

1. Du feine weisse Apfelblüth',  
wer gab dir diesen Lichtesschein?  
Ach, ich bin Sonne's Liebchen fein!  
ach, Sonne's Liebchen fein!
2. Wem dankst du diese Purpurgluth  
dir flammend auf der feinen Haut?  
Ach, ich bin Sonne's Frühlingsbraut!  
ach, Sonne's Frühlingsbraut!
3. Gesegnet von des Bräut'gam Kuss  
ich leb im Hauch von seinem Mund  
'ne kurz' glücksel'ge Frühlingsstund.
4. Und wann sein letzter warmer Kuss  
im Abendrothe streifet mich,  
da flüstre ich: Ich liebe dich!
5. Und schliesse mich und beuge mich  
und weithin über's Gras ich breit  
den weissen Flor, mein Hochzeitskleid.  
Ich bin Sonne's Liebchen fein!  
ach, Sonne's Frühlingsbraut!

**12 An Erinnerungsee's Strand**

1. Tritt näher meine Freundin, ich weiss dein Herze  
weinet,  
wenn stille wir betreten Erinn'rungsees Strand!  
Doch ziehet es beständig zum stillen Ort uns Beide,  
wo Sorge und wo Freude verknüpft ein zartes Band.  
Auf See's Wassern schwebet die Hand, draus alles  
fliesset,  
und lautlos sie sich schliesset; und schlummernd  
dorten sich  
nun müst'sche Offenbarung von Dunkelheit sich  
neiget,  
die traumeschön sich zeiget in fern' Melancholi!
2. An dieser trauten Stätte, wo aller Lust und  
Jammer

verstummt in Grabes Kammer in tausendjähr'ger  
Nacht,  
hat Sehers Seel geschauet, geahnet was sie decket,  
und sie vom Schlaf erwecket befreit der Künste  
Schatz.  
Hier wandeln unsre Todten und stummen Gruss  
sie wehen,  
den nimmer wir vestehen, von Schattenlandes  
Küst'.  
O Freundin, lass uns weilen am Strande.  
Uns beglücke nur wen'ge Augenblicke sein  
wehmuthsvoller Trost.

### 13 Sommerlied

1. Reich an Blüthen lodert Apfelbaum im Hain,  
wieder blaut der Himmel tief und warm und rein!  
Auf der Felder Blumen sinkt der Hummel nieder  
summend honigschwer.  
Sommer ist gekommen!  
Wanderst du mir wieder  
träumerisch umher?
2. Sanfte Blüthendüfte rings auf Hald und Hang.  
Kukuksruf vom Walde hallet Tage lang.  
Hörtest du erschallen an den klaren Quellen,  
klingend durch Gebüscht  
Sang der Nachtigallen,  
langer Triller Wellen  
durch die lichte Nacht.
3. Westens Brise brauset durch das Ährenfeld,  
flachen Landes Wogen reichlich sind bestellt.  
Himmels milder Regen lässt die güldnen Früchte  
reifen fern und nah.  
Blüthenstaub entgegen  
duftet dir im Lichte  
über's Kornfeld da!
4. Ach, so ward es Sommer! sehnend nun hinan  
Schönheitsträume steigen auf zur Himmels-Bahn,  
schwanenweiss umsäumet von dem Gold der  
Sonnen  
und das Dunkel weicht.  
Rings die Erde träumet  
von des Glückes Bronnen,  
den sie nie erreicht!

### 14 Sang hinterm Pflug

1. Geh hinterm Pflug im Sonnenschein,  
zum grünen Wald ich nick' hinein,  
wo du mein Glück verbirgst dich;  
mein Herze lacht, verbergend sich,  
verbergend all Glückseligkeit  
bis Sonn sich neigt,  
bis Sonn sich neigt.
2. Mein Glück ist neu und jung zu schaun  
wie Lerchensang beim Morgengraun.  
Jed' Abendstund es schmücket sich.  
Doch du für mich nur schmückest dich  
und nächtliche Glückseligkeit  
ist Tages güldne Heimlichkeit.
3. Ich pflüge nun die Erde hold,  
doch Keiner sieht das güldne Gold,  
das mir im Herz' verbirget sich,  
verbergend mich, verberg ich dich,  
verberg ich all Glückseligkeit  
bis Sonn sich neigt,  
bis Sonn sich neigt!

### 15 Heut Abend

1. Das güldenweisse Himmelslicht,  
das schwarze Wälder säumen,  
und rings in Gartens Gängen stehn  
die Bäume stumm und träumen.  
Der Thau er fällt so kühl und mild  
und feuchtet Stirn und Wangen.  
Heut Abend drängt es dich mein' Seel',  
am Strand des Tods zu bangen.
2. Heut Abend drängt es dich mein' Seel',  
könnst du auf deinen Schwingen  
auf weichem, pfeilgeschwindem Paar  
zum Meer des Lichtes dringen.  
Und schwinden hin in stillem Licht  
und güldnem Fried' da drinnen  
und sterben dort, befreiet  
von dem Träumen und dem Sinnen.

**16 Gruss**

1. Der träge Fjord sich schaukelt,  
sich reckt im Sonnenbrande,  
und schlanke weisse Möwen  
die tauchen sich darin.  
  
Fahrwohl du kleiner Dampfer  
der eilet mir vorbei,  
und grüss die blonde Dame  
die harret dein am Strande.
2. Und sag, dass ihre Augen,  
die Sehnsucht nun umsäumen,  
verfolgen mich beständig.  
Und was sie wünschen frag,  
Bericht mir ob sie weinet  
wenn's Schiff zur Mole legt!  
Und sage dass ich küsse sie  
oft in meinen Träumen.
3. Fahrwohl du kleiner Dampfer,  
der eilet mir vorbei  
und grüss die blonde Dame  
die harret dein am Strande!  
Und sag dass ihre Augen  
verfolgen mich beständig.  
Sage dass ich küsse sie  
oft in meinen Träumen.

STROFISCHE GESÄNGE, OP. 21 (Nos. 20-26)  
Translation by C. Rocholl

**20 „Soll denn die Blumen welken“**

1. Soll denn die Blumen welken  
befor sie aufgeblüht?  
Soll denn die Flamme sterben  
eh sie noch ausgeglüht?
2. Purpur und goldne Fäden  
webt Gott ins Leben ein,  
sie leuchten draus entgegen  
als Liebesglück und Pein.
3. Nimm meine Hände beide  
in deine, mild und hold,  
fühle wie mein Blut als Feuer  
durch meine Adern rollt.

4. Nimm hin mein glühend Herze,  
dein sei es immerdar,  
lass sicks zu Tode brennen  
in Flammen frei und klar.

*Helge Rode*

**21 Der Adler**

1. Du stolzer Adler im blauen Duft,  
dir klinge mein Gruss entgegen!  
Du stürmest kühn in die Himmel Luft,  
dein Flug ist wild und verwegen.  
Du sausest nieder in wilder Lust,  
es glüht der Augen Schimmer.  
Du schlägst deine Krallen in Feindes Brust,  
entfliehen kann er dir nimmer.
2. Du bist ein Räuber, dem keiner gleich,  
mit blutbeflecktem Gefieder,  
zur watschelden Ente auf schlammigem Teich,  
blickst du mit Verachtung hernieder.  
Wie liebe ich, Aar, deinen trotzigen Mut,  
der kühn dich aufwärts lässt dringen,  
in deinem Auge die stolze Glut,  
den Sonnenglanz auf den Schwingen!

*Jeppe Aakjær*

**22 Der alte Steinklopfer**

1. Wer sitz dort bei den Steinen  
gebeugt am Strassenrand?  
Die Brille vor den Augen,  
die Binde um die Hand.  
Das ist gewiss Jens Veimand,  
der dort in bitterer Not  
mit seinem Hammer wandelt,  
den harten Stein zu Brot.
2. Erwachst du früh am Morgen,  
wenn kaum noch graut der Tag  
und hörst des Hammers Klingen  
im Takte, Schlag auf Schlag,  
das ist gewiss Jens Veimand,  
der dort am Strassenrain,  
schlägt mit dem Hammer Funken  
aus taubenetztem Stein.

3. Fährst heimwärts du am Abend  
auf glatter, ebner Bahn,  
und siehst du einen Alten,  
der traurig dich blickt an,  
das ist gewiss Jens Veimand,  
der frostgequält und matt,  
noch nicht den Weg darf suchen  
zu seiner Ruhestatt.

4. Und schaust du dann zurücke  
indess ins Anlitz bläst  
mit seinem scharfen Hauche  
ein Wind dir aus Nordwest, –  
der dir ganz nah zum Ohre  
den Klang des Hammers trägt, –  
so ists gewiss Jens Veimand,  
der sitzt und Steine schlägt.

5. Für andre hielt sein Hammer  
die Strasse gut im Stand,  
doch einst am Weinachtsabend,  
entfiel er seiner Hand.  
Es ist gewiss Jens Veimand,  
dess Hammer nicht mehr klingt,  
den man auf öder Haide  
zur ewgen Ruhe bringt.

6. Dort auf dem Gottesacker  
dein Blick ein Holzkreuz trifft;  
im Boden halb versunken,  
verwischte ist längst die Schrift.  
Dort ruht gewiss Jens Veimand.  
Das Leben gab allein,  
ihm Steine – und nun schmücket  
im Tod sein Grab kein Stein.

Jeppe Aakjær

**23 „Senke dein Köpfchen, du Blume“**

1. Senke dein Köpfchen, du Blume,  
tief in die Blätter so sacht,  
schliesse dein Aug' und harre  
seligen Friedens der Nacht.

2. Schlummre, bald senket sich nieder  
leise die wonnige Stund',  
schlaf unter goldenen Sternen,  
schlafe dich froh und gesund.

3. Schlaf wie ein Kindlein im Arme  
weich seiner Mutter gewiegt,  
halb nur dem Traum entrücket,  
lächelnd an sie sich schmiegt.

*Johannes Jørgensen*

**24 „Die erste Lerche, die erste Lerche!“**

1. „Die erste Lerche, die erste Lerche!“  
O, grüsst mit Jauchzen den Jubelsang!  
Die erste Lerche, die erste Leche!  
Froh lauscht der Kranke dem holden Klang.

2. Die erste Lerche, die erste Lerche!  
die Lenzesbotin im Sonnenstrahl!  
Die erste Lerche liegt – auf dem Berge  
auch Schnee noch – bald blühn die Rosen im Tal!

*Jeppe Aakjær*

**25 „Geht Obdach zwei armen Leuten“**

1. Geht Obdach zwei armen Leuten,  
so müd, so matt und so träg,  
wir kommen von „Tausend-meile-weit“,  
nach „Ferne“ geht unser Weg. Geht Obdach!

2. Dort, wo wir beide geboren,  
geh'n die Gänse barfuss im Gras, –  
es stehn in dem schnurrigen Städtlein,  
alle Häuser nachts auf der Strass. Geht Obdach!

3. Mein Hof in „Tauseid-meile-weit“  
ist schön, es ist eine Pracht,  
er ist gebaut aus Luft und Wind,  
sein Dach ist aus Regen gemacht. Geht Obdach!

4. Und glaubt ihr nicht meinen Worten,  
so fragt meine Tochter darum,  
die ist ohne Eltern geboren,  
ist ausserdem taub und stumm. Geht Obdach!

*Johannes V. Jensen*

**26 Gute Nacht**

1. Du schnöde Welt, fahr hin! –  
Gar müd und matt ich bin.  
Nun könnet ihr schelten und flehen,  
ich will jetzt schlafen gehen.

Im Graben hab verbracht  
ich schon so gar manche Nacht,  
hab dort im Traum gesehen  
den Himmel offen stehen.

so traulich und so hold!  
Als eine stille Kammer,  
wo Ihr des Tages Jammer  
verschlafen und vergessen sollt.

Matthias Claudius

2. Zur Ruhe nun gehe ich ein  
im eigenen Kämmerlein klein,  
sechs Bretter in kühler Erden,  
die schützen vor Leid und Beschwerden.  
Nun sag ich euch allen ade,  
Nichts tut mir der Abschied weh,  
auch euer Leid wird nicht gross sein,  
ihr werdet auch mich gern los sein.

**393 Hymnus an das Leben**

Translation by Heinz Hungerland

3. Für Prügel in eurer Schuld  
bin ich, doch habt Geduld:  
Ihr werdet, was ich empfangen,  
durch Andere wieder erlangen.  
Ich aber will schlafen und ruhn, -  
im eignen Kämmerlein nun,  
sechs Bretter in kühler Erden,  
die schützen vor Leid und Beschwerden.
4. Die Geige lege ich hin,  
zu müd zum Spiel ich bin;  
wer meinet er hätt' zu viel Sorgen,  
der soll sich nur mein Glück borgen.  
Zu End ist nun meine Bahn, -  
mein Bestes hab ich getan,  
und freu'n euch nicht meine Lieder,  
ihr höret nimmer sie wieder.

Johannes V. Jensen

1. Himmelskraftbeherrsch, grosser Sonnenzeuge,  
Leben träuft urewig deiner Lohen Gral.  
Hohe Schöpferallmacht, aller Willen Beuger,  
Zünde uns im Staube ew'ger Hoffnung Strahl!
2. Tief aus Dunkel leuchten Müttergedanken,  
Golden fällt ein Regen deiner Sternsaat hehr.  
Werdewunder selbst aus Todesqual sich ranken.  
Woge zeugt aus Woge stets der Zeiten Meer.
3. Du, der Liebe Urborn, mächtiger Erneuer,  
Leben-Tod ist eins nur, gleicher Wogenschlag.  
Hinter allen Wolken, heiliger Befeurer,  
Flammt Dein göttlich hoher, ew'ger Sonnentag.

4. Strahl gebiert den Strahl, und Fackel zündet  
Fackel -  
Tod - das ist nur Schatten, der zur Rüste geht;  
Ewig blüht des Lebens tönendes Mirakel -  
Aus dem All der Duft des heil'gen Frühlings weht.

Sophus Michaëlis

**422 Carmen Vernale**

**321 Abendstimmung**

1. Der Mond ist aufgegangen,  
die gold'nen Sternlein prangen  
am Himmel hell und klar,  
am Himmel hell und klar;  
der Wald steht schwarz und schweiget  
und aus den Wiesen steiget  
der weisse Nebel wunderbar.
2. Wie ist die Welt so stille,  
und in der Dämm'rung Hülle  
so traulich und so hold,

In vernalis temporis  
ortu lætabundo,  
dum recessum frigoris  
nuntiat hirundo;  
terræ, maris, nemoris  
decus arridet foris  
renovato mundo,  
renovato mundo;  
vigor reddit corporis,  
cedit dolor pectoris  
tempore jucondo.

Morten Børup



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

## S O U R C E S

### M A N U S C R I P T   S O U R C E S ( D K - K k ,   C N S )

► refers to a different source containing the present source

SA, SSA, SSAA: vocal parts in movements notated with treble clefs  
voice, pf.: vocal part with piano accompaniment.  
pf.: piano score with or without text  
unison song: unison song without piano accompaniment

#### MS 32 3011

[No. 199 Danevang med grønne bred]

DK-Kk, CNS 86a.

Donated to The Royal Library by Povl Aagaard in 1991.  
13x26 cm, 1 folio, trimmed, written in ink, verso blank.  
Paper type: 4 staves (hand-ruled).

Autograph.

Fair copy (pf.) of No. 199, stanza 1 above system.

#### MS 32 3012

[No. 155 De unges sang (Vi fik ej under tidernes tryk),  
No. 227 De unges Sang (Vi fik ej under Tidernes Tryk),  
No. 323 De unges Sang (Vi fik ej under Tidernes Tryk),  
No. 360 Vi fik ej under Tidernes Tryk]  
DK-Kk, CNS 90c.

Donated to The Royal Library by Povl Aagaard in 1991.  
20.4x25.8 cm, 1 folio, trimmed, recto written in ink,  
verso written in pencil.  
Paper type: 7 staves (hand-ruled).

Partly autograph.

Dating: "Ryslinge den 10 Juli 09."

Recto: fair copy, autograph (unison song) of Nos. 155, 227, 323, 360; text added below system (foreign hand).

Verso: concert programme [?] written in pencil (foreign hand).

#### MS 32 3013

[No. 210 Der er en gammel rønne her udenfor vor by]  
DK-Kk, CNS 105a.

Donated to The Royal Library by Povl Aagaard in 1991.  
17.7x27.1 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type: 12 staves.

Autograph.

Fair copy (pf.) of No. 210 with heading "N°659.", stanza 1 between staves.

#### MS 32 3014

[No. 210 Der er en gammel rønne her udenfor vor by]  
DK-Kk, CNS 105b.

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

34.5x25.5 cm, 1 folio written in ink, verso blank.

Paper type: 12 staves.

Manuscript copy.

Printing manuscript (pf.) for No. 210 with heading "N°659.", stanza 1 above system, at top left corner "74" added in blue crayon, compositor's markings added in pencil.

#### MS 32 3015

[No. 126 Derfor kan vort Øje glædes]  
DK-Kk, CNS 108a.

Donated to The Royal Library by Povl Aagaard in 1969.  
17x26 cm, 1 folio, trimmed, written in ink, verso blank.  
Paper type: 6 staves (hand-ruled).

Autograph.

Fair copy (voice, pf.) of **No. 126**, stanza 1 below voice,  
above top staff “a d 68” added in pencil (foreign hand).

#### **MS 32 3016**

[**No. 96** Farvel, min velsignede Fødeby!]  
DK-Kk, CNS 122.

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

35x26 cm, 1 folio written in ink, verso blank.

Paper type: 12 staves (hand-ruled).

Manuscript copy.

Manuscript copy (voice, pf.) of **No. 96** with heading  
“XIV.”, 7 stanzas below voice, at top left corner “1”  
added in blue crayon and “Madsen” added in pencil.

#### **MS 32 3017**

[**No. 150** Jeg så kun tilbage, mig livets lyst bortklang]  
DK-Kk, CNS 172a.

Donated to The Royal Library by Povl Aagaard in 1991.  
9.5x35 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type: 5 staves (hand-ruled).

Autograph.

Fair copy (pf.) of **No. 150** with heading “Jeg ser kun  
tilbage”, stanza 1 above system.

#### **MS 32 3018**

[**No. 248** Julesang (Kom, Jul, til Jord, kom høje Gæst)]  
DK-Kk, CNS 178a.

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

15.2x26 cm, 1 folio, trimmed, written in ink, verso  
blank.

Paper type: 6 staves.

Manuscript copy.

Dating: “18/10-1923”.

Manuscript copy (pf.) of **No. 248** with heading “Jule-  
sang”, stanza 1 between staves. Includes a piece of  
writing paper (23.5x21.5 cm) with Johannes Wiberg’s

text in ink (autograph?); “ved Knud Malmstrøm”  
added in pencil at the top.

#### **MS 32 3019**

[**No. 206** Kan I mærke, det lysner af solskin i sindet]  
DK-Kk, CNS 179a.

Donated to The Royal Library by Povl Aagaard in 1991.  
8x23.5 cm, 1 folio, trimmed, written in ink, verso blank.  
Paper type: 4 staves.

Autograph.

Fair copy (pf.) of **No. 206** with heading “Nº 526”, 1  
stanza between staves, a hole in the middle of the  
manuscript apparently caused by fire.

#### **MS 32 3020**

[**No. 206** Kan I mærke, det lysner af solskin i sindet]  
DK-Kk, CNS 179b.

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

12.2x25.3 cm, 1 folio, trimmed, written in ink, verso  
blank.

Paper type: 4 staves.

Manuscript copy.

Printing manuscript (pf.) for **No. 206** with heading  
“Nº 526”, stanza 1 above system, at top left corner  
“41” added in blue crayon, compositor’s markings  
added in pencil.

#### **MS 32 3021**

[**No. 209** Mit hjem, hvor mine fædres fjed]  
DK-Kk, CNS 191a.

Donated to The Royal Library by Povl Aagaard in 1991.  
16.5x27.2 cm, 1 folio, trimmed, written in ink, verso  
blank.

Paper type: Nr. 9. Folio 24. (12 staves).

Autograph.

Fair copy (pf.) of **No. 209** with heading “Nº 655”,  
stanza 1 between staves.

#### **MS 32 3022**

[**No. 90** Hjemvee (Underlige Aftenlufte!), **No. 91** Naar  
Odin vinker, **No. 93** Vor Verden priser jeg tusindfold,

**No. 94** Rosen blusser alt i Danas Have, **No. 97** Jeg bærer med Smil min Byrde, **No. 98** Nu er Dagen fuld af Sang] DK-Kk, CNS 196d.

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

25.8x17.5 cm, 1 folio written in ink, verso blank.

Paper type: 12 staves (hand-ruled).

Title on first music page: "Forslag til C.N."<sup>1</sup>

Thomas Laub's proposals for changes in Nielsen's songs Nos. 90, 91, 93, 94, 97 and 98.

#### **MS 32 3023**

[**No. 172** Nu lyser løv i lunde]

DK-Kk, CNS 197a.

Donated to The Royal Library by Povl Aagaard in 1969.

16.9x26 cm, 1 folio, trimmed, recto written in ink, verso written in ink and pencil.

Paper type: 6 staves.

Autograph.

Recto: fair copy (pf.) of **No. 172**, stanza 1 between staves, heading "Nº 607" and "Carl Nielsen" added in pencil (CN?).

Verso: sketch (unison song) for **No. 172** written in ink with text fragments; sketch (pf.) for **No. 172** written in pencil.

#### **MS 32 3024**

[**No. 211** Om strømmen mod dig bruser]

DK-Kk, CNS 214a.

Donated to The Royal Library by Povl Aagaard in 1991.

8.5x24 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type: 5 staves.

Autograph.

Fair copy (pf.) of **No. 211** with heading "Nº 679.", stanza 1 between staves.

#### **MS 32 3025**

[**No. 211** Om strømmen mod dig bruser]

DK-Kk, CNS 214b.

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

12x25.5 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type: 4 staves.

Manuscript copy.

Printing manuscript (pf.) for **No. 211** with heading "Nº 679.", stanza 1 above system, above top system "83" added in blue crayon, compositor's markings added in pencil.

#### **MS 32 3026**

[**No. 8** Silkesko over gylden Læst!, **No. 10** Vise af

'Mogens' (Havde jeg, o havde jeg en Dattersøn, o ja)]

DK-Kk, CNS 227a.

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

34.3x26.9 cm, 1 bifolio written in ink.

Paper type: Beethoven Papier No.11 / H.R.Kr. (12 staves).

Manuscript copy.

On fol. 1: manuscript copy (voice, pf.) of **No. 8** with title "'Silkesko over gylden Læst' / Helga Weeke".

On fol. 2: manuscript copy (voice, pf.) of **No. 10** with title "Vise af 'Mogens'".

Few additions and corrections in pencil.

#### **MS 32 3027**

[**No. 185** Spurven sidder stum bag Kvist]

DK-Kk, CNS 240a.

Donated to The Royal Library by Thorvald Balslev in 1953.

24x34.5 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type: 11 staves (hand-ruled?).

Manuscript copy.

Manuscript copy (voice, pf.) of **No. 185** with heading "Spurven sidder stum bag Kvist", stanza 1 below voice, 3 stanzas written below final system.

#### **MS 32 3028**

[**No. 161** Steen Steensen Blicher (Hedelærken, den liden fugl)]

DK-Kk, CNS 241a.

<sup>1</sup> "Proposals for Carl Nielsen".

Donated to The Royal Library by Povl Aagaard in 1991.  
10x35.2 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type: 8 staves.

Autograph.

Title on first music page: "Hedelærken".

Fair copy (pf.) of **No. 161**, stanza 1 above system.

#### **MS 32 3029**

[**No. 423** Velkommen Lærkeli]

DK-Kk, CNS 262a.

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

26x17.8 cm, 1 bifolio written in ink and pencil, fol. 2<sup>v</sup> blank.

Paper type: 10 staves.

Manuscript copy.

Title page: "Velkommen Lærkeli" in pencil (Irmelin Eggert Møller).

On fol. 1: verso: manuscript copy (unison song on 1 staff) of **No. 423**.

On fol. 2: recto: 2 stanzas of **No. 423**.

#### **MS 32 3030**

[**No. 202** Vi nævner et navn]

DK-Kk, CNS 266a.

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

17x27 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type: Nr. 3 F. 12. (6 staves).

Manuscript copy.

Printing manuscript (pf.) for **No. 202** with heading "418.", stanza 1 above system, at top left corner "23" added in blue crayon, compositor's marking added in pencil.

#### **MS 32 3031**

[**No. 208** Vinden er så føjelig]

DK-Kk, CNS 268a.

Donated to The Royal Library by Povl Aagaard in 1991.

14x25 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type: 9 staves.

Autograph.

Fair copy (pf.) of **No. 208** with heading "Nº 626.", stanza 1 between staves.

#### **MS 32 3032**

[**No. 208** Vinden er så føjelig]

DK-Kk, CNS 268b.

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

22.2x27.1 cm, 1 folio, trimmed, written in ink, verso written in pencil.

Paper type: 8 staves.

Manuscript copy.

Recto: printing manuscript (pf.) for **No. 208** with heading "Nº 626.", stanza 1 above system, at top left corner "58" added in blue crayon, compositor's markings added in pencil.

Verso: at top left corner "Nº 626. C.N." added in pencil (CN?), in right margin "626" added in pencil (CN).

#### **MS 32 3033**

[**No. 207** Frydeligt med jubelkor]

DK-Kk, CNS 293b.

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

34x27.1 cm, 1 folio written in ink, verso blank.

Paper type: 12 staves (hand-ruled?).

Manuscript copy.

Printing manuscript (pf.) for **No. 207**, stanza 1 above system, at top left corner heading "623" added in pencil (foreign hand) and "56" added in blue crayon (foreign hand), below final system "Copyright 1924 by Wilhelm Hansen Copenhagen." added in ink (foreign hand).

#### **MS 32 3034**

[**No. 302** Serenade (Gerne vi lytter, naar Strængene bringer)]

DK-Kk, CNS 303a.

Donated to The Royal Library by Torben Schousboe in 1990.

29.7x21 cm, 1 bifolio written in ink, fols. 1<sup>r</sup>, 2<sup>v</sup> blank.

Paper type: 12 staves.

Photocopy of manuscript copy by Torben Schousboe.

Title on first music page: "SERENADE".  
Dating: "oktober 1983."  
Manuscript copy (vocal score, SATB on 4 staves) of **No. 302**, above top staff "Tekst af Hother Ploug (8.2.1907). / Musik af Carl Nielsen (9.2.1907)." <sup>2</sup> and "Forfattet og komponeret som hyldest til Fru Ville Heise's fødselsdag den 8-2-1907, og uropført ved en korsammenkomst hos fru Heise mandag den 11.2.1907.", <sup>3</sup> at final system in right margin "Manuskript-korstemmer i privateje. Tekstblad i Carl Nielsen Arkivet, Det kongelige Bibliotek. Partitur redigeret og skrevet af Torben Schousboe, oktober 1983."<sup>4</sup>

#### **MS 32 3039**

[No. 14 Sang bag Ploven (I Solen gaar jeg bag min Plov)]  
► Snejfrid.  
DK-Kk, CNS 331d.  
34.5x25.7 cm, 1 folio written in pencil.  
Paper type: 12 staves (hand-ruled).  
Autograph.  
On final page of va.: sketch without text for **No. 14**, bb. +1-13, in E<sup>b</sup> major.  
For a complete description of the manuscript, see CNU I/6, p. 295.

#### **MS 32 3048**

[No. 293 Skummende laa Havet]  
► Symphony No. 3, *Sinfonia Espansiva*, Op. 27.  
DK-Kk, CNS 64e.  
35.4x27 cm, 2 pages written in pencil and ink.  
In orchestral part, vl. 1 No. 9:  
on fol. 11<sup>v</sup>: draft without text (pf.?) written in pencil for **No. 293**;  
on fol. 12<sup>v</sup>: incomplete draft without text (pf.?) written in ink for **No. 293** with heading "(I A. Dur)".<sup>5</sup>

For a complete description of the manuscript, see CNU II/3, p. 189.

#### **MS 32 3049**

[No. 252 Lad en og anden have Ret]  
DK-Kk, CNS 182c.

Donated to The Royal Library by Flemming Preuss, Uffe Preuss, Grethe Sengeløv and Bent Ulrich Jensen (grand children of the violist Anton Bloch) in 1993. 35x26 cm, 1 folio written in ink and pencil, verso blank. Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Dating: "15-II-24".

Fair copy (pf.) of **No. 252** with heading "Lad en og anden have Ret", stanza 1 between staves, changes in pencil (CN?).

After the final bar the following note to the recipient of the manuscript is added: "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".<sup>6</sup>

#### **MS 32 3050**

[No. 292 Den Spillemand spiller paa Strenge]  
DK-Kk, CNS 29b.

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

Photocopy of autograph.

Dating: "1931".

Fair copy (recorders 1, 2) of instrumental piece with heading "To Blokføjter"; fair copy (vl. 1, 2, 3) of **No. 292**, 3 stanzas below vl. 1.

<sup>2</sup> "Text by Hother Ploug (8.2.1907). / Music by Carl Nielsen (9.2.1907)."

<sup>3</sup> "Written and composed as a tribute to Mrs. Ville Heise on her birthday 8-2-1907, and premiered at a choral gathering in Mrs. Heise's house on 11.2.1907."

<sup>4</sup> "Manuscript choral parts in private ownership; a page with the text in Carl Nielsen Archives. Fair copy of the score by Torben Schousboe, dated October 1983."

<sup>5</sup> "In A major".

<sup>6</sup> "Dear Bloch! I know it's taken some time for me to keep my promise to you, but here, at last, is the song. Often you need luck to get such a simple tone right, but when in the end it is there, it is no big deal but only a question of a few minutes' work. Best wishes from your old friend Carl Nielsen".

**MS 32 3051**

[No. 394 Der er et yndigt Land]

DK-Km(m)

Photocopy: DK-Kk, CNS 289m.

Photocopy donated to The Royal Library by Musik-historisk Museum Carl Claudius' Samling in 1993.

1 folio written in pencil?

Paper type: 16 staves (hand-ruled).

Autograph.

Dating: 20/6 24.

Fair copy without text (vocal score, SSAA) of No. 394

with heading "Der er et yndigt Land", added in ink "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<sup>te</sup> 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 lidet Tid til selv at gøre den.  
Hilsen fra Deres Carl Nielsen."<sup>7</sup>

**MS 32 3052**

[No. 180 Hvad synger du om så højt i det blå?]

DK-Km(m)

Photocopy: DK-Kk, CNS 152c.

19.5x21 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type: 8 staves.

Autograph.

Dating: "Kjøbenhavn 26-12-22."

Fair copy (pf.) of No. 180, stanza 1 between staves, above system "Kære Hr Claudius! Med Ønsket om et glædeligt Nytaar sender jeg Dem denne lille Melodi

<sup>7</sup> "20/6 24 Frederiksholms Kanal 28 A Dear Mr. Siboni! Your kind words have made me arrange the song in a new way. As you may see, bb. 1, 3, 7, 9, 10, 11 and the final chord of b. 5 are different from the version for mixed voices; but four equal voices are a different matter, and I do think it will sound properly this way. If you ever make a copy of this version I would be happy to have it, because I have very little time to do it myself. Best wishes Carl Nielsen".

som endnu ikke er trykt. Deres hengivne Carl Niels-

sen"<sup>8</sup> added in ink (CN).**MS 32 3056**

[No. 248 Julesang (Kom Jul, til Jord, kom høje Gæst)]

DK-Kk, CNS 178c.

Acquired by The Royal Library from the Wilhelm Hansen Archives in 1997.

1:

20.2x26.8 cm, 1 folio, trimmed, written in ink and pencil, verso blank.

Paper type: 7 staves (hand-ruled).

Autograph.

Dated: "18-10-23".

Printing manuscript (pf.) for No. 248 with heading "Julesang.", stanza 1 between staves; compositor's markings added in pencil.

2:

34.5x26 cm, 1 bifolio written in ink and pencil, fols. 1<sup>v</sup>, 2<sup>v</sup> blank.

Paper type: 12 staves (hand-ruled).

Manuscript copy.

On fol. 1<sup>r</sup>:

Title page: "Julesang. / Tekst af / Johs. Wiberg. / Sat i Musik af / Carl Nielsen." At bottom of page "18.439", "Peters Form [illegible]", "Organist Malmstrøm Fælledvej 27" added in pencil.

On fol. 2<sup>r</sup>:

Printing manuscript (voice, pf.) of No. 248 with heading "Julesang.", stanzas 1-3 below voice; at bottom of page added in pencil "Copyright 1923 by WH Copenhagen".

**MS 32 3060**

[No. 17 Hellelidens Sang (Helleliden aksler sin Kofte graa)]

DK-Kk, CNS 3421.

Acquired by The Royal Library from the Wilhelm Hansen Archives in 1997.

<sup>8</sup> "Dear Mr. Claudius! Wishing you a happy New Year I send this little song to you, which has not yet been printed. Sincerely yours Carl Nielsen".

34.5x26.8 cm, 1 folio, title page written in pencil,  
music written in ink.

Paper type: 12 staves (hand-ruled).

Autograph.

Title page: "Hr: Oluf han rider ->".

Fair copy (voice, pf.) of No. 17, bb. 1-6 with title "I / Hellelidens Sang.", in several bars "Ped", and "\*" added in pencil (see also MS 33 3039).

#### MS 32 3061

[No. 117 Vildt gaar Storm mod sorte Vande, No. 118  
Min Pige er saa lys som Rav, No. 119 Dengang Ørnene  
var flyveklar, No. 120 Ved Festen fik en Moder Bud,  
No. 121 Tidselhøsten tegner godt, No. 122 Saa bittert  
var mit Hjerte, No. 123 Dengang Døden var i Vente,  
No. 124 Som en rejselysten Flaade]  
DK-Kk, CNS 345n.

Acquired by The Royal Library from Edition Wilhelm Hansen in 1997.

35x27 cm, 1 gathering consisting of 1 bifolio including 14 folios, bifolio unpaginated, 14 folios paginated 1-28; written in ink and pencil; inserted by the publisher in brown paper covers.

Paper type: 12 staves.

Partly autograph.

Title page: "Carl Nielsen / Musik / til / Helge Rodes Skuespil / 'Moderen' / Op 41 / (Klarverudtug)", above title "Forlag / 27/1 21" and "22" added in pencil (foreign hand), at bottom right corner "1. Hefte / Opførelsesret forbeh / Copyright 1921 WH / paa alle 13 Numre / 22 alm F" added in ink and pencil (foreign hand), "Copyright 1921 WH / paa alle 13 Numre / 22 alm F" underlined in blue crayon and "Peters" added in blue crayon, "alm F" crossed out in pencil.

On cover "CARL NIELSEN: 'MODEREN' OP 41 / (KLA-VERUDTOG)" and "F. 17565" (plate number) added in ink; at bottom of first music page "Copyright 1921 by WH Copenhagen 17565" added in pencil, at top left corner "Opff/ Dansk + Fransk Modern / Skuespil af Helge Rode" added in pencil.

On fol. 1-28:

manuscript copy (voice, pf.) of Nos. 117, 118, 119, 121

with headings "III", "IV", "V", "VI", respectively, Nos. 122, 123 with headings "VIII", "IX", respectively, No. 120 with heading "XI"; autograph, fair copy of No. 124 with heading No. "XIII", additions and changes in pencil and ink (CN and foreign hands); 5 instrumental pieces arranged for pf.

For a complete description of the manuscript, see CNU I/9, pp. 279-280.

#### MS 32 3062

[No. 306 Som en rejselysten Flaade]  
DK-Kk, CNS 345o.

Acquired by The Royal Library from Edition Wilhelm Hansen in 1997.

34.5x26 cm, 1 bifolio written in ink, fol. 2<sup>v</sup> blank.

Paper type: 12 staves (hand-ruled).

Autograph.

Title page: "Sangen til Danmark / af / Helge Rode<sup>s</sup> Skuespil / 'Moderen' / komponeret for blandet Kor / af / Carl Nielsen".

Printing manuscript (vocal score, SATB on 2 staves) for No. 306, 4 stanzas between staves, composer's markings added in ink and pencil.

#### MS 32 3063

[No. 116 Udrundne er de gamle Dage, No. 125 På det jævne, på det jævne!, No. 126 Derfor kan vort øje glædes, No. 127 Jeg så kun tilbage, mig livets lyst bortklang, No. 128 Morgendug, der sagte bæver i den lune vind, No. 129 Jord, i hvis favn, No. 130 Den store mester kommer!, No. 131 Der sad en fisker saa tankefuld, No. 132 Steen Steensen Blicher (Hedelærken, den liden fugl), No. 133 Dér, hvor vi stred og sang, No. 134 Når somrens sang er sungen, No. 135 De snækker mødtes i kvald på hav, No. 136 Naturens ædle dyrker begærer ej dens krans, No. 137 Tunge, mørke natteskyer, No. 138 Som dybest Brønd gir altid klarest Vand, No. 139 Det danske Brød paa Sletten gror, No. 140 Udrundne er de gamle Dage, No. 141 Betragt mit svage spind, No. 142 Frihed er det bedste guld, No. 143 Nu lyser løv i lunde, No. 144 Syndfloden (Når nat udvælder)]

DK-Kk, CNS 419.

Acquired by The Royal Library from the Wilhelm Hansen Archives in 1997.

34.7x26.1 cm, 12 folios, numbered 1-18 in ink, 19-20 in pencil (foreign hand), title page, fols. 18<sup>v</sup>, 19<sup>v</sup>, 20<sup>v</sup> unpaginated; written in ink; few printed pages pasted in; in brown paper covers.

Paper type: pp. 1-19: 12 staves (hand-ruled). final 2 folios: No. 8. folio 22 (22 staves).

Partly autograph.

Title page: "Nye folkelige Melodier / af / Carl Nielsen". "Nye" changed to "Tyve"<sup>9</sup> in red crayon. At top left corner "N" added in red crayon, compositor's markings added in pencil.

Printing manuscripts for:

No. 125 with heading "I / Paa det jævne."

No. 126 with heading "II / Derfor kan vort øje glædes."

No. 127 with heading "III. / Jeg saa kun tilbage."

No. 128 with heading "IV / Morgendug, der sagte bæver."

No. 130 with heading "V / Den store mester kommer.", "V" changed to VI in pencil.

No. 131 with heading "VI Der sad en fisker saa tankefuld.", "VI" changed to "(VII)" in pencil.

No. 129 with heading "VII / Jord i hvis favn.", "VII" changed to "(V)" in pencil.

No. 132 with heading "VIII. / St.St. Blicher."

No. 133 with heading "IX. Dør, hvor vi stred og sang."

No. 134 with heading "X. / Når somrens sang er sungen."

No. 135 with heading "XI / De snækker mødtes."

No. 137 with heading "XII / Tunge, mørke natteskyer.", "XII" changed to "XIII" in pencil, print on a pasted-in piece of paper, trimmed,<sup>10</sup> stanza 1 printed below voice, stanza 2 written below voice by CN, stanzas 3-4 added below final system in ink (CN).

No. 138 with heading "XIII / Som dybest Brønd.", "XIII" changed to "XIV" in pencil, stanza 1 written below voice (CN), stanzas 2-4 written on 2 pasted-in papers below final system (Jeppe Aakjær?).

No. 136 with heading "XIV / Naturens ædle dyrker.", "XIV" changed to "XII" in pencil.

<sup>9</sup> "New" changed to "Twenty".

<sup>10</sup> First print from *Højskolebladet* 34 (1917), cols 1095-96 (PR 9<sup>2</sup>).

No. 139 with heading "XV / Det danske Brød paa Sletten gror.", "XV" added in pencil, stanzas 1-2 written below voice by CN, stanzas 3-5 typewritten on pasted-in paper.

No. 140 with heading "XIII / Udrundne er de gamle Dage", "XIII" changed to "XVI" in pencil, print on a pasted-in piece of paper, trimmed,<sup>11</sup> additions in pencil (foreign hand) and ink (CN).

No. 141 with heading "XVII / Bestragt mit svage spind.", "XVII" added in pencil (foreign hand).

No. 142 with heading "XVIII / Frihed er det bedste guld".

No. 143 with heading "Nu lyser Løv i Lunde.", "XIX" added in pencil (foreign hand).

No. 144 with title "Syndfloden.", "XX" added in pencil, stanzas 3-14 printed on 2 pasted-in papers.

Additions in pencil, at bottom left corner of final music page "Hr Magister Jeppesen / Villa Hafnia, Rungsted" added in ink (Knud Jeppesen ?), added in ink on front cover "F. 17.810 / CARL NIELSEN: 120 folkelige / Melodier".

#### MS 32 3064

[No. 139 Det danske Brød paa Sletten gror]

DK-Kk, CNS 109c.

Acquired by The Royal Library from Politikens Antikvariat in 1998 (bifolio 1).

Donated to The Royal Library by Thorvald Balslev in 1953 (bifolio 2).

34.9x26 cm, 2 bifolios written in ink.

Paper type: 12 staves (hand-ruled).

Partly autograph.

Title page: "Det danske Brød paa Sletten gror. / Ord af Jeppe Aakjær / Musik af Carl Nielsen."

On bifolio 1:

fair copy, autograph (voice, pf.) of No. 139 with heading "Det danske Brød paa Sletten gror.", stanza 1 below voice, stanzas 2-5 written on fol. 2<sup>r</sup>.

On bifolio 2:

manuscript copy (voice, pf.) of No. 139 with heading "Det danske Brød paa Sletten gror.", stanza 1 below voice, stanzas 2-5 written on fol. 2<sup>v</sup>.

<sup>11</sup> Print from *Jule-Heftet / NORDENS MUSIK* (1919) (PR 14<sup>1</sup>).

### MS 32 3065

[**No. 300** Fædrelandssang (Du danske Mand! af al din Magt)]  
DK-Kk, CNS 130g.

Donated by Irmelin Eggert Møller? 1958? (Returned to The Royal Library from Odense Bys Museer in 1998).  
35x26.5 cm, 1 bifolio written in ink, fol. 2<sup>v</sup> blank.  
Paper type: B & Nr. 2.E (14 staves).

The source has been restored.  
Autograph.

Title page: "Fædrelandssang / af Holger Drachmann / Musik af / Carl Nielsen / (blandet Kor)".

Printing manuscript (vocal score, SATB on 2 staves) for **No. 300**, stanza 1 between staves, on fol. 2<sup>r</sup> "2<sup>det</sup>" og 3<sup>die</sup> Vers (se den trykte Sang med Klaver)"<sup>12</sup> added in ink (CN), on fol. 2<sup>r</sup> tenor part in treble clef; composer's markings added in blue and red crayon.

### MS 32 3072

[**No. 262** Der er et yndigt Land]  
DK-Kk, CNS 289n.

Acquired by The Royal Library from auctioneer Bruun Rasmussen in 2003.

10x26 cm, 1 folio, trimmed, written in ink, verso blank.  
Paper type: 4 staves (hand-ruled).

Autograph.

Fair copy (pf.) of **No. 262** with heading "Der er et yndigt Land", stanza 1 between staves; enclosed letter: "Kjøbenhavn 25-II-24, Fru Birkeland!  
Paa Grund af Deres Broders Arbejde i Kunstens Tjeneste, især for den folkelige Sang skal De faa denne Afskrift af Melodien, men det siger sig selv, at De ikke giver andre Afskriften til Benyttelse eller Kopiering.  
Deres forb.  
Carl Nielsen."<sup>13</sup>

<sup>12</sup> Second and third verses (see the printed song with piano).

<sup>13</sup> "Copenhagen 25.2.24/Mrs. Birkeland! Because of your brother's services to the arts, especially his folkelige songs, I'll give this copy of the tune to you, of course provided that you do not let other people use or copy the tune.  
Yours sincerely, Carl Nielsen".

### MS 32 3076

[**No. 42** Der er en Bøn paa Jorden, **No. 62** Hvi vil du dig saá klage, **No. 84** Utallige Blomster paa Jorderig gro]<sup>14</sup>  
DK-Kk, CNS 154c.

Donated to The Royal Library by Ethan and Gertrud Rosenkilde Larsen in 2005.

34.7x26 cm, 1 bifolio written in ink, fol. 2<sup>v</sup> blank.

Paper type: 2 12 staves (hand-ruled).

Autograph.

Title on first music page: "I".

On fol. 1:

recto: fair copy (pf. or SATB on 2 staves), early version for *Hvi vil du dig saa klage*, stanza 1 between staves, stanza "III" below final system.

verso: fair copy (pf. or SATB on 2 staves), early version for *Der er en Bøn paa Jorden* with heading "II. / 'Fader Vor'",<sup>15</sup> stanza 1 between staves, stanza II below B.

On fol. 2:

recto: fair copy (pf. or SATB on 2 staves), early version, heading "III. / Utallige Blomster paa Jorderig gro.", stanza 1 above T1, stanza 2 between staves, stanza 3 below B.

### MS 32 3079

[**No. 112** Cithar! lad min Bøn dig røre, **No. 113** Visse-lulle nu, Barnlil!, **No. 114** Alt Maanen oprejst staar]<sup>16</sup>  
DK-Kk, CNS 332e.

Acquired by The Royal Library from Dan Fog in 2006.  
35x26 cm, 1 gathering of 2 bifolios paginated 2-3, fol. 1<sup>r</sup>, fols. 3-4 unpaginated; written ink, fols. 3-4 blank.

Paper type: 18 staves (hand-ruled).

Autograph, director's score for these numbers of the incidental music.

On fol. 1:

recto: fair copy (voice, harp) for *Cithar, lad min Bøn dig røre* with heading "N° 19", stanza 1 below voice, stanza 2 below final system.

On fols. 1<sup>v</sup>-2<sup>r</sup>: fair copy (B, pf.) for *Nu, hvi gnider du saa voldsomt* with heading "N° 20".

<sup>14</sup> Not in the present edition.

<sup>15</sup> "II / Our Father".

<sup>16</sup> Not in the present edition.

On fol. 2:

recto: fair copy (voice, pf.) for *Visselulle nu, Barnlil!* with heading "Nº 24", stanza 1 below voice;  
verso: fair copy (voice, pf.) with heading "Alt Maanen oprejst staar" in D minor, stanza 1 below voice.

#### MS 32 3082

[**No. 184** Tyst som Aa i Engen rinder, **No. 188** Grøn er Vaarens Hæk, **No. 190** O, hvor jeg er glad i Dag!, **No. 255** O, hvor jeg er glad i Dag!, **No. 256** Tyst som Aa i Engen rinder, **No. 348** Grøn er Vaarens Hæk, **No. 352** O, hvor jeg er glad i Dag!, **No. 355** Tyst som Aa i Engen rinder, **No. 395** Tyst som Aa i Engen rinder, **No. 403** Grøn er Vaarens Hæk]

DK-Kk, CNS 135d.

Donated to The Royal Library by Lene Fog in 2006.

34.5x26.1 cm, 1 folio, recto written in pencil, verso written in ink.

Paper type: 12 staves (hand-ruled).

Partly autograph.

Recto: draft (unison song) for Nos. 188, 348, 403 with heading "Grøn er Vaarens Hæk", bb. 5-16: text added in pencil (foreign hand); draft (unison song) for Nos. 184, 256, 355, 395 with tempo marking "Roligt men ikke for langsomt",<sup>17</sup> bb. 3-7 added in pencil (foreign hand); draft (unison song) for Nos. 190, 255, 352 with tempo marking "Meget livligt",<sup>18</sup> bb. 5-13: text added in pencil (foreign hand). At bottom of page "Tilhører Carl Nielsen arkiv etter min død / 14/5 – 35 Nora Elé"<sup>19</sup> added in ink.  
Verso: manuscript copy of 4 bars of an unidentified piece for 2 voices, pf. with German text beginning: "Frosinn unde Laune, sie würzen das Leben [...]"<sup>20</sup>

#### MS 32 3085

[**No. 232** Alt paa den vilde Hede]

DK-Kk, CNS 75e.

Acquired by The Royal Library from Knud Martner in 2008.

17 "Quietly, but not too slowly".

18 "Very lively".

19 "Belongs to The Carl Nielsen Archives after my death / 14/5-35 Nora Elé".

20 German text from Otto Nicolai, *Die Lustigen Weiber von Windsor*.

34.5x26 cm, 1 folio, recto written in ink, verso written in pencil, in library binding.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Recto: fair copy (voice, pf.) of No. 232 with heading "Alt paa den vilde Hede", stanza 1 below voice.

Verso: sketch for unknown piece,  $\frac{4}{4}$ , notated on 3 staves.

#### MS 32 3086

[**No. 302** Serenade (Gerne vi lytter, naar Strængene bringer)]

DK-Kk, CNS 303c.

Aquiered by The Royal Library from Gerda Petri in 2008.

26x17.5 cm, 4 bifolios written in ink, fols. 6<sup>v</sup>, 8<sup>v</sup> blank.

Paper type: 8 staves.

Partly autograph.

Title page: "Serenade / af Hother Ploug / Musik af Carl Nielsen."

Vocal parts (SATB) for No. 302.

#### MS 32 4008

[**No. 295** Blomsterstøv fra Blomsterbæger, **No. 296** Nu er for stakket Tid forbi]

DK-Kk, CNS 3a.

► 29 Little Preludes for Organ or Harmonium, Op. 51.

34.1x25 cm, 2 pages written in pencil and ink.

Autograph.

On p. 33: sketch (vocal score, SATB on 2 staves) for No. 295 written in pencil, stanza 1 between staves.

On p. [35]: draft (vocal score, SATB on 2 staves) for No. 296 written in pencil, stanza 1 between staves written in ink.

For a complete description of the manuscript, see CNU II/12, pp. 248-249.

#### MS 32 4022

[**No. 16** Hilsen (Den dovne Fjord som gynger)]<sup>21</sup>

► Humoresque- Bagatelles, Op. 11.

DK-Kk, CNS 12b.

26x34.5 cm, 1 folio written in pencil.

21 Not in the present edition.

Paper type: 16 staves (hand-ruled).

Autograph.

On fol. 3<sup>r</sup>: sketch (orch.), unfinished version of **No. 16** for fl. 1,2, ob. 1,2, cl. (A), 1,2, cor. 1,2, voice, vl. 1,2, va., vc., cb.

For a complete description of the manuscript, see CNU II/12, p. 241.

#### MS 32 4040

[No. 126] Derfor kan vort øje glædes]

► Suite, Op. 45.

DK-Kk, CNS 16c.

34.5x25.6 cm, 1 folio written in pencil.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

On fol. 18<sup>r</sup>: draft (pf.) for **No. 126** with heading "Derfor kan vort Øje glædes", poet "Richardt" added above top staff, accompaniment in bb. 5-8; draft (unison song) for **No. 126**, stanza 1 below staff.

For a complete description of the manuscript, see CNU II/12, p. 244.

#### MS 32 4042

[No. 430] Disse djærve Hammerslag]

► Symphonic Suite, Op. 8.

DK-Kk, CNS 17a.

34.4x24.7 cm, 1 folio written in pencil.

Paper type: 16 staves (hand-ruled).

The source has been restored.

Autograph.

On fol. 1<sup>r</sup>: sketch (unison song) for **No. 430** with text fragment.

For a complete description of the manuscript, see CNU II/12, p. 240.

#### MS 32 4052

[No. 417] Vuggevise (Sov min lille, min dejlige Dreng)]

DK-Kk, CNS 23.

► Sonata for Violin and Piano, G major.

33.4x25.4 cm.

Paper type: 12 staves (hand-ruled).

Autograph.

On final page: draft (unison song, on 2 staves) for **No.**

**417** with heading "Vuggevise", staff 2 empty. For a complete description of the manuscript, see CNU IV/1.

#### MS 33 1043

[No. 388] Børnehjælpsdagens Sang (Vi Børn, vi Børn, vi vaagner]

DK-Kk, CNS 64b.

► Symphony No. 3, *Sinfonia Espansiva*.

34.5x25.8 cm, 1 bifolio written in pencil;  
35x27 cm, 1 folio written in pencil.

Paper type: 16 staves (hand-ruled).

Autograph.

On bifolio, fol. 2<sup>v</sup>: sketch without text (vocal score, SA) for **No. 388**.

For a complete description of the manuscript, see CNU II/3, p. 190.

#### MS 33 1048

[No. 326] Fredlys din Jord, du danske Mand!]

DK-Kk, CNS 65c.

► Symphony No. 4. *The Inextinguishable*.

35.5x27 cm, 1 bifolio written in pencil.

Paper type: B. & H. Nr. 13. A./ 8. 10. (22 staves).

Autograph.

On final page: draft without text (vocal score, TTBB on 2 staves) for **No. 326** with heading "Fredlys din Jord".

For a complete description of the manuscript, see CNU II/4, p. 123.

#### MS 33 1056

[No. 312] Udrundne er de gamle Dage]

DK-Kk, CNS 67c.

► Symphony No. 6, *Sinfonia Semplice*.

34.4x26 cm, 1 folio written in ink.

Paper type: 12 staves (hand-ruled).

Manuscript copy.

Recto: manuscript copy (vocal score, SATB on 2 staves) of **No. 312** with heading "Udrundne er de gamle Dage / N.F.S. Grundtvig", 3 stanzas between staves.

For a complete description of the manuscript, see CNU II/6, pp. 128-129.

### **MS 33 2001**

[**No. 226** Afholdssangen (Frem til Frihed til Lys og til Lykke)]  
DK-Kk, CNS 72a.

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

26x17.3 cm, 1 bifolio, fols. 1<sup>r</sup>-2<sup>r</sup> written in ink, fol. 2<sup>v</sup> blank.

Paper type: 6 staves (hand-ruled).

The source has been restored.

Autograph.

Dating: "Kjøbenhavn den 30/5 09".

On fol. 1<sup>r</sup>-2<sup>r</sup>: fair copy (pf.) of **No. 226** with stanza 1 between staves.

### **MS 33 2002**

[**No. 226** Afholdssangen (Frem til Frihed til Lys og til Lykke)]  
DK-Kk, CNS 72b.

Acquired by The Royal Library from the estate of Henrik Knudsen in 1947.

26x34.5 cm, 1 bifolio, fol. 1<sup>r</sup> written in pencil, fols. 1<sup>v</sup>-2<sup>v</sup> blank.

Paper type: 6 staves (hand-ruled).

The source has been restored.

Autograph.

Dating: "30.5.09".

On fol. 1<sup>r</sup>: draft (pf.) for **No. 226** with stanza 1 between staves.

### **MS 33 2003**

[Ak, min Rose visner bort]<sup>22</sup>

DK-Kk, CNS 73c.

27.7x27 cm, 1 folio, trimmed, written in pencil, verso blank.

Paper type: 15 staves (hand-ruled).

The source has been restored.

Autograph.

Sketch (T, Bar., org.), unfinished version, for *Ak, min Rose visner bort*, in G minor, T bb.1-11 as **No. 38**, Bar. bb. 1-3 as **No. 38**, org. empty, text fragment in Bar. bb.1-2.

### **MS 33 2004**

[**No. 223** Aldrig hans Ord kan jeg glemme!, **No. 424** Solnedgang (Svømmende Skyer, dejlige Cyklader)]  
DK-Kk, CNS 74a.

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

34.7x26.1 cm, 1 folio written in pencil.

Paper type: 12 staves (hand-ruled).

Autograph.

Recto: draft (voice, pf.) for **No. 223**.

Verso: sketch (voice, pf.) for **No. 424**, bb. 1-10 with heading "Andantino" (see also **MS 33 2202**).

### **MS 33 2005**

[**No. 223** Aldrig hans Ord kan jeg glemme!]

DK-Kk, CNS 74b.

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

34.5x26.5 cm, 1 folio written in pencil.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Draft without text (voice, pf.) for a revised version of **No. 223**.

### **MS 33 2006**

[**No. 39** Alt paa den vilde Hede, **No. 78** O, sad jeg, som Maria sad, **No. 81** Ton det, Himmel, syng det, Jord]  
DK-Kk, CNS 75d.

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

25x34.5 cm, 1 folio written in pencil.

Paper type: 16 staves (hand-ruled).

The source has been restored.

Autograph.

Recto: draft (pf.) for **Nos. 39** and **78** with headings "Nº 122." and "135a", respectively, text fragments for **No. 39**; sketch with heading "(211)", text fragment "trives maa og lykkes", 2 circles added in red crayon.  
Verso: sketch on one staff with heading "Andante", in  $\frac{4}{4}$ , D $\flat$  major key signature; sketch for **No. 81**, bb.+11-12 with heading "Nº 352", text fragment.

22 Not in the present edition.

### **MS 33 2007**

[**No. 39** Alt paa den vilde Hede]

DK-Kk, CNS 75b.

26x36 cm, 1 folio written in ink.

Paper type: 16 staves (hand-ruled).

The source has been restored.

Manuscript copy.

Recto: fair copy without text (pf.) by Paul Hellmuth of **No. 39**, one version of b. 3 added by CN in pencil, 4 versions of b. 7 by Paul Hellmuth, text fragment for stanza "17" and the whole stanza "19" added at bottom of page (CN?); "Kære hr. C.N. / Synes De om denne Udsættelse? / Deres hengivne Paul H."<sup>23</sup> added in ink (Paul Hellmuth).

Verso: 12 bars of an incomplete fair copy by Paul Hellmuth, crossed out in ink, of 4 parts notated with treble clef in  $\frac{3}{4}$ , D<sup>b</sup> major.

### **MS 33 2008**

[**No. 39** Alt paa den vilde Hede]

DK-Kk, CNS 75c.

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

13.2x26 cm, 1 folio, trimmed, written in ink.

Paper type: 5 staves (hand-ruled).

The source has been restored.

Manuscript copy.

Recto: fair copy without text (pf.) by Paul Hellmuth of **No. 39**, "Hermed et lille Forsøg til. Deres PH."<sup>24</sup> added in ink, circle added above b. 4 in red crayon.

Verso: music theory exercise written in pencil.

### **MS 33 2009**

[**No. 221** Angst (Hold fastere omkring mig)]

DK-Kk, CNS 76.

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

26x34.5 cm, 1 folio written in ink.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Fair copy (voice, pf.) of **No. 221** with heading "Angst / Digt af Aarestrup".

### **MS 33 2010**

[**No. 251** Balladen om Bjørnen (De dræbte Bjørnens

Unger)]

DK-Kk, CNS 78a.

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

34.2x25.6 cm, 1 bifolio and 3 folios written in ink.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Title page: "Balladen om Bjørnen / Vers af Aage Børnsen / efter Motiv fra den / svenske Digter Ahlmquist / Musik af / Carl Nielsen."

Dated: "9/1 24".

On fols. 1<sup>v</sup>-5<sup>v</sup>: fair copy (voice, pf.) of **No. 251**, additions and corrections in pencil.

### **MS 33 2011**

[**No. 199** Danevang med grønne bred, **No. 251** Balladen om Bjørnen (De dræbte Bjørnens Unger)]

DK-Kk, CNS 78b.

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

35x26 cm, 6 folios paginated 1-3, one page unpaginated, 5, one page unpaginated, 6-10, final page unpaginated; written in pencil.

Paper type: 12 staves (hand-ruled).

Autograph.

On fols. 1<sup>r</sup>-6<sup>r</sup>: draft (voice, pf.) for **No. 251** with heading "Bjørnen".

On fol. 6: sketch without accompaniment for **No. 199**; draft without text (pf.) for **No. 199**, heading "Dannevang med grønne Bred, Tillæg til H."<sup>25</sup> added (Emil Telmányi?).

23 Dear Mr. C.N. / Do you like this arrangement?

Sincerely yours Paul H."

24 "Here another suggestion. Yours PH".

25 "Dannevang med grønne Bred, Supplement to H." ("H" = *Folkehøjskolens Melodibog*).

### **MS 33 2012**

[**No. 251** Balladen om Bjørnen (De dræbte Bjørnens

Unger)]

DK-Kk, CNS 78c.

Donated to The Royal Library by Irmelin Eggert Møller and Anne Marie Telmányi in 1953.

33.6x26.8 cm, 6 folios paginated 2-11, title page unpaginated, written in ink, fol. 5<sup>v</sup> blank.

Paper type: K.U.V. Beethoven Papier Nr.11. (4 Systeme)  
12 staves.

The source has been restored.

Manuscript copy (Johannes Andersen).

Title page: "Balladen om Bjørnen. / Vers af Aage Berntsen / efter Motiv fra den / svenske Digter Ahlquist / Musik af / Carl Nielsen / Op. 47." On top of page "Anders Brems / venskabeligst tilegnet."<sup>26</sup> added in ink (CN). Printer's additions in pencil.

Dating: "9/1-24".

Printing manuscript (voice, pf.) for **No. 251**, additions in pencil by CN and compositor.

### **MS 33 2013**

[**No. 236** Barnets Sang (Kom, i Dag maa alle synge)]

DK-Kk, CNS 79a.

Donated to The Royal Library by Irmelin Eggert Møller and Anne Marie Telmányi in 1953.

17.5x25.5 cm, 1 bifolio, trimmed, written in ink, fols. 1<sup>v</sup>, 2<sup>v</sup> blank.

Paper type: 6 staves (hand-ruled).

The source has been restored.

Autograph.

Printing manuscript (pf.) for **No. 236** with heading "Barnets Sang", stanza 1-3 between staves, compositor's additions in pencil.

### **MS 33 2014**

[**No. 389** Barnets Sang (Kom, i Dag maa alle synge)]

DK-Kk, CNS 79c.

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

34.5x25.8 cm, 1 folio written in ink, verso blank.

The source has been restored.

Autograph.

Fair copy (vocal score, SA on 1 staff) of **No. 389** with heading "Barnets Sang / (for to lige Stemmer)"<sup>27</sup>, 3 stanzas below staff.

### **MS 33 2015**

[**No. 389** Barnets Sang (Kom, i Dag maa alle synge)]

DK-Kk, CNS 79d.

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

21.6x17 cm, 1 folio, trimmed, written in pencil, verso blank.

Paper type: 5 staves (drawn in pencil).

Autograph.

Draft without text (vocal score, SA on 1 staff) for **No. 389**.

### **MS 33 2016**

[**No. 236** Barnets Sang (Kom, i Dag maa alle synge)]

DK-Kk, CNS 79b.

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

34.5x26 cm, 1 folio written in ink, verso blank.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Fragment (5 bars) of a fair copy without text of **No. 236** with heading "Barnets Sang".

### **MS 33 2017**

[**No. 240** Blomstervise (Danmarks Sommer gik sin Gang)]

DK-Kk, CNS 80c.

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

35.5x27 cm, 1 bifolio written in pencil and ink.

Paper type: B. & H. Nr. 18. A. 7. 14. (10 staves).

The source has been restored.

Autograph.

Draft (voice, pf.) for **No. 240** (bb. 1-45) with heading "Blomstervise".

26 "Dedicated to Anders Brems in friendship."

27 "Song of the Child / (for two equal voices)".

### **MS 33 2018**

[**No. 240** Blomstervise (Danmarks Sommer gik sin Gang)]  
DK-Kk, CNS 80a.  
Donated to The Royal Library by Irmelin Eggert Møller in 1958.  
35x27 cm, 1 bifolio written in ink.  
Paper type: 12 staves.  
The source has been restored.  
Manuscript copy.  
Manuscript copy (voice, pf.) of **No. 240** with heading "Blomstervise".

### **MS 33 2019**

[**No. 240** Blomstervise (Danmarks Sommer gik sin Gang)]  
DK-Kk, CNS 80b.  
Donated to The Royal Library by Sylvia Schierbeck in 1970.  
27x34 cm, 1 bifolio written in ink.  
Paper type: No. 14 K. 12 (12 staves).  
The source has been restored.  
Manuscript copy.  
Manuscript copy (voice, pf.) of **No. 240** with heading "Blomstervise".

### **MS 33 2020**

[**No. 315** Byd mig at leve, **No. 318** Til Asali (Før drømte jeg fast hver eneste Nat)]  
DK-Kk, CNS 287.  
Donated to The Royal Library by Irmelin Eggert Møller in 1958.  
34x26 cm, 1 folio, recto written in ink, verso written in pencil.  
Paper type: 12 staves (hand-ruled).  
The source has been restored.  
Autograph.  
Recto: fair copy (vocal score, TTBB on 4 staves) of **No. 315** with stanza 1 between each staff.  
Verso: draft (vocal score, TTBB on 4 staves) for **No. 318** with stanza 1 below top staff.

### **MS 33 2021**

[**No. 230** Børnehjælpsdagens Sang (Vi Børn, vi Børn, vi vaagner)]  
DK-Kk, CNS 288d.  
Donated to The Royal Library by Irmelin Eggert Møller in 1958.  
34.5x26 cm, 1 folio written in ink, verso blank.  
Paper type: 12 staves (hand-ruled).  
The source has been restored.  
Autograph.  
Dating: "København 27 April 1911".  
Printing manuscript (pf.) for **No. 230**, stanza 1 between staves, compositor's additions in pencil.

### **MS 33 2022**

[**No. 388** Vi Børn, vi Børn, vi vaagner]  
DK-Kk, CNS 288a.  
Donated to The Royal Library by Erik H. Jung in 1944.  
33,5x25,5 cm, 1 folio written in ink, verso blank.  
Paper type: 16 staves (hand-ruled).  
Autograph.  
Fair copy (vocal score, SA on 1 staff) of **No. 388**, stanza 1 below staff, stanzas 2-6 added below system, above top staff "Kære Vilhelm Rosenberg! Her er saa den lille Melodi, som jeg har paalagt, inden hun gik hjemme fra, at neje paent for Dig og hilse fra Far og sige Tak fordi Du vil tage Dig af hende. Barnet er jo ikke nogen indtagende Skønhed, men hun er en lille ærlig Sjæl, der tror alt hvad man siger til hende og gjør hvad der bliver hende paalagt saa godt hun kan. Hilsen fra Din hengivne Carl Nielsen",<sup>28</sup> enclosed with **PR 24**.

### **MS 33 2023**

[**No. 325** Vi Børn, vi Børn, vi vaagner]  
DK-Kk, CNS 288b.

<sup>28</sup> "Dear Vilhelm Rosenberg! Here is the little melody which before she left home I have asked to curtsey nicely to you and give her father's compliments to you, thanking you for looking after her. As you will see, the child is no astonishing beauty, but an honest soul who will believe everything that is said to her and do everything she is asked to as well as she can. Yours sincerely Carl Nielsen".

Donated to The Royal Library by Irmelin Eggert Møller in 1958.  
34.2x25.8 cm, 1 folio, recto written ink, verso written in pencil.  
Paper type: 16 staves (hand-ruled).  
Autograph.  
Dating: "Kjøbenhavn 27-5-11."  
Recto: printing manuscript (vocal score, TTBB on 2 staves) for **No. 325** with heading "(Børnehjælpsangen for Mandstemmer) / Vi Børn, vi Børn!", stanza 1 between staves, instructions for syllabic divisions in stanzas 2-6 added in ink (CN), compositor's markings added in pencil and ink.  
Verso: 2 sketches for *Sonata No. 2 for Violin and Piano*, Op. 35.

#### MS 33 2024

[**No. 230** Børnehjælpsdagens Sang (Vi Børn, vi Børn, vi vaagner)]  
DK-Kk, CNS 288e.  
Donated to The Royal Library by Irmelin Eggert Møller in 1958.  
26.2x17.2 cm, 1 folio, trimmed, written in pencil, verso blank.  
Paper type: 18 staves (hand-ruled).  
The source has been restored.  
Autograph.  
Draft without text (pf.) for **No. 230**; incomplete sketch of this song for three-part children's choir.

#### MS 33 2025

[**No. 305** Vi Børn, vi Børn, vi vaagner]  
DK-Kk, CNS 288f.  
Donated to The Royal Library by Irmelin Eggert Møller in 1958.  
34.4x26 cm, 1 folio written in pencil, verso blank.  
Paper type: 16 staves (hand-ruled).  
The source has been restored.  
Autograph.  
Draft without text (vocal score, SATB on 2 staves) for **No. 305** with heading "Vi Børn! / Bl. Kor"; additions in ink.

#### MS 33 2026

[**No. 325** Vi Børn, vi Børn, vi vaagner]  
DK-Kk, CNS 288c.  
Donated to The Royal Library by Irmelin Eggert Møller in 1958.  
34.5x26 cm, 1 folio written in pencil, verso blank.  
Paper type: 16 staves (hand-ruled).  
Autograph.  
Draft without text (vocal score, TTBB on 2 staves) for **No. 325** with heading "Mandskor", text fragments.

#### MS 33 2027

[**No. 241** Christianshavn (Kong Christian stod paa Slotsholmens Grund)]  
DK-Kk, CNS 82.  
Donated to The Royal Library by Irmelin Eggert Møller in 1958.  
c. 17.5x25.8 cm, 1 folio, trimmed, written in pencil.  
Paper type: 8 staves (hand-ruled).  
Autograph.  
Recto: draft without text (pf.) for **No. 241**, B<sup>1</sup> major.  
Verso: c. 10 bars sketch with heading "Kilderejsen", 4, B<sup>1</sup> major.

#### MS 33 2028

[**No. 242** Danmark (Vi elsker vort blomstrende Fædreland)]  
DK-Kk, CNS 83b.  
Donated to The Royal Library by Anders Brems in 1935.  
34.5x26 cm, 1 folio, recto written in ink, verso written in pencil.  
Paper type: 16 staves (hand-ruled).  
The source has been restored.  
Autograph.  
Recto: fair copy without text (voice, pf.) of **No. 242** with heading "Jeg elsker mit blomstrende Fædreland".  
Verso: vocal exercises without text (foreign hand).

#### MS 33 2029

[**No. 253** Danmark (Vi elsker vort blomstrende Fædreland), **No. 256** Tyst som Aa i Engen rinder]  
DK-Kk, CNS 83c.

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

34.3x26 cm, 1 folio written in pencil.

Paper type: 12 staves (hand-ruled).

Autograph.

Dating: "10/1 24".

Recto: draft without text (pf.) for **No. 253** with heading "Nº 29", "Danmark" added (foreign hand); sketch for an instrumental piece with tempo marking "adagio".

Verso: draft without text (pf.) for **No. 256** with heading "Nº 125"; sketch for pf. or voice; sketch for one part for an unidentified piece with heading "Allegretto"; at top right corner "Axel Juel" added (foreign hand).

#### MS 33 2030

[**No. 341** Danmark (Vi elsker vort blomstrende Fædreland)]

DK-Kk, CNS 83a.

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

10.8x26 cm, 1 folio, trimmed, written in pencil.

Paper type: 4 staves (hand-ruled).

Autograph.

Draft without text (vocal score, SA on 1 staff) for

**No. 341** with heading "Nº. 29", "Vi elsker vort blomstrende Fædreland" and "Danmark" added (foreign hand); sketch for an unidentified instrumental piece.

#### MS 33 2031

[**No. 285** Danmark, nu blunder den lyse Nat]

DK-Kk, CNS 84a.

Donated to The Royal Library by Ove Michelsen in 1975.

33x26.8 cm, 1 bifolio written in ink, fols. 1<sup>v</sup>-2<sup>v</sup> blank.

Paper type: Nr. 1 F.S. (12 staves).

The source has been restored.

Autograph.

Dating: 20/12 29."

Fair copy (pf.) of **No. 285** with heading "Danmark, nu blunder den lyse Nat.", stanza 1 between staves.<sup>29</sup>

29 See PR 49.

#### MS 33 2032

[**No. 400** Danmark, nu blunder den lyse Nat]

DK-Kk, CNS 84b.

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

34.9x25.7 cm, 1 folio, recto written in pencil, verso written in ink.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Partly autograph.

Recto: draft without text (vocal score, SATB on 2 staves) for *Cantata for the Fiftieth Anniversary of the Society for the Education of Young Merchants*; draft without text (vocal score, SSA on 2 staves) for **No. 400** with heading "Danmark nu blunder (3 lige Stemmer)"<sup>30</sup>; sketch for *Forspil til 'Hver Tid værner'*<sup>31</sup> from the cantata.

Verso: manuscript copy, "Opgaver til Organistexamen Juni 1930."<sup>32</sup>

#### MS 33 2033

[**No. 400** Danmark, nu blunder den lyse Nat]

DK-Kk, CNS 84c.

Private ownership, Lejf Marcussen.

Photocopy donated to The Royal Library by Lejf Marcussen in 1984.

Autograph.

Dating: "Damgaard, Fredericia 10-9-30".

Fair copy (vocal score, SSA on 2 staves) of **No. 400** with stanza 1 between staves, above top system "med venlig Hilsen til Hr. Markussen fra Carl Nielsen"<sup>33</sup> added in ink.

#### MS 33 2034

[**No. 282** Dannebrog, vift med din Vinge]

DK-Kk, CNS 85b.

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

34.5x25.8 cm, 1 folio written in ink, verso blank.

Paper type: 12 staves (hand-ruled).

30 "Danmark nu blunder (SSA)"

31 *Prelude to Hver Tid værner*.

32 "Exercises for the organist exams June 1930".

33 "Best wishes to Mr. Markussen from Carl Nielsen".

The source has been restored.

Autograph.

Fair copy (pf.) of **No. 282** with heading “Dannebrog, vift med din Vinge.”, stanza 1 between staves, stanzas 2-3 below the music, compositor’s additions in pencil.

#### MS 33 2035

[**No. 413** Dannebrog, vift med din Vinge]

DK-Kk, CNS 85a.

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

20.3x16.8 cm, 1 folio, trimmed, written in ink and pencil.

Paper type: ordinary paper, 1 staff (drawn in pencil). Autograph.

Recto: “Ring (Brev) / Hakon Andersen + puttet ind / Bangert / Scavenius / Dalberg / Riis-M. / Oluf M. / Laubs” written and crossed out in pencil; fair copy (unison song) of **No. 413**, text “Dannebrog vift med din Vinge” in bb. 1-2, at bottom “Harm. Sept om 1930. Tidl.f.Da. Folk. (Skovrup)” (foreign hand). Verso: 4 stanzas for **No. 413** with heading “Nº 276” written in ink, stanza 2 crossed out in pencil.

#### MS 33 2036

[**No. 333** Dannevang med grønne Bred, **No. 335**

Rosen blusser alt i Danas Have, **No. 395** Tyst som Aa i Engen rinder]

DK-Kk, CNS 86c.

35x26 cm, 1 folio written in pencil.

Paper type: 12 staves (hand-ruled).

Photocopy of autograph.

Recto: draft (vocal score, SA on 1 staff) for **No. 333** with heading “Nº. 1”, “Dannevang med grønne bred”) added (foreign hand); draft (vocal score, SA on 1 staff) for **No. 335** with heading “Nº. 6”, “(Rosen blusser)” added (foreign hand); draft (vocal score, SA on 1 staff) for **No. 395** with heading “Nº. 125”, “(Tyst som Aa)” added (foreign hand); sketch for pf.[?]. Verso: draft (vocal score, SA on 1 staff) for Kong Christian stod, No. 154 in *Melodies for the Songbook ‘Denmark’*.

#### MS 33 2037

[**No. 244** Det danske Brød paa Sletten gror]

DK-Kk, CNS 109.

Donated to The Royal Library by Thorvald Balslev in 1953.

12.5x25.7 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type: 4 staves (hand-ruled).

The source has been restored.

Manuscript copy.

Manuscript copy (pf.) of **No. 244** in E♭ major, stanza 1 above system, at top right corner “Carl Nielsen (efter blyantskladde)”<sup>34</sup> added in ink (foreign hand). See also **MS 32 3064**.

#### MS 33 2038

[**No. 330** Den danske Sang er en ung, blond Pige]

DK-Kk, CNS 91c.

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

11.5x34.6 cm, 1 folio, trimmed, written in pencil and ink.

Paper type: 4 staves (hand-ruled).

Autograph.

Recto: draft without text (vocal score, TTBB on 2 staves) for **No. 330**, heading “Den danske Sang er en ung blond Pige” added (Irmelin Eggert Møller).

Verso, upside down: sketch and “Til Bifagselever til store Eksam”<sup>35</sup> added in ink.

#### MS 33 2039

[**No. 415** Den Magt, som gav mig min lille Sang]

DK-Kk, CNS 97.

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

27.7x21.7 cm, 1 folio, typewritten text, music written in pencil, verso blank.

Paper type: ordinary paper, 1 staff (drawn in pencil). Autograph.

Draft without text (unison song) for **No. 415**, 3 type-written stanzas, at stanza 3 lines 5-8 “(ægte Grundtvigsk)”<sup>36</sup> added in pencil (CN).

<sup>34</sup> “Carl Nielsen (from pencil draft)”.

<sup>35</sup> “For the examination”.

<sup>36</sup> “truly Grundvigian”.

### MS 33 2040

[No. 38 Ak, min Rose visner bort, No. 40 Denne er Dagen, som Herren har gjort!, No. 59 Har nogen Lyst at kende, No. 65 Jeg ved et lille Himmerig, No. 80 Som den gyldne Sol frembryder]

DK-Kk, CNS 101b.

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

34.7x26 cm, 1 bifolio written in pencil.

Paper type: 2 (12 staves).

Autograph.

On fol. 1:

recto: draft without text (pf.) for No. 40 with heading "Nº 57", circle added at top right corner in red crayon; at the bottom of page: sketch for No. 40, bb.1-8;  
verso: draft without text (pf.) for No. 38 with heading "Nº 349", circle added at top right corner in red crayon; draft for No. 65 with heading "Nº 187", circle added at top right corner in red crayon.

On fol. 2:

recto: sketch for No. 59 with title "Sangværket Nº 544",<sup>37</sup> text in bb. 1-10, circle added at top right corner in red crayon;

verso: draft without text (pf.) and sketches for No. 80 with heading "155", 2 circles added at top right corner in red crayon.

### MS 33 2041

[No. 205 Der dukker af disen min fædrene jord]

DK-Kk, CNS 103a.

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

13.5x24 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type: 6 staves (hand-ruled).

Autograph.

Printing manuscript (pf.) for No. 205 with heading "Nº 472", stanza 1 between staves, at top right corner "Carl Nielsen" added (foreign hand), heading "34" added in blue crayon, compositor's markings added in ink.

<sup>37</sup> Reference to N.F.S. Grundtvig, *Sang-Værk til den danske Kirke*, Copenhagen 1837-1841, vols. 1-2.

### MS 33 2042

[No. 42 Der er en Bøn paa Jorden]

DK-Kk, CNS 104b.

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

19.8x25.8 cm, 1 folio, trimmed, written in ink.

Paper type: 9 staves (hand-ruled).

The source has been restored.

Manuscript copy.

Recto: fair copy without text (pf.) by Paul Hellmuth of No. 42, "Venlig hilsen Deres PH."<sup>38</sup> added in ink.

Verso: incomplete fair copy of unidentified motifs by Paul Hellmuth, crossed out in blue crayon.

### MS 33 2043

[No. 206 Kan I mærke, det lysner af solskin i sindet,

No. 208 Vinden er så føjelig, No. 209 Mit hjem, hvor mine fædres fjed, No. 210 Der er en gammel rønne her udenfor vor by, No. 211 Om strømmen mod dig bruser]

DK-Kk, CNS 105c.

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

35.5x27 cm, 1 folio written in pencil and blue crayon.

Paper type: B. & H. Nr. 4.C. 7.14 (12 staves).

The source has been restored.

Autograph.

Recto: draft without text (pf.) for No. 210 with headings "Nº 659" and "Der staar er en gammel Rønne", at top left corner "Tillæg til F. H. MB"<sup>39</sup> added (CN?), above first bar "Med et vist Lune"<sup>40</sup> added (CN); draft without text (pf.) for No. 206 with heading "Nº 526", in left margin "Tillæg til F. Nº 41"<sup>41</sup> (foreign hand) and "Kan I mærke det lysner" added (foreign hand); draft without text (pf.) for No. 209 with heading "Nº 655"; heading "Mit hjem hvor mine Fædres Fjed" added (foreign hand).

Verso: draft without text (pf.) for No. 211 with heading "674", additions in blue crayon (CN); draft with-

<sup>38</sup> "Yours sincerely PH".

<sup>39</sup> "Supplement to F. H. MB".

<sup>40</sup> "With a certain humour".

<sup>41</sup> "Supplement to F. Nº 41".

out text (pf.) for **No. 208** with heading "Nº 626", in left margin "Vinden er saa føjelig / Tillæg 58"<sup>42</sup> added in pencil (foreign hand) and "6" added in blue crayon (foreign hand).

#### MS 33 2044

[**No. 262** Der er et yndigt Land (pf.), **No. 307** Der er et yndigt Land, **No. 329** Der er et yndigt Land]

DK-Kk, CNS 289f.

Donated to The Royal Library by Irmelin Eggert Møller and Anne Marie Telmányi in 1953.

34.5x25.8 cm, 3 folios written in ink, recto of folios paginated 1-3 in mauve crayon, verso of folios blank.

Paper type: fol. 1: 12 staves (hand-ruled).

fol. 2: 16 staves (hand-ruled).

fol. 3: 12 staves (hand-ruled).

Autograph.

On fol. 1: printing manuscript (pf.) for **No. 262** with heading "Der er et yndigt Land. / for / Pianoforte og en Sangstemme", stanza 1 between staves, at top right corner "Færdig 20/5 24 / Kor. Udlaant til / Merrild"<sup>43</sup> added in pencil (compositor), at bottom right corner "3 Vers som i / Danmarks Melodibg. / Udgives 2den Juni"<sup>44</sup> added in pencil (compositor), at bottom of page "Copyright 1924 by WH. Copenhagen / Peters / 18.475 [Pl. No.]" added in pencil (compositor).

On fol. 2: printing manuscript (vocal score, SATTB on 4 staves) for **No. 307** with heading "Der er et yndigt Land. / for femstemmigt blandet Kor / (Soprani, Alt-, Tenor I, Tenor II og Bassi)", stanza 1 added below T2, at top left corner "Til Brug for Dansk Kor Forenings: Bibliotek.",<sup>45</sup> at bottom right corner "3 Vers",<sup>46</sup> and at bottom of page "Copyright 1924 by WH / 18.474 [Pl. No.] 8t 2 Pl" added in pencil.

On fol. 3: printing manuscript (vocal score, TTBB on 2 staves) for **No. 329** with heading "Der er et yndigt Land. / for Mandsstemmer / (Tenor I Ten II Bas I Bas II)", stanza 1 between staves, below final system "3

Vers / Copyright 1924 by WH Copenh. / Udgives 2 Juni / 18.476 [Pl. No.] 1 side 8<sup>t</sup> Plade"<sup>47</sup> added in pencil (compositor).

#### MS 33 2045

[**No. 329** Der er et yndigt Land]

DK-Kk, CNS 289d.

Donated to The Royal Library by Rudolf Grytter in 1965. 12.2x25.7 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type: 4 staves (hand-ruled).

The source has been restored.

Autograph.

Fair copy without text (vocal score, TTBB on 2 staves) of **No. 329** with heading "Der er et yndigt Land".

#### MS 33 2046

[**No. 262** Der er et yndigt Land,<sup>48</sup> **No. 399** Danmark, nu blunder den lyse Nat]

DK-Kk, CNS 289g.

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

28.5x26 cm, 1 folio, trimmed, written in ink and pencil. Paper type: 10 staves (hand-ruled).

Partly autograph.

Recto: fair copy (pf.) of early version for *Der er et yndigt Land*, stanzas 1-2 added between staves and stanza 3 below final system in pencil (foreign hand).

Verso: draft without text (vocal score, SA on 1 staff) for **No. 399**.

#### MS 33 2047

[**No. 262** Der er et yndigt Land]

DK-Kk, CNS 289h.

Donated to The Royal Library by Margrete Rosenberg in 1935.

11.2x25.8 cm, 1 folio, trimmed, written in pencil, verso blank.

Paper type: 5 staves (hand-ruled).

The source has been restored.

42 "Vinden er saa føjelig / Supplement 58".

43 "Finished 20/5 24 / Proofs lent to / Merrild".

44 "3 stanzas as in / Danmarks Melodibg. / To be published 2 June".

45 "To be used by Dansk Kor Forenings: Bibliotek."

46 "3 stanzas".

47 "3 stanzas / Copyright 1924 by WH Copenh. / To be published on 2 June / 18.476 [Pl. No.] 1 page 8<sup>vo</sup> Plate".

48 Not in the present edition.

Autograph.

Draft (pf.) for **No. 262** with heading “Der er et yndigt Land”, stanza 1 between staves, below music “Mange Hilsener fra os alle”<sup>49</sup> added in pencil (CN).

#### MS 33 2048

[**No. 262** Der er et yndigt Land]

DK-Kk, CNS 289i.

c. 17.5x26 cm, 1 folio, trimmed, written in pencil, verso blank.

Paper type: 6 staves (hand-ruled).

The source has been restored.

Autograph.

Draft (pf.) for **No. 262** with heading “Der er et yndigt Land”, stanza 1 between staves.

#### MS 33 2049

[**No. 261** Det vi véd, at siden slængens gift, **No. 353**

Nu Sol i Øst oprinder mild, **No. 262** Der er et yndigt Land<sup>50</sup>]

DK-Kk, CNS 289k.

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

34.8x25.8 cm, 1 folio written in pencil.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Recto: unfinished version on 2 systems with heading “Der er et yndigt Land 3<sup>die</sup> Vers”, in E major for voice and strings;<sup>51</sup> draft (vocal score, SSA on 2 staves) for **No. 353**; draft (pf.) for **No. 261**, text fragment above system, “utrykt”<sup>52</sup> added in pencil (Irmelin Eggert Møller) and heading “(ny) Højskolesangbogen N° 115”<sup>53</sup> added in ink (CN), below final system “No 775.” added in ink (foreign hand).

Verso: sketch for 2 parts in  $\frac{4}{4}$  without key signature; sketch with heading “Allegretto quasi andantino”, for 1 part in  $\frac{2}{4}$  in G major; draft (vocal score, SSA on 2 staves) for Niels W. Gade’s *På Sjølunds Fagre Sletter*,

“Gades Melodi” and “Danmark” added in pencil (Irmelin Eggert Møller), and “149” added in ink (foreign hand).

#### MS 33 2050

[**No. 262** Der er et yndigt Land, **No. 291** Der er et yndigt Land, **No. 307** Der er et yndigt Land, **No. 308** Der er et yndigt Land, **No. 329** Der er et yndigt Land, **No. 334** Der er et yndigt Land, **No. 394** Der er et yndigt Land]<sup>54</sup>

DK-Kk, CNS 289i.

21.6x14.4 cm, 1 folio written in ink, verso: official letter.

Paper type: recto: 2 hand-ruled staves; verso: official letter from “Den nye Laanekasse”.<sup>55</sup>

Autograph.

Sketch (unison song), early version for *Der er et yndigt Land* in C major.

#### MS 33 2051

[**No. 277** Der gaar et stille tog]

DK-Kk, CNS 107a.

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

c. 12.5x35 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type: 5 staves (hand-ruled).

The source has been restored.

Autograph.

Fair copy (pf.) of **No. 277**, stanza 1 between staves, below the music additions in pencil (foreign hand): “Skrevet 1929 / ikke trykt fordi Prosodien var fundet ikke passende til Mel.”<sup>56</sup>

#### MS 33 2052

[**No. 284** Det är höst]

DK-Kk, CNS 113a.

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

49 “Best wishes from all of us”.

50 Not in the present edition.

51 See *Preface* pp. 97-100 and facsimile p. 162.

52 “unpublished”.

53 “(new) Højskolesangbogen No. 115”.

54 Not in the present edition.

55 “The New Loan Fund”, name of a bank.

56 “Written in 1929 / unpublished because the prosody was considered inappropriate for the melody.”

34.7x26cm, 2 bifolios in one gathering, fol. 2 paginated 2-3, fols. 1<sup>v</sup>-3<sup>r</sup> written in ink, fols. 1<sup>r</sup> and 4<sup>v</sup> written in pencil and blue crayon, fols. 3<sup>v</sup>-4<sup>r</sup> blank.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Title page, fol. 1<sup>r</sup>: "Det är höst" written in blue crayon.

On fols. 1<sup>v</sup>-3<sup>r</sup>: fair copy (voice, pf.) of **No. 284** with additions in pencil.

On fols. 1<sup>r</sup> and 4<sup>v</sup>: sketches for *Cupid and the Poet* added in pencil (for a complete description, see CNU I/9, p. 294).

#### MS 33 2053

[No. 316 Længsel (I hvor jeg end slaar Øjet hen),

No. 317 Det bødes der for i lange Aar]

DK-Kk, CNS 290.

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

34.6x26.1 cm, 1 folio written in ink.

Paper type: 14 staves (hand-ruled).

The source has been restored.

Autograph.

Dating: "4/12 87".

Recto: fair copy (vocal score, TTBB on 4 staves) of **No. 317** with heading "Det bødes der for i lange Aar", text below top staff, few additions in pencil (CN).

Verso: fair copy (vocal score, TTBB on 4 staves) of **No. 316** with heading "Længsel", text below top staff, few corrections and additions in pencil (CN).

#### MS 33 2054

[No. 44 Det er et Under paa Verdens Ø]

DK-Kk, CNS 110c.

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

12.5x25.8 cm, 1 folio, trimmed, written in pencil and ink.

Paper type: 4 staves (hand-ruled ?).

The source has been restored.

Partly autograph.

Recto: fair copy (pf.) of **No. 44** with heading "Nº 3", stanza 1 above top staff, melody and stanzas written in pencil by CN, harmonisation in ink by Paul Hellmuth, corrections in pencil by CN, at end of first system circle added in red crayon, at bottom of page "Hilsen PH."<sup>57</sup> added in ink (Paul Hellmuth).

Verso: "Hvad synes De om den, som De paa en Maader Fader til, da jeg fik fornyet Lyst efter Deres Besøg. / Hilsen / Deres C.N."<sup>58</sup> written in pencil (CN).

#### MS 33 2055

[No. 44 Det er et Under paa Verdens Ø]

DK-Kk, CNS 110b.

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

23.5x26.3 cm, 1 folio, trimmed, recto written in ink, verso written in pencil.

Paper type: 11 staves (hand-ruled).

The source has been restored.

Manuscript copy.

Recto: fair copy without text (pf.) by Paul Hellmuth of **No. 44**.

Verso: music theory exercise (in foreign hand).

#### MS 33 2056

[No. 45 Det koster ej for megen Strid, No. 75 O Kristelighed!]

DK-Kk, CNS 111b.

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

35.3x27 cm, 1 folio, recto written in ink, verso written in pencil.

Paper type: 10 staves (hand-ruled).

The source has been restored.

Autograph.

Recto: fair copy without text (pf.) of **No. 45** with heading "Det koster ej formegen Strid".

Verso: draft without text (pf.) for **No. 75** with heading "614. O Kristelighed!"; final system: sketch corresponding to the final 3 bars of **No. 75**.

57 "Best wishes PH".

58 "What do you think about it; in a way you are its father, since after your visit I felt a new inspiration. /Yours sincerely / C.N."

### **MS 33 2057**

[**No. 46** Dig vil jeg elske, du min Styrke]

DK-Kk, CNS 114b.

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

12.7x23.5 cm, 1 folio, trimmed, written in ink.

Paper type: 4 staves (hand-ruled).

The source has been restored.

Partly autograph.

Recto: fair copy without text (pf.) of **No. 46** with heading "Nº 666 Dig vil jeg elske", melody written by CN, harmonisation by Paul Hellmuth, at top right corner circle added in red crayon, below final bar: "Hilsen Deres PH."<sup>59</sup>

Verso: "Kære Hellmuth! / Det var dog kedeligt, De ikke kommer til Schierbeck i aften paa Grund af Sygdom. Pas nu paa med hvad De spiser og drikker! God Bedring! / Deres hengivne / Carl Nielsen" (CN).<sup>60</sup>

### **MS 33 2058**

[**No. 46** Dig vil jeg elske, du min Styrke]

DK-Kk, CNS 114c.

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

34.6x26 cm, 1 folio written in pencil, verso blank.

Paper type: 12 staves (hand-ruled).

Autograph.

Draft without text (pf.) for **No. 46** with heading "Nº 666", text fragment.

### **MS 33 2059**

[**No. 47** Drag, Jesus, mig, **No. 56** Guds Fred er mer end Englevagt, **No. 75** O, Kristelighed!, **No. 420** Guds Fred er mer end Englevagt]

DK-Kk, CNS 115d.

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

35.2x27 cm, 1 folio, recto written in ink, verso written in pencil.

Paper type: 10 staves (hand-ruled).

Partly autograph.

Recto: fair copy, autograph without text (pf.) of **No. 47** with heading "Nº 258 Drag Jesus, mig.", no harmonisation; fair copy without text (pf.) of **No. 75** with heading "Nº 614. O, Kristelighed!", melody written by CN, harmonisation by Paul Hellmuth, additions in pencil, red and blue crayon.

Verso: sketch (unison song on 2 staves) for **No. 420** with heading "611", staff 2 empty, not identical with **No. 56**; draft, autograph without text (pf.) for **No. 56** with heading "Nº 611", above first system circle added in red crayon.

### **MS 33 2060**

[**No. 45** Det koster ej for megen Strid, **No. 47** Drag, Jesus, mig, **No. 75** O Kristelighed!]

DK-Kk, CNS 115c.

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

35.3x27 cm, 1 folio written in pencil.

Paper type: B. & H. Nr.19.A. / 1. 12. (10 staves).

The source has been restored.

Autograph.

Recto: draft without text for (pf.) **No. 47** with heading "258"; draft without text for (pf.) **No. 75** with heading "Nº 614", no harmonisation.

Verso: sketch for **No. 45**; draft for **No. 45** without text (pf.) with heading "Nº 572", no harmonisation; sketch for **No. 45**.

### **MS 33 2061**

[**No. 47** Drag, Jesus, mig]

DK-Kk, CNS 115b.

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

15.9x26 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type: 7 staves (hand-ruled).

The source has been restored.

59 "Greetings from PH".

60 "Dear Hellmuth! / What a pity that you cannot come to Schierbeck tonight because of illness. Be careful about what you eat and drink! I hope you will be better soon! / Yours sincerely / Carl Nielsen".

Manuscript copy.

Fair copy (Paul Hellmuth) without text (pf.) of **No. 47** with heading “Drag Jesus mig.”, “Nº 258” added in pencil (CN), “Nu er den god, synes jeg. / Hilsen Deres heng. / PH.”<sup>61</sup> added in ink (Paul Hellmuth), above top system circle added in red crayon.

#### MS 33 2062

[No. 340 Du gav os de Blomster, som lyste imod os]  
DK-Kk, CNS 116a.

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

13.5x27.5 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type: 4 staves (hand-ruled).

Autograph.

Fair copy (vocal score, SSA on 2 staves) of **No. 340** with heading “Nº. 28”, text fragment, S2, A added (Paul Hellmuth ?).

#### MS 33 2063

[No. 48 Dybt hælder Aaret i sin Gang, No. 77 Op, I  
Kristne, ruster eder!]  
DK-Kk, CNS 117b.

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

11.9x25.8 cm, 1 folio, trimmed, written in ink.

Paper type: 4 staves (hand-ruled).

The source has been restored.

Manuscript copy.

Recto: fair copy (Paul Hellmuth) without text (pf.) of **No. 48**, heading “Nº 298” added (CN); “Er den bedre? Jeg synes det ikke. Deres / PH”<sup>62</sup> added (Paul Hellmuth). Verso: fair copy (Paul Hellmuth) without text (unison song on 2 staves) of **No. 77**, staff 2 empty.

#### MS 33 2064

[No. 384 Edderkoppens Sang af “Aladdin” (Betrugt mit svage Spind)]  
DK-Kk, CNS 291a.

61 “Now it is fine, I think. / Best wishes yours sincerely. / PH.”

62 “Is it better? I don’t think so. Yours / PH”.

Donated to The Royal Library by Irmelin Eggert Møller and Anne Marie Telmányi in 1953.

35.4x26.6 cm, 1 bifolio written in ink, in green library binding.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Title page: “Trestemmigt Børnekor / af Carl Nielsen / Til Frk: Margrethe Rosenberg med fuldstændig / Ejendomsret ved Opførelse og Udgivelse / København den 4/12 99”,<sup>63</sup> compositor’s markings added in pencil.

Title on first music page: “Trestemmigt Børnekor / Edderkoppens Sang af ‘Aladdin’”, “for 3 lige Stemmer”<sup>64</sup> added in pencil (foreign hand).

Printing manuscript (vocal score, SSA on 3 staves) for **No. 384** with text below top staff, compositor’s markings added in blue and red crayon; on fol. 2<sup>v</sup> sketch for *Cantata for the Annual Commemoration of the University* with text fragments.

#### MS 33 2065

[No. 384 Edderkoppens Sang af “Aladdin” (Betrugt mit svage Spind)]  
DK-Kk, CNS 291b.

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

34.5x25.8 cm, 1 folio written in pencil, verso blank.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Draft (vocal score, SSA on 2 staves) for **No. 384** with text between staves.

#### MS 33 2066

[No. 12 Erindringens Sø (Træd stille, min Veninde)]  
DK-Kk, CNS 118b.

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

63 “Three part children’s chorus / by Carl Nielsen / To Miss: Margrethe Rosenberg with complete / proprietary rights for performance and publication / Copenhagen 4/12 99”.

64 “for 3 equal voices”.

35x26.5 cm, 2 folios written in ink, first page blank.  
Paper type: 12 staves (hand-ruled).  
The source has been restored.  
Autograph.  
Title on first music page: "Erindringens Sø".  
Fair copy without text (voice, pf.) of **No. 12** in B<sup>b</sup> major, on final page "Allegretto" added in pencil.

#### MS 33 2067

[**No. 12** Erindringens Sø (Træd stille, min Veninde), **No. 13** Sommersang (Fyldt med Blomster blusser Æbletræets Gren), **No. 16** Hilsen (Den dovne Fjord som gynger)]  
DK-Kk, CNS 118a.

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

34.7x26.5 cm, 1 bifolio written in pencil.

Paper type: 20 staves (hand-ruled).

Autograph.

On fol. 1:

recto: sketch for **No. 12**, text fragment;

verso: sketch for **No. 13**, text fragments.

On fol. 2:

recto: sketch for the last 4 bars of **No. 12**; sketch for an unidentified piano piece in A major,  $\frac{3}{4}$ ; upside down:

"Hilsen 1<sup>ste</sup> Vers Dur 2<sup>de</sup> Vers Mol derpaa følgende: / Farvel Du lille Damper som piler mig forbi / Og hils den blonde Dame som venter Dig paa Molen ! / Og sig at hendes Øjne forfølger mig bestandig / Sig dem, at jeg kysser dem tit i mine Drømme / i Dur";<sup>65</sup>

verso: sketch for **No. 16**, bb. 2-26, text fragments.

#### MS 33 2068

[**No. 234** Est du modfalden, kære Ven, **No. 235** Som Dug paa slagne Engel]  
DK-Kk, CNS 119b.

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

<sup>65</sup> "Hilsen first stanza major second stanza minor then the following: / Farvel Du lille Damper som piler mig forbi / Og hils den blonde Dame som venter Dig paa Molen ! / Og sig at hendes Øjne forfølger mig bestandig / Sig dem, at jeg kysser dem tit i mine Drømme / in major".

24.8x26 cm, 1 folio, recto written in pencil, verso written in ink.  
Paper type: 12 staves (hand-ruled).  
The source has been restored.  
Autograph.  
Recto: draft without text (pf.) for **Nos. 234** and **235** with headings "33 Est du modfalden kære Ven" and "551. Som Dug paa slagne Enge", respectively.  
Verso: manuscript copy (voice, pf.) of Thomas Laub's "Saa drager du ad fremmed land" from *A Score of Danish Songs*, 1915.

#### MS 33 2069

[**No. 234** Est du modfalden, kære Ven]  
DK-Kk, CNS 119c.

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

c. 14.5x34.5 cm, 1 folio, trimmed, written in pencil, verso blank.

Paper type: 5 staves (hand-ruled).

The source has been restored.

Autograph.

Draft without text for **No. 234**.

#### MS 33 2070

[**No. 234** Est du modfalden, kære Ven]  
DK-Kk, CNS 119a.

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

c. 5x34.5 cm, 1 folio, trimmed, written in ink.

Paper type: 2 staves.

The source has been restored.

Autograph.

Recto: fair copy without text (pf.) of **No. 234** (melody written by CN, harmonisation by Paul Hellmuth) with heading "Est du modfalden, kære Ven". After the last bar: "Kære CN. Tak for Melodien; den er køn, trods Akkordbevægelsen i 3. Takt".<sup>66</sup>

Verso: three different harmonisations (Paul Hellmuth) of bb. 1-3.

<sup>66</sup> "Dear CN. Thank you for the song; it is pretty, in spite of the chord progression in b. 3".

**MS 33 2071**

[Fader Vor]<sup>67</sup>

DK-Kk, CNS 121.

34.5x26 cm, 1 bifolio written in pencil, fol. 2<sup>r</sup> blank.

Paper type: 18 staves (hand-ruled?).

Autograph.

On fol. 1:

recto: sketch (voice, pf.), unfinished song, with heading “Fader Vor”, text fragments.

verso: sketch for an unidentified piece for piano.

On fol. 2:

Verso: sketch (voice, pf.) for *Fader Vor* between bb. 4 and 5; sketch on 1 staff for an unidentified piece.

**MS 33 2072**

[No. 50 Forunderligt at sige]

DK-Kk, CNS 124b.

Donated to The Royal Library by Alfred P. Hartmann in 1965.

34.6x26 cm, 1 folio written in ink, verso blank.

Paper type: 12 staves (hand-ruled).

Autograph.

Title on first music page: “3”, “Forunderligt at tænke og sært af mindes paa” added (foreign hand).

Fair copy (pf. or SATB) without text of No. 50, at top right corner “C.N.” added in pencil (CN), below final system “1 p, Repr mf / 2 mp / 3. mp / 4. mp (espr” added in blue crayon (foreign hand), “1./ 2. Selv Spurven har sin / 3. Sidste Vers.” added in pencil (foreign hand), “Ons Kl 6”<sup>68</sup> (foreign hand) and “Forunderligt at tænke og sært af mindes paa” added in pencil (Irmelin Eggert Møller).

**MS 33 2073**

[No. 52 Fred og Glæde, for dem græde]

DK-Kk, CNS 126b.

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

11x26 cm, 1 folio, trimmed, written in ink, verso blank.

Manuscript copy.

Fair copy (Paul Hellmuth) without text of No. 52

with heading “No 59.”, after final bar “NB. Er det ikke bedre? Hilsen Deres PH.”,<sup>69</sup> at top right corner circle added in red crayon.

**MS 33 2074**

[No. 278 Fremtidens Land!]

DK-Kk, CNS 127.

Donated to The Royal Library by Harald Balslev in 1935.

c. 13x35 cm, 1 folio, trimmed, written in ink.

Paper type: 5 staves.

Autograph.

Dating: “28-11-29”.

Recto: fair copy (pf.) of No. 278, stanza 1 between staves, G major.

Verso: outline of “Den danske Sang” for male chorus.

**MS 33 2075**

[No. 53 Frisk op! endnu en Gang]

DK-Kk, CNS 129b.

Acquired by The Royal Library from Erik H. Jung in 1944.

34.2x26.5 cm, 1 folio, recto written in ink, verso blank, in brown covers.

Paper type: B. & H. Nr. 18. A. / 1. 12. (10 staves).

The source has been restored.

Autograph.

Recto: fair copy of No. 53 (pf.), stanza 1 between staves.

**MS 33 2076**

[No. 224 Du danske Mand! af al din Magt]

DK-Kk, CNS 130a.

Donated to The Royal Library by Irmelin Eggert Møller and Anne Marie Telmányi in 1953.

34.5x26.5 cm, 1 bifolio, fol. 1<sup>r</sup> and fol. 2<sup>r</sup> paginated 1 and 2, respectively, verso pages unpaginated; written in ink, in library binding.

Paper type: Protokoll.Schutzmarke N° 2 12 linig. (12 staves).

Autograph.

67 Not in the present edition.

68 “Wednesday at 6 o’clock”.

69 “NB. Isn’t this better? Yours sincerely PH.”

Title page: "Fædrelandssang / af Holger Drachmann / componeret for en Sangstemme og Pianoforte / af / Carl Nielsen." At top right corner "Kor. til Komponisten / do - Forfatteren"<sup>70</sup> and at bottom "13.869 / 2 Pl" added in pencil (compositor's markings).

Printing manuscript (voice, pf.) for No. 224 with heading "Fædrelandssang", in G major, stanza 1 below voice, stanzas 2-3 written below final system, additions and corrections in pencil (CN), compositor's markings added in pencil.

#### MS 33 2077

[No. 320 Du danske Mand! af al din Magt]

DK-Kk, CNS 130c.

Donated to The Royal Library by Irmelin Eggert Møller and Anne Marie Telmányi in 1953.

35x26.5 cm, 1 bifolio paginated 1-2, title page unpaginated, fol. 2<sup>v</sup> blank; written in ink, in library binding. Paper type: B. & H. Nr.2.E (14 staves).

Autograph.

Title page: "Fædrelandssang / af / Holger Drachmann / Musik af / Carl Nielsen. / (Mandskor)", at bottom "13.898. / 5-8 [?]" added in pencil.

Printing manuscript (vocal score, TTBB on 2 staves) for No. 320, in B<sup>b</sup> major, stanza 1 between staves, below final system "2<sup>den</sup> og 3<sup>die</sup> Vers (se Udgaven for Sang og Pianol)"<sup>71</sup> added (CN), compositor's markings added in pencil, blue and red crayon.

#### MS 33 2078

[No. 300 Du danske Mand! af al din Magt]

DK-Kk, CNS 130b.

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

26x34.8 cm, 1 bifolio written in ink and pencil, fols. 1<sup>r</sup> and 2<sup>v</sup> blank.

Paper type: 12 staves (hand-ruled).

Autograph.

Fair copy without text (vocal score, SATB on 4 staves) of No. 300, bb. 1-14, with heading "Fædrelandssang",

in C major; sketch written in pencil for an unidentified piece.

#### MS 33 2079

[No. 167 Du danske mand! af al din magt, No. 224

Fædrelandssang (Du danske Mand! af al din Magt),

No. 300 Fædrelandssang (Du danske Mand! af al din Magt), No. 320 Fædrelandssang (Du danske Mand! af al din Magt), No. 391 Du danske mand! af al din magt] DK-Kk, CNS 130d.

Acquired by The Royal Library from the estate of Henrik Knudsen in 1947.

33x21 cm, 1 bifolio written in pencil, fols. 1<sup>r</sup> and 2<sup>v</sup> blank, in library binding.

Paper type: plain paper, 1 staff (drawn in pencil).

Autograph.

Draft (unison song) for Nos. 167, 224, 300, 320, 391.

#### MS 33 2081

[No. 219a Den gamle Skovvei huer mig vel, No. 219b

Den gamle Skovvei huer mig vel]

DK-Kk, CNS 94a.

26x34.5 cm, 1 folio written in pencil, red and blue crayon.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Recto: draft (voice, pf.) for No. 219b (C major version), stanza 1 above voice, corrections in blue and red crayon (foreign hand); exercises in counterpoint.

Verso: harmony exercises; draft (voice, pf.) for No. 219a (A<sup>b</sup> major version), stanza 1 above voice, corrections in blue and red crayon (foreign hand).

#### MS 33 2082

[No. 219a Den gamle Skovvei huer mig vel]

DK-Kk, CNS 94b.

26x35 cm, 1 folio written in pencil, red and blue crayon.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

70 "Proofs for the composer / ditto – the author".

71 "Second and third stanzas (see the version for voice and piano!)".

Recto: draft (voice, pf.) for **No. 219a** (A<sup>b</sup> major version), stanza 1 below voice, corrections in blue and red crayon (foreign hand).  
Verso: exercises in counterpoint, corrections in blue and red crayon (foreign hand).

#### MS 33 2083

[No. 6 Genrebilledede (Pagen højt paa Taarnet sad),  
No. 8 Silkesko over gylden Læst!]  
DK-Kk, CNS 131a.  
Donated to The Royal Library by Irmelin Eggert Møller in 1958.  
34.6x26 cm, 1 bifolio written in pencil.  
Paper type: 16 staves (hand-ruled).

The source has been restored.

Autograph.

On fol. 1:

recto to verso, staff 9: part of a draft (voice, pf.) and sketch for **No. 6**;  
verso, staves 12-16: sketch for **No. 8**, bb. 37-46.

On fol. 2:

recto: sketch for **No. 8**, bb. 3-11 and 8 bars not used;  
verso: draft (voice, pf.) for **No. 8**, bb. 10-36.  
Few additions in ink.

#### MS 33 2084

[No. 6 Genrebilledede (Pagen højt paa Taarnet sad)]<sup>72</sup>  
DK-Kk, CNS 131c.  
Donated to The Royal Library by Irmelin Eggert Møller in 1958.  
35.2x27.5 cm, 1 folio written in ink.  
Paper type: "12 system" (12 staves).

The source has been restored.

Manuscript copy.

Orchestral part (cl.2 (B<sup>b</sup>)), unfinished version.

#### MS 33 2085

[No. 286 Gensyn (Hvor blev den Blomst, som fyldte),  
No. 381 Du skal le ad Ødelæggelse]  
DK-Kk, CNS 132a.

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

17x27.1 cm, 1 folio, trimmed, written in pencil.

Paper type: 6 staves (hand-ruled).

Autograph.

Recto: draft (pf.) for **No. 286**, text fragments between staves, at bottom right corner "Paludan-Møller H sk. Sbj. [?]" added in pencil (Irmelin Eggert Møller ?), few corrections in ink (CN).

Verso: draft (vocal score, SA on 2 staves) for **No. 381** with text below staves with heading "Kanon Job: V 22" (CN?), "Trykt i Kanon"<sup>73</sup> added in pencil (Irmelin Eggert Møller), one correction in ink (CN).

#### MS 33 2086

[No. 54 Glæden hun er født i Dag]  
DK-Kk, CNS 133b.  
Donated to The Royal Library by Irmelin Eggert Møller in 1958.

17.7x27 cm, 1 folio, trimmed, written in ink.

Paper type: 12 staves.

Partly autograph.

Recto: fair copy of **No. 54** (pf.), melody written by CN, harmonisation by Paul Hellmuth, above first system: "Det er maaske bedre at notere  $\frac{3}{2}$ ? Hilsen!"<sup>74</sup> added in pencil (CN), first stanza added below final system in ink; at top right corner circle added in red crayon.  
Verso: last 5 lines of stanza 4 added in ink (CN).

#### MS 33 2087

[No. 25 Husvild (Gi Husly til to Persowner), **No. 26** Godnat (No wil a sej Jer Godnæt)]  
DK-Kk, CNS 134b.  
Donated to The Royal Library by Irmelin Eggert Møller in 1958.

35.5x27 cm, 1 bifolio, paginated 1-4; fols. 1<sup>r</sup>, 2<sup>v</sup> written in pencil, fols. 1<sup>v</sup>, 2<sup>r</sup> blank.

Paper type: B.&H: Nr. 14. A. (24 staves).

Autograph.

73 "Printed in the collection of canons".

74 "Perhaps it would be better to notate it in  $\frac{3}{2}$ ? Best wishes!"

72 Not in the present edition.

On fol. 1: draft (voice, pf.) for **No. 26** with title "Godnat".

On fol. 2: draft (voice, pf.) for **No. 25** with title "Husvild".

#### MS 33 2088

[**No. 383** Græshoppen (Græshoppen sidder paa Engen)]

DK-Kk, CNS 295.

19.3x34.5 cm, 1 folio, trimmed, written in pencil.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Partly autograph.

Recto: music theory exercises with heading "Nº 44" and "Nº 43" (in foreign hand); autograph: sketch (vocal score, SA on 2 staves) for **No. 383** with text fragment in G major.

Verso: counterpoint exercises (in foreign hand).

#### MS 33 2089

[**No. 188** Grøn er Vaarens Hæk]

DK-Kk, CNS 135a.

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

34.9x26 cm, 1 folio written in ink, verso blank.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Fair copy (voice, pf.) of **No. 188** with heading "Grøn er Vaarens Hæk", stanza 1 below voice, correction in pencil (CN).

#### MS 33 2090

[**No. 348** Grøn er Vaarens Hæk]

DK-Kk, CNS 135c.

Donated to The Royal Library by Hakon Andersen in 1935.

10.2x25 cm, 1 folio written in ink.

Paper type: 5 staves (hand-ruled).

Autograph.

Fair copy (vocal score, SSA on 2 staves) of **No. 348**, text incomplete, verso "Kære Hr. H. A. !"<sup>75</sup> De kan

jo godt lade nogle Baryton<sup>er</sup> synge Understemmen med Alten, men saa maa den holde op saaledes:<sup>76</sup>; fair copy (vocal score, A, Bar.) of **No. 348**, stanza 1 between staves.

#### MS 33 2091

[**No. 56** Guds Fred er mer end Englevagt]

DK-Kk, CNS 138b.

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

15.8x27 cm, 1 folio, trimmed, written in pencil and ink.

Paper type: B. & H. Nr. 18. A. / 1. 12. (4 staves).

Partly autograph.

Recto: draft for **No. 56** without text (pf.) with heading "Nº 611 / Guds Fred er mer end Englevagt ----", melody written by CN in pencil, harmonisation by Paul Hellmuth in ink, heading added in pencil (CN), text fragment in last 2 bars, above first system circle added in red crayon.

Verso: "Jeg længes efter at se Dem en Dag snart.

De tre der blev sungen i Frue Kirke var nogle af de allerførste i min egen Udsættelse; ellers havde De ['De' added in blue crayon] hørt fra mig. Hilsen Deres C.N."<sup>77</sup> added in pencil (CN).

#### MS 33 2092

[**No. 272** Guldfoden (Der strømmer en Flod mod det evige Hav)]

DK-Kk, CNS 139a.

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

14.5x26 cm, 1 folio, trimmed, written in ink and pencil, verso blank.

Paper type: 4 staves (hand-ruled).

The source has been restored.

Autograph.

<sup>76</sup> "Dear Mr. H.A.! You may let some of the baritons sing the lower part with the altos, but if so, it must end like this:".

<sup>77</sup> "I am looking forward to seeing you one day soon. The three that were sung in Frue Kirke were some of the first in my own arrangement. Otherwise you ['you' in blue crayon] would have heard from me. Best wishes C.N.".

75 Hakon Andersen.

Fair copy (pf.) of **No. 272** with heading “Guldfoden (Ingemann)” added in pencil (foreign hand), stanza 1 between staves, below the music “Skrevet 1928”<sup>78</sup> added in pencil (foreign hand).

#### MS 33 2093

[**No. 272** Guldfoden (Der strømmer en Flod mod det evige Hav)]

DK-Kk, CNS 139b.

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

25.5x17.2 cm, 1 folio written in ink, verso blank.

Paper type: 10 staves.

The source has been restored.

Autograph.

Draft (pf.) for **No. 272**, beginning of stanza 1 between staves. Below music “Højskolesangbog No. 157” added (CN); “157” has been changed to “121” in pencil (foreign hand).

#### MS 33 2094

[**No. 4** Irmelin Rose (Se, der var en Gang en Konge), **No. 5** Har Dagen sanket al sin Sorg, **No. 222** I Drømmenes Land (Det er herligt at leve i Drømmenes Land)]

DK-Kk, CNS 140.

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

33.7x25.8 cm, 1 bifolio written in pencil and ink.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

On fol. 1:

recto: sketch in  $\frac{3}{4}$  in E $\flat$  minor; fols. 1<sup>v</sup>-2<sup>r</sup>: draft without text (voice, pf.) and sketches for **No. 5**.

On fol. 2:

recto: sketch for **No. 4**;

verso: 10 bars of an incomplete fair copy of **No. 222** in  $\frac{12}{8}$  without key signature.

#### MS 33 2095

[**No. 58** Har Haand du lagt paa Herrens Plov, **No. 82**

Uforsagt, hvordan min Lykke]

DK-Kk, CNS 141b.

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

34.6x26 cm, 1 folio written in pencil and ink, verso blank.

Paper type: 2 (12 staves).

Autograph.

Draft (pf.) for **No. 58** with heading “Nº 519 Har Haand Du lagt”, melody written by CN in pencil, harmonisation by Paul Hellmuth in ink, heading added in pencil (CN); clefs, key signature, time signature written in pencil, above first system circle added in red crayon.

Draft (pf.) for **No. 82**, heading “Nº 600 Uforsagt” added in pencil (CN), melody written by CN in pencil, harmonisation by Paul Hellmuth in ink, title added in pencil (CN); clefs, key signature, time signature written in pencil, above first system circle added in red crayon, below final system “Venlig hilsen og tak for sidst. / Deres hengivne PH.”<sup>79</sup> added in ink by Paul Hellmuth.

#### MS 33 2096

[**No. 416** Har I nu Tænder i Riven sat]

DK-Kk, CNS 142a.

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

22.4x17.7 cm, 1 folio written in ink and pencil.

Paper type: ordinary paper, 1 staff (drawn in pencil).

Partly autograph.

Sketch without text (unison song) for **No. 416** written in pencil (CN), 3 stanzas for **No. 416** with heading “339” written in ink, signed “Jeppe Aakjær”, at bottom left corner “Morgen for Slaget / 7 Febr. 1910 / Den Sommer og den Eng / 1910”.

#### MS 33 2097

[**No. 59** Har nogen Lyst at kende]

DK-Kk, CNS 143c.

78 “Written in 1928”.

79 “Best wishes and thanks. / It was good to see you. / Yours sincerely PH.”

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

34.6x25.8 cm, 1 folio, recto written in pencil, verso written in ink.

Paper type: 12 staves.

Partly autograph.

Recto: draft for **No. 59**, with title "Nytaarssalme", written by CN in pencil, bb. 4-15 without harmonisation, stanza 1 above system, below system "\*Septim'accorden, synes jeg gör helt godt / til en Afvexling, /Hilsen / fra C.N."<sup>80</sup> added in pencil (CN).

Verso: fair copy without text of **No. 59** by Paul Hellmuth in ink, title "Sangværket № 544" added in pencil (CN), below final system "Den var drøj! / Men melodien er god. / Hilsen Deres hengivne / PH.",<sup>81</sup> alternative version for bb. 17-18 added below system in pencil (CN).

### MS 33 2098

[**No. 50** Forunderligt at sige, **No. 60** Herren siger: Er I trætte, **No. 73** O Helligaand! mit Hjerte, **No. 74** O hør os, Herre, for din Død!, **No. 77** Op, I Kristne, ruster eder!] DK-Kk, CNS 145b.

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

35.5x27 cm, 1 bifolio written in ink and pencil.

Paper type: B. H. Nr. 18. A. / 1. 12 (10 staves).

Partly autograph.

On fol. 1:

recto: fair copy (pf.) of **No. 60** with heading "№ 213", melody written by CN, harmonisation by Paul Hellmuth in ink, corrections in pencil last 3 bars (CN), stanza 1 added at the end of final bar in ink (CN), circle added in red crayon; fair copy without text (pf.) of **No. 74**, heading "№ 223<sup>b</sup>" added in pencil (CN), melody written by CN, harmonisation by Paul Hellmuth, circle added in red crayon;

verso: draft (pf.) for **No. 50**, melody written by CN in pencil, harmonisation by Paul Hellmuth in ink, addi-

tions added in pencil and red crayon (CN); sketch for **No. 73**, bb. 9-14, text fragments, circle added in red crayon above system.

On fol. 2:

recto: sketch for **No. 73** with heading "Salmebog 591",<sup>82</sup> circle added in red crayon above system; verso: draft (pf.) and sketch for **No. 77** with heading "Op, I Kristne / № 269"; sketch for **No. 73** with heading "Alm: Salmebog № 591",<sup>83</sup> first 5 bars crossed out.

### MS 33 2099

[**No. 54** Glæden hun er født i Dag, **No. 60** Herren siger: Er I trætte, **No. 69** Min Jesus, lad mit Hjerte faa, **No. 74** O hør os, Herre, for din Død] DK-Kk, CNS 145c.

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

35.4x27.8 cm, 1 folio written in pencil.

Autograph.

Recto: sketch for **No. 60** with heading "(№ 213 ?) (№ 10 ?) № 10 213", circle added in red crayon above system; sketch in  $\frac{3}{4}$  and F major; sketch for **No. 74** in  $\frac{4}{4}$ ; sketch for **No. 74** in  $\frac{4}{4}$ , no harmonisation in bb. 1-2, 8-9, circle added in red crayon above system; sketch for **No. 60**, not used.

Verso: draft without text (unison song) for **No. 54** with heading "№ 98"; draft without text (unison song) for **No. 69** with heading "№ 148"; sketch for **No. 60**, not used.

### MS 33 2100

[**No. 42** Der er en bøn paa Jorden, **No. 51** Fred med dig! og Fred med eder, **No. 61** Herrens Røst var over Vandet!, **No. 62** Hvi vil du dig saå klage, **No. 66** Korsets Tegn og Korsets Ord, **No. 84** Utallige Blomster paa Jorderig gro] DK-Kk, CNS 146b.

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

35.5x27 cm, 1 bifolio written pencil.

Paper type: B.& H. Nr. 14 kA. / 11. 08. (24 staves).

Autograph.

<sup>80</sup> "I think the seventh chord is quite good / for a change / best wishes / from / C.N."

<sup>81</sup> "That was a hard one! / But the melody is good. / Yours sincerely / PH."

<sup>82</sup> "Hymn Book 591".

<sup>83</sup> "Ordinary Hymn Book № 591".

On fol. 1:

recto: draft without text (pf.) and sketch for **No. 61** with heading "Nº 9";  
verso: sketch (unison song) with heading "Nº 15";  
sketch for **No. 62**, bb. +5-8; draft (pf.) and sketches for **No. 62**, text fragments, circle added in red crayon above system, "RK I" added in blue crayon above system.

On fol. 2:

recto: sketch for **No. 62**; draft without text (pf.) for **No. 42** (?) with heading "Nº 37 / Fader vor", circle added in red crayon above system, "R K II" added in blue crayon; draft (pf.) for **No. 51** with heading "Nº 4 Fred med Dig.", "Grandjean" added above heading; sketch for **No. 42** with heading "Nº 37", crossed out;  
verso: draft (pf.) for **No. 84** with heading "Nº 76 III R.K.", text fragments, "B" added in blue crayon, circle added in red crayon above system; draft (pf.) for **No. 66** with heading "Nº 30", text fragments; "Gr I" added in blue crayon, circle added in red crayon above system.

#### MS 33 2101

[No. 250 Hjemlige Jul, straaler Du nu!]

DK-Kk, CNS 148a.

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

34.8x26 cm, 1 folio written in ink and pencil, verso blank.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Fair copy (pf.) of **No. 250**, with heading "Hjemlige Jul!" and stanza 1 between staves. After the last bar "6 Vers" added in pencil (CN).

The source also includes orchestral parts.

#### MS 33 2102

[No. 276 Hjemstavn (Jeg vandrer over mine Fædres Jord)]

DK-Kk, CNS 149.

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

25.8x34.5 cm, 1 folio written in pencil.

Paper type: 10 staves (hand-ruled).

The source has been restored.

Autograph.

Dating: "30/10 29."

Draft (voice, pf.) for **No. 276** with heading "Hjemstavn" added in ink, few additions in ink.

#### MS 33 2103

[No. 309 Hjemvee (Underlige Aftenlufte!)]

DK-Kk, CNS 150b.

Donated to The Royal Library by Irmelin Eggert Møller and Anne Marie Telmányi in 1953.

34.5x25.7 cm, 1 bifolio written in ink, fol. 2<sup>v</sup> blank.

Paper type: 16 staves (hand-ruled).

The source has been restored.

Autograph.

Title page: "Hjemvee / (Underlige Aftenlufte) / Digt af / Øhlenschläger / Musik af Carl Nielsen / for blandet Kor", compositor's markings added in pencil and ink.  
Printing manuscript (vocal score, SATB on 2 staves)  
for **No. 309**, 4 stanzas between staves, above top system "Carl Nielsen / (Komponistens Udsættelse)"<sup>84</sup>.

#### MS 33 2104

[No. 90 Hjemvee (Underlige Aftenlufte!), No. 97 Jeg bærer med Smil min byrde, No. 427 Hjemvee (Underlige Aftenlufte)]

DK-Kk, CNS 150d.

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

34.4x25.7 cm, 1 bifolio written in pencil and blue crayon, fol. 2<sup>v</sup> blank.

Paper type: 12 staves (hand-ruled).

Autograph.

On fol. 1:

recto to verso, staff 3: draft (voice, pf.) for **No. 427** with heading "Underlige Aftenlufte Nº 1", with text fragments;

verso: draft (voice, pf.) for **No. 90** with heading "Underlige Aftenlufte Nº 2", stanza 1 below voice.

<sup>84</sup> "Carl Nielsen / (the composer's arrangement)".

On fol. 2:

recto: draft without text (unison song) for **No. 97** with heading "Jeg bærer med Smil min Byrde"; sketch (unison song) for alternative version of *Nu er Dagen fuld af Sang*, text fragment "Plukke, plukke".

Donated to The Royal Library by Thorvald Balslev in 1953.

9x26 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type: 4 staves (hand-ruled).

Autograph.

Fair copy (pf.) of **Nos. 180, 198**, stanza 1 between staves.

#### MS 33 2105

[**No. 97** Jeg bærer med Smil min Byrde, **No. 166** Jeg bærer med smil min byrde, **No. 309** Hjemvee (Underlige Aftenlufte!), **No. 310** Jeg bærer med Smil min Byrde] DK-Kk, CNS 150c.

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

34.7x27.8 cm, 1 folio written in pencil and ink.

Paper type: PH N° 13. (12 staves).

Autograph.

The source has been restored.

Recto: draft without text (vocal score, SATB on 2 staves) for **No. 309**, heading "Underlige Aftenlufte" added (foreign hand).

Verso: draft without text (vocal score, SATB on 2 staves) for **No. 310**, heading "Jeg bærer med Smil min Byrde" added (foreign hand); fair copy (unison song) for **Nos. 97, 166, 310**.

#### MS 33 2108

[**No. 99** Nu er da Vaaren kommen, **No. 100** Hvor sødt i Sommeraftenstunden] DK-Kk, CNS 155.

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

34.5x26 cm, 1 folio written in pencil.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Datings: **No. 100**: "Damgaard 11/7 16", **No. 99**: "Damgaard 13-7-16".

Recto: draft (voice, pf.) for **No. 100** with heading "I".

Verso: draft (voice, pf.) for **No. 99** with heading "II".

#### MS 33 2109

[**No. 111** Hymne til Danmark (Danmark, i tusend Aar)] DK-Kk, CNS 156a.

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

35.5x27 cm, 1 bifolio paginated 1-2, title page and fol. 2<sup>v</sup> unpaginated, fol. 2, trimmed; written in ink, fol. 2<sup>v</sup> blank.

Paper type: B. & H. Nr. 3 A. 6. 13. (16 staves).

Autograph.

Title page: "Carl Nielsen. / Hymne til Danmark / Tekst / af / Valdemar Rørdam", compositor's markings added in pencil and in ink.

Printing manuscript (voice, pf.) for **No. 111**, stanzas 1-3 below voice, compositor's markings added in pencil, blue and red crayon.

#### MS 33 2106

[**No. 14** Sang bag Ploven (I Solen gaar jeg bag min Plov), **No. 16** Hilsen (Den dovne Fjord, som gynger)] DK-Kk, CNS 147a.

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

34.5x26 cm, 1 bifolio written in pencil, fol. 2<sup>v</sup> blank.

Paper type: 12 staves (hand-ruled).

Autograph.

Sketch for **No. 16**, bb. 27-45, 62-70, text fragments; sketch for **No. 14**, bb. +1-16, text fragments; sketch, not used.

#### MS 33 2110

[**No. 180** Hvad synger du om så højt i det blå?, **No. 198** Hvad synger du om så højt i det blå?] DK-Kk, CNS 152a.

[**No. 110**, Købmands-Vise (En Købmand, han staar bøjet, **No. 111** Hymne til Danmark (Danmark, i

tusend Aar), **No. 240** Blomstervise (Danmarks Sommer gik sin Gang), **No. 242** Danmark, vi elsker vort blomstrende Fædreland]

DK-Kk, CNS 156b.

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

35.5x27 cm, 1 folio written in pencil.

Paper type: 16 staves (hand-ruled).

Autograph.

Recto: draft (pf.) for **No. 111**, heading “Danmark i Tusind Aar” added (foreign hand); sketch for **No. 110** (voice, pf.), without text.

Verso: sketch for **No. 240**, bb. 46-51, text fragment above system, heading “Blomstervise” added (foreign hand); sketch for **No. 242**.

#### **MS 33 2111**

[**No. 21** Høgen (Vær hilset Høg over Granetop)]

DK-Kk, CNS 157b.

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

34.5x26 cm, 1 bifolio written in pencil, fol. 2<sup>v</sup> blank.

Paper type: 12 staves.

Autograph.

Draft (voice, pf.) for **No. 21**, text fragment.

#### **MS 33 2112**

[**No. 15** I Aften (Det gyldenhvide Himmellys)]

DK-Kk, CNS 158b.

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

34.5x26 cm, 1 folio written in pencil.

Paper type: 12 staves (hand-ruled).

Autograph.

Draft without text (voice, pf.) for **No. 15**, bb. 17-42.

#### **MS 33 2113**

[**No. 15** I Aften (Det gyldenhvide Himmellys)]

DK-Kk, CNS 158a.

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

35x26 cm, 1 bifolio written in ink.

Paper type: 12 staves (hand-ruled).

Manuscript copy.

Manuscript copy without text (voice, pf.) of **No. 15** in E<sup>b</sup> major, “a” added in pencil (CN?) in b. 35, chord 4.

#### **MS 33 2114**

[**No. 222** I Drømmenes land (Det er herligt at leve i Drømmenes Land)]

DK-Kk, CNS 159.

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

34.5x27 cm, 6 folios, rejected first proof.

Pl. No. 11040.

Paper type: 12 staves.

The source has been restored.

All recto of folios: proof reader’s copy of **No. 222** with corrections in pencil (CN).

On fol. 1<sup>v</sup>, 2<sup>v</sup>, 5<sup>v</sup>, 6<sup>v</sup>: title page for J.P.E. Hartmann’s “Davids 115<sup>de</sup> Psalme”. Includes typewritten copy of the letter of 11 March 1895 from Nielsen to William Behrend, in which the present song is mentioned.

#### **MS 33 2115**

[**No. 266** I kølende Skygger]

DK-Kk, CNS 160b.

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

34x27.4 cm, 1 folio written in pencil, verso blank, except for “Det” which is written in ink.

Paper type: Nr. 1 F. S. (12 staves).

The source has been restored.

Autograph.

Draft without text (voice, pf.) for **No. 266** with heading “I kølende Skygger”.

#### **MS 33 2116**

[**No. 408** I kølende Skygger]

DK-Kk, CNS 160a.

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

27.8x21.7 cm, 1 folio, typewritten text, music written in pencil, verso blank.

Paper type: ordinary paper, 1 staff (drawn in pencil).  
Autograph.  
Draft without text (unison song) for **No. 408**; 4 type-written stanzas on flimsy paper, several corrections in the text in ink.

#### **MS 33 2117**

[**No. 289** I Maaneskin titter]

DK-Kk, CNS 347c.

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

35.5x27 cm, 1 bifolio written in ink.

Paper type: B. & H. Nr. 11. A. / 5. 10. (18 staves).

The source has been restored.

Autograph.

Title page: "I Maaneskin titter".

Fair copy (vocal score, children's choir, SSATTBB, pf. on 1+2+2 staves) of **No. 289**.

After final bar "ect Efterspil mangler".<sup>85</sup>

#### **MS 33 2118**

[**No. 288** I Skyggen vi vanke]

DK-Kk, CNS 347d.

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

35.1x26.8 cm, 1 folio written in ink.

Paper type: B. & H. Nr. 11. A. / 5. 10. (18 staves).

The source has been restored.

Autograph.

Title page: "Musik til / Sct: Hansaften Spil / af / Carl Nielsen."

Fair copy (vocal score, SSAA, pf.) of **No. 288** with heading "I Skyggen vi vanke.", dynamic markings added in pencil (CN).

#### **MS 33 2119**

[**No. 310** Jeg bærer med Smil min Byrde]

DK-Kk, CNS 164d.

Donated to The Royal Library by Irmelin Eggert Møller and Anne Marie Telmányi in 1953.

34.5x25.6 cm, 1 folio written in ink.

Paper type: 14 staves (hand-ruled).

The source has been restored.

Autograph.

Title page: "Carl Nielsen / Jeg bærer med Smil min Byrde. / for blandet Kor.", compositor's markings added in pencil and ink.

Printing manuscript (vocal score, SATB on 2 staves) for **No. 310**, 5 stanzas between staves, compositor's markings added in pencil.

#### **MS 33 2120**

[**No. 63** Jeg fandt en Trøst]

DK-Kk, CNS 165b.

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

35x26 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type: 14 staves (hand-ruled).

The source has been restored.

Manuscript copy.

Fair copy without text (pf.) by Paul Hellmuth of

**No. 63**, heading "Nº 370" added in pencil (CN), circle added in blue crayon above system.

#### **MS 33 2121**

[**No. 63** Jeg fandt en Trøst]

DK-Kk, CNS 165c.

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

2 folios:

35.5x27 cm, 1 folio written in ink.

Paper type: (6 systems of 2 staves).

14.2x27 cm, 1 folio, trimmed, written in ink.

Paper type: B. & H. Nr. 4. C. (2 systems of 2 staves).

The sources have been restored.

Manuscript copy.

Dating: "Fuglsang, August 1913."

On fol. 1:

recto: manuscript copy without text (pf.) by Julius Røntgen of **No. 63** arranged by Julius Røntgen with heading "Corale misterioso" with G<sup>b</sup> major key signature, above top system: "Carl Nielsen - Julius Røntgen";

<sup>85</sup> "ect [etc.] Postlude missing".

verso: fair copy without text (pf.) of **No. 63** with heading "Koralmelodi", in D major.

On fol. 2:

recto: manuscript copy without text (pf.) of **No. 63** in D major, "Johannes." added in pencil (CN);

verso: manuscript copy without text (pf.) of **No. 63** with heading "Koralmelodier", in D major, corrections in pencil (CN?).

#### MS 33 2122

[**No. 270** Jeg gik i marken og vogtede får]

DK-Kk, CNS 166a.

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

c. 14.5x26 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type: 4 staves (hand-ruled).

The source has been restored.

Autograph.

Printing manuscript (pf.) for **No. 270** with heading "Jeg gik i marken og vogtede får" (foreign hand), stanza 1 between staves.

#### MS 33 2123

[**No. 269** Den trænger ud til hvert et sted, **No. 270** Jeg gik i marken og vogtede får, **No. 271** Apostlene sad i Jerusalem]

DK-Kk, CNS 166b.

c. 21.5x27 cm, 1 folio, trimmed, written in pencil.

Paper type: Nr. 3. F. 12. (8 staves).

The source has been restored.

Autograph.

Recto: draft (pf.) for Nos. **270**, **269** with headings "Jeg gik i Marken og vogtede Faar (Nº 240)" and "Nº 257", respectively, beginning of stanza 1 between staves.

Verso: draft (pf.) for **No. 269** with heading "Nº 186", beginning of text between staves.

#### MS 33 2124

[**No. 396** Jeg har båret lærkens vinge]

DK-Kk, CNS 167a.

Donated to The Royal Library by Hakon Andersen in 1935.

8.5x26 cm, 1 folio, trimmed, written in ink, verso blank. Paper type: 3 staves (hand-ruled).

Autograph.

Fair copy (vocal score, SA on 1 staff) of **No. 396** with heading "Nº 319,\*", text below staff, at bottom after final bar "M. Rosing".

#### MS 33 2125

[**No. 397** Jeg kører frem gennem Straalefryd]

DK-Kk, CNS 168a.

13x26.7 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type: 4 staves (hand-ruled).

Autograph.

Fair copy (vocal score, SA on 1 staff) for **No. 397** with heading "Nº 280<sup>a</sup>", text below staff, after final bar "Bj. Bjørnson."

#### MS 33 2126

[**No. 191** Den danske Sang er en ung, blond Pige, **No. 202** Vi nævner et navn, **No. 263** Jeg kører frem gennem Straalefryd, **No. 264** Den gamle Husmand staar ved Gavl, **No. 265** Hver har sit, du har dit]

DK-Kk, CNS 168b.

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

35.5x27.7 cm, 1 bifolio written in pencil, fol. 2<sup>v</sup> blank.

Paper type: B. & H. Nr. 4. C. 7. 14. (12 staves).

Autograph.

On fol. 1:

recto: draft without text (pf.) for **No. 263** with heading "Jeg kører frem gennem Straalefryd", text fragments, "Bo 26." added above heading (foreign hand); draft without text (pf.) for **No. 264**, heading "Den gamle Husmand...(Bo, 26.)" added (foreign hand); verso: draft without text (pf.) for **No. 265**, heading "Hver har sit. Bo 26." added (foreign hand).

On fol. 2:

recto: draft without text (pf.) for **No. 191** with heading "Den danske Sang"; draft without text (pf.) for

**No. 202**, at left margin “Vi nævner et Navn / Tillæg til Folkehøjskolens Melodibog” added (foreign hand).

#### **MS 33 2127**

[**No. 412** Jeg kører frem gennem Straalefryd]<sup>86</sup>

DK-Kk, CNS 168c.

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

35.3x28.8 cm, 1 folio written in pencil, verso blank.

Paper type: B. & H. Nr. 1. A. 1.16 (12 staves).

Autograph.

Sketch for an unidentified instrumental piece with heading “Intermezzo”; sketch for alternativ version (unison song) for *Jeg kører frem gennem Straalefryd*, text “Jeg kører frem gennem Straalefryd” in bb. +1-2.

#### **MS 33 2128**

[**No. 189** Jeg lægger mig saa trygt til Ro, **No. 192** Jens Madsen Ån-Sofi (Jens Madsen wa en Feskemand)]

DK-Kk, CNS 169a.

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

34.5x26 cm, 1 bifolio written in pencil, fol. 2<sup>v</sup> blank.

Paper type: 16 staves (hand-ruled).

The source has been restored.

Autograph.

On fol. 1:

recto: draft without text (voice, pf.) for **No. 189** with heading “N° 107”, at top left corner “Jeg lægger mig saa trygt til ro” added (foreign hand); sketch for **No. 192**; sketch for **No. 192**.

On fol. 1<sup>v</sup>-2<sup>r</sup>: sketch for **No. 192**, several text fragments.

#### **MS 33 2129**

[**No. 64** Jeg raaber fast, o Herre]

DK-Kk, CNS 170b.

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

20.5x22.7 cm, 1 folio, trimmed, written in ink.

Paper type: 6 staves (hand-ruled).

Partly autograph.

Recto: fair copy without text (pf.) of **No. 64**, melody written by CN, harmonisation by Paul Hellmuth, text fragment (CN).

Verso: manuscript copy without text (pf.) of **No. 64** by Paul Hellmuth, “Nu er den god, synes jeg. Venlig hilsen Deres PH.”<sup>87</sup> added in ink, circle added in red crayon above b. 4 and after b. 10.

#### **MS 33 2130**

[**No. 225** Jeg synes om din lette Gang]

DK-Kk, CNS 171.

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

35.2x27 cm, 1 bifolio written in pencil.

Paper type: B. & H. Nr. 2. E (14 staves).

The source has been restored.

Autograph.

On fol. 1<sup>r</sup>-2<sup>r</sup>: sketches for *Sir Oluf He Rides-* (Prelude and Act Three), see CNU I/7, p. 217.

On fol. 2<sup>v</sup>: draft (voice, pf.) for **No. 225**.

#### **MS 33 2131**

[**No. 182** Jeg ved en Lærkerede]

DK-Kk, CNS 173a.

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

22.1x27 cm, 1 folio, trimmed, written in pencil.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Recto: draft without text (voice, pf.), for **No. 182** with heading “Jeg ved en Lærkerede (249)”.

Verso: sketch for an unidentified instrumental piece with heading “Moderato”.

#### **MS 33 2132**

[**No. 65** Jeg ved et lille Himmerig]

DK-Kk, CNS 174b.

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

18.3x25.7 cm, 1 folio, trimmed, written in ink.

<sup>86</sup> Not in the present edition.

<sup>87</sup> “Now it is fine, I think. Best wishes PH.”

Paper type: 7 staves (hand-ruled).

Manuscript copy.

Recto: manuscript copy without text (pf.) by Paul Hellmuth of **No. 65**, 2 versions of b. 11, below the first: "bedst, synes jeg"<sup>88</sup>; "Kære C.N. De 2 første takter er af ThL, resten af PH. Hilsen"<sup>89</sup> added by Paul Hellmuth.

Verso: fair copy (unison song) of "Maj-Vise", composed and written by Paul Hellmuth.

#### MS 33 2133

[**No. 192** Jens Madsen å An-Sofi (Jens Madsen wa en Feskemand)]

DK-Kk, CNS 175a.

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

34.1x25.7 cm, 1 bifolio written in ink.

Paper type: 14 staves (hand-ruled).

Autograph.

Fair copy (voice, pf.) of **No. 192** with title "Jens Madsen å An-Sofi.", stanza 1 below voice, corrections and additions in pencil and blue crayon (CN).

#### MS 33 2134

[**No. 22** Jens Vejmand (Hvem sidder der bag Skjærmnen), **No. 24** Den første Lærke]

DK-Kk, CNS 176b.

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

34.5x25.7 cm, 1 bifolio written in pencil.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

On fol. 1:

recto: sketch (unison song) for **No. 22**, C Major; sketch without text (voice, pf.) for **No. 22**, bb. 3-9, in C major.

On fol. 1<sup>v</sup>-2<sup>r</sup>:

draft without text (voice, pf.) for **No. 24**;

fol. 2<sup>v</sup>: sketch (pf. top staff) for **No. 24**, bb. 1-3 with heading "Den første Lærke".

#### MS 33 2135 Nos. 377, 379, 380, 382

[**No. 377** Bokserne (Ve' du sla' mig), **No. 379** Vægter jeg beder, hold op med i Sang, **No. 380** Ikke det altid slaar til, **No. 382** Stilhed og Mørke]  
DK-Kk, CNS 280.

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

34.6x25.9 cm, 1 bifolio, written in pencil.

Paper type: 12 staves (hand-ruled).

Autograph.

Title on first music page: "Trestemmig Kanon".<sup>90</sup>

On fol. 1:

recto: draft (vocal score, SSA on 3 staves) for **No. 380**, text below top staff; sketch for an unidentified piece;  
verso: draft (vocal score, SA on 2 staves) for **No. 379**, text below staves, 2 corrections in ink (CN).

On fol. 2:

recto: draft (vocal score, SA on 2 staves) for **No. 382**, text below staves; beginning of **No. 377**, text written in pencil below staff;  
verso: draft (vocal score, SSA on 3 staves) for **No. 377**, text fragments below top staff; draft without text (vocal score, SSA) for **No. 377**.

#### MS 33 2136

[**No. 279** Morgenhanen atter gol, **No. 280** Ind under Jul, hvor er det trist, **No. 281** I kølende Skygger, **No. 282** Dannebrog, vift med din Vinge, **No. 283** Har I nu Tænder i Riven sat, **No. 284** Det är höst]  
DK-Kk, CNS 162c.

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

25.8x34.7 cm, 2 folios written in pencil.

Paper type: 10 staves.

The source has been restored.

Autograph.

On fol. 1:

recto: draft (pf.) for **Nos. 280** and **281** with headings "Borup N° 17 Ind under Jul" and "N° 13" respectively; beginning of stanza 1 between staves;  
verso: draft (voice, pf.) for **No. 284** (bb. 1-22).

88 "the better one, I think".

89 "Dear C.N. The first two bars are by ThL [Thomas Laub], the rest is by PH [Paul Hellmuth]. Best wishes".

90 "Three-part canon".

On fol. 2:

recto: draft without text (pf.) for **No. 282** with heading “Nº 65 Dannebrog, vift med din Vinge”; draft (voice, pf.) for **No. 284** bb. 23-36;

verso: draft (pf.) for **No. 279** with heading “Nº 1

Morgenhanen after gol.”, stanza 1 between staves; draft without text (pf.) for **No. 283** with heading “Nº 78 Har I nu Tænder i Riven sat”.

#### MS 33 2137

[**No. 404** Ind under Jul, hvor er det trist]

DK-Kk, CNS 162a.

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

c. 10.5x25.8 cm, 1 folio, trimmed, written in pencil, verso blank.

Autograph.

Draft (unison song) for **No. 404**, 1 stanza below staff.

#### MS 33 2138

[**No. 404** Ind under Jul, hvor er det trist]

DK-Kk, CNS 162b.

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

22.8x17.3 cm, 1 bifolio written in ink and pencil, fol. 2<sup>v</sup> blank.

Paper type: ordinary paper, 1 staff (drawn in pencil).

Partly autograph.

On fol. 1:

recto: letter of 30.6.1926 written in ink from Ad. Riis-Magnussen to Thomas Laub, who is asked to compose music for the poem;

verso: draft without text (unison song) for **No. 404** written in pencil.

On fol. 2:

recto: 4 stanzas for **No. 404** written in ink (Riis-Magnussen), at top right corner “Da Grisehandler Sørensen fra Skjæve i Onsdags kørte gennem Randrup Skov”<sup>91</sup> added in pencil (CN), in left margin “Højskolebladet / Nº 51 af 1929” added in pencil (foreign hand).

#### MS 33 2139

[**No. 2** Seraillets Have (Rosen sænker sit Hoved, tungt af Dug og Duft), **No. 4** Irmelin Rose (Se, der var en Gang en Konge)]

DK-Kk, CNS 163a.

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

34.6x26.1 cm, 1 bifolio written in pencil.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

On fol. 1:

recto: draft without text (voice, pf.) for **No. 4**, bb. 17-35, some bars incomplete;

verso: draft without text (voice, pf.) for **No. 2**, bb. 1-18.

On fol. 2:

recto: draft without text (voice, pf.) for **No. 2**, bb. 20-28;

verso: draft without text (voice, pf.) for **No. 2**, bb. 29-33; sketch for **No. 4**, several text fragments, 1 phrase and few notes added in ink.

#### MS 33 2140

[**No. 385** Kom blankeste Sol!, **No. 386** Kom blankeste Sol!]

DK-Kk, CNS 297.

Acquired by The Royal Library from the estate of Henrik Knudsen in 1947.

26x34.6 cm, 1 folio written in ink.

Paper type: 10 staves (hand-ruled).

The source has been restored.

Manuscript copy (Henrik Knudsen).

Dating: “9 April 1901”.

Recto: fair copy (vocal score, SSA on 3 staves) of **No. 385**, stanza 1 below top staff, stanza 2 below staff 2.

Verso: fair copy without text (vocal score, SA on 2 staves) of **No. 386**.

#### MS 33 2141

[**No. 303** Kom, Gudsengel, stille Død]

DK-Kk, CNS 298.

34.7x25.9 cm, 1 folio written in pencil, verso blank.

<sup>91</sup> “When pig-breeder Sørensen from Skjæve drove through Randrup Forest last Wednesday”.

Paper type: 18 staves (hand-ruled).

Autograph.

Draft (vocal score, ATB on 3 staves) for **No. 303**, text fragments.

#### MS 33 2142

[**No. 248** Julesang (Kom, Jul, til Jord, kom høje Gæst]  
DK-Kk, CNS 178b.

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

34.8x26 cm, 1 folio written in pencil, verso blank.

Paper type: 12 staves (hand-ruled).

Autograph.

Draft (pf.) for **No. 248**, beginning of stanza 1 between staves.

#### MS 33 2144

[**No. 336** Lad en og anden have Ret, **No. 343** Kær est du, Fødeland, sådt er dit Navn]  
DK-Kk, CNS 181a.

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

35x25.8 cm, 1 folio written in pencil, verso blank.

Paper type: 12 staves (hand-ruled).

Autograph.

Sketch for pf. with heading "Andante"; draft (vocal score, SSA on 2 staves for **No. 343** with stanza 1 between staves; draft without text (vocal score, SSA on 2 staves) for **No. 336**.

#### MS 33 2145

[**No. 188** Grøn er Vaarens Hæk, **No. 252** Lad en og anden have Ret, **No. 254** Kær est du, Fødeland, sådt er dit Navn, **No. 307** Der er et yndigt Land, **No. 329** Der er et yndigt Land]  
DK-Kk, CNS 182b.

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

34.7x26 cm, 1 folio written in pencil and ink.

Paper type: 16 staves (hand-ruled).

The source has been restored.

Autograph.

Recto: draft (pf.) for **No. 252** with heading "Nº 12", text fragments between staves; draft (voice, pf.) for **No. 254** with heading "Nº 39", text fragments below voice; draft (pf.) for **No. 188** bb. 5-16, accompaniment only.

Verso: draft (vocal score, TTBB on 2 staves) for **No. 329** with heading "Mandskor", heading "Der er et yndigt Land" added (foreign hand); draft (vocal score, SATTB on 3 staves) for **No. 307** with heading "5stemmigt Bl. Kor"<sup>92</sup> corrections in ink; sketch with heading "Allegretto vivace" in ink.

#### MS 33 2146

[**No. 103** Hun mig har glemt! min Sorg hun ej see!,  
**No. 104** Højt ligger paa Marken den hvide Sne]  
DK-Kk, CNS 183.

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

35x26.5 cm, 1 folio, recto written in pencil, verso written in ink.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Dating: **No. 103**: "Damgaard 15-6-16".

Recto: draft (voice, pf.) for **No. 103** with heading "Langelandsk Folkemelodi."

Verso: sketch for **No. 104**.

#### MS 33 2147

[**No. 195** Æ Lastræ (Mi Håsbond wa en piinwon Rad)]  
DK-Kk, CNS 276.

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

34.2x27 cm, 1 folio written in ink, verso written in pencil.

Paper type: 18 staves (hand-ruled).

Autograph.

Recto: draft without text (voice, pf.) for **No. 195** with title "Æ Lastræ", corrections in ink and pencil (CN).

Verso upside down: sketch for Symphony No. 5, Op. 50 (foreign hand).

<sup>92</sup> "Five-part mixed choir".

**MS 33 2148**

[**No. 178** Lær mig, nattens stjærne]

DK-Kk, CNS 185a.

Donated to The Royal Library by Thorvald Balslev in 1953.

9.4x26 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type: 4 staves (hand-ruled).

Autograph.

Fair copy (pf.) of **No. 178**, stanza 1 between staves, phrase with distribution of syllables in b. 6; stanzas 1 and 5 added beneath the system (CN).

**MS 33 2149**

[**No. 178** Lær mig, nattens stjærne]

DK-Kk, CNS 185b.

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

19.4x16.5 cm, 1 folio, trimmed, written in pencil, verso printed.

Paper type: ordinary paper, 2 staves (drawn in pencil).

Autograph.

Recto: draft without text (pf.) for **No. 178** with heading "Mildt, ikke for langsomt.",<sup>93</sup> above top system "Fire folkelige Melodier (Lær mig Nattens Stjerne)" added (foreign hand).

Verso: printed stanzas from 4 different songs, circle added at "487. / Kær est du, Fødeland." in pencil.

**MS 33 2150**

[**No. 49** Et helligt Liv, en salig Død, **No. 68** Maria sad paa Hø og Straa]

DK-Kk, CNS 186c.

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

17.5x26 cm, 1 folio, trimmed, written in pencil.

Paper type: 6 staves.

Autograph.

Recto: draft (pf.) for **No. 68** with heading "Nº 110", stanza 1 above system, circle added above system in red crayon.

Verso: draft (pf.) for **No. 49** with heading "Nº 118", stanza 1 above system, circle added above system in red crayon.

**MS 33 2151**

[**No. 49** Et helligt Liv, en salig Død, **No. 68** Maria sad paa Hø og Straa]

DK-Kk, CNS 186b.

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

16.9x26 cm, 1 folio, trimmed, written in ink.

Paper type: 8 staves (hand-ruled).

Manuscript copy.

Recto: manuscript copy without text (pf.) by Paul Hellmuth for **No. 68**, heading "110" added in pencil (CN), circle added at top right corner in red crayon. Verso: manuscript copy without text (pf.) by Paul Hellmuth for **No. 49**, heading "118" added in pencil (CN), circle added at top right corner in red crayon.

**MS 33 2152**

[**No. 254** Kær est du, Fødeland, sådt er dit Navn,

[**No. 262**] Der er et yndigt Land,<sup>94</sup> **No. 337** Morgen-dug, der sagte bæver i den lune Vind, **No. 338** Se dig ud en Sommerdag, **No. 339** Du danske Mand af al din Magt, **No. 340** Du gav os de Blomster, som lyste imod os, **No. 342** Som en rejseysten Flaade, **No. 343** Kær est du, Fødeland, sådt er dit Navn, **No. 346** Den kedsom Vinter gik sin Gang, **No. 347** Frydeligt med Jubelkor, **No. 351** Nu lyser Løv i Lunde, **No. 352** O, hvor jeg er glad i Dag!, **No. 354**, Jeg lægger mig saa trygt til Ro, **No. 356** Sol er oppe, Skovens Toppe, **No. 357** De Snækker mødtes i Kvæld paa Hav, **No. 365** Vi fri Folk fra Norden, **No. 366** Vældige Riger rives om Jorden, **No. 367** Havet omkring Danmark, **No. 368** Naar Somrens Sang er sungen, **No. 369** Sov, mit Barn,sov længe, **No. 371** Farvel, min velsignede Fødeby!, **No. 372** Udgaard du nu paa Livets Vej, **No. 374** Solen er saa rød, Mor, **No. 376** Naar Smaabørn klynker ved Aftentide]

DK-Kk, CNS 187.

<sup>93</sup> "Gently, not too slow."

<sup>94</sup> Not in the present edition.

Donated to The Royal Library by Albert Jørgensen in 1962 (?).

35.5x 26.3 cm, 52 folios written in ink and pencil, 3 folios unpaginated, 48 folios paginated “1-48” on recto of folios in pencil, final folio unpaginated; most verso of folios blank.

Paper type: manuscript paper in miscellaneous formats and with miscellaneous staves glued on to brown or grey pasteboard.

On fol. 1 of unpaginated folios: History of the provenance.

On fol. 2 of unpaginated folios: Alphabetic list of composers.

On fol. 3 of unpaginated folios: Alphabetic list of texts. Draft for and manuscript copies of songs by Nielsen in *Melodies for the Songbook ‘Denmark’*:

fol. 1<sup>r</sup>: autograph draft (score for 6 brass instruments) without text written in pencil for *Der er et yndigt Land*<sup>95</sup>, above top staff “Husk i F.”<sup>96</sup> added in pencil (CN);

fol. 1<sup>v</sup>: manuscript copy by Albert Jørgensen without text (unison song) of No. 371 written in ink with heading “No. 230 Farvel min velsignede Fødeby”, in A major, addition of A in b. 2 (CN);

fol. 5<sup>r</sup>: autograph draft without text (vocal score, SSA on 1 staff) for No. 340 written in pencil;

fol. 6<sup>r</sup>: manuscript copy without text by Albert Jørgensen (unison song) of *Kær est du, Fødeland* written in ink, crossed out, composed by Joh. Egeberg; autograph sketch without text (voice, pf.) for Nos. 254, 343 written in pencil;

fol. 7<sup>r</sup>: autograph sketch without text (vocal score, SSA on 2 staves) for No. 346 written in pencil;

fol. 8<sup>r</sup>: autograph draft without text (vocal score, SA on 1 staff) for No. 352 written in pencil;

fol. 11<sup>r</sup>: autograph draft without text (vocal score, SSA on 1 staff) for No. 354 written in pencil with heading “107”;

fol. 11<sup>v</sup>: manuscript copy by Albert Jørgensen (unison song) of No. 347 written in ink with heading “No. 51

“Frydeligt med Jubelkor” in F major, S2, A added in pencil (CN), above top staff “1/1 op” added in pencil (CN);

fol. 14<sup>r</sup>: autograph sketch without text (vocal score, SA on 1 staff) for No. 356 written in pencil with heading “134”, in A major;

fol. 16<sup>r</sup>: autograph draft without text (vocal score, SSA on 2 staves) for No. 366 written in pencil, correction in b. 7 in ink (CN);

fol. 18<sup>r</sup>: autograph draft without text (vocal score, SSA on 3 staves) for No. 374 written in pencil;

fol. 19<sup>r</sup>: autograph draft (vocal score, SSA on 3 staves) for No. 376 written in pencil;

fol. 20<sup>r</sup>: manuscript copy by Albert Jørgensen (vocal score, SA) of No. 337 written in ink with heading “Nr. 13 Morgendug der sagte bæver”, A added in pencil (CN?);

fol. 21<sup>r</sup>: manuscript copy by Albert Jørgensen (vocal score, SA) of No. 338 written in ink with heading “Nr. 21 Se dig ud en Sommerdag”, A added in pencil (CN);

fol. 22<sup>r</sup>: manuscript copy by Albert Jørgensen (vocal score, SA) of No. 339 written in ink with heading “Nr. 23 Du danske Mand”, A added in pencil (CN);

fol. 23<sup>r</sup>: manuscript copy by Albert Jørgensen (vocal score, SSA) of No. 342 written in ink with heading “Nr. 30 Som en rejselflysten Flaade”, S2, A added in pencil (CN);

fol. 26<sup>r</sup>: manuscript copy by Albert Jørgensen (vocal score, SSA) of No. 351 written in ink with heading “Nr. 66 Nu lyser Løv i Lunde”, A added in pencil (CN);

fol. 34<sup>r</sup>: autograph draft without text (vocal score, SA) for No. 365 written in pencil;

fol. 36<sup>v</sup>: manuscript copy by Albert Jørgensen (unison song) of No. 357 written in ink; with heading “161 De Snækker mødtes”;

fol. 37<sup>r</sup>: autograph draft without text (vocal score, SSA) for No. 367 written in pencil;

fol. 37<sup>v</sup>: manuscript copy by Albert Jørgensen (unison song) of No. 365 written in ink with heading “200 Vi fri Folk fra Norden”;

fol. 39<sup>r</sup>: autograph draft without text (vocal score, SSA) for No. 368 written in pencil;

95 Published in CNU IV/1.

96 “Remember, in F”.

fol. 40<sup>r</sup>: autograph draft without text (vocal score, SSA) for **No. 369** written in pencil;  
fol. 40<sup>v</sup>: manuscript copy by Albert Jørgensen (unison song) of **No. 372** written in ink with heading “231 Udgaar du nu paa Livets Vej”.  
The source contains also songs by other composers arranged by CN.

#### MS 33 2153

[No. 69] Min Jesus, lad mit Hjerte faa]  
Dk-Kk, CNS 188b.

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

11x23.5 cm, 1 folio, trimmed, written in ink and pencil, verso blank.

Paper type: B. & H. Nr. 18.A. 1.12 (3 staves).

Partly autograph.

Fair copy without text (pf.) of **No. 69** with heading “Min Jesus, lad mit Hjerte faa”, melody written by CN, harmonisation by Paul Hellmuth in ink, “Nº 232” changed to “Salmebog”<sup>97</sup> in pencil, “Brücker Nº 148” added in pencil (CN), “Kom til Frokost Kl 12! Hilsen C.N.”<sup>98</sup> added in ink below system (CN), “Kære Hr. C.N. Endnu engang: Det er en pragtfuld melodi!!! Op I klistne, altsaa. Den anden har jeg gjort saa enkelt som bare muligt. Den er ogsaa god. Tak for mad og venlig hilsen Deres PH.”<sup>99</sup> added in ink by Paul Hellmuth.

#### MS 33 2154

[No. 102] Min lille Fugl, hvor flyver du]

Dk-Kk, CNS 189a.

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

34.5x26 cm, 1 folio written in ink, verso blank.

Paper type: 12 staves (hand-ruled).

Autograph.

Fair copy (voice, pf.) of **No. 102**, additions and corrections in pencil and blue crayon.

97 “Hymn Book”.

98 “Come and have lunch at 12! Best wishes CN”.

99 “Dear Mr. C.N. Once more: It is a magnificent melody!!! I mean Rise, ya Christians. The other one, I have made as simple as possible. It is also very good. Thank you for lunch and best wishes, sincerely PH”.

#### MS 33 2155

[No. 102] Min lille Fugl, hvor flyver du]  
DK-Kk, CNS 189b.

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

35.5x26.7 cm, 1 folio written in pencil.

Paper type: 24 staves.

Autograph.

Recto: draft (voice, pf.) for **No. 102** with heading “Min lille Fugl’ H.C. Andersen”; sketches for an unidentified orchestral work,  $\frac{3}{4}$ .

Verso: sketches,  $\frac{3}{4}$ , D minor / D major.

#### MS 33 2158

[No. 401] Morgenhanen atter gol]  
DK-Kk, CNS 193b.

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

18.3x20.3 cm, 1 folio written in pencil.

Paper type: telegram form from “Danish Railways”, 1 staff (drawn in pencil).

Partly autograph.

Recto: telegram of 10.6.1926 to Nielsen: “Fra Prøven paa Carl Nielsen Concerten i aften sender vi Komponisten de hjerteligste Hilsener / Radioorkestrets medlemmer / og Dirigenter”<sup>100</sup> (foreign hand).

Verso: draft without text (unison song) for **No. 401** (CN); sketches (pf.) for **No. 401**.

#### MS 33 2159

[No. 260] Naar Smaabørn klynker ved Aftentide]  
DK-Kk, CNS 204b.

Donated to The Royal Library Irmelin Eggert Møller in 1958.

11.2x34.8 cm, 1 folio, trimmed, written in ink, verso blank, in library binding.

Paper type: 5 staves (hand-ruled).

Autograph.

Fair copy (pf.) of **No. 260**, stanza 1 between staves, stanza 2 below system.

100 “From the rehearsal of the Carl Nielsen concert this evening we warmly greet the composer / members and conductor of the Radio Symphony Orchestra”.

### **MS 33 2160**

[**No. 134**, Når somrens sang er sungen, **No. 135** De snækker mødtes i kvæld på hav, **No. 136** Naturens ædle dyrker begærer ej dens krans, **No. 150** Jeg så kun tilbage, mig livets lyst bortklang, **No. 151** Derfor kan vort øje glædes, **No. 152** Naturens ædle dyrker begærer ej dens krans, **No. 153** Når somrens sang er sungen, **No. 157** Frihed er det bedste guld, **No. 160** De snækker mødtes i kvæld på hav, **No. 161** Hedelærken, den liden fugl, **No. 165** Tunge, mørke natteskyer]  
DK-Kk, CNS 194.

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

17x25.3 cm, 14 folios, fol. 1-5 written in pencil, fol. 6-14 blank; in brown covers.

Paper type: 6 staves (hand-ruled).

Autograph.

On fol. 1:

recto: draft without text (pf.) for Nos. **136**, **152** with heading "Højskolesangbog N° 158", text fragment, after final bar "Hauch" added, small differences between the accompaniments of Nos. **136** and **152**; verso: draft without text (pf.) for **No. 151** with heading "Derfor kan vort Øje glædes", in left margin "N° 157" added, after final bar "(Richardt)" added.

On fol. 2:

draft without text (pf.) for Nos. **135**, **160** with heading "N° 359", text fragment, after final bar "Grundtvig" added, bb. 13-14 of **No. 135** are not identical with bb. 13-14 of **No. 160**.

On fol. 3<sup>r</sup>-4<sup>v</sup>:

draft without text (pf.) for **No. 165** with heading "Tunge, mørke Natteskyr N° 554.", after final bar "Jakob Knudsen" added;

draft without text (pf.) for Nos. **134**, **153** with heading "N° 162", text fragment, after final bar "Hostrup" added, small differences between the accompaniments of Nos. **134** and **153**.

On fol. 4:

verso: draft without text (pf.) for **No. 157** with heading "N° 200 'Frihed er det bedste Guld'".

On fol. 5:

recto: draft without text (pf.) for **No. 161** with heading "N° 370 Hedelærken";

verso: draft without text (pf.) for **No. 150** with heading "N° 141 Jeg saa kun tilbage".

### **MS 33 2161**

[**No. 98** Nu er Dagen fuld af Sang]

DK-Kk, CNS 196a.

34.5x26 cm, 1 folio written in ink, verso blank.

Paper type: 14 staves (hand-ruled).

Autograph.

Printing manuscript (voice, pf.) of **No. 98**, heading "XX" added in blue crayon, stanzas 1-3 below voice, stanzas 4-5 below final system.

### **MS 33 2162**

[**No. 98** Nu er Dagen fuld af Sang]

DK-Kk, CNS 196c.

Donated to The Royal Library by Randi Teglbjærg in 1974.

c. 25.5x34 cm, 1 folio written in pencil, verso blank.

Paper type: 10 staves (hand-ruled).

The source has been restored.

Manuscript copy.

Manuscript copy without text (voice, pf.) of **No. 98** (presumably in Henrik Knudsen's hand), F major.

### **MS 33 2163**

[**No. 398** Nu ruger paa Reden i Fjer og Straa]

DK-Kk, CNS 198a.

Donated to The Royal Library by Hakon Andersen in 1935.

12x26 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type: 4 staves (hand-ruled).

Autograph.

Fair copy (vocal score, SA on 1 staff) of **No. 398** with heading "N° 299\*", text below staff.

### **MS 33 2164**

[**No. 273** Nu ruger paa Reden i Fjer og Straa, **No. 396** Jeg har båret lærkens vinge, **No. 398** Nu ruger paa Reden i Fjer og Straa]

DK-Kk, CNS 198b.

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

34x25 cm, 1 folio written in pencil, verso blank.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Sketch (vocal part, S) for **No. 398** in F major; draft (vocal score, SA on 1 staff) for **No. 398** with heading "Nº 299", text in bb. 1-2, "utrykt" added in pencil (Irmelin Eggert Møller); draft (vocal score, SA on 1 staff) for **No. 396** with heading "Nº 319"; draft without text (pf.) for **No. 273** (pf. only); sketch (pf.) for "Jeg har baaret Lærkens Vinge".

#### MS 33 2165

[**No. 181** Nu skal det åbenbares, **No. 200** Nu skal det åbenbares]

DK-Kk, CNS 199a.

Donated to The Royal Library by Thorvald Balslev in 1953.

8.5x26 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type: 2 staves (hand-ruled).

Autograph.

Fair copy (pf.) of **Nos. 181, 200**, stanza 1 between staves, **No. 181** identical with **No. 200**.

#### MS 33 2166

[**No. 179** Sangen har lysning, **No. 180** Hvad synger du om så højt i det blå?, **No. 181** Nu skal det åbenbares,

**No. 197** Sangen har Lysning, **No. 198** Hvad synger du om så højt i det blå?, **No. 200** Nu skal det åbenbares]

DK-Kk, CNS 199b.

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

35x27.4 cm, 1 folio written in pencil.

Paper type: 10 staves.

The source has been restored.

Autograph.

Recto: draft (pf.) for **Nos. 181, 200** with heading "Nu skal det aabenbares".

Verso: draft (unison song) for **Nos. 180, 198**; draft (pf.) for **Nos. 180, 198**, heading "Højskole Tillæg"<sup>101</sup> added (foreign hand); draft (pf.) for **No. 179**, heading "Tillæg til Højsksgbg Sangen har Lysning" added (foreign hand), few corrections in ink.

#### MS 33 2167

[**No. 328** Hil dig vor Fane!, **No. 426** O, Du Guds Lam!  
Med Korsets Skam]

DK-Kk, CNS 206.

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

20x34.6 cm, 1 folio, trimmed, written in pencil.

Paper type: 7 staves (hand-ruled).

Autograph.

Recto: sketch without text (pf.) for **No. 426** with headings "No. 119" and "O du Guds Lam! med Korsets Skam".

Verso: draft without text (vocal score, TTBB on 2 staves) for **No. 328** with heading "Hil dig vor Fane", at top left corner "Nº 142 / Sangværk", above top staff "Studenterne! Mandskor",<sup>102</sup> and below top staff "3 stemmig Bas I-II-III / 4 stemmig",<sup>103</sup> added (CN).

#### MS 33 2168

[**No. 72** O, havde jeg dog tusind Tunger]

DK-Kk, CNS 207c.

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

35x26 cm, 1 folio written in ink, verso blank.

Paper type: 12 staves (hand-ruled).

Autograph.

Fair copy (pf.) of **No. 72** with heading "3) O havde jeg dog tusind Tunger.", stanza 1 between staves, above first heading "(Nº 14)" added in ink, at top left corner "1,2,7." added in red crayon, "Salme"<sup>104</sup> added in pencil (foreign hand), below last system "3 Vers"<sup>105</sup> added in pencil (foreign hand).

101 "Højskole Supplement".

102 "The students! Male choir".

103 "three-part bass I-II-III / four-part".

104 "Hymn".

105 "three stanzas".

### MS 33 2169

[No. 72 O, havde jeg dog tusind Tunger, No. 86 Vor Herre, han er en Konge stor]  
DK-Kk, CNS 207d.  
Donated to The Royal Library by Irmelin Eggert Møller in 1958.  
35.5x27 cm, 1 folio written in pencil, blue and red crayon.  
Paper type: B. & H. Nr.19. A. 1. 12. (10 staves).

Autograph.  
Recto: draft without text (pf.) for No. 72 with heading "Nº 14 O, havde jeg", after first heading "eller (helst) Nº 59 Vaagn op (Kingo)"<sup>106</sup> added in blue crayon (CN), alternative version of bb. 8-9 added in blue crayon.; sketch without harmonisation crossed out.  
Verso: draft without text (pf.) for No. 86 with heading "155"; sketch without harmonisation.

### MS 33 2170

[No. 73 O Helligaand! mit Hjerte, No. 76 Op al den Ting, som Gud har gjort]  
DK-Kk, CNS 208b.  
Donated to The Royal Library by Irmelin Eggert Møller in 1958.  
22.6x27 cm, 1 folio, trimmed, written in pencil and ink.  
Paper type: 7 staves (hand-ruled).

Partly autograph.  
Recto: draft without text (pf.) for No. 73 with heading "Salmebog 591",<sup>107</sup> melody written by CN in pencil, harmonisation by Paul Hellmuth in ink, "Den anden melodi følger snarest. Venlig hilsen Deres hengivne PH."<sup>108</sup> added in ink by Paul Hellmuth, circle above system added in red crayon.  
Verso: draft (CN) without text (pf.) for No. 76 with heading "Op al den Ting".

### MS 33 2171

[No. 190 O, hvor jeg er glad i Dag!]  
DK-Kk, CNS 209a.

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

35x26 cm, 1 folio written in ink, verso blank.  
Paper type: 12 staves (hand-ruled).  
Autograph.  
Fair copy (voice, pf.) of No. 190 with heading "O, hvor jeg er glad i Dag.", stanza 1 below voice.

### MS 33 2172

[No. 185 Spurven sidder stum bag Kvist, No. 190 O, hvor jeg er glad i Dag! No. 255 O, hvor jeg er glad i Dag!] DK-Kk, CNS 209b.  
Donated to The Royal Library by Irmelin Eggert Møller in 1958.  
35.8x26.1 cm, 1 folio written in pencil.  
Paper type: 16 staves (hand-ruled).  
Autograph.  
Recto: draft (pf.) for No. 255 with heading "Nº 70", heading "O, hvor jeg er glad Smaasange?" added (foreign hand); draft (voice, pf.) for No. 190; draft (voice, pf.) for No. 185, in left margin "10 Småsange"<sup>109</sup> added (foreign hand).  
Verso: draft (pf.) for No. 185, accompaniment; sketch for an unidentified piece.

### MS 33 2173

[No. 53 Frisk op! endnu en Gang, No. 66 Korsets Tegn og Korsets Ord, No. 78 O, sad jeg, som Maria sad, No. 81 Ton det, Himmel, syng det, Jord]  
DK-Kk, CNS 212c.  
Donated to The Royal Library by Irmelin Eggert Møller in 1958.  
34.7x26 cm, 1 folio written in pencil.  
Paper type: 12 staves (hand-ruled).  
Autograph.

Recto: draft (pf.) for No. 78 with heading "Nº 135a", above top staff circle added in red crayon; draft (pf.) for No. 66 with heading "Nº 30.", above top staff circle added in red crayon.  
Verso: draft (pf.) for No. 81 in E♭ major with heading "Nº 352.", above top staff circle added in red crayon;

106 "or (better) Nº 59 Vaagn op (Kingo)".

107 "Hymn Book 591".

108 "The other melody to follow soon. Best wishes yours sincerely PH."

109 "10 Little Songs"

draft (pf.) for **No. 53** with heading “Nº 96”, above top staff circle added in red crayon.

#### MS 33 2174

[**No. 66** Korsets Tegn og Korsets Ord, **No. 78** O, sad jeg, som Maria sad, **No. 81** Ton det, Himmel, syng det, Jord]

DK-Kk, CNS 212b.

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

2 folios:

34.5x26 cm, 1 folio written in ink, verso blank.

7.7x26 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type:

fol. 1: 16 staves (hand-ruled).

fol. 2: 3 staves (hand-ruled).

Manuscript copy.

On fol. 1: manuscript copy without text (pf.) by Paul Hellmuth for **No. 78** with heading “O, sad jeg”, above top staff circle added in red crayon; manuscript copy without text (pf.) by Paul Hellmuth for **No. 66** with heading “Korsets Tegn”, above top staff circle added in red crayon; manuscript copy without text (pf.) by Paul Hellmuth for **No. 81** with heading “Ton det Himmel”, above top staff circle added in red crayon; below final system “Venlig Hilsen Deres hengivne PM”<sup>110</sup> added in ink.

On fol. 2: manuscript copy without text (pf.) of **No. 81** bb. 9-12 with heading “De 4 sidste takter af ‘Ton det himmel.’”,<sup>111</sup> below system “Hilsen PH”<sup>112</sup> added in ink.

#### MS 33 2175

[**No. 239** Og jeg vil drage fra Sydens Blommer]

DK-Kk, CNS 213a.

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

35.5x27 cm, 1 folio written in ink and pencil.

Paper type: B. & H. Nr. 1. A. 6. 13. (12 staves).

The source has been restored.

Partly autograph.

110 “best wishes, yours sincerely PM”.

111 “The four last bars of ‘Ton det himmel.’”

112 “Best wishes PH”.

Recto: fair copy (voice, pf.) of **No. 239**, stanza 1 below voice (CN), stanzas 2, 3 below and above voice respectively (foreign hand); some additions in pencil concerning the performance of the song (foreign hand). Verso: text for stanzas 2-4 (CN).

#### MS 33 2176

[**No. 239** Og jeg vil drage fra Sydens Blommer]

DK-Kk, CNS 213b.

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

22.5x26 cm, 1 folio, trimmed, written in pencil, verso blank.

Paper type: 8 staves (hand-ruled).

Autograph.

Draft (voice, pf.) for **No. 239** with heading “Og jeg vil drage”, E major, only beginning of stanza 1 below voice.

#### MS 33 2177

[**No. 71** Nu Sol i Øst oprinder, **No. 79** Paa alle dine Veje]

DK-Kk, CNS 217b.

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

17.5x26 cm, 1 folio, trimmed, written in pencil and ink.

Paper type: 2 (6 staves).

Partly autograph.

Recto: draft without text (pf.) for **No. 79** with heading “332”, melody, harmonisation and text bb. 1-8 written by CN in pencil, harmonisation bb. 9-16 by Paul Hellmuth in ink, alternative version of b.15 added in ink, above staff circle added in red crayon.

Verso top staff: draft without text (unison song) for **No. 79**, bb. 13-16 with heading “Slutning af foregaaende”;<sup>113</sup> draft for **No. 71** with heading “382”, melody, harmonisation and text bb. 1-4 written by CN in pencil, harmonisation bb. 5-8 by Paul Hellmuth in ink, above system “Her en ny Melodi. Vær saa artig! de fire sidste Takter! Hilsen fra C.N.”<sup>114</sup> added (CN), circle added in red crayon above staff.

113 “The ending of the previous [bars]”.

114 “Here is a new melody. There you are! the final four bars. Best wishes from C.N.”.

### MS 33 2178

[**No. 44** Det er et Under paa Verdens Ø, **No. 48** Dybt hælder Aaret i sin Gang, **No. 50** Forunderligt at sige, **No. 57** Gud skal al Ting mage, **No. 67** Luk Øjne op, al Kristenhed!, **No. 79** Paa alle dine Veje]  
DK-Kk, CNS 217c.

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

34,7x26 cm, 1 bifolio written in ink and pencil.

Paper type: 2 (12 staves).

Autograph.

On fol. 1:

recto: fair copy of 7 bars of "Fest Præludium Ved Aarhundredskiftet." written by Irmelin Eggert Møller; draft without text (pf.) for **No. 79** with heading "Nº 332", in F major, harmonisation b. 8;  
verso: draft without text (pf.) for **No. 67** with heading "No. 377", above staff circle added in red crayon; draft without text for **No. 50** (pf.) with heading "Nº 93", above staff circle added in red crayon.

On fol. 2:

recto: draft without text (pf.) for **No. 57** with heading "Nº 212", above staff circle added in pencil; draft without text (pf.) for **No. 48** with heading "Nº 298", above b. 1 "B" added in blue crayon; below b. 5 "ja" added in pencil, above staff circle added in pencil;  
verso: sketch for **No. 44** with heading "Nº 3", only melody, harmonisation in bb. 8-9; sketch with heading "Andantino", for 2 instruments.

### MS 33 2179

[**No. 125** På det jævne, på det jævne!, **No. 156** På det jævne på det jævne!]

DK-Kk, CNS 218a.

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

17.4x26 cm, 1 folio, trimmed, written in ink.

Paper type: 6 staves (hand-ruled).

Autograph.

Fair copy (pf.) of **Nos. 125, 156**, stanza 1 between staves.

### MS 33 2180

[**No. 125** På det jævne, på det jævne!, **No. 156** På det jævne, på det jævne!] <sup>115</sup>  
DK-Kk, CNS 218c.

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

34.5x25.8 cm, 1 folio written in pencil, verso blank.

Paper type: 12 staves (hand-ruled).

Autograph.

Sketch (voice, pf.), early version of *Paa det jævne*, *paa det jævne* with heading "Paa det jævne paa det jævne"; sketch (unison song), early version of "Paa det jævne, paa det jævne".

### MS 33 2182

[**No. 229** Påske-Liljen (Påskeblomst! En Dråbe stærk)]  
DK-Kk, CNS 302c.

Acquired by The Royal Library from the estate of Henrik Knudsen in 1947.

26x17.5 cm, 1 bifolio written in ink.

Paper type: 6 staves (hand-ruled).

Autograph.

Title on first music page: "Paaske-Liljen. (af Grundtvig.)".

On fols. 1<sup>v</sup>-2<sup>r</sup>:

Fair copy (pf.) of **No. 229**, stanza 1 between staves, F major.

On fol. 1<sup>f</sup>: "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 'forfærdelig glad' for den, saa gaar jeg paa den alligevel. Farvel Du gamle Dreng! Din hengivne Carl N." <sup>116</sup>

On fol. 2<sup>v</sup>: "Musik til Grundtvigs 'Paaskelilien' Af Kapelmester ved det kgl. Theater Carl Nielsen" added in ink (foreign hand).

<sup>115</sup> Not in the present edition.

<sup>116</sup> "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. Goodbye, old boy! Yours sincerely, Carl N.".

### MS 33 2183

[No. 324 Paaske-Liljen (Paaskebloomst! En Draabe stærk]  
DK-Kk, CNS 302a.

Donated to The Royal Library by Irmelin Eggert Møller and Anne Marie Telmányi in 1953.

25.8x34.7 cm, 1 folio written in ink.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Title page: "Paaske - Liljen. / af / N. F. S. Grundtvig / komponeret for Mandskor / af / Carl Nielsen.", composer's markings added in pencil.

Printing manuscript (vocal score, TTBB on 2 staves) for No. 324 with heading "Paaske-Liljen", stanza 1 between staves, composer's markings added in blue and red crayon; printed text with 3 stanzas attached to music paper, "Jeg sendte et Aftryk af disse 3 Vers med Manuskrift."<sup>117</sup> added in blue crayon (CN).

### MS 33 2184

[No. 324 Paaske-Liljen (Paaskebloomst! En Draabe stærk]  
DK-Kk, CNS 302b.

Photocopy.

Manuscript copy without text (vocal score, TTBB on 2 staves) of No. 324 (foreign hand).

### MS 33 2185

[Pagen sad paa det høje Slot]<sup>118</sup>

DK-Kk, CNS 355g.

26.2x34.5 cm, 1 folio written in pencil.

Autograph.

Recto: sketch (voice, pf.) with text *Pagen sad paa det høje Slot* *stirred' ud saa vi-de* above voice; upside down: sketch for string quartet with heading "Side-thema".<sup>119</sup>

Verso: two-part counterpoint exercise.

### MS 33 2186

[No. 87, De Refsnæsdrenge, de Samsøpiger, No. 92

Vender sig Lykken fra dig, No. 97 Jeg bærer med Smil min Byrde, No. 98 Nu er Dagen fuld af Sang, No. 106

Se dig ud en Sommerdag, No. 108 Hør, hvor let dens

Vinger smækker]

DK-Kk, CNS 88.

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

34.5x26 cm, 1 bifolio, written in ink, pencil and blue and red crayon.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

On fol. 1:

recto: fair copy (voice, pf.) of No. 87; draft (voice, pf.) for No. 92;

verso: draft (voice, pf.) for No. 98.

On fol. 2:

recto: draft (voice, pf.) for No. 108; sketch for No. 106;

verso: draft (voice, pf.) for No. 97 and a list of titles for Nielsen's contribution to the first volume of *A Score of Danish Songs* (which does not correspond to the definitive distribution).

### MS 33 2187

[No. 94 Rosen blusser alt i Danas Have]

DK-Kk, CNS 219a.

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

34.5x26 cm, 1 folio written in ink, verso blank.

Paper type: 14 staves (hand-ruled).

Autograph.

Printing manuscript (voice, pf.) for No. 94 with headings "Rosen blusser", "C N." respectively, stanzas 1-3 below voice, composer's markings added in pencil.

### MS 33 2188

[No. 94 Rosen blusser alt i Danas Have,<sup>120</sup> No. 104

Højt ligger paa Marken den hvide Sne, No. 105 Nu springer Vaaren fra sin Seng, No. 106 Se dig ud en Sommerdag<sup>121</sup>]

DK-Kk, CNS 219b.

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

<sup>117</sup> "I sent a copy of these three stanzas with the manuscript".

<sup>118</sup> Not in the present edition.

<sup>119</sup> "Second theme".

<sup>120</sup> Not in the present edition.

<sup>121</sup> Not in the present edition.

34.5x26 cm, 1 folio written in pencil, ink and red crayon.

Paper type: 12 staves (hand-ruled).

Autograph.

Recto: draft, (voice, pf.), early version for *Rosen blusser alt i Danas Have* (F major) with heading “Rosen blusser II”; sketch (voice) for **No. 105**.

Verso: draft, early version (pf.) for *Se dig ud en sommerdag*; draft for **No. 104** with heading “Sne-Dronningen”; sketch for an unidentified piano piece (3/8).

#### MS 33 2189

[**No. 38** Ak, min Rose visner bort, **No. 39** Alt paa den vilde Hede, **No. 40** Denne er Dagen, som Herren har gjort!, **No. 41** Den store, hvide Flok vi se, **No. 42** Der er en Bøn paa Jorden, **No. 43** Der er en Vej, som Verden ikke kender, **No. 44** Det er et Under paa Verdens Ø, **No. 45** Det koster ej for megen Strid, **No. 46** Dig vil jeg elske, du min Styrke, **No. 47** Drag, Jesus, mig, **No. 48** Dybt hælder Aaret i sin Gang, **No. 49** Et helligt Liv, en salig Død, **No. 50** Forunderligt at sige, **No. 51** Fred med dig! og Fred med eder!, **No. 52** Fred og Glæde, for dem græde, **No. 53** Frisk op! endnu en Gang, **No. 54** Glæden hun er født i Dag, **No. 55** Guds Engle i Flok! synger lifligt i Kor, **No. 56** Guds Fred er mer end Englevagt, **No. 57** Gud skal al Ting mage, **No. 58** Har Haand du lagt på Herrens Plov, **No. 59** Har nogen Lyst at kende, **No. 60** Herren siger: Er I trætte, **No. 61** Herrens Røst var over Vandet!, **No. 62** Hvi vil du dig saå klage, **No. 63** Jeg fandt en Trøst, **No. 64** Jeg raaber fast, o Herre, **No. 65** Jeg ved et lille Himmerig, **No. 66** Korsets Tegn og Korsets Ord, **No. 67** Luk Øjne op, al Kristenhed!, **No. 68** Maria sad paa Hø og Straa, **No. 69** Min Jesus, lad mit Hjerte faa, **No. 70** Naar jeg betænker Tid og Stund, **No. 71** Nu Sol i Øst oprinder mild, **No. 72** O, havde jeg dog tusind Tunger, **No. 73** O Helligaand! mit Hjerte, **No. 74** O hør os, Herre, for din Død!, **No. 75** O Kristelighed!, **No. 76** Op al den Ting, som Gud har gjort, **No. 77** Op, I Kristne, ruster eder!, **No. 78** O, sad jeg, som Maria sad, **No. 79** Paa alle dine Veje, **No. 80** Som den gyldne Sol frembryder, **No. 81** Ton det, Himmel, syng det, Jord, **No. 82** Uforsagt, hvordan min Lykke, **No. 83** Under

Korset stod med Smerte, **No. 84** Utallige Blomster paa Jorderig gro, **No. 85** Verdens Børn har mangt et Sted, **No. 86** Vor Herre, han er en Konge stor]

DK-Kk, CNS 220.

Donated to The Royal Library by Irmelin Eggert Møller and Anne Marie Telmányi in 1953.

35x26.7 cm, 49 folios written in ink, all verso of folios blank.

Autograph.

Title on first music page: “Halvhundred Salmer og aandelige Sange” and “Carl Nielsen” added in pencil (foreign hand), compositor’s markings added in pencil and ink.

Printing manuscript (pf.) for Nos. 38-86, stanza 1 between staves, the other stanzas are mostly printed on pasted-in, trimmed pages, or added by Nielsen in ink beneath the music; several compositor’s markings added in pencil, and few additions in pencil, red and blue crayon (CN).

#### MS 33 2190

[Om jeg elske vil Dig]<sup>122</sup>

DK-Kk, CNS 355h.

26x34.6 cm, 1 folio written in pencil and ink.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Recto: sketch for an incomplete song with text fragment “Om jeg elske vil Dig ja ved Stjerners Lys til”.

Verso: sketch for stringquartet with heading “Quartet” written in pencil and ink.

#### MS 33 2191

[**No. 213** I solen går jeg bag min plov]

DK-Kk, CNS 221d.

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

8.5x24.5 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type: 4 staves (hand-ruled).

Autograph.

122 Not in the present edition.

Printing manuscript (pf.) for **No. 213** with heading “Nº 727.”, stanza 1 between staves, heading “94.” added in blue crayon, compositor’s marking added in violet crayon.

#### MS 33 2192

[**No. 246** Sang for dansk Arbejde (Føden og Klæden, Baaden og Teltet)]  
DK-Kk, CNS 222.  
Donated to The Royal Library by Irmelin Eggert Møller in 1958.  
34.8x26 cm, 1 folio written in pencil.  
Paper type: 12 staves (hand-ruled).

The source has been restored.  
Autograph.

Recto: staves 1-8: draft (pf.) for **No. 246** with heading “Sang for dansk Arbejde” (foreign hand), stanza 1 between the staves; staves 9-12: sketch for an unknown piano piece with heading “Andantino”,  $\frac{3}{4}$ , B $\flat$  major.  
Verso: staves 1-2: final 3 bars continued from recto; staves 4-11: draft for choral piece (vocal score, SATB, TTBB?), without text, crossed out, 14 bars,  $\frac{6}{8}$ , D major.

#### MS 33 2193

[**No. 179** Sangen har lysning]  
DK-Kk, CNS 223a.  
Donated to The Royal Library by Thorvald Balslev in 1953.  
8.5x26 cm, 1 folio, trimmed, written in ink, verso blank.  
Paper type: 5 staves (hand-ruled).

Fair copy (pf.) of **No. 179**, stanza 1 between staves.

#### MS 33 2194

[**No. 179** Sangen har lysning, **No. 197** Sangen har lysning]  
DK-Kk, CNS 223c.  
Donated to The Royal Library by Hakon Andersen in 1935.  
13.2x26 cm, 1 folio, trimmed, written in ink.  
Paper type: 5 staves (hand-ruled).

Autograph.

Fair copy (unison song) for **Nos. 179, 197** with heading “No 304”.

#### MS 33 2195

[**No. 106** Se dig ud en Sommerdag, **No. 109** Der boede en Mand i Ribe By]  
DK-Kk, CNS 224a.  
Donated to The Royal Library by Irmelin Eggert Møller in 1958.  
34.5x26 cm, 1 folio written in ink, pencil, blue and red crayon.  
Paper type: 12 staves (hand-ruled).  
The source has been restored.  
Autograph.  
Recto: fair copy (voice, pf.) of **No. 106** with changes in pencil; sketch for **No. 109**.  
Verso: blank except for the addition “Bruden fra ‘Ribe’”.<sup>123</sup>

#### MS 33 2196

[**No. 7** Seraferne (Det har Seraferne: Seraferne har rullet bort de klare Stjerner)]  
DK-Kk, CNS 225.  
Donated to The Royal Library by Irmelin Eggert Møller in 1958.  
34.6x25.9 cm, 1 bifolio, fols. 1<sup>v</sup>-2<sup>r</sup> written in pencil, fols. 1<sup>r</sup>, 2<sup>v</sup> blank.  
Paper type: 16 staves (hand-ruled).  
The source has been restored.  
Autograph.  
On fol. 1:  
verso: incomplete draft (voice, pf.) for **No. 7** (the last 2-3 bars missing).

On fol. 2:  
recto: sketch with text fragment “Kjender du Pan Jeg har”<sup>124</sup> (J.P. Jacobsen), tempo marking “Allo” i  $\frac{6}{8}$ , G $\sharp$  minor; sketch in  $\frac{6}{8}$ , without key signature, text: “Du har bedaaret mit Hjerte min”.

123 “The Bride from ‘Ribe’”.

124 Nielsen’s motto for the piano piece *Arabeske* from *Five Piano Pieces*, Opus 3.

**MS 33 2197**

[No. 8 Silkesko over gylden Læst!]<sup>125</sup>

DK-Kk, CNS 227c.

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

34.7x26.1 cm, 1 gathering of 2 bifolios paginated 2-8, written in ink.

Manuscript copy.

Title page: "Partitur / Carl Nielsen: / Op. 6. / Silkesko over gylden Læst. / (I.P. Jacobsen.)", at bottom of page "Anne Marie Carl-Nielsen" added (Anne Marie Carl-Nielsen).

Fair copy (orch.) of another version for *Silkesko over gylden Læst*.

34.7x26.1 cm, 21 parts for *Silkesko over gylden Læst*.

27x20 cm, 1 folio written in ink.

List of parts for *Silkesko over gylden Læst*; at bottom of page "Anne Marie Carl Nielsen / Frederiksholms Kanal 28" added in ink (Anne Marie Carl-Nielsen).

**MS 33 2198**

[No. 20 Skal Blomsterne da visne]

DK-Kk, CNS 228b.

32.5x25 cm, 1 bifolio, trimmed, written in ink, fol. 2<sup>v</sup> blank.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Title page: "Skal Blomsterne da visne. - / Digt af Helge Rode / sat i Musik / af / Carl Nielsen.".

On fol. 1<sup>v</sup>-2<sup>r</sup>:

fair copy (voice, pf.) of No. 20.

**MS 33 2200**

[No. 245 Sof sött, du lilla Sonja!]

DK-Kk, CNS 230.

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

16x23.5 cm, photograph of the original manuscript, original, written in ink.

Paper type: 7 staves, the bottom staff drawn in ink.

Autograph.

Fair copy of No. 245 (pf., text between staves) with heading "Til min lille veninde Sonja Helleberg fra Carl Nielsen".<sup>126</sup>

**MS 33 2201**

[No. 257 Byg paa Sletten, ej paa Tinden, No. 258

Vældige Riger rives om Jorden, No. 259 Solen er saa rød, Mor]

DK-Kk, CNS 232b.

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

15.5x27.5 cm, 1 folio, trimmed, written in pencil and ink.

Paper type: 9 staves (hand-ruled).

Autograph.

Recto: draft without text (pf.) written in pencil for No. 259 with heading "Nº 258" in E♭ major, in left margin "for Børnestemmer i F.Dur"<sup>127</sup> added in pencil (CN); sketch named "Slutning af en Hornmelodi".<sup>128</sup>

Verso: draft without text (pf.) written in pencil for No. 258 with heading "Nº 210"; draft without text (pf.) written in ink for No. 257 with heading "Nº 195", "Byg paa sletten" added in pencil (Irmelin Eggert Møller); sketch for an instrumental piece with heading "Leonore / tyrkisk".

**MS 33 2202**

[No. 424 Solnedgang (Svømmende Skyer, dejlige Cyklader)]

DK-Kk, CNS 233b.

34.5x26 cm, 2 folios written in pencil.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

On fol. 1:

recto: sketch (voice, pf.) for No. 424, bb.11-19, with heading "An[dant]ino";

verso: sketch on 3 staves, crossed out (see also

MS 33 2004).

125 Not in the present edition.

126 "For my little friend Sonja Helleberg from Carl Nielsen".

127 "For children's voices in F major".

128 "The end of a horn melody".

### **MS 33 2203**

[**No. 235** Som Dug paa slagne Enge]

DK-Kk, CNS 235a.

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

c. 6x35 cm, 1 folio, trimmed, written in ink.

Paper type: 2 staves (hand-ruled).

The source has been restored.

Autograph.

Fair copy without text (pf.) of **No. 235**, with heading

“Som Dug paa slagne Enge”, melody written by CN, harmonisation by Paul Hellmuth.

### **MS 33 2204**

[**No. 138** Som dybest Brønd gir altid klarest Vand, **No. 169** Som dybest brønd gir altid klarest vand]<sup>129</sup>

DK-Kk, CNS 236b.

Donated to The Royal Library by Hakon Andersen in 1935 (?).

11.6x26 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type: 4 staves (hand-ruled).

Autograph.

Fair copy (unison song) of *Som dybest Brønd gir altid klarest Vand* with heading “Nº 290”, stanza 1 below system.

### **MS 33 2205**

[**No. 183** Solen er saa rød, Mor, **No. 186** Den Spillemand spiller paa Strenge, **No. 187** Naar Smaabørn klynker ved Aftentide]

DK-Kk, CNS 98a.

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

35x26 cm, 1 folio written in pencil.

Paper type: 12 staves (hand-ruled).

Autograph.

Recto: draft without text (voice, pf.) for **No. 186** with heading “Nº 262”, heading “Den Spillemand spiller paa” added (foreign hand).

Verso: draft without text (voice, pf.) for **No. 187** with heading “Naar Smaabørn klynker (264)”; draft with-

out text (pf.) for **No. 183** with heading “Solen er saa rød (258)”.

### **MS 33 2206**

[**No. 260** Naar Smaabørn klynker ved Aftentide, **No. 373** Jeg ved en Lærkerede, **No. 375** Den Spillemand spiller paa Strenge]

DK-Kk, CNS 98b.

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

22x25.9 cm, 1 folio, trimmed, written in pencil.

Autograph.

Recto: draft without text (vocal score, SA on 1 staff) for **No. 375** with heading “Nº 262”; draft without text (vocal score, SA on 1 staff) for **No. 373** with heading “Nº 249”; sketch for pf.; sketch for an unidentified instrumental piece with heading “Allegretto”.

Verso: draft without text (pf.?) for **No. 260** with heading “264” in G major.

### **MS 33 2207**

[**No. 185** Spurven sidder stum bag Kvist]

DK-Kk, CNS 240b.

Donated to The Royal Library by Thorvald Balslev in 1953.

34.7x26 cm, 1 folio written in pencil.

Paper type: 16 staves (hand-ruled).

The source has been restored.

Autograph.

Recto: draft without text (voice, pf.) for **No. 185** with heading “Spurven sidder stum bag Kvist”.

Verso: letter to Harald Balslev from CN, draft for Harald Balslev’s “Foraarsluften”.

### **MS 33 2208**

[**No. 370** Spurven sidder stum bag Kvist]

DK-Kk, CNS 240d.

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

25.5x16.7 cm, 1 folio, trimmed, recto written in pencil, verso written in ink and pencil.

Paper type: 10 staves (hand-ruled).

129 Not in the present edition.

Autograph.

Recto: draft without text (vocal score, SSA on 2 staves) for **No. 370**, headings “(Danmark’ 225) Spurven sidder stum bag Kvist” added in foreign hand.

Verso: fair copy of Harald Balslev’s “Forårsluftens” and “Nu skinner Sol.” with corrections in pencil (CN).

#### MS 33 2209

[**No. 425** Stille, Guds Folk, o bøj dig ned]

DK-Kk, CNS 242.

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

35.5x25.5 cm, 1 folio written in pencil, verso blank.

Paper type: B.& H. Nr. 14. A. / 7.09. (24 staves).

Autograph.

Draft (pf.) for **No. 425**, heading “Stille, Guds Folk, o bøj dig ned” added (foreign hand); on ordinary paper stanzas 1-4 for **No. 425** written in ink, below final stanza “Efter den græske St. Jakobs Liturgi / fra 4. Aarh; frit ved I.A. 1908.”,<sup>130</sup> at top left corner “P. Brodersen, / Spjarupgaard. /telefon: Egtved Nr. 13.” in print.

#### MS 33 2210

[**No. 41** Den store, hvide Flok, **No. 76** Op al den Ting]

DK-Kk, CNS 99b.

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

35.5x26.7 cm, 1 folio written in pencil and ink.

Paper type: 10 staves (hand-ruled).

Partly autograph.

Recto: draft without text (pf.) for **No. 41** with heading “Den store, hvide Flok”, melody written in pencil, harmonisation by Paul Hellmuth in ink, first staff bb. 1-4 B major changed to B<sup>b</sup> major in ink, bb. 5-16 B major.

Verso: draft without text (pf.) for **No. 76** with heading “Op al den Ting.”, melody written in pencil by CN, harmonisation by Paul Hellmuth in ink.

#### MS 33 2211

[**No. 41** Den store, hvide Flok, **No. 64** Jeg raaber fast, o Herre]

DK-Kk, CNS 99c.

<sup>130</sup> “Based on the Greek St Jacob’s liturgy / 4th century; freely by F.A. 1908.”

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

35.7x27 cm, 1 bifolio written in pencil, fols. 1<sup>v</sup>, 2<sup>r</sup> blank.

Paper type: B.& H. Nr. 18. A. 1.12. (10 staves).

Autograph.

On fol. 1<sup>v</sup>: draft without text (pf.) for **No. 41**.

On fol. 2<sup>v</sup>: sketch for **No. 41** with heading “Den store hvide Flok”, crossed out, without harmonisation; sketch for **No. 64** with heading “Nº. 467?=637. = 632.”, above system “Versemaal: Fred hviler over Land og By”<sup>131</sup> and above top system circle added in red crayon.

#### MS 33 2212

[**No. 20** Skal Blomsterne da visne, **No. 21** Høgen (Vær hilset Høg over Granetop), **No. 22** Jens Vejmand (Hvem sidder der bag Skjærmnen), **No. 23** Sænk kun dit Hoved, du Blomst, **No. 24** Den første Lærke, **No. 25** Husvild (Gi Husly til to Persowner), **No. 26** Godnat (No wil a sei Jer Godnæt)]

DK-Kk, CNS 243.

Donated to The Royal Library by Randi Teglbjærg in 1974.

34.5x26 cm, 15 folios, paginated 1-3 (**No. 20**), 1-3 (**No. 21**), 1-7 (**No. 22**), 1-2 and 1 unpaginated page (**No. 23**), 1-2 (**No. 24**), 1-3 (**No. 25**), 1-4 (**No. 26**); written in ink. Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Printing manuscripts (voice, pf.).

Titles:

**No. 20:** Title page: “Nº 1 / Skal Blomsterne da visne. / af / Carl Nielsen.”, at top of page “Bedes snarest sendt til Hr. Carl Nielsen”<sup>132</sup> added in pencil (foreign hand), composer’s markings added in pencil.

**No. 21:** Title on first music page: “Nº 2. / Høgen. / Der Adler.”

**No. 22:** Title on first music page: “Nº 3 / Jens Vejmand. / (Der alte Steinklopfer).”

**No. 23:** Title page: “Nº 4 / Sænk kun dit Hoved du Blomst. / af / Carl Nielsen.”

<sup>131</sup> “Metre: Fred hviler over Land og By”.

<sup>132</sup> “Please, send it as soon as possible to Mr. Carl Nielsen”.

**No. 24:** Title on first music page: "Nº 5 / Den første Lærke. / Die erste Lerche."

**No. 25:** Title on first music page: "Nº 7 6 / Husvild. / Gebt Obdach!"

**No. 26:** Title on first music page: "Nº 6 7 / Godnat / Gute Nacht"; at top of page "Hele Heftet alle 7 skal have Opustallet 20"<sup>133</sup> added (CN), "Hr. Carl Nielsen. / For at undgaa at vende 2 Gange i / 'Godnat' kan denne maaske ombyttes med / Nr. 7, som gjort er [illegible signature]"<sup>134</sup> added in pencil (compositor?). "\*" Ia, det kan De godt! / Carl Nielsen"<sup>135</sup> added in pencil (CN).  
Datings: **No. 21:** "Kolding 16/7 07".

#### MS 33 2213

[**No. 238** Studie efter Naturen (Solen skinner i Naboen's Gaard)]

DK-Kk, CNS 244.

Donated to The Royal Library by Irmelin Eggert Møller and Anne Marie Telmányi in 1953.

34.5x25.8 cm, 2 folios written in ink, pencil, blue and red crayon, fol. 1<sup>v</sup> blank.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Printing manuscript (voice, pf.) for **No. 238** with heading "Studie efter Naturen", printer's additions in pencil and blue crayon, additions in red crayon (CN).

#### MS 33 2214

[**No. 108** Hør, hvor let dens Vinger smækker]

DK-Kk, CNS 245a.

34.5x25.5 cm, 1 folio written in ink, verso blank.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Fair copy (voice, pf.) of **No. 108** with headings "Svalen.", stanzas 1-2 below voice, stanzas 3-6 below final system.

133 "The whole volume, all seven must have the Opus number 20".

134 "Mr. Carl Nielsen. / In order to avoid page turn twice in / 'Godnat' this one may be swapped with / No. 7, as it has been done [illegible signature]."

135 "\*" Yes, you may! / Carl Nielsen".

#### MS 33 2215

[**No. 23** Sænk kun dit Hoved, du Blomst]

DK-Kk, CNS 246b.

Donated to The Royal Library by Elisabeth Häuflein Hvidt in 1965.

35.3x27.2 cm, 1 bifolio, fols. 1<sup>r</sup>-2<sup>r</sup> written in ink, fol. 2<sup>v</sup> blank.

Paper type: B. & H. Nr.5 A. (12 staves).

The source has been restored.

Autograph.

Title page: "Sænk kun dit Hoved, du Blomst" / Digt af Johannes Jørgensen / Musik af / Carl Nielsen".

Fair copy (voice, pf.) of **No. 23**, stanzas 1-3 written below voice.

#### MS 33 2216

[**No. 23** Sænk kun dit Hoved, du Blomst]

DK-Kk, CNS 246c.

Donated to The Royal Library by Margrethe Schnohr née Dorph Petersen in 1935.

34.5x26 cm, 1 bifolio written in ink, fols. 1<sup>v</sup>-2<sup>v</sup> blank.

Paper type: 12 staves.

The source has been restored.

Autograph.

Title on first music page: "Sænk kun dit Hoved du Blomst."

Fair copy (voice, pf.) of **No. 23**, stanzas 1-3 written below voice.

#### MS 33 2217

[**No. 23** Sænk kun dit Hoved, du Blomst]

DK-Kk, CNS 246d.

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

34.5x26 cm, 2 folios, fol. 1<sup>r</sup> written in blue crayon, fol. 2<sup>r</sup> written in pencil, fols. 1<sup>v</sup>, 2<sup>v</sup> blank.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Dating: "8/12 1903 10 Min".<sup>136</sup>

136 Perhaps referring to the duration of the composition (10 min.).

On fol. 1: draft (voice, pf.) for **No. 23**, stanzas 1-3 written below each other below the voice.  
On fol. 2<sup>r</sup>: sketch for "Chor" and "Bassi" in  $\frac{4}{4}$ , C major key signature.

#### MS 33 2218

[**No. 290** Sænk kun dit Hoved, du Blomst]

DK-Kk, CNS 246f.

Acquired by The Royal Library from music publisher Knud Larsen in 1960.

34.8x26 cm, 2 folios, written in ink, fol. 3<sup>r</sup> paginated 3, fol. 2<sup>v</sup> blank.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Fair copy (orch. score, voice, fl., fg., vl., va., vc.) of **No. 290**, stanza 1 below voice, with heading "Quasi allegretto".

#### MS 33 2219

[**No. 290** Sænk kun dit Hoved, du Blomst]

DK-Kk, CNS 246g.

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

34x27 cm, 1 bifolio written in ink, final page blank.

Paper type: No. 9. F. 24 (24 staves).

Manuscript copy.

Title page: "Carl Nielsen / Sænk kun dit Hoved / instrumentation: / Komponisten".

Manuscript copy (orch. score, voice, fl., fg., vl., va., vc.) of **No. 290**.

Enclosed with the score:

Manuscript copy of parts (fl. 1, 2, fg. 1, 2, vl. 1 (4), vl. 2 (3), va. (2) and vc. (2)) for **No. 290**.

Miscellaneous formats of trimmed manuscript paper with writings in ink, pencil, and red and blue crayon. The desks are numbered differently: numbers added in pencil by Nielsen, numbers in red crayon by a foreign hand; fg. 2 verso: "Fag II" added in pencil by Nielsen. Some of the dynamic markings may have been added by Emil Telmányi.

#### MS 33 2220

[**No. 101** Tidt er jeg glad, **No. 390** Hymne til Danmark (Danmark i tusind Aar)]

DK-Kk, CNS 248a.

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

26x17.5 cm, 1 folio, written in ink and blue crayon.

Paper type: 9 staves (hand-ruled), recto: 1 staff added in ink below staff 9.

The source has been restored.

Autograph.

Recto: fair copy (voice, pf.) of **No. 101**.

Verso: draft (vocal score, SA on 1 staff) for **No. 390**, corrections in red crayon.

#### MS 33 2221

[**No. 101** Tidt er jeg glad]

DK-Kk, CNS 248b.

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

26x17.5 cm, 1 folio, written in mauve crayon.

Paper type: 8 staves (hand-ruled).

The source has been restored.

Autograph.

Draft without text (voice, pf.) for **No. 101**.

#### MS 33 2222

[**No. 3** Til Asali (Før drømte jeg fast hver eneste Nat)]

DK-Kk, CNS 249.

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

35x26 cm, 1 bifolio written in pencil, fols. 1<sup>v</sup>-2<sup>r</sup> blank.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

On fol. 1<sup>r</sup>, 2<sup>v</sup>: sketch for **No. 3**.

On fol. 2<sup>v</sup>: sketch for an unidentified instrumental piece in  $\frac{2}{4}$  in E minor.

#### MS 33 2223

[**No. 330** Den danske Sang er en ung, blond Pige, **No.**

**331** Til min Fødeø (Blidt vugges du i Himmelseng)]

DK-Kk, CNS 306a.

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

33.6x26.4 cm, 1 folio written in ink on illustrated paper headed "EXPOSITION UNIVERSELLE".

Paper type: 9 staves (recto).

15 staves (verso).

Autograph.

Dating: "27/11 29."

Recto: fair copy (vocal score, TTBB on 2 staves) of **No. 331** with stanza 1 between staves, stanzas 2-3 written below final staff, stanza 4 written on pasted-in paper.

Verso: fair copy (vocal score, TTBB on 2 staves) of **No. 330** with stanza 1 between staves.

#### MS 33 2224

[**No. 214** Til mit Hjertes Dronning (Skal vi vandre en Stund), **No. 215** Serenade (See! Luftens er stille),

**No. 216** Tag jer iagt for Anna! (I Knøse! tag, det raader jeg), **No. 217** Min Sjæl er mørk]

DK-Kk, CNS 250a.

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

26.5x35 cm, 4 folios, fols. 1<sup>v</sup>-4<sup>r</sup> written in ink, fol. 4<sup>v</sup> written in pencil.

Paper type: 9 staves (hand-ruled).

The source has been restored.

Autograph.

On fol. 1<sup>r</sup>:

fair copy (voice, pf.) of **No. 214** with heading "Til mit Hjertes Dronning' Digt af Shelley", stanza 1 below voice; additions in pencil.

On fol. 1<sup>v</sup>-2<sup>r</sup>:

fair copy (voice, pf.) of **No. 215** with heading "Serenade' af J. Callanan", stanza 1 below voice.

On fol. 2<sup>v</sup>-3<sup>r</sup>:

fair copy (voice, pf.) of **No. 216** with heading "Tag jer iagt for Anna' Digt af Robert Burns", stanza 1 below voice.

On fol. 3<sup>v</sup>-4<sup>r</sup>:

fair copy (voice, pf.) of **No. 217** with heading "Min Sjæl er mørk' Digt af Byron", stanza 1 below voice.

On fol. 4<sup>v</sup>:

sketch for string quartet in G minor;<sup>137</sup> sketch (unison song), G major,  $\frac{4}{4}$  with the text "O, Skovmand spar det gamle Træ".

#### MS 33 2225

[**No. 214** Til mit Hjertes Dronning (Skal vi vandre en Stund), **No. 218** Vejviseren synger (Tilfjelds over Bygden staar min Hu)]

DK-Kk, CNS 250b.

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

26.2x34.8 cm 2 folios, fols. 1<sup>r</sup>-2<sup>r</sup> written in ink, fol. 2<sup>v</sup> written in pencil.

Paper type: 10 staves (hand-ruled).

The source has been restored.

Autograph.

On fol. 1<sup>r</sup>:

fair copy of **No. 214** with heading "Til mit Hjertes Dronning' Digt af Shelley", stanza 1 below voice.

On fol. 1<sup>v</sup>-2<sup>r</sup>:

fair copy of **No. 218** with heading "Vejviseren synger Digt af Velhaven."

On fol. 2<sup>v</sup>: an unidentified sketch (voice, pf.), G major,  $\frac{4}{4}$ , beginning of text: "To Bølger".

#### MS 33 2226

[**No. 49** Et helligt Liv, en salig Død, **No. 53** Frisk op! endnu en Gang, **No. 55** Guds Engle i Flok! synger liflig i Kor, **No. 68** Maria sad paa Hø og Straa, **No. 70**

Naar jeg betænker Tid og Stund, **No. 71** Nu Sol i Øst oprinder mild, **No. 81** Ton det, Himmel, syng det, Jord, **No. 85** Verdens Børn har mangt et Sted]

DK-Kk, CNS 251d.

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

34.5x26 cm, 1 bifolio written in pencil.

Paper type: 12 staves (hand-ruled).

Autograph.

On fol. 1:

recto: draft without text (pf.) for **No. 81** with headings "Ton det, Himmel" and "N<sup>o</sup> 352", in E<sup>b</sup> major,

137 Published in CNU IV/1.

above top system circle added in red crayon; draft without text (pf.) for **No. 71** with heading "Nu Sol i Øst" and "Nº 382", in F major, above top system circle added in red crayon;

verso: sketch for **No. 68** with heading "Nº 110", no harmonisation, "Maria sad paa Hø" added (foreign hand); sketch for **No. 49**, headings "Nº 118" and "Salme, Et Helligt Liv" added (foreign hand), above top system circle added in pencil.

On fol. 2:

recto: draft without text (pf.) for **No. 70** with heading "Nº 289", text in bb. 1-4, above top system circle added in pencil; sketch for **No. 70** crossed out; sketch with heading "169?";

verso: sketch for **No. 53** with heading "Nº 96"; draft (pf.) for **No. 55** with heading "Nº 99 (E Dur)", text in final bar, above top system "Guds Engle i Flok" added (foreign hand), and circle added in red crayon; draft for **No. 85** (pf.), headings "Nº 78" and "Verdens Børn har mangt et Blad" added (foreign hand and Irmelin Eggert Møller), in F major, above top system "Verdens børn har mangt et Sted" added by Irmelin Eggert Møller, text fragment.

#### MS 33 2227

[**No. 184** Tyst som Aa i Engen rinder]

DK-Kk, CNS 254a.

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

35.4x26 cm, 1 folio written in ink, verso blank.

Paper type: 12 staves (hand-ruled).

Autograph.

Fair copy (voice, pf.) of **No. 184** with heading "Tyst som Aa i Engen rinder.", stanza 1 below voice, heading "(Nº 125)" added in pencil (CN).

#### MS 33 2228

[**No. 184** Tyst som Aa i Engen rinder, **No. 250** Hjemlige

Jul, straaler Du nu!, **No. 262** Der er et yndigt Land]

DK-Kk, CNS 254b.

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

34.9x26.2 cm, 1 bifolio written in pencil and ink.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

On fol. 1:

recto: sketch for an instrumental piece written in pencil; draft without text (voice, pf.) for **No. 184** with heading "Nº 125", written in pencil, heading "Tyst som Aa" added in pencil (foreign hand);

verso upside down: draft without text (pf.) for **No. 250** written in pencil, heading "Skitse til 'Hvad synger du om'"<sup>138</sup> added in pencil (Irmelin Eggert Møller).

On fol. 2:

recto: 2 bars of Emil Horneman's *Dengang jeg drog afsted*, written in ink; rejected sketch without text for *Der er et yndigt Land*, written in ink and pencil, not identical with **No. 262**.

verso: rejected sketch without text (pf.) for *Der er et yndigt Land*, written in pencil, not identical with **No. 262**; rejected sketch for *Der er et yndigt Land* with heading "II", not identical with **No. 262**; draft without text (pf.) for **No. 262** with heading "III", heading "Der er et yndigt Land" added in pencil (Irmelin Eggert Møller).

#### MS 33 2229

[**No. 212** Ud går du nu på livets vej]

DK-Kk, CNS 255b.

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

9x23.3 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type: 6 staves.

Autograph.

Printing manuscript (pf.) for **No. 212** with heading "Nº 682", heading "85" added in blue crayon, below final system "Copyright 1915 by Wilhelm Hansen Leipzig" added (foreign hand).

#### MS 33 2230

[**No. 88** Ud gaar du nu paa Livets Vej, **No. 107** Der

dukker af Disen]

DK-Kk, CNS 255a.

<sup>138</sup> "Sketch for 'Hvad synger du om'"; apparently Irmelin was wrong there.

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

34.5x26 cm, 1 folio, written in pencil.

Paper type: 12 staves (hand-ruled).

Autograph.

Recto: draft (voice, pf.) for **No. 88** with heading "Ud  
gaar du nu paa Livets Vej. Pag 276)".

Verso: sketch for **No. 107** with heading "Nº 4 / Der  
dukker af Disen (Pag 120)".

#### MS 33 2231

[No. 312 Udrundne er de gamle Dage]

DK-Kk, CNS 256b.

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

34.6x25.8 cm, 1 bifolio written in ink, fol. 2<sup>v</sup> blank.

Paper type: 12 staves (hand-ruled).

Autograph.

Title page: "Udrundne er de gamle Dage / for / Bl. Kor / Carl Nielsen".

Fair copy (vocal score, SATB on 2 staves) of **No. 312**  
with heading "Udrundne er de gamle Dage", stanza 1  
between staves, stanzas 2-3 below final system; on fol.  
2<sup>r</sup> "Kære Hr. H. / Roligt, men dog fast og frejdigt. / 2<sup>det</sup>  
Vers lidt mere dæmpet, og derpaa atter stærkere i 3<sup>die</sup>  
/ Hilsen Deres / C.N."<sup>139</sup> added in ink (CN).

#### MS 33 2232

[No. 312 Udrundne er de gamle Dage]

DK-Kk, CNS 256c.

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

34.9x26 cm, 1 folio written in pencil.

Paper type: 12 staves (hand-ruled).

Autograph.

Recto: draft without text (vocal score, SATB on 2  
staves) for **No. 312**, heading "Udrundne er de gamle  
Dage" added (Irmelin Eggert Møller).

Verso: sketch on 2 staves; sketch on 1 staff; sketch on  
2 staves; for unidentified instrumental pieces.

#### MS 33 2233

[No. 43 Der er en Vej, som Verden ikke kender, No. 58

Har Haand du lagt paa Herrens Plov, No. 82 Uforsagt,  
hvordan min Lykke]

DK-Kk, CNS 257c.

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

22.7x26 cm, 1 folio, trimmed, written in pencil.

Paper type: 8 staves (hand-ruled).

Autograph.

Recto: draft without text (pf.) for **No. 82** with head-  
ings "Uforsagt." and "Nº 600", circle above top staff  
added in red crayon.

Verso: draft without text (pf.) for **No. 43** with head-  
ings "Der er en Vej." and "Nº 661", circle added above  
b. 4 in red crayon; draft without text (pf.) for **No. 58**  
with heading "N519".

#### MS 33 2234

[No. 83 Under Korset stod med Smerte]

DK-Kk, CNS 258b.

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

34.7x25.9 cm, 1 folio written in pencil.

Paper type: 2 (12 staves).

Autograph.

Recto: draft without text (pf.) for **No. 83** with heading  
"Nº 145<sup>b</sup>", text fragments, above heading "Grandjean"  
added in pencil (CN).

Verso: sketch with heading "Melodi", without harmo-  
nisation; upside down: 3 sketches for vocal parts in  
Symphony No. 3 Op. 27, second movement.

#### MS 33 2235

[No. 155 Vi fik ej under tidernes tryk, No. 227 De un-  
ges sang (Vi fik ej under tidernes tryk), No. 360 Vi fik  
ej under Tidernes Tryk]

DK-Kk, CNS 90b.

Donated to The Royal Library by Alfred Nielsen in 1935.  
26x17.3 cm, 1 bifolio written in ink, fol. 1<sup>r</sup>, 2<sup>v</sup> blank.

Paper type: 6 staves.

Autograph.

<sup>139</sup> "Dear Mr. H. / Quietly, but still firmly and  
cheerfully. / Second stanza a little more quiet,  
and then again louder in the third stanza / Best  
wishes yours sincerely / C.N."

Title on first music pages: "De unges Sang".  
Fair copy (unison song) of **Nos. 155, 227, 360**, stanza 1 below staff, at top right margin "56" added in ink, on fol. 2<sup>y</sup> "N.H. R. / Rosengaarden / Nr / Kølstrup St." added in pencil (CN).

#### MS 33 2236

[No. 423 Velkommen Lærkelil]

DK-Kk, CNS 262b.

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

18x26.4 cm, brown envelope addressed to Nielsen, verso written in pencil.

Paper type: 1 staff (drawn in pencil).

Autograph.

Dating on envelope: 23.12.28.

Verso: sketch without text (unison song) for **No. 423** with heading "Velkommen Lærkelil", "Tekst af Chr. Richardt" added in pencil (foreign hand).

#### MS 33 2237

[No. 247 Du frie, danske Tunge]

DK-Kk, CNS 265a.

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

34.8x26 cm, 1 folio written in pencil.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Recto: draft without text for **No. 247** with heading "Vi frie Folk fra Norden" (i.e. the text to which Nielsen originally wrote this melody), two sketches for instrumental pieces.

Verso: sketches for *Prelude, Theme and Variations for Solo Violin*, Op. 48.

#### MS 33 2238

[No. 274 Vi Jyder (Vi er Jyder, Børn af Landet)]

DK-Kk, CNS 339a.

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

34.2x25.2 cm, 1 folio written in pencil.

Paper type: 12 staves.

The source has been restored.

Autograph.

Recto: draft (pf.) for **No. 274** with heading "Vi Jyder" (Irmelin Eggert Møller), beginning of stanza 1 between staves, additions and corrections in ink and blue crayon.

Verso: sketch, piano notation,  $\frac{8}{8}$ , E minor/G major (foreign hand).

#### MS 33 2239

[No. 204 Vi sletternes sønner har drømme i sind]

DK-Kk, CNS 267.

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

23.5x24.5 cm, 1 folio, trimmed, written in ink, verso blank.

Paper type: 8 staves (hand-ruled).

Autograph.

Printing manuscript (pf.) for **No. 204** with heading "Nº 460", heading "32" added in blue crayon, compositor's markings added in pencil.

#### MS 33 2240

[No. 267 Vocalise-Etude, No. 268 Dansk Vejr (Sus af

Vind og Bølgeslag)]

DK-Kk, CNS 270.

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

3 folios paginated 1-5 (fol. 3<sup>y</sup> unpaginated) written in pencil and ink.

fol. 1: 35x26 cm 12 staves (hand-ruled).

fol. 2: 35.5x27 cm 12 staves (hand-ruled).

fol. 3: c. 21.5x26 12 staves (hand-ruled), trimmed.

The source has been restored.

Autograph.

Dating: "17-7-27" (**No. 267**).

On fols. 1<sup>r</sup>-3<sup>r</sup>: draft for **No. 267**; fol. 1<sup>y</sup> contains an unfinished horn part for the wind quintet, Op. 43.

On fol. 3<sup>y</sup>: draft for **No. 268** with heading "Sus af Vind og Bølgeslag." added in ink, stanza 1 added in ink between staves.

### MS 33 2241

[**No. 72** O, havde jeg dog tusind Tunger, **No. 86** Vor Herre, han er en Konge stor]  
DK-Kk, CNS 271b.

Donated to The Royal Library by Irmelin Eggert Møller in 1958.  
35.5x27.4 cm, 1 folio written in pencil and ink, verso blank.  
Paper Type: 22 staves (hand-ruled?).

Partly autograph.  
Draft without text (pf.) for **No. 86** with heading "Nº 155", melody written in pencil by CN, harmonisation by Paul Hellmuth in ink, text in bb. 1-2 written by CN in pencil, above top system circle added in red crayon; draft without text (pf.) for **No. 72** with heading "Nº 14", melody written by CN in pencil, harmonisation by Paul Hellmuth in ink, text fragment written by CN in pencil, above top system circle added in red crayon.

### MS 33 2242

[**No. 93** Vor Verden priser jeg tusindfold, **No. 95** Sov ind mit søde Nusseben!]  
DK-Kk, CNS 272.

Donated to The Royal Library by Irmelin Eggert Møller in 1958.  
34.5x26 cm, 1 folio written in pencil and blue and red crayon.  
Paper type: 12 staves (hand-ruled).

The source has been restored.  
Autograph.  
Recto: draft (voice, pf.) for **No. 93**, bb. 1-8 with heading "Vor Verden priser jeg tusindfold"; draft (voice, pf.) for **No. 95**.  
Verso: draft (voice, pf.) for **No. 93**, bb. 9-13; sketch with text fragment "Kan aldrig flettes Penge" (text from "En Sømand med et modigt Bryst"), not identical with **No. 409**.

### MS 33 2243

[**No. 193** Wo Dætter (Hun ær så møj en hwalle Piig), **No. 194** Den Jenn å den Anden (Den jenn ska studier bådde Græsk å Latin)]

DK-Kk, CNS 275a.

Donated to The Royal Library by Anker Olesen in 1967.

34.2x27 cm, 1 folio written in ink, verso blank.

Paper type: 18 staves (hand-ruled).

The source has been restored.

Autograph.

Fair copy (voice, pf.) of **No. 193** with title "Wo Dætter", stanza 1 below voice; fair copy of **No. 194** with title "Den jenn å den anden", stanza 1 below voice.

### MS 33 2244

[**No. 193** Wo Dætter (Hun ær så møj en hwalle Piig), **No. 194** Den Jenn å den Anden (Den jenn ska studier bådde Græsk å Latin)]

DK-Kk, CNS 275b.  
Donated to The Royal Library by Irmelin Eggert Møller in 1958.  
13.3x27 cm, 1 folio, trimmed, written in ink.  
Paper type: 6 staves.

Autograph.

Recto: draft without text (voice, pf.) for **No. 193** with title "Wo Dætter", corrections in ink and pencil (CN).  
Verso: draft without text (voice, pf.) for **No. 194** with title "Den jenn å den anden".

### MS 33 2245

[**No. 1** Solnedgang (Svømmende Skyer, dejlige Cyklider, **No. 6** Genrebillede (Pagen højt paa Taarnet sad), **No. 14** Sang bag Ploven (I solen gaar jeg bag min Plov)]  
DK-Kk, CNS 252.

Donated to The Royal Library by Irmelin Eggert Møller in 1958.  
34.9x26.1 cm, 1 gathering of 2 bifolios, fol. 1 unpaginated, fol. 2<sup>r</sup> paginated (3), fol. 2<sup>v</sup>-4<sup>v</sup> unpaginated; written in ink.  
Paper type: 12 staves (hand-ruled).

2 fold marks: 1 horizontal and 1 vertical (source folded twice).  
Manuscript copy.

Title page: "Tre Sange. / Solnedgang. / Sang bag Ploven. / Genrebilleder. / Carl Nielsen.", "Herold" added in blue crayon.

Manuscript copy (voice, pf.) of **Nos. 1, 6, 14.**

The source, which presumably was made after 1897 or 1898, has been used as performance material, a few corrections and additions in pencil; the songs are transposed versions of the originals.

**MS 33 2246**

[**No. 116** Udrundne er de gamle Dage, **No. 137** Tunge, mørke natteskyer, **No. 138** Som dybest Brønd gir altid klarest Vand, **No. 140** Udrundne er de gamle Dage] DK-Kk, CNS 123.

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

35.5x27 cm, a gathering of 1 bifolio and 2 folios; title page, blank, 1-3, 3 blank pages; written in ink.

Paper type: B.& H. Nr. 18. A. / 7.14. (10 staves).

Autograph.

Title page: "Carl Nielsen / Fire folkelige Melodier / til de danske Højskoler / med Tekster af N.S. Grundtvig, Jakob Knudsen / og / Jeppe Aakjær."

On fol. 2:

recto: fair copy (voice, pf.) of **No. 137** with heading "I Tunge, mørke Nattesky'r", stanzas 1-3 below voice, stanza 4 added in ink below final system (CN); verso: fair copy (pf.) of **Nos. 116, 140** with heading "II / Udrundne er de gamle Dage.", stanza 1 between staves, stanzas 2-3 added after final bar (CN), the staves with music crossed out in ink and "solgt til Nordens Musik."<sup>140</sup> added in ink (CN).

On fol. 3:

recto: manuscript copy (voice, pf.) for **No. 138** with heading "III", stanza 1 below voice, stanzas 1-4, of which stanza 1 is crossed out in ink, print on a pasted-in paper, trimmed, and "(Jeppe Aakjær)" added in ink (CN).

**MS 33 2247**

[**No. 327** Ak, Julesne fra Bethlehem]

DK-Kk, CNS 285.

Photocopy.

Autograph.

Fair copy (vocal score, S solo, TTBB on 3 staves) of **No.**

**327**, with text below S solo and between T and B.<sup>141</sup>

**MS 33 2248**

[**No. 328** Hil dig vor Fane!]

DK-Kk, CNS 296a.

Photocopy.

Autograph.

Title page: "Hil dig vor Fane! / komponeret / (for Mandskor) / af / Carl Nielsen. / (Dig af Grundtvig)".

Fair copy (vocal score, TTBB on 2 staves) of **No. 328** with stanza 1 between staves, stanzas 2-4 written below final staff.<sup>142</sup>

**MS 33 2249**

[**No. 332** Kvadet om Nordens Harpe (Nordens herlige Harpel!)]

DK-Kk, CNS 299a.

Donated to The Royal Library by Anders Rachlew in 1958.

34.5x26.2 cm, 1 bifolio paginated 1-3, title page unpaginated, written in ink, in library binding.

Autograph.

Title page: "Kvadet om Nordens Harpe. / Ordene af Aage Berntsen / Tonerne / komponeret for Mandskor / af / Carl Nielsen.", at top of page "Skandinavisk Mandskorstævne / 29-31 Mai 1931 I anledning af / "Bel Canto's 25 Aar Jubilæum" added in pencil and underlined in blue crayon (CN).

Fair copy (vocal score, TTBB on 4 staves) of **No. 332**, stanzas 1-4 below each staff, corrections in red ink.

**MS 33 2250**

[**No. 332** Kvadet om Nordens Harpe (Nordens herlige Harpel!), **No. 378** Traaden brister, Rokken staar]

DK-Kk, CNS 299b.

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

34.6x25.9 cm, 1 bifolio written in pencil and ink, final page blank.

Paper type: 16 staves (hand-ruled).

140 "sold to Nordens Musik."

141 See MS Ext. 27<sup>1</sup>.

142 See MS Ext. 28.

Autograph.

On fol. 1:

recto: draft (vocal score, TTBB on 2 staves) for **No. 332** with heading “Kvadet om Nordens Harpe”, corrections added in ink (CN); sketch for pf. named “Allegretto vivo”;

verso: draft without text (vocal score, SSA) for **No. 378** with heading “Trestemmig Kanon<sup>143</sup> added in ink, text fragments.

On fol. 2:

recto: sketches for *Cupid and the Poet*.

Enclosed:

Text:

Dating: “(1/4 1931)”.

26.8x21.8 cm, 1 bifolio written in ink, fols. 1<sup>v</sup>-2<sup>r</sup> blank.  
Printed on fol. 2<sup>v</sup> “DET KGL. DANSKE / MUSIKKON-  
SERVATORIUM. / KJØBENHAVN.”

Text for **No. 332** written in ink by Aage Berntsen,  
tempo markings, dynamic markings and music ex-  
ample added in pencil (CN).

#### MS 33 2251

[**No. 297** *Afflictus sum*, **No. 298** *Dominus regit me*,  
**No. 299** *Benedictus Dominus*]

DK-Kk, CNS 308a.

Donated to The Royal Library by Mogens Wøldike in  
1979.

34.7x26 cm, 1 gathering of 5 bifolios, title page, pp.  
1-19, written in ink, in library binding.

Paper type: 18 staves (hand-ruled).

Autograph.

Title page: “*Palæstrinakoret tilegnet. / af / Carl  
Nielsen / I / Afflictus sum, et humiliatus sum nimis:  
/ rugiebam a gemitu cordis mei. / II / Dominus gegit  
me, in loco pasquae / ibi me callacavit. [corrected  
to “collocavit” in pencil] Super aquam / refectionis  
educavit me. / III / Benedictus Dominus: quoniam  
mirificavit / misericordiam suam mihi.*”

Datings: **No. 297** “15-6-29.”

**No. 298** “26-5-29.”

Fair copy (I: vocal score, ATTB, II: vocal score, SATB, III:  
vocal score, SSATB, respectively) of **Nos. 298, 299, 300**.

#### MS 33 2252

[**No. 297** *Afflictus sum*, **No. 298** *Dominus regit me*,  
**No. 299** *Benedictus Dominus*]

DK-Kk, CNS 308b.

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

34.9x26 cm, (**No. 297**): 1 gathering of 2 bifolios pagi-  
nated 1-8, written in pencil.

Paper type: 12 staves (hand-ruled).

35x26 cm, (**No. 298**): 2 folios paginated 1-4, written  
in pencil and ink.

Paper type: 12 staves (hand-ruled) (the system organ-  
ized as 2+3+3+3+1).

35.5x27 cm, (**No. 299**): 4 folios paginated 1-7, final  
page unpaginated, written in pencil and ink.

Paper type: pp. 1-4: B. & H. Nr 14 A. (24 staves).  
pp. 5-8: B. & H. Nr 11 A. (18 staves).

The source has been restored.

Autograph.

Datings: **No. 297** “15-6-29.”

**No. 298** “26-5-29.”

**No. 299** “Damgaard 28-6-29.”

Draft (I: vocal score, ATTB, II: vocal score, SATB, III:  
vocal score, SSATB, respectively) for **Nos. 297, 298,**  
**299** with headings “I”, “II”, “III”, respectively; addi-  
tions and corrections in ink (CN), at bottom of pp. 2-3  
of III sketch for *The Silent Women*; on pp. 7-8 of **No. 299**  
fragments (vocal score, S. solo, B. solo, pf.) of bb. 76-87  
for *Cantata for the Opening Ceremony of the National Exhibi-  
tion in Aarhus 1909*; on final page sketch for *Cantata for the Centenary of the Polytechnic College* with text frag-  
ments “En Funke tændt, en Funke blev tændt i det  
mægtige Rum... Som kløved den Bølgen som ... stum”.

#### MS 33 2253

[**No. 297** *Afflictus sum*, **No. 299** *Benedictus Domi-  
nus*]

DK-Kk, CNS 308c.

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

35x26.2 cm, 1 bifolio, 1 folio, 1 bifolio, written in  
pencil and ink.

143 “Three-part canon”.

Paper type: 12 staves (hand-ruled), 12 staves (hand-ruled) (the system organized as 2+3+3+3+1). 12 staves (hand-ruled).

Autograph.

Sketches for **Nos. 297, 299** written in pencil; manuscript copies written in ink of works by Lucia Marenzio, Clemens von Papa, Orlando Lassus, with text fragments, 2 sketches with headings "CN", and 3 with headings "Palaestrina"; 6 bars of af sketch (pf.?) in E<sup>b</sup> minor with heading "Allegro", sketch with heading "Anticipationer", sketch (pf.?), E<sup>b</sup> major with figured bass.

#### **MS 33 2254**

[**No. 299** Benedictus]

DK-Kk, CNS 308d.

28x8.5 cm, a torn-off newspaper page, written in ink.

Autograph.

Dating: "POLITIKENS RADIO, Fredag den 21. Juni 1929". sketch (vocal score, TT on 2 staves) for **No. 299**.

#### **MS 33 2256**

[**No. 302** Serenade (Gerne vi lytter, naar Straengene bringer)]

DK-Kk, CNS 303b.

26x17.5 cm, 1 bifolio written in ink, fol. 2<sup>v</sup> blank.

Paper type: 8 staves.

Manuscript copy.

Title page: "Tenor / Serenade / af Hother Ploug / Musik af Carl Nielsen."

Manuscript copy (vocal part, T) for **No. 302** by Henrik Knudsen.

#### **MS 33 2257**

[**No. 301** Sidskensang (Du er, min Tro, en underlig Pog)]

DK-Kk, CNS 304a.

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

34.9x26.7 cm, 1 gathering of 3 bifolios paginated 1-6, titel page unpaginated, written in ink, fol. 4<sup>v</sup>-6<sup>r</sup> blank, in library binding.

Paper type: B. & H. Nr. 2. E. (14 staves).

The source has been restored.

Autograph.

Title page: "Sidskensang. / Digt af Aarestrup / componeret for Kor a capella / (2 Soprancer, Alt og Tenor) / af / Carl Nielsen.", "Zeissiglied" and "Sunget af Cæciliaforening." added in pencil (foreign hand).

Fair copy (vocal score, SSAT on 4 staves) of **No. 301**, Danish text added below staves, German text added in pencil below Danish text (foreign hand); on final page sketch for pf. with heading "Andantino"; compositor's markings added in pencil.

#### **MS 33 2258**

[**No. 301** Sidskensang (Du er, min Tro, en underlig Pog)]  
DK-Kk, CNS 304b.

Donated to The Royal Library by P.S. Rung Keller in 1955.

35.2x27 cm, 1 gathering of 3 bifolios, paginated 1-8, written in ink, title page and fol. 5<sup>v</sup>-6<sup>r</sup> blank, fol. 6<sup>v</sup> written in pencil.

Paper type: B. & H. Nr. 2. E. (14 staves).

Autograph.

Title page: "Til Frederik Rung, / Sidskensang / af Aarestrup / componeret for blandet Kor / af / Carl Nielsen", on label pasted in at left bottom corner "H. & Fr.

Rungs Musik-Arkiv. / a capella. / N<sup>o</sup> 631. Rung-Keller."

Dating: "11/12 06."

Fair copy (vocal score, SSAT on 4 staves) of **No. 301**; on final page: sketch for an unidentified instrumental piece, written in pencil (foreign hand).

#### **MS 33 2259**

[**No. 301** Sidskensang (Du er, min Tro, en underlig Pog)]  
DK-Kk, CNS 304c.

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

35.5x27 cm, 2 bifolios, paginated 4-8, fol. 1-2<sup>r</sup> unpaginated, written in pencil.

Paper type: B. & H. Nr. 2. E (14 staves).

Autograph.

Draft (vocal score, SSAT on 4 staves) for **No. 301** with heading "Chor".

**MS 33 2260**

[No. 301 Sidskensang (Du er, min Tro, en underlig Pog)]  
DK-Kk, CNS 304d.

25.9x17.1 cm, 1 folio written in ink, verso blank.

Paper type: 8 staves (hand-ruled).

Manuscript copy (Christian Geisler).

Page with corrections for No. 301 with heading "Nogle  
Smaarettelser ved Udførelsen / af 'Sidskensang' ven-  
ligst fra Chr. G.",<sup>144</sup> few additions in red crayon.

**MS 33 2261**

[No. 311 Sjølunds Sangere (Paa Sjølunds fagre,  
sommerskønne Ø)]

DK-Kk, CNS 305a.

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

38.2x26 cm, 1 folio written in ink, verso blank.

Paper type: 14 staves (hand-ruled).

Autograph.

Title on first music page: "Sjølunds Sangere."

Fair copy (vocal score, SATTB on 3 staves) of No. 311,  
below final system "\*Med lille Korbesætning kan de  
indklammede Toner udelades."<sup>145</sup> added in ink (CN).

**MS 33 2262**

[No. 311 Sjølunds Sangere (Paa Sjølunds fagre,  
sommerskønne Ø)]

DK-Kk, CNS 305b.

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

21.7x26 cm, 1 folio, trimmed, written in pencil.

Paper type: 8 staves (hand-ruled).

Autograph.

Recto: sketch (vocal score, SATTB on 3 staves) for  
No. 311 in E major, heading "Paa Sjølunds fagre,  
sommerskønne Ø." and above top staff "Karl Elne-  
gaard" added (Irmelin Eggert Møller).

Verso: sketch (vocal score, SATTB on 2 staves) for  
No. 311, in E major, heading "Paa Sjølunds fagre,  
sommerskønne Ø." added (foreign hand), at bottom

of page "Sjølunds Sangere / Karl Elnegaard" added in  
pencil (Irmelin Eggert Møller).

**MS 33 2263**

[No. 322 Til Snapsen i 'Bel Canto' (Endskønt jeg gan-  
ske sikkert ved)]

DK-Kk, CNS 307a.

Privately owned; copy donated to The Royal Library by  
Irmelin Eggert Møller in 1958.

Autograph.

Title on first music page: "Til Snapsen i 'Bel canto.'"

Dating: "16/909."

Fair copy (vocal score, TTBB on 2 staves) of No. 322.

**MS 33 2264**

[No. 322 Til Snapsen i 'Bel Canto' (Endskønt jeg  
ganske sikkert ved), No. 323 De unges Sang (Vi fik ej  
under Tidernes Tryk)]

DK-Kk, CNS 307b.

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

35.5x27 cm, 1 folio written in pencil.

Paper type: 18 staves (hand-ruled).

Autograph.

Recto: draft (vocal score, TTBB on 2 staves) for No. 322  
with heading "Allegretto / underfundigt", text be-  
tween staves; draft without text (vocal score, TTBB on  
2 staves) for No. 323.

Verso: sketch for an unidentified piece for 2 instruments.

**MS 33 2267**

[No. 23 Sæk kun dit Hoved, du Blomst]

► Sleep, Op. 18

DK-Kk, CNS 311c.

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

34.7x26.2 cm, 1 folio written in blue crayon.

Paper type: 12 staves (hand-ruled).

Autograph.

Sketch for No. 23.

For a complete description of this manuscript, see  
CNU III/1, p. 212.

<sup>144</sup> "A number of minor corrections for the perform-  
ance / of 'Sidskensang' best wishes from Chr. G."

<sup>145</sup> "The notes in brackets may be left out if only a  
small chorus is available."

### **MS 33 2269**

[**No. 144** Syndfloden (Når nat udvælder), **No. 158**

Syndfloden (Når nat udvælder)]

DK-Kk, CNS 309b.

► *Springtime on Funen*, Op. 42

34.5x26 cm, 1 bifolio written in pencil.

Autograph.

Sketch for Nos. 144, 158.

Paper type: 12 staves (hand-ruled).

For a complete description of this manuscript, see  
CNU III/1, pp. 213-214.

### **MS 33 2276**

[**No. 286** Gensyn (Hvor blev den Blomst, som fyldte),

**No. 331** Til min Fødeø (Blidt vugges du i Himmel-seng)]

► *Hymn to Art*

DK-Kk, CNS 316d.

35x26 cm, written in pencil.

Paper type: 12 staves (hand-ruled).

Autograph.

In vocal parts, B, on final page: sketch without text  
(vocal score, SATB on 2 staves) for "Til min Fødeø", in  
E♭ major, named "Andante"; draft without text (vocal  
score, TTBB on 2 staves) for No. 331 in G major; draft  
for No. 286.

For a complete description of the manuscript see  
CNU III/3.

### **MS 33 2280**

[**No. 11** Æbleblomst (Du fine hvide Æbleblomst!)]

► *Hymnus Amoris*, Op. 12.

DK-Kk, CNS 310c.

35.5x27 cm, 1 folio written in pencil, paginated  
50-51.

Paper type: B & H. Nr. 14 D. (24 staves).

Autograph.

On pp. 50-51: draft (voice, pf.) for No. 11.

For a complete description of this manuscript, see  
CNU III/1, pp. 209-210.

Includes also a sketch for Holstein's poem, "Kys mig  
paa Øjnene, Sol"

### **MS 33 2292**

[**No. 110** Købmands-Vise (En Købmand han staar bøjet)]

DK-Kk, CNS 319f.

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

35.5x27 cm, 1 bifolio written in ink, fol. 2<sup>v</sup> blank.

Paper type: B. & H. Nr. 3. A. 6. 13. (16 staves).

Autograph.

Title page: "Carl Nielsen / En Købmands-Vise. / Tekst  
/ af / Valdemar Rørdam.", at top of page "1 Tone op"  
added in pencil (foreign hand), compositor's markings  
added in pencil.

Printing manuscript (voice, pf.) for No. 110 in D  
major, stanzas 1-3 added below voice, stanzas 4-5  
printed on a pasted-in paper, trimmed.

### **MS 33 2296**

[**No. 293** Skummende laa Havet, **No. 294** Danmark,

du kornblonde Datter]

DK-Kk, CNS 320d.

Donated to The Royal Library by Irmelin Eggert Møller  
and Anne Marie Telmányi in 1953.

34.5x25.5 cm, 1 bifolio written in ink and pencil, fol.  
2<sup>v</sup> blank; in library binding.

Paper type: 12 staves (hand-ruled).

Autograph.

On fol. 1<sup>r</sup>: printing manuscript (vocal score, SATB on  
2 staves) for No. 293 with heading "Skummende laa  
Havet", stanza 1 between staves, stanza 2 added at  
right bottom corner, compositor's markings added in  
ink and pencil.

On fol. 1<sup>v</sup>-2<sup>r</sup>: printing manuscript (vocal score, SATB  
on 2 staves) for No. 294 with heading "Danmark  
Du kornblonde Datter", stanzas 1-2 between staves,  
stanza 3 below bottom staff, compositor's markings  
added in ink and pencil.

### **MS 33 2301**

[**No. 277** Der går et stille tog]

► *Cantata for the Centenary of the Polytechnic College*.

DK-Kk, CNS 324c.

Autograph.

On fol. 5<sup>r</sup>: draft (pf.) for **No. 277** with heading “Høj-skolesangbogen N<sup>o</sup> 422a”, stanza 1 between staves.  
For a complete description of this source, see  
CNU III/3.

#### MS 33 2309

[No. 314 Af Flamme blev du avlet]

DK-Kk, CNS 284.

Donated to The Royal Library by Irmelin Eggert Møller in 1958.  
34.3x27 cm, 1 bifolio written in pencil, fol. 2<sup>v</sup> blank.  
Paper type: Nr. 3 F. 12. (12 staves).  
Autograph.  
Title on first music page: “Ligbrændingskantate” added (foreign hand).  
Draft (vocal score, SSATB on 4 staves) for **No. 314** with text fragments; on fol. 2<sup>r</sup>: 2 stanzas written in ink on pasted-in paper (Sophus Michaëlis).

#### MS 33 3005

[No. 287 Island (I gamle Dage for over hundred tusind Aar tilbage)]

DK-Kk, CNS 312a.

Donated to The Royal Library by Irmelin Eggert Møller in 1958.  
34.5x37 cm, 2 bifolios, 1 folio, paginated 1-6, 6-7 (pagination error) written in ink, fol. 5<sup>v</sup> blank, in green library binding.  
Paper type: 10 system (10 staves).  
The source has been restored.  
Autograph.

Title page: “Island / Digt af / Otto Lagioni / med ledsgende / Musik / af / Carl Nielsen.”

Dating: “29/1 29”.

Fair copy of **No. 287**.

#### MS 33 3006

[No. 287 Island (I gamle Dage for over hundred tusind Aar tilbage)]

DK-Kk, CNS 312b.

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

35x27.5 cm, 1 bifolio written in pencil.

Paper type: 10 system (10 staves).

Autograph.

Draft for **No. 287**, a few additions in red crayon. On fol. 2: also a draft for a prelude for organ Op. 51 and an unidentified sketch (for organ). For a complete description of this, see CNU II/12, p. 249.

#### MS 33 3009

[No. 237 Ariels Sang (Selv naar Tordenen tynger)]

DK-Kk, CNS 327d.

Donated to The Royal Library by Irmelin Eggert Møller and Anne Marie Telmányi in 1953.  
34.5x25.5 cm, 1 bifolio, written in ink, fol. 2<sup>v</sup> blank

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

On fol. 1<sup>r</sup>: beginning of fair copy of **No. 237**, bb. 1-3, crossed out.

On fol. 1<sup>v</sup>-2<sup>r</sup>: printing manuscript (voice, pf.) for **No. 237** with heading “Ariels Sang”, the last 4 bars on a different type of manuscript paper are pasted in, compositor’s additions in pencil and blue crayon.

#### MS 33 3018

[No. 284 Det är höst]

► *Cupid and the Poet*

DK-Kk, CNS 333c.

34.5x27 cm, 8 folios written in pencil and ink.

The source has been restored.

Autograph.

Dating: “7/12 2”.

On fol. 2<sup>r</sup> (upside down):  
draft (voice, pf.) for **No. 284**, bb. 37-66 (crossed out), additions in ink.

For a complete description of this source, see CNU I/9, p. 294.

#### MS 33 3034

[No. 228 Halloges Sang (Min Hjelm er mig for blank og tung)]

DK-Kk, CNS 341b.

► *Hagbarth and Signe*

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

26x35 cm, 4 bifolios, 3 folios and 1 trimmed folio written in pencil and ink.

Autograph.

On fol. 8: draft (voice, pf.) for **No. 228** with heading "Halloges Sang af 'Hagbart og Signe'" added in ink. For a complete description of this source, see CNU I/6, pp. 303-304.

**MS 33 3039**

[**No. 17** Hellelidens Sang (Helleliden aksler sin Kofte graa), **No. 18** Olufs Sang (Vegen er Dagen), **No. 19** Dansevise (Hr. Oluf, der bredes dig Dug)]

DK-Kk, CNS 342e.

Donated to The Royal Library by Irmelin Eggert Møller and Anne Marie Telmányi in 1953.

34.5x 26 cm, 4 folios, paginated 2-8, final page unpaginated, written in ink.

Paper type: 12 staves (hand-ruled).

Autograph.

Printing manuscript (voice, pf.) for **No. 17**, bb. 7-11. **Nos. 18, 19**, compositor's markings added in pencil, few additions in blue and red crayon.

See also **MS 32 3060**.

**MS 33 3055**

[**No. 117** Vildt gaar Storm mod sorte Vande, **No. 118** Min Pige er saa lys som Rav, **No. 119** Dengang Ørnene var flyveklar, **No. 120** Ved Festen fik en Moder Bud, **No. 121** Tidselhøsten tegner godt, **No. 122** Saa bitterr var mit Hjerte, **No. 123** Dengang Døden var i Vente]

DK-Kk, CNS 345b.

Acquired by The Royal Library from The Royal Theatre in 1946.

35.5x26.5 cm, 6 folios, title page, blank, 2-11; written in ink; in library binding.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

Title page: "Sangene / til / Helge Rode<sup>s</sup> Festspil / 'Moderen' / Musiken komponeret af / Carl Nielsen.", at top right corner stamped: "DET KGL. TEATERS / MUSIKARKIV.", at top left corner "Hr. Lehmann." added in pencil (foreign hand) and "944" added in blue crayon (foreign hand).

Fair copy (voice, pf.) of **Nos. 120, 117, 118, 119, 121, 122, 123** with headings "I", "II", "III", "IV", "V", "VI", "VII", respectively; "IV", "V", "VI", "VI" changed to "10", "11", "13", "18" in pencil (CN?), respectively; stanza 1 below voice, the following stanzas added below final system; additions in pencil and red crayon (foreign hand).

**MS 33 3061**

[**No. 306** Som en rejseysten Flaade]

DK-Kk, CNS 345h.

35x25 cm, 1 bifolio written in pencil, fols. 1<sup>v</sup>-2<sup>v</sup> blank. Paper type: 12 staves (hand-ruled).

Autograph.

Draft without text (vocal score, SATB) for **No. 306**; heading "Som en rejseysten Flaade" added (foreign hand).

**MS 33 3062**

[**No. 177** Som en rejseysten flåde]

DK-Kk, CNS 345g.

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

34x27 cm, 1 folio written in pencil.

Paper type: 12 staves.

Autograph.

Recto: sketch for **No. 177**, text fragments; at bottom of page 2 bars of the prelude with the title "Forspil" added in blue crayon; additions in blue crayon.

Verso: sketch for bb. 21-34 of *Echo Song* from *The Mother*.

**MS 33 3070**

[**No. 231** Katholsk Ungdomssang (Velsignet være du, vor Herre, Gud)]

DK-Kk, CNS 347e.

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

34.5x26 cm, 1 bifolio written in pencil.

Paper type: 12 staves (hand-ruled).

The source has been restored.

Autograph.

On fol. 1<sup>r</sup>-2<sup>r</sup>: sketches for *Midsummer Eve Play*, see CNU I/6, p. 306.

On fol. 2<sup>v</sup>: sketch for **No. 231** with heading "Katolsk Ungdomssang af Joh. Jørgensen".

#### MS 33 4017

[**No. 36** Gamle Anders Røgters Sang (Der staar en Purle), **No. 37** Kommer I snart, I Husmænd! (Raabet stiger i Morg'nens Skær)]

DK-Kk, CNS 349a.

Donated to The Royal Library by Irmelin Eggert Møller and Anne Marie Telmányi in 1953.

26x34.5 cm, 3 folios, paginated 1-6, written in ink, pencil and blue crayon, library binding.

Paper type: 16 staves (hand-ruled).

The source has been restored.

Autograph.

Title on first music page: "To Sange af Jeppe Aakjær's Drama / 'Ulvens Søn' komponeret af Carl Nielsen / I / Gamle Anders Røgters Sang."

Printing manuscript (voice, pf.) for **Nos. 36, 37**.

**No. 36** with complete text underlay, from b. 13 the accompaniment is indicated by letters that refer to bb. 2-12; **No. 37** with complete text underlay, from b. 12 the accompaniment is indicated by letters that refer to bb. 3-11; compositor's marking added in pencil.

#### MS 33 4018

[**No. 36** Gamle Anders Røgters Sang (Der staar en Purle), **No. 37** Kommer I snart, I Husmænd! (Raabet stiger i Morg'nens Skær)]

DK-Kk, CNS 349b.

Acquired by The Royal Library from the music publisher Knud Larsen in 1954.

34.5x26 cm, 4 folios, unpaginated, 5 pages written in ink, additions in pencil and blue crayon, fols. 3<sup>v</sup>-4<sup>v</sup> blank.

Paper type: 12 staves (hand-ruled).

Autograph.

Title page: "To sange / af Jeppe Aakjær / Drama / 'Ulvens Søn' / komponerede / af / Carl Nielsen."

Fair copy (voice, pf.) of **No. 36** in C major; "D Dur" added in pencil in the margin; fair copy (voice, pf.) of **No. 37**. A text sheet (26.5x21 cm) enclosed with Jeppe Aakjær's poems in autograph and with signature; the sheet also includes a manuscript copy of the text of Dorre's song "Jeg gaar i tusind Tanker".

#### MS 33 4019

[**No. 36** Gamle Anders Røgters Sang (Der staar en Purle), **No. 37** Kommer I snart, I Husmænd! (Raabet stiger i Morg'nens Skær)]

DK-Kk, CNS 349c.

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

35.5x27 cm, 1 bifolio, written in pencil and ink.

Paper type: B&H. Nr 11 A. (18 staves).

Autograph.

On fol. 1:

recto: a sketch for the melody of **No. 37** with text underlay and a harmonised setting without text underlay;

verso: a sketch without text underlay for the melody of **No. 36** as well as harmonisation exercises and an added note: "Riis Magnussen / Tilf. Byen 1455y" (CN).

On fol. 2:

recto: sketch with scanty text underlay (voice, pf.) for **No. 36** (in C major) and a harmonisation exercise.

verso: harmonisation exercises with the comment "De enkelte stemmer melodiske!!!!"<sup>146</sup>

#### MS 33 4021

[**No. 27** Fædreland! Fædreland!, **No. 28** Ja, tag os, vor Moder, **No. 30** Vibekes Sang (Jeg mødte en Sang), **No. 31** Havets Sang (Havet omkring Danmark)]

DK-Kk, CNS 350c.

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

<sup>146</sup> "The individual parts, melodic!!!!"

34.5x26 cm, 3 bifolios in 1 gathering, fols. 1<sup>v</sup>-5<sup>r</sup>: paginated 1-8, written in ink, pencil and blue crayon.

Paper type: 18 staves (hand-ruled).

The source has been restored.

Autograph.

Title page: "Carl Nielsen. / Sange til 'Willemoes / I Fædreland! / II Ja, tag os vor Moder. / III Havets Sang. / IV Vibeke's Sang." Also noted on the title page in pencil: "1 Fl / 2 Cl / 2 Horn / 2 Tr / 1 Bas / Pauk / 2 Im / 1 II / 1 Br / 1 C / Cb".

End-dated: "31/12 07".

Fair copy of **No. 27** (voice and bass drum) and **Nos. 28, 30, 31** (voice, pf.). On fol. 6<sup>r</sup>: sketch for "Fædreland! Fædreland!" (voice, pf.) added in blue crayon; fol. 6<sup>v</sup>: "K Lyhne Rabeck / Op til Vaaben Danske / Mænd / hør Dit Fædre" added in pencil (foreign hand).

#### **MS 33 4024**

[**No. 304** Ja, tag os, vor Moder]

DK-Kk, CNS 350e.

Acquired by The Royal Library from the estate of Henrik Knudsen in 1947.

17.6x27.1 cm, 1 folio written in pencil.

Paper type: 9 staves (hand-ruled).

The source has been restored.

Autograph.

Draft without text (vocal score, SATB on 2 staves) for **No. 304**, text fragments; recto "C. Nielsen" added

(foreign hand), verso in right margin "Hr Siboni / Brogade 22." added (CN).

#### **MS 33 4025**

[**No. 203** Havets Sang (Havet omkring Danmark)]

► *Willemoes*

DK-Kk, CNS 350.

35.5x27 cm, 3 bifolios written in pencil.

Paper type: B & H. Nr. 14. A: 11.08. (24 staves).

The source has been restored.

Autograph.

On fol. 1<sup>r</sup>:

draft without text (unison song) for **No. 203**, in E major, above top staff "transp." added (CN).

For a complete description of the manuscript, see CNU I/6, p. 298.

#### **MS 99 999**

[Illegible song, presumably "Drømde mik en Drøm"]

DK-Kk, Department of Needlecraft.

Donated to The Royal Library by former fisherman Finis Terrae in 1956.

25.8x30 cm. 1 knitted potholder, green with yellow notes and red key signatures. Slightly moth-eaten.

Purl-knitted on lower part.

Autograph.

Dating "1910" in black cross stitch. The song progressively starts in C major and ends in G sharp minor.

Not published in the present edition.

M A N U S C R I P T   S O U R C E S  
( n o t   i n   D K - K k ,   C N S )

**MS Ext. 1**

[**No. 1** Solnedgang (Svømmende Skyer, dejlige Cykler)]

DK-Kk, Emilie Demant Hatt, Tilg. 391.

Donated to The Royal Library by the estate of Emilie Demant Hatt in 1958.

34.5x26.1 cm, 1 bifolio, 2 pages written in ink, 2 pages blank.

Paper type: 12 staves.

The source is worn and repaired at the edges.

Manuscript copy (voice, pf.) of **No. 1** with few corrections and additions in pencil (foreign hand), at top right corner of fol. 1<sup>v</sup> "Carl Nielsen" added in ink (foreign hand). The copy may have been made before the publication of *Solnedgang*.<sup>147</sup>

**MS Ext. 2**

[**No. 95** Sov ind mit søde Nusseben!]

DK-Kk, CNA I.D.3.b., letter of 11.11.1914 to CN from Margrete Rosenberg.

1 folio written in pencil.

Paper type: ordinary paper, 6 staves (drawn in pencil).

Autograph.

Recto: "Attest / At Carl Nielsen, som Familiens Overhoved, skal have Ret til af Navn at være Værkets Ejer, ligesom der ogsaa herved bevidnes ham min bedste Anbefaling som Lærer i Contrapunkt og som Componist – 11/11 1914 / Margrete Rosenberg".<sup>148</sup>

Verso: draft without text (unison song) for **No. 95**.

**MS Ext. 3**

[**No. 178** Lær mig, nattens stjærne]

DK-Kk, Musik- og Teaterafdelingen. Torben Schous-boes Samling, XIV, 2.

147 See PR 1<sup>1</sup>

148 "Certificate: this is to testify that Carl Nielsen, as head of the family, shall rightly be named the owner of the work; and also I testify to the fact that he is an excellent teacher of counterpoint and a good composer – 11/11 1914 Margrete Rosenberg".

Donated to The Royal Library in 2004.

Recto: printed page from *The Folk High School Songbook* (tenth edition (1922)) No. 153 with text for **No. 178**, sketch (pf.) for **No. 178** added in pencil (CN); verso: incomprehensible sentence added in pencil (CN).

**MS Ext. 4**

[**No. 179** Sangen har lysning]

DK-Kk, Musik- og Teaterafdelingen. Torben Schous-boes Samling, XIV, 2.

Donated to The Royal Library in 2004.

Recto: printed page from *The Folk High School Songbook* (tenth edition (1922)) No. 212 with text for **No. 179**. Verso: blank.

**MS Ext. 5**

[**No. 180** Hvad synger du om saa højt i det blå?]

DK-Kk, Musik- og Teaterafdelingen. Torben Schous-boes Samling, XIV, 2.

Donated to The Royal Library in 2004.

Recto: printed page from *The Folk High School Songbook* (tenth edition (1922)) No. 407 with text for **No. 180**.

**MS Ext. 6**

[**No. 181, No. 200** Nu skal det åbenbares]

DK-Kk, Musik- og Teaterafdelingen. Torben Schous-boes Samling, XIV, 2.

Donated to The Royal Library in 2004.

Recto: printed page from *The Folk High School Songbook* (tenth edition (1922)) No. 626 with text for **Nos. 181, 200**.

Verso: blank.

**MS Ext. 7**

[**No. 195** Æ Lastræ (Mi Håsbond wa en piinwon Rad)]

DK-Kk, Musik- og Teaterafdelingen. Torben Schous-boes Samling, XIV, 2.

Donated to The Royal Library in 2004.

1 folio, typewritten with additions in pencil (CN). Typewritten text for **No. 195** with Anton Berntsen's signature in ink.

### **MS Ext. 8**

[**No. 202** Vi nævner et navn]

DK-Kk, CNA, I.A.c., letter of 15.6.1926 from CN to Thorvald Aagaard.

1 bifolio written in ink.

Paper type: ordinary paper, 6 staves (drawn in ink).

Autograph.

On fol. 2<sup>r</sup>: fair copy (pf.) of **No. 202** with stanza 1 between staves.

### **MS Ext. 9**

[**No. 214** Til mit Hjertes Dronning (Skal vi vandre en Stund)]

DK-Kk, HA Ut 391, Emilie Demant Hatt, Erindringer og Breve.

18.6x34.5 cm, 1 folio, trimmed, written in ink; a small piece of paper (16.5x13.2 cm) glued on to the music paper.

Paper type: 7 staves.

Manuscript copy.

Recto: manuscript copy (voice, pf.) of **No. 214** with heading “Til mit Hjertes Dronning”, stanza 1 below voice.

The glued-on page contains a copy of all six stanzas.

Verso: the song *Hans Tavsen* (pf.), Danish folk song with text by B.S. Ingemann.

### **MS Ext. 10**

[**No. 220** Alle de voksende Skygger]

DK-Kk, HA Ut 391, Emilie Demant Hatt, Erindringer og Breve.

26x34.5 cm, 1 folio written in ink.

Paper type: 9 staves (hand-ruled).

Autograph.

Fair copy (voice, pf.) of **No. 220** with heading “Alle de voksende Skygger”.

### **MS Ext. 11**

[**No. 225** Jeg synes om din lette Gang]

Reproduced in: Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*. Copenhagen 1947-1948, bd. 1, s. 81.  
1 page, original probably written in ink.

Paper type: 9 staves (hand-ruled).

Autograph.

Dating: “Østrupgaard den 11 Juli 1906.”

Fair copy (voice, pf.) of **No. 225**.

### **MS Ext. 12**

[**No. 244** Det danske Brød paa Sletten gror]

DK-Kk, CNA, 2004/92. Letter of 18.7.1921 from CN to Thorvald Aagaard.

1 folio, trimmed, written in pencil and ink.

Paper type: 4 staves (hand-ruled).

Autograph.

Recto: draft (pf.) for **No. 244** with stanza 1 written in ink between staves.

Verso: sketch (pf.) with text fragment “De Snekker mødtes ikvæld paa Hav”, crossed out in pencil.

### **MS Ext. 13**

[**No. 249** Julesang (Himlen mørkner stor og stum)]

DK-Kk, Musik- og Teaterafdelingen. Torben Schousboes Samling, XIV, 2.

Donated to The Royal Library in 2004.

9.4x5 cm, 1 folio, typewritten flimsy paper.

21x13.6 cm, 1 bifolio written in ink.

Partly autograph.

Folio: text for **No. 249**, stanza 1, first line: “Himlen straaler stor og stum”, bifolio, fol. 1<sup>r</sup>: text for **No. 249**, stanzas 2-4 written in ink by Carl Nielsen.

### **MS Ext. 14**

[**No. 261** Det vi ved, at siden slangens gift]

DK-Kk, Musik- og Teaterafdelingen. Torben Schousboes Samling, XIV, 2.

Donated to The Royal Library in 2004.

Recto: printed page from *The Folk High School Songbook* (tenth edition (1922)) No. 115 with text for **No. 261**.

Verso: blank.

### **MS Ext. 15**

[**No. 266** I kølende Skygger]

DK-Kk, Musik- og Teaterafdelingen, CNU, box with music formerly belonging to Sylvia and Paul Schierbeck.

34x25.5 cm, 1 folio written in ink, verso blank.  
Paper type: 12 staves.  
Manuscript copy.  
Manuscript copy (voice, pf.) of **No. 266**, F Major, with heading "I kølende Skygger".

#### MS Ext. 16

[**No. 268**] Dansk Vejr (Sus af Vind og Bølgeslag)]  
DK-Kk, Musik- og Teaterafdelingen. Torben Schous-boes Samling, XIV, 5.  
Donated to The Royal Library in 2004.  
34.5x26 cm, 1 bifolio written in ink, fol. 2 blank.  
Paper type: 12 staves (hand-ruled).  
Autograph.  
Title page: "Sus af Vind og Bølgeslag / Digt af / Ove Rode / med Toner af / Carl Nielsen."  
Dated: "22-7-27."  
On fol. 1<sup>v</sup>: fair copy (pf.) of **No. 268**.

#### MS Ext. 17

[**No. 272**] Guldfoden (Der strømmer en Flod mod det evige Hav)]  
DK-Kk, Musik- og Teaterafdelingen. Torben Schous-boes Samling, XIV, 2.  
Donated to The Royal Library in 2004.  
Recto: printed page from *The Folk High School Songbook* (tenth edition (1922)) No. 121 with text for **No. 272**.  
Verso: blank.

#### MS Ext. 18

[**No. 275**] Tanker skal tændes]  
DK-Kk, CNA I.D.3.b., letter of 6.8.1929 to Irmelin Eggert Møller from CN.  
c. 15.5x26 cm, 1 folio, trimmed, written in ink.  
Paper type: 7 staves (hand-ruled).  
Autograph.  
Recto: fair copy of **No. 275**.  
Verso: Letter to Irmelin Eggert Møller [06.08.1929]:  
"Kære Irme! Nu har jeg alt i Orden og rejser nu over Aarhus op til Mor i Silkeborg, trods hendes Protest. Jeg glæder mig rigtig til at gaa rundt med hende, nu jeg er helt fri. Her [er] den ene Korsang som jeg har

udsat paa denne lette Maade til dig. Mange Hilsener. Spillede i Aftes Bridge hos Eggert med Jürgens og Boye-Lehn; det var meget morsomt. Det er opvakte Fyre, disse her Læger, sommetider er jeg helt dum Mange kærlige Hilsener D[in]".<sup>149</sup>

#### MS Ext. 19

[**No. 278**] Fremtidens Land![  
DK-Kk, Musik- og Teaterafdelingen. Torben Schous-boes Samling, XIV, 2.  
Donated to The Royal Library in 2004.  
Recto: printed page from *The Folk High School Songbook* (tenth edition (1922)) No. 571 with text for **No. 278**.  
Verso: "115 153 212 558 626" added in pencil (CN).

#### MS Ext. 20

[**No. 284**] Det är höst]  
DK-Kk, Musik- og Teaterafdelingen, CNU, box with music formerly belonging to Sylvia and Paul Schierbeck.  
34.5x27 cm, 1 bifolio written in ink.  
Paper type: Nr. 3. F. 12 (12 staves).  
Manuscript copy.  
Manuscript copy (voice, pf.) of **No. 284**, E Minor, with heading "Carl Nielsen. (Alma Rogberg.) / Det är höst".  
"Sylvia Schierbeck" and "2 M" added in pencil.

#### MS Ext. 21

[**No. 290**] Sænk kun dit Hoved, du Blomst]  
DK-Kk, C II, 10, kasse 6 f.3.  
26x17.5 cm, 14 folios written in ink.  
The source has never been used.  
Manuscript copy.  
Parts (fl. 1,2, fg. 1,2, vl. 1 (3), vl. 2 (3), va. (2 on same bifolio), vc. (2 on same bifolio)) for **No. 290**.

<sup>149</sup> "Dear Irme! Now everything is settled and I shall go and see mother in Silkeborg via Aarhus in spite of her protest. I am really looking forward to walking around with her, as I am now absolutely free. I enclose one of the choral movements which I have arranged in an easy way for you. Best wishes. Last night I played bridge at Eggert's with Jürgens and Boye-Lehn; it was very amusing. Such doctors are clever fellows, sometimes I feel quite stupid. Love from Yours".

### **MS Ext. 22**

[**No. 291** Der er et yndigt Land]

Odense Bys Museer.

1 folio paginated 1-2, written in pencil.

Paper type: 16 staves.

Autograph.

Draft without text (orch. (fl. cl. (A), cmtt. (A), trb. 1,2, vl. 1,2, va., vc., cb., and pf. probably for rehearsal)) for **No. 291** with heading “En ny Melodi til: / Der er et yndigt Land.”, at top right corner stamped “Hans Eshøj Johannessen”.

### **MS Ext. 23**

[**No. 296** Nu er for stakket Tid forbi]

DK-Kk, Musik- og Teaterafdelingen. Torben Schousboes

Samling, XIV, 2.

Donated to The Royal Library in 2004.

28x21.5 cm, 1 folio, written in ink (Knud Malmstrøm).

Text for **No. 296**, sketch added in pencil (CN).

### **MS Ext. 24<sup>1</sup>**

[**No. 301** Sidskensang (Du er, min Tro, en underlig Pog)]

DK-Kk, MF. 2314, Orkesterbiblioteket.

Acquired from Musikforeningens Arkiv in 1945.

26.5x17.5 cm, 1 gathering of 3 bifolios paginated 1-6, title page and final folio unpaginated; written in ink, final folio blank.

27x17 cm, 4 gatherings written in ink, in brown covers.

Paper type: 10 staves (hand-ruled).

Manuscript copy.

Title page: “Sidskensang / Digt af Aarestrup. / komponeret for Kor a capella / (2 Sopranoer, Alt og Tenor.) / af / Carl Nielsen.”

Manuscript copy (vocal score, SSAT) of **No. 301**, and vocal parts (34 S1, 33 S2, 24 A, 23 T); all parts stamped “31”.

### **MS Ext. 24<sup>2</sup>**

[**No. 301** Sidskensang (Du er, min Tro, en underlig Pog)]

DK-Kk, C II, 10, kasse 5a.

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

34.1x26 cm, 1 gathering of 3 bifolios, paginated 1-9, title page, fols. 5<sup>v</sup>-6<sup>y</sup> unpaginated, written in ink., fols. 5<sup>v</sup>-6<sup>y</sup> blank.

Manuscript copy.

Title page: “‘Sidskensang’ / Digt af Aarestrup, / komponeret for Kor à capella: 2 Sopranoer, alt og Tenor / af / Carl Nielsen.”, stamped “CÆCILIAFORENINGEN”, “Nr.128.” added in ink.

Manuscript copy (vocal score, SSAT) of **No. 301**.

### **MS Ext. 24<sup>3</sup>**

[**No. 301** Sidskensang (Du er, min Tro, en underlig Pog)]

DK-Kk, Cæcilia-Foreningens Arkiv.

Acquired by The Royal Library from Cæcilia-Foreningens Arkiv 1945.

26x17.5 cm, 24 bifolios written in ink.

Manuscript copy of 24 vocal parts for **No. 301**.

### **MS Ext. 24<sup>4</sup>**

[**No. 301** Sidskensang (Du er, min Tro, en underlig Pog)]

DK-Kk, C II, 10, kasse 5a.

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

26x17.5 cm, 18 bifolios written in ink.

Manuscript copy of 87 vocal parts for **No. 301**, all parts stamped “CÆCILIAFORENINGEN”.

### **MS Ext. 25<sup>1</sup>**

[**No. 303** Kom, Gudsengel, stille Død]

DK-Kk, C II, 10, kasse 6D.

34x26 cm, 1 bifolio written in ink.

Paper type: 12 staves (hand-ruled).

Manuscript copy.

Title page: “Frederik Rung tilegnet / ‘Kom, Gudsengel, stille Død!’ / Digt af Emil Aarestrup, / komponeret for Kor a capella (Alt, Tenor og Bas) / af / Carl Nielsen”, At top right corner “C167” added in blue crayon.

Manuscript copy (vocal score, ATB) of **No. 303**.

### **MS Ext. 25<sup>2</sup>**

[**No. 303** Kom, Gudsengel, stille Død]

DK-Kk, Cæcilia Foreningens Arkiv.

Acquired by The Royal Library from Cæcilia Foreningens Arkiv in 1945.  
26x17.5 cm, 24 folios written in ink.  
Manuscript copy of 24 vocal parts for **No. 303**.

#### MS Ext. 26

[No. 314 Af Flamme blev du avlet]  
DK-Kk, Mf. 2385, Orkesterbiblioteket.  
Acquired by The Royal Library from Musikforeningens Arkiv in 1945.  
33.2x26 cm, 12 gatherings written in ink; in brown covers.  
Paper type: K.U.V: Beethoven Papier Nr.31. (12 Linien). (12 staves).  
Manuscript copy.  
Title page: "Sang for femstemmigt blandet Kor / ved / Dansk Ligbrændings Forenings / Jubilæum 23 Marts 1931. / Tekst: Sophus Miachaelis / Musik: Carl Nielsen". Vocal parts (3 S1, 2 S2, 2 A, 2 T, 3 B); all parts stamped on first music page "Statsradiofoniens Arkiv / København".

#### MS Ext. 27<sup>1</sup>

[No. 327 Ak, Julesne fra Bethlehem]  
Studenter-Sangforeningens Arkiv, Copenhagen.  
35.5x27.2 cm, 1 bifolio written in ink, fols. 1<sup>v</sup>-2<sup>r</sup> blank.  
Paper type: B. & H. Nr. 14. A. / 7.09. (24 staves).  
Autograph.  
Title on first music page: "Ak, Julesne fra Bethlehem". Fair copy (vocal score, S solo, TTBB, on 3 staves) of **No. 327**, text between staves.

#### MS Ext. 27<sup>2</sup>

[No. 327 Ak, Julesne fra Bethlehem]  
DK-Kk, CNS C II, 10, kasse 6.f.2.  
35.5x27 cm, 1 bifolio written in ink.  
Paper type: B. & H. Nr.5. A. / 7.69. (12 staves).  
Manuscript copy.  
Title page: "Ak, Julesne fra Bethlehem / af / Carl Nielsen."  
Manuscript copy (vocal score, S solo, TTBB, on 3 staves) of **No. 327**, text below S solo and between T and B.

#### MS Ext. 28

[No. 328 Hil dig vor Fane!]  
Studenter-Sangforeningens Arkiv, Copenhagen.  
34.6x26 cm, 1 bifolio written in ink, fol. 2 blank.  
Paper type: 12 staves (hand-ruled).

Autograph.

Title page: "Hil dig vor Fane! / komponeret / (for Mandskor) / af / Carl Nielsen. / (Digts af Grundtvig)". Fair copy (vocal score, TTBB on 2 staves) of **No. 328**, stanza 1 between staves, stanzas 2-4 below final system.

#### MS Ext. 29

[No. 331 Til min Fødeø (Blidt vugges du i Himmel-seng)]  
DK-Kk, CNA I.A.b., letter of November 1928 from Søren Peter Raben-Kroch to CN.  
1 bifolio written in ink.  
Text for **No. 331**.

#### MS Ext. 30

[No. 332 Kvadet om Norden Harpe (Nordens herlige Harpe!)])  
DK-Kk, Musik- og Teaterafdelingen. Torben Schous-boes Samling, XIV, 2.  
Donated to The Royal Library in 2004.  
27.5x21.7 cm, 1 folio.  
Text.  
Title: "Kvadet om Norden Harpe - / ved Bel Canto's 25 Aars Jubilæum 1931."  
Typewritten text for **No. 332**, at top right corner "Sidste Udkast"<sup>150</sup> and at bottom right corner "Aage Berntsen" added in ink (Aage Berntsen), below title "Norden herlige Harpe!" added in ink (CN); in left margin "Harpen og Sangen skælver [?] Fjelde, Sør, Dale o...sv."<sup>151</sup> added in ink (CN) and "Virkeligheden fremtryller Sangen, men Sangen Virkeligheden."<sup>152</sup> added in pencil (CN), sketch for **No. 332** added in pencil (CN).

150 "Final sketch".

151 "The harp and song are trembling [?] Mountains, Lakes, Valleys etc."

152 "Reality conjures up the song, but the song conjures up reality".

### **MS Ext. 31**

[**No. 393** Hymne til Livet (Himmelkraftens Herre)]

Landsarkivet i Lund, Schlyterske Samling.

34.5x25.5 cm, 1 folio written in ink.

Paper type: 10 staves (hand-ruled).

Autograph.

Title page: "Hymne til Livet. / (Dig af Sophus Michaëlis) / komponeret for Drengekor / af / Carl Nielsen."

On top of page "OBS! Achtung!" added in pencil (foreign hand), in middle of page "Bitte drucken Sie So / Hymne til Livet / (Gedicht von Sophus Michaëlis) für Knabenchor komponiert / von / Carl Nielsen".

Fair copy (vocal score, boy's choir (SSAA)) of **No. 393**.

### **MS Ext. 32**

[**No. 428** Impromtu (De skal rejse og vi er bedrøvede)]

DK-Kk, Emilie Demant Hatt, Tilg. 391.

Business card written in ink.

Dating: "Selse 21.7.89".

Recto: poem for Marie (Emilie Demant Hatt's sister) in foreign hand.

Verso: fair copy, autograph (unison song) for **No. 428** with text below staff with heading "Impromtu".<sup>153</sup>

### **MS Ext. 33**

[**No. 429** En svunden Dag]

DK-Kk, Agnes Bauditz' Stambog, Acc. 2001/21.

14x20 cm, 45 folios bound in brown leather binding.

Paper type: 3 staves (drawn in ink).

Dating: "Kjøbenhavn 20/2 90".

Autograph.

On p. 6 fair copy (voice, pf.) of **No. 429**, text below voice.<sup>154</sup>

### **MS Ext. 34**

[**No. 431** Der er i Amsterdam]

DK-Kk, Acc. 1995/55.

10.5x16 cm, 1 folio, menu card, written in ink and pencil.

Paper type: 3 staves, drawn in pencil.

Dating: "le 13.5.20".

Autograph.

Recto: menu card from "RESTAURANT VAN LAAR / AMSTERDAM / KALVERSTRAAT 3 EN 5", (menu) written in French in ink.

Verso: fair copy (unison song) written in pencil for **No. 431**; text below staff.

### **MS Ext. 35**

[**No. 137** Tunge, mørke natteskyer, **No. 231** Ungdomssang (Velsignet være du, vor Herre, Gud), **No. 269** Den

trænger ud til hvert et sted, **No. 272** Guldfoden (Der strømmer en Flod mod det evige Hav), **No. 278** Fremtidens Land!, **No. 280** Ind under Jul, hvor er det trist,

**No. 281** I kølende Skygger, **No. 282** Dannebrog, vift med din Vinge, **No. 285** Danmark, nu blunder den

lyse Nat, **No. 286** Gensyn (Hvor blev den Blomst, som fyldte), **No. 313** Vaaren – Vaaren er i Brudd!), **No. 387**

Morten Børups Majvise (Frydeligt med Jubelkor)]

DK-Kk, Musik- og Teaterafdelingen, C II, 10.

36.5x26 cm, book with blank, numbered pages; title on the back: "SCRAP BOOK". Contains a number of printed songs glued in on pp. 1-15, few additions in ink and pencil (CN).

### **MS Ext. 36**

[**No. 113** "Visselulle nu, Barnlil!"]

DK-Kk, NKS 3525, VI-17.

34.3x25.6 cm, 1 folio written in ink, verso blank.

Paper type: 12 staves (hand-ruled).

Autograph.

Title on first music page: "Visselulle nu, Barnlil af 'Aladdin'".

Dating: "Damgaard 20 Aug: 18."

Fair copy (voice, pf.) of No. 113 with stanza 1 below voice.

<sup>153</sup> See facsimile in Emilie Demant Hatt; *Foraarsbølger*, Erindringer om Carl Nielsen.

<sup>154</sup> See facsimile below **No. 429**.

## P R I N T E D   S O U R C E S

Superscript figures added to some of the PR-numbers refer to parallel editions from Nielsen's lifetime.

- refers to a previously mentioned source
- SA, SSA, SSAA: vocal parts in movements notated in treble clef
- voice, pf.: vocal part with piano
- pf.: piano score with or without text
- unison: unison song without piano accompaniment

### PR 1<sup>1</sup>

[No. 1 Solnedgang (Svømmende Skyer, dejlige Cyklader), No. 2 I Seraillets Have (Rosen sænker sit Hoved, tungt af Dug og Duft), No. 3 Til Asali (Før drømte jeg fast hver eneste Nat), No. 4 Irmelin Rose (Se, der var en Gang en Konge), No. 5 Har Dagen sanket al sin Sorg] Printed score (voice, pf.), first edition.

Title on cover: "Til Anne Marie: / CARL=NIELSEN / Musik / til fem / Digte / af J. P. / JACOB=SEN. / Wilhelm Hansen. / Musik=Forlag :Kjøbenhavn Leipzig:". Title page: "MUSIK / TIL / FEM DIGTE / AF / J. P. JACOBSEN, / Solnedgang. / I Seraillets Have. / Til Asali. / Irmelin Rose. / Har Dagen sanket al sin Sorg. / AF / CARL NIELSEN. / Op. 4. / FORLÆGGERENS EIENDOM FOR ALLE LANDE. / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG. / Trykt i Wilhelm Hansens Etabl., Kjøbenhavn."

Pl. No.: 11040 (1892).

33.5x26.5 cm, pp. 2-14.

Front cover illustrated by Anne Marie Carl-Nielsen. Reprinted several times with changes and corrections to the plates; however, no changes carried out regarding punctuation of text.

### PR 1<sup>2</sup>

[No. 1 Solnedgang (Svømmende Skyer, dejlige Cyklader), No. 2 I Seraillets Have (Rosen sænker sit Hoved, tungt af Dug og Duft), No. 3 Til Asali (Før drømte jeg fast hver eneste Nat), No. 4 Irmelin Rose (Se, der var en Gang en Konge), No. 5 Har Dagen sanket al sin Sorg]

Printed score (voice, pf.), reprint with revisions.

Title page: "MUSIK / TIL / FEM DIGTE / AF / J. P. JACOBSEN / Solnedgang / I Seraillets Have / Til Asali / Irmelin Rose / Har Dagen sanket al sin Sorg / AF CARL NIELSEN / Op. 4 / FORLÆGGERENS EIENDOM FOR ALLE LANDE / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG / GÖTEBORG -STOCKHOLM - MALMÖ / A.B. NORDISKA MUSIKFÖRLAGET / II". Pl. No.: 11040 (1892), reprint of PR<sup>1</sup>, with revisions, 1920.

33.5x26.5 cm, pp. 2-14.

First music page: at top left corner: "Opførelsesret forbeholdt / Droits d'exécution réservés"; at bottom left corner: "Wilhelm Hansens Nodestik- og Tryk, Kjøbenhavn."; and at bottom right corner: "1920".

Pl. No.: 11040 (1892), reprint of PR<sup>1</sup>, 1920.

Additions and changes to the plates; however, no changes carried out regarding punctuation in text.

### PR 1<sup>3</sup>

[No. 1 Solnedgang (Svømmende Skyer, dejlige Cyklader)]

Printed score (voice, pf.)

Title page: "MUSIKBLADET/ Revue for Musik og Theater / Redacteur: H.V. Schytte / Udgiver: Wilhelm Hansens Musik-Forlag".

Dating: 9. Aargang Nr. 8-9, 1892.

31.3x21 cm, pp. 51-58.

Between pp. 54 and 55 score for No. 1.

### PR 1<sup>4</sup>

[No. 2 I Seraillets Have (Rosen sænker sit Hoved, tungt af Dug og Duft), No. 4 Irmelin Rose (Se, der var en Gang en Konge), No. 5 Har Dagen sanket al sin Sorg, No. 6 Genrebillede (Pagen højt paa Taarnet sad), No. 8 Silkesko over gylden Læst!, No. 9 Det bødes der for]

Printed score (voice, pf.).

Title page: "LIEDER / VON J. P. JACOBSEN / componirt von / CARL-NIELSEN / OP. IV & VI / DEUTSCH VON WILH: HENZEN / WILHELM:HANSEN<sup>s</sup> FORLAG / KIØBENHAVN & LEIPZIG".

Pl. No.: 11597 (1895).

33.5x26.5 cm, pp. 2-17.

First music page: "Eigenthum des Verlegers für alle Länder.", and "Wilhelm Hansen, Kopenhagen & Leipzig."

Final music page: "Druck von Wilhelm Hansen, Kopenhagen."

Printed scores for "Dafür wird gebüsst" (Det bødes der for, **No. 9**), "Irmelin Rose" (Irmelin Rose, **No. 4**), "Und wenn der Tag all' Sorg und Qual" (Har Dagen sanket al sin Sorg, **No. 5**), "Seid'ner Schuh über Leisten von Gold!" (Silkesko over gylden Læst, **No. 8**), "Im Garten des Serails" (I Seraillets Have, **No. 2**), "Genrebild" (Genrebillede **No. 6**). Few changes in the plates, most of them because of the number of syllables in the German text.

#### PR 2<sup>1</sup>

[**No. 6** Genrebillede (Pagen højt paa Taarnet sad), **No. 7** Seraferne (Det har Seraferne: Seraferne har rullet bort de klare Stjerner ), **No. 8** Silkesko over gylden Læst!, **No. 9** Det bødes der for, **No. 10** Vise af 'Mogens' (Havde jeg, o havde jeg en Dattersøn, o ja!)]

Printed score (voice, pf.), first edition.

DK-Kk, mu 7701.1252.

Title on cover: "CARL=NIELSEN:OP:VI VISER:OG:VERS: AF:IPJACOBSEN. / WILHELM HANSEN / MUSIK-FOR-LAG / KJØBENHAVN LEIPZIG:".

Title page: "Dr. phil. Rudolph Bergh venskabeligst tilegnet. / VISER OG VERS / AF J. P. JACOBSEN, / Genrebillede. / Seraferne. / Silkesko over gylden Læst! / Det bødes der for. / Vise af 'Mogens'. / MED MUSIK / AF / CARL NIELSEN. / Op. 6. / FORLÆGGERENS EIENDOM FOR ALLE LANDE. / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG. / Trykt i Wilhelm Hansens Etabl., Kjøbenhavn."

Pl. No.: 11193 (1893).

33.7x26.8 cm, pp. 2-12.

Front cover illustrated by Anne Marie Carl-Nielsen.

Reprinted with another cover, undated.

#### PR 2<sup>2</sup>

[**No. 6** Genrebillede (Pagen højt paa Taarnet sad), **No. 8** Silkesko over gylden Læst!, **No. 9** Det bødes der for] Printed score (voice, pf.).

#### ► PR 1<sup>4</sup>.

#### PR 2<sup>3</sup>

[**No. 6** Genrebillede (Pagen højt paa Taarnet sad), **No. 7** Seraferne (Det har Seraferne: Seraferne har rullet bort de klare Stjerner ), **No. 8** Silkesko over gylden Læst!, **No. 9** Det bødes der for, **No. 10** Vise af 'Mogens' (Havde jeg, o havde jeg en Dattersøn, o ja!)]

Printed score (voice, pf.), reprint with revisions.

DK-Kk, D204 (1923-24.75.).

Title page: catalogue with Nielsen's works.

First music page: "Genrebillede. / Carl Nielsen, Op. 6"; at bottom left corner: "Forlag og Ejendom for alle Lande. / Wilhelm Hansens Nodestik og Tryk, Kjøbenhavn."; at bottom right corner: "Wilhelm Hansen, Kjøbenhavn & Leipzig."

Pl. No.: 11193 (1893), reprint of **PR 2<sup>1</sup>**, with revisions.

33.7x26.8 cm, pp. 2-12.

Changes made to plates.

#### PR 2<sup>4</sup>

[**No. 6** Genrebillede (Pagen højt paa Taarnet sad), **No. 7** Seraferne (Det har Seraferne: Seraferne har rullet bort de klare Stjerner ), **No. 8** Silkesko over gylden Læst!, **No. 9** Det bødes der for, **No. 10** Vise af 'Mogens' (Havde jeg, o havde jeg en Dattersøn, o ja!)]

Printed score (voice, pf.), reprint with revisions (1923).

Title page: catalogue with Nielsen's works. At bottom left corner "Forlag og Ejendom for alle Lande. / 1919", at bottom right corner "Wilhelm Hansen, Kjøbenhavn & Leipzig."

First music page: "Genrebillede. / Carl Nielsen, Op. 6".

Pl. No.: 11193 (1893), reprint of **PR 2<sup>1</sup>**, with revisions.

33.7x26.5 cm, pp. 2-12.

#### PR 3

[**No. 11** Æbleblomst (Du fine hvide Æbleblomst!), **No. 12** Erindringens Sø (Træd stille, min Veninde),

**No. 13** Sommersang (Fyldt med Blomster blusser Åbletraeets Gren), **No. 14** Sang bag Ploven (I solen gaar jeg bag min Plov), **No. 15** I Aften (Det gyldenhvide Himmellys), **No. 16** Hilsen (Den dovne Fjord som gynger)] Printed score (voice, pf.), first edition.

Title page: "SANGE LIEDER / CARL=NIELSEN / AF / LUDV-HOLSTEIN / DEUTSCH / E. v ENZBERG / WILHELM-HANSEN- / KØBENHAVN LEIPZIG / EIGENTHUM DES VERLEGERS FÜR ALLE LÄNDER."

Pl. No.: 11971 (1897).

33.5x27 cm, pp. 2-19.

Front cover illustrated by Anne Marie-Carl Nielsen. Reprinted several times, the latest in 1920 with identical music type but varying title page. **Nos. 11, 14,** and **16** published as an offprint; music type identical with that of the first edition.

#### PR 4<sup>1</sup>

[**No. 17** Hellelidens Sang (Helleliden aksler sin Koftegraa)]

Printed score (voice, pf.), first edition.

Title page: "HR:OLUF:HAN:RIDER: / DRAMA: AF / HOLGER:DRACHMANN / MUSIK:AF / CARL:NIELSEN: / <sup>I</sup> HELLELIDEN<sup>S</sup>:SANG: <sup>II</sup> HR:OLUF<sup>S</sup> SANG:- / <sup>III</sup> DANSEVISE: <sup>IV</sup> ELVERDANS / I".<sup>155</sup>

Pl. No.: 13900 (1906).

34.2x27.2 cm, pp. 2-3.

Front cover illustrated by Anne Marie Carl-Nielsen (?).

#### PR 4<sup>2</sup>

[**No. 18** Olufs Sang (Vegen er Dagen)]

Printed score (voice, pf.), first edition.

Cover and title page: as PR 4<sup>1</sup>.

Pl. No.: 13901 (1906).

34.2x27.2 cm, pp. 2-3.

#### PR 4<sup>3</sup>

[**No. 19** Dansevise (Hr. Oluf der bredes dig Dug)]

Printed score (voice, pf.), first edition.

Cover and title page: as PR 4<sup>1</sup>.

Pl. No.: 13902 (1906).

34.2x27.2 cm, pp. 3-5.

#### PR 5<sup>1</sup>

[**No. 20** Skal Blomsterne da visne, **No. 21** Høgen (Vær hilset Høg over Granetop), **No. 22** Jens Vejmand (Hvem sidder der bag Skjærmene), **No. 23** Sænk kun dit Hoved, du Blomst, **No. 24** Den første Lærke, **No. 25** Husvild (Gi Husly til to Persowner), **No. 26** Godnat (No wil a sej Jer Godnæt)]

Printed score (voice, pf.), first edition.

Title page, identical for vol. I (**Nos. 20-22**) and vol. II (**Nos. 23-26**):

"Fru Bodil Neergaard / tilegnet. / CARL NIELSEN / Strofiske Sange Strofische Gesänge / Hefte I No 1 Skal Blomsterne da visne? ... Soll denn die Blumen welken? / 2 Høgen... Der Adler. / 3 Jens Vejmand... Der alte Steinklopper. / II 1 Sænk kun dit Hoved, du Blomst... Senke dein Köpchen. / 2 Den første Lærke... Die erste Lerche. / 3 Husvild... Gebt Obdach! / 4 Godnat... Gute Nacht. / Forlæggerens Ejendom for alle Lande. Eigenthüm des Verlegers für alle Länder. / Kjøbenhavn & Leipzig / Wilhelm Hansen, Musik-Forlag."

Pl. Nos.: 14162 (vol. I), 14163 (vol. II) (1907).

34x27 cm, pp. 2-11 (vol. I).

34x27 cm, pp. 2-13 (vol. II).

**Nos. 20, 22, 23** published as an offprint (Pl. Nos. 14162a, c, 14163a).

#### PR 5<sup>2</sup>

[**No. 20** Skal blomsterne da visne]

Printed score (voice, pf.).

Title page: "Illustreret Tidende / Nr. 9 / Søndag den 30. November 1902."

On p. 142 score for **No. 20**.

#### PR 5<sup>3</sup>

[**No. 22** Jens Vejmand (Hvem sidder der bag Skjærmene)]

Printed score (voice, pf.).

Title on cover: "Sten-Knackar / Kalle. / Musik av / Carl Nielsen / Svensk Text av / Sven Scholander / FÖRLÄGGARENS EGENDOM FÖR ALLA LÄNDER. / STOCKHOLM. / A. B. NORDISKA MUSIKFÖRLAGET. / Scholander - Wilhelm Hansen. / KJØBENHAVN & LEIPZIG /

<sup>155</sup> For Elverdans, see CNU IV/1.

WILHELM HANSEN, MUSIK-FORLAG. / KRISTIANIA.  
/ NORSK MUSIK-FORLAG. / Brødrene Hals-Warmuth  
– Wilhelm-Hansen. / S. EMLBLAD.”  
Pl. No.: 16473 (1916).  
34.3x27 cm, pp. 2-5.

#### PR 6

[No. 27 Fædreland! Fædreland!, No. 28 Ja, tag os,  
vor Moder, No. 29 Følger hvo som følge kan!, No. 30  
Vibekes Sang (Jeg mødte en Sang), No. 31 Havets Sang  
(Havet omkring Danmark)]

Printed score (voice, pf.), first edition.

Title on cover and title page: “*Helge Nissen tilegnet. /  
SANGE / TIL / L.C. NIELSEN<sup>s</sup> SKUESPIL / ‘WILLEMOES’  
/ KOMPONEREDE / AF / CARL NIELSEN. /FORLÆGGERE-  
RENS EJENDOM FOR ALLE LANDE. / KJØBENHAVN &  
LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG. /TRYKT  
I WILHELM HANSENS ETABL., KØBENHAVN.*”

Pl. No.: 14197 (1908).

34x26.5 cm, pp. 2-9.

#### PR 7

[No. 32 Vi Sletternes Sønner har Drømme i Sind,  
No. 33 Fuglefængervise (I Skoven vipper de Fugle  
smaa), No. 34 Toves Sang (Der stod en Engel hos mig),  
No. 35 Jægersangen (Glenten styrter fra Fjeldets Kam)]

Printed score (voice, pf.), first edition.

Title page: “*Vilhelm Herold / venskabeligt / tilegnet  
/ Sange / af / Ludvig Holstein / Tove / komponerede /  
af / CARL NIELSEN / No. 1 Vi Sletternes Sønner har  
Drømme i Sind / 2 ..... Fuglefængervise / 3 ..... Toves  
Sang / 4 ..... Jægersang. / Forlæggerens Ejendom / for  
alle Lande / København & Leipzig / Wilhelm Hansen,  
/ Musik-Forlag.*”

Pl. No.: 14237 a-d (1908).

34.6x26.5 cm, 4 fascicles with separate covers and  
pagination: 2-3, 2-3, 2-3, 2-5.

#### PR 8

[No. 36 Gamle Anders Røgters Sang (Der staar en  
Purle), No. 37 Kommer I snart, I Husmænd! (Raabet  
stiger i Morg'nens Skaer)]

Printed score (voice, pf.), first edition.

Title on cover and title page: “*Sange / af / Jeppe  
Aakjær<sup>s</sup> / Skuespil / ULVENS / SØN/ Musik af / Carl  
Nielsen / EIGENTHUM DES VERLEGERS FÜR ALLE  
LÄNDER. – PROPRIÉTÉ POUR TOUS PAYS. / AUFFÜH-  
RUNGSRECHT VORBEHALTEN. – DROITS DE REPRE-  
SENTATION RÉSERVÉS. / KJØBENHAVN & LEIPZIG. /  
WILHELM HANSEN, MUSIK-FORLAG. / KRISTIANIA.  
NORSK MUSIK-FORLAG. / (BRØDRENE HALS -WAR-  
MUTH – WILHELM HANSEN).*”

Pl. No.: 14563 (1909).

34x26.5 cm, pp. 2-6.

#### PR 9<sup>1</sup>

[No. 38 Ak, min Rose visner bort, No. 39 Alt paa den  
vilde Hede, No. 40 Denne er Dagen, som Herren  
har gjort!, No. 41 Den store, hvide Flok vi se, No. 42  
Der er en Bøn paa Jorden, No. 43 Der er en Vej, som  
Verden ikke kender, No. 44 Det er et Under paa Ver-  
dens Ø, No. 45 Det koster ej for megen Strid, No. 46  
Dig vil jeg elske, du min Styrke, No. 47 Drag, Jesus,  
mig, No. 48 Dybt hælder Aaret i sin Gang, No. 49 Et  
helligt Liv, en salig Død, No. 50 Forunderligt at sige,  
No. 51 Fred med dig! og Fred med eder!, No. 52 Fred  
og Glæde, for dem græde, No. 53 Frisk op! endnu en  
Gang, No. 54 Glæden hun er født i Dag, No. 55 Guds  
Engle i Flok! synger lifligt i Kor, No. 56 Guds Fred er  
mer end Englevagt, No. 57 Gud skal al Ting mage,  
No. 58 Har Haand du lagt på Herrens Plov, No. 59  
Har nogen Lyst at kende, No. 60 Herren siger: Er I  
trætte, No. 61 Herrens Røst var over Vandet!, No. 62  
Hvi vil du dig saá klage, No. 63 Jeg fandt en Trøst,  
No. 64 Jeg raaber fast, o Herre, No. 65 Jeg ved et  
lille Himmerig, No. 66 Korsets Tegn og Korsets Ord,  
No. 67 Luk Øjne op, al Kristenhed!, No. 68 Maria sad  
paa Hø og Straa, No. 69 Min Jesus, lad mit Hjerte faa,  
No. 70 Naar jeg betænker Tid og Stund, No. 71 Nu  
Sol i Øst oprinder mild, No. 72 O, havde jeg dog tu-  
sind Tunger, No. 73 O Helligaand! mit Hjerte, No. 74  
O hør os, Herre, for din Død!, No. 75 O Kristelighed!,  
No. 76 Op al den Ting, som Gud har gjort, No. 77 Op,  
I Kristne, ruster eder!, No. 78 O, sad jeg, som Maria

sad, **No. 79** Paa alle dine Veje, **No. 80** Som den gyldne Sol frembryder, **No. 81** Ton det, Himmel, syng det, Jord, **No. 82** Uforsagt, hvordan min Lykke, **No. 83** Under Korset stod med Smerte, **No. 84** Utallige Blomster paa Jorderig gro, **No. 85** Verdens Børn har mangt et Sted, **No. 86** Vor Herre, han er en Konge stor]

Printed score (pf.), first edition.

Title page: "Wilhelm Hansen Edition. No. 1985 / SALMER OG AANDELIGE SANGE / HALVHUNDRED NYE MELODIER FOR / HJEM \* KIRKE OG SKOLE / Komponerede af CARL NIELSEN / FORLÆGGERENS EJENDOM FOR ALLE LANDE / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG / Brødrene Hals - Warmuth - Wilhelm Hansen. / STOCKHOLM & GÖTEBORG / A.B. NORDISKA MUSIKFÖRLAGET / Copyright 1919 by Wilhelm Hansen, Copenhagen".

Pl. No.: 17277 (1919).

23x31 cm, pp. 3-50.

## PR 9<sup>2</sup>

[**No. 68** Maria sad paa Hø og Straa, **No. 116** Udrundne er de gamle Dage, **No. 137** Tunge, mørke natteskyer, **No. 140** Udrundne er de gamle Dage, **No. 147** Udrundne er de gamle dage]

Printed score (pf.), first edition.

Title page: "HØJSKOLEBLADET / 1917 / TIDENDE FOR FOLKEOPLYSNING / UDGIVET AF / KONRAD JØRGENSEN / REDIGERET AF / HELGE SKOVMAND / TOOGFYRRETYVENDE AARGANG / KOLDING / KONRAD JØRGENSENS BOGTRYKKERI / 1917".

26.2x19.5 cm, 1608 cols., advertisements for Nos. 1-52 (1917).

In cols. 1553-1554 score for **No. 68**; in cols. 979-980 score for **Nos. 116, 140, 147**; in cols. 1095-1098 score (voice, pf.) for **No. 137**.

## PR 10

[**No. 87** De Refsnæsdrenge, de Samsøpiger, **No. 88** Ud gaar du nu paa Livets Vej, **No. 89** I Skyggen vi vanke, **No. 90** Hjemvee (Underlige Aftenlufte), **No. 91** Naar Odin vinker, **No. 92** Vender sig Lykken fra dig,

**No. 93** Vor Verden priser jeg tusindfold, **No. 94** Rosen blusser alt i Danas Have, **No. 95** Sov ind, mit lille Nusseben!, **No. 96** Farvel, min velsignede Fødeby!, **No. 97** Jeg bærer med Smil min Byrde, **No. 98** Nu er Dagen fuld af Sang]

Printed score (voice, pf.), first edition.

Title page: "Carl Nielsen / og / Thomas Laub / En Snæ danske Viser / 1915 / FORLÆGGERENS EJENDOM FOR ALLE LANDE. / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA. NORSK MUSIK-FORLAG. / (BRØDRENE HALS-WARMUTH - WILHELM HANSEN.) / Copyright 1915 by Wilhelm Hansen, Leipzig".

Pl. No.: 16067 (1915).

27x19 cm, cover, title page, table of contents and preface, pp. 3-34.

Reprinted several times.

Contents of 1<sup>st</sup> Samling:

No.	Com-	Title	Author
I	CN	De Refsnæsdrenge, de Samsøpiger	Steen Steensen Blicher
II	TL	Det er hvidt herude	Steen Steensen Blicher
III	CN	Ud gaar du nu paa Livets Vej	Steen Steensen Blicher
IVa	CN	I Skyggen vi vanke	Adam Oehlenschläger
IVb	TL	I Skyggen vi vanke	Adam Oehlenschläger
V	CN	Underlige Aftenlufte	Adam Oehlenschläger
VI	TL	Hvor blev I røde Roser dog	Adam Oehlenschläger
VII	CN	Naar Odin vinker	Adam Oehlenschläger
VIII	TL	Fra kvalmfulde Mure til Marken saa huld!	Adam Oehlenschläger
IX	CN	Vender sig Lykken fra dig	Carsten Hauch
X	TL	Jer er ikke længer, saa vidt man ved	N.F.S. Grundtvig
XI	CN	Vor Verden priser jeg tusindfold	Poul Martin Møller
XII	CN	Rosen blusser alt i Danas Have	Poul Martin Møller
XIII	TL	Gertrud rider fra Bloksbjerg brat	Poul Martin Møller
XIV	CN	Sov ind, mit lille Nusseben	Poul Martin Møller

XV	TL	Mellem Ellestub og Torn	Poul Martin Møller	XXV	TL	Ja, I Sønner af Kæmpeæt	N.F.S. Grundtvig
XVI	CN	Farvel, min velsignede	Poul Martin Møller	XXVI	CN	Nu er da Vaaren kom- men	Adam Oehlenschläger
		Fødeby		XXVII	CN	Hvor sødt i Sommer- Aftenstunden	Adam Oehlenschläger
XVII	TL	Her vil ties, her vil bies	H.A. Brorson	XXVIII	CN	Tidt er jeg glad, og vil dog gerne græde	B.S. Ingemann
XVIII	TL	En Sømand med et modigt Bryst	Johannes Ewald	XXIX	TL	Her gad jeg bo og bygge	Christian Winther
XIX	CN	Jeg bærer med Smil min Byrde	Jeppe Aakjær	XXX	TL	I Skoven, hvor jeg vandred	Christian Winther
XX	CN	Nu er Dagen fuld af Sang	Jeppe Aakjær	XXXI	TL	Hvad sagde saa din Fader	Christian Winther
XXI	TL	Kom ud min lille Stump	Emil Aarestrup	XXXII	TL	Der var kun to paa denne Jord	Emil Aarestrup
XXII	TL	Saa drager du ad fremmed Land	Christian Winther	XXXIII	CN	Min lille Fugl, hvor flyver du	H.C. Andersen
				XXXIV	CN	Hun mig har glemt! min Sorg hun ej see	H.C. Andersen
				XXXV	CN	Højt ligger paa Marken den hvide Sne	H.C. Andersen
				XXXVI	TL	Paa Mark og Eng, i Skovens Læ	Frederik Paludan-Müller
				XXXVII	TL	Naar man ved Men- nesker hænger	Frederik Paludan-Müller
				XXXVIII	CN	Nu springer Vaaren fra sin Seng	Viggo Stuckenberg
				XXXIX	TL	Stille, Hjærte, Sol gaar ned	Jeppe Aakjær
				XL	CN	Se dig ud en Sommersdag	Jeppe Aakjær
				XLI	CN	Der dukker af Disen min fædre Jord	Jeppe Aakjær
				XLII	CN	Hør, hvor let dens Vinger smækker	Jeppe Aakjær
				XLIII	TL	Hvormed vil du føde mig, mens du er ikke rig?	Gammel dansk Skæmtevise
				XLIV	CN	Der boede en Mand i Ribe By	Gammel dansk Skæmtevise

#### PR 11

[No. 99 Nu er da Vaaren kommen, No. 100 Hvor sødt i Sommeraftenstunden, No. 101 Tidt er jeg glad, og vil dog gerne græde, No. 102 Min lille Fugl, hvor flyver du, No. 103 Hun mig har glemt! min Sorg hun ej see, No. 104 Højt ligger paa Marken den hvide Sne, No. 105 Nu springer Vaaren fra sin Seng, No. 106 Se dig ud en Sommersdag, No. 107 Der dukker af Disen min fædre Jord, No. 108 Hør, hvor let dens Vinger smækker, No. 109 Der boede en Mand i Ribe By]

Printed score (voice, pf.), first edition.

Title page: "Carl Nielsen / og / Thomas Laub / En Snedanske Viser / 1917 / 2<sup>den</sup> Samling / FORLÆGGERENS EJENDOM FOR ALLE LANDE. / KØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG / Copyright 1917 by Wilhelm Hansen, Leipzig."

Pl. No.: 16649 (1917).

27x19 cm, cover, title page, table of contents for vols.

I and II, pp. 35-65.

Reprinted several times.

Contents of 2<sup>den</sup> Samling:

No.	Com-	Title	Author
XXIII	TL	Som Fugle i den grønne Lund	N.F.S. Grundtvig
XXIV	TL	Der er et Land saa kosteligt	N.F.S. Grundtvig

#### PR 12<sup>1</sup>

[No. 110 Købmands-Vise (En Købmand han staar bøjet)]  
Printed score (voice, pf.), first edition.

Title page: "KØBMANDS-VISE / AF VALDEMAR RØRDAM / MUSIK AF CARL NIELSEN / FORLÆGGERENS EJENDOM FOR ALLE LANDE / KØBENHAVN & LEIPZIG / WILHELM HANSEN-MUSIK FORLAG / KRISTIANIA. / NORSK MUSIK-FORLAG. / BRØDRENE HALS-WARMUTH-WILHELM-

HANSEN. / STOCKHOLM / A.B. NORDISKA MUSIKFÖRLAGET / SCHOLANDER-WILHELM HANSEN. / COPYRIGHT 1917 BY WILHELM HANSEN, LEIPZIG. / II".

Pl. No.: 16709 (1917).

34.5x27 cm, pp. 2-3.

Illustration on title page signed "Bögelund · 1917".

#### PR 12<sup>2</sup>

[No. 111 Hymne til Danmark (Danmark, i tusend Aar)]  
Printed score (voice, pf.), first edition.

Title page: "HYMNE / TIL / DANMARK / AF / VALDEMAR · RØRDAM / MUSIK · AFCARL-NIELSEN / FORLÆGGERENS EJENDOM FOR ALLE LANDE / KØBENHAVN & LEIPZIG / WILHELM HANSEN-MUSIK FORLAG / KRISTIANIA. / NORSK MUSIK-FORLAG. / BRØDRENE HALS-WARMUTH-WILHELM-HANSEN. / STOCKHOLM / A.B. NORDISKA MUSIKFÖRLAGET / SCHOLANDER-WILHELM HANSEN. / COPYRIGHT 1917 BY WILHELM HANSEN, LEIPZIG. / II".

Pl. No.: 16708 (1917).

34.5x27 cm, pp. 2-3.

Illustration on title page signed "Bögelund · 1917".

#### PR 13

[No. 112 Cithar, lad min Bøn dig røre, No. 113 Visse-lulle nu, Barnlil!, No. 114 Alt Maanen oprejst staar]  
Printed score (voice, pf.), first edition.

Title page: "CARL NIELSEN / Opus 34 / 3 Sange af Adam Oehlenschlägers / Aladdin / I. Cithar, lad min Bøn dig røre. / II. Visselulle nu, Barnlil! / III. Alt Maanen oprejst staar. / FORLÆGGERENS EJENDOM FOR ALLE LANDE / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG / BRØDRENE HALS-WARMUTH - WILHELM HANSEN / STOCKHOLM & GÖTEBORG / A. B. NORDISKA MUSIKFÖRLAGET / Copyright 1919 by Wilhelm Hansen, Copenhagen / II".

Pl. No.: 17134 (1919).

33.8x26.7 cm, pp. 2-5.

#### PR 14<sup>1</sup>

[No. 115 Den store Mester kommer!, No. 116

Udrundne er de gamle Dage, No. 130 Den store

Mester kommer, No. 145 Den store mester kommer!,

No. 147 Udrundne er de gamle dage]

Printed score (pf.).

I "Jule-Heftet / NORDENS MUSIK / 1919 REDIGERET AF CARL COHN HASTE 1. AARGANG".

Title on first music page: "TO AANDELIGE SANGE".

34.6x26.8 cm, 2 music pages; paginated 97-98.

On p. 97 score for Nos. 115, 130, 145; on p. 98 a score for Nos. 116, 147; below system: "Udsættelsen af begge Melodier kan benyttes som den er ogsaa til firestemmigt blandet Kor, men isaafald Nr. II en Tone højere."<sup>156</sup>

#### PR 14<sup>2</sup>

[No. 116 Udrundne er de gamle Dage]

Printed score (pf.), first edition.

#### ► PR 9<sup>2</sup>.

#### PR 15

[No. 117 Vildt gaar Storm mod sorte Vande, No. 118 Min Pige er saa lys som Rav, No. 119 Dengang Ørnen var flyveklar, No. 120 Ved Festen fik en Moder Bud, No. 121 Tidselhøsten tegner godt, No. 122 Saa bittert var mit Hjerte, No. 123 Dengang Døden var i Vente, No. 124 Som en rejselfysten Flaade]

Printed score (voice, pf.), first edition.

Title page: "Carl Nielsen / Musik / til / Helge Rode's Skuespil / Moderen / Op 41 / Klaverudtog. / FORLÆGGERENS EJENDOM FOR ALLE LANDE / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG / GÖTEBORG - STOCKHOLM - MALMÖ / A. B. NORDISKA MUSIKFÖRLAGET / Copyright 1921 by Wilhelm Hansen, Copenhagen".

Pl. No.: 17565 (1920).

30x23 cm, pp. 2-23.

Contains also 5 instrumental pieces arranged for pf.<sup>157</sup>

#### PR 16<sup>1</sup>

[No. 125 På det jævne, på det jævne!, No. 126 Derfor kan vort øje glædes, No. 127 Jeg så kun tilbage, mig

156 "The arrangement of either song may be used as they are also for four-part choir, but in that case No. II should be a tone higher".

157 See CNU IV/1.

livets lyft bortklang, **No. 128** Morgendug, der sagte  
bæver i den lune vind, **No. 129** Jord, i hvis favn,  
**No. 130** Den store Mester kommer!, **No. 131** Der sad  
en fisker så tankefuld, **No. 132** St. St. Blicher (Hede-  
lærken, den liden fugl), **No. 133** Dér, hvor vi stred og  
sang, **No. 134** Når somrens sang er sungen, **No. 135**  
De snækker mødtes i kvæld på hav, **No. 136** Naturens  
ædle dyrker begærer ej dens krans, **No. 137** Tunge,  
mørke natteskyer, **No. 138** Som dybest Brønd gir altid  
klarest Vand, **No. 139** Det danske Brød paa Sletten gror  
gror, **No. 140** Udrundne er de gamle Dage, **No. 141**  
Betract mit svage spind, **No. 142** Frihed er det bedste  
guld, **No. 143** Nu lyser Løv i Lunde, **No. 144** Syndflo-  
den (Når nat udvælder)]

Printed score (pf.), first edition.

Title on cover: "Carl Nielsen. / Tyve / folkelige / Melo-  
dier / FORLÆGGERENS EJENDOM FOR ALLE LANDE /  
KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-  
FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-  
FORLAG / GÖTEBORG - STOCKHOLM - MALMÖ / A.  
B. NORDISKE MUSIKFÖRLAGET / Copyright 1921 by  
Wilhelm Hansen, Copenhagen. / II".

Pl. No.: 17810 (1921).

27.6x19.5 cm, pp. 3-23, in green paper covers.

#### **PR 16<sup>2</sup>**

[**No. 130** Den store Mester kommer!]

Printed score (pf.).

► **PR 14<sup>1</sup>**.

#### **PR 16<sup>3</sup>**

[**No. 131** Der sad en fisker saa tankefuld, **No. 159** Der  
sad en fisker saa tankefuld]

Printed score (pf.), first edition.

Title page: "HØJSKOLEBLADET / 1919 / TIDENDE FOR  
FOLKEOPLYSNING / UDGIVET AF / KONRAD JØRGEN-  
SEN / REDIGERET AF / HELGE SKOVMAND / FIREOG-  
FYRRETYVENDE AARGANG / KOLDING / KONRAD  
JØRGENSENS BOGTRYKKERI / 1919".

26.2x19.5 cm, 1696 cols., advertisements for Nos. 1-52  
(1919).

In cols. 1631-1634 score for **Nos. 131, 159**.

#### **PR 16<sup>4</sup>**

[**No. 137** Tunge, mørke natteskyer]

Printed score (pf.), first edition.

► **PR 9<sup>2</sup>**.

#### **PR 16<sup>5</sup>**

[**No. 139** Det danske Brød paa Sletten gror]

Printed score (voice, pf.).

Title page: "BORUPBOGEN / HØJSKOLEN I KØBEN-  
HAVN GENNEM 30 AAR / 1891-1921 / SAMLET AF / AAGE  
THOMSEN BRANDMOSE / NYT NORDISK FORLAG / 1921".  
22x15 cm, pp. 12-126.

On pp. 11-12 text for **No. 139**; on p. 13 score for **No. 139**.

#### **PR 16<sup>6</sup>**

[**No. 140** Udrundne er de gamle Dage]

Printed score (pf.).

► **PR 9<sup>2</sup>**

#### **PR 16<sup>7</sup>**

[**No. 140** Udrundne er de gamle Dage]

Printed score (pf.).

► **PR 14<sup>1</sup>**

#### **PR 17<sup>1</sup>**

[**No. 145** Den store mester kommer!, **No. 146** Påske-  
blomst! En dråbe stærk, **No. 147** Udrundne er de  
gamle dage, **No. 148** Betract mit svage spind, **No. 149**  
Jord, i hvis favn, **No. 150** Jeg så kun tilbage, mig livets  
lyft bortklang, **No. 151** Derfor kan vort øje glædes,  
**No. 152** Naturens ædle dyrker begærer ej dens krans,  
**No. 153** Når somrens sang er sungen, **No. 154** Dér,  
hvor vi stred og sang, **No. 155** Vi fik ej under tidernes  
tryk, **No. 156** På det jævne, på det jævne!, **No. 157**  
Frihed er det bedste guld, **No. 158** Når nat udvælder,  
**No. 159** Der sad en fisker så tankefuld, **No. 160** De  
snækker mødtes i kvæld på hav, **No. 161** Hedelærken,  
den liden fugl, **No. 162** Morgendug, der sagte bæver i  
den lune vind, **No. 163** Underlige aftenlufte, **No. 164**  
Rosen blusser alt i Danas have, **No. 165** Tunge, mørke  
natteskyer, **No. 166** Jeg bærer med smil min byrde,  
**No. 167** Du danske mand! af al din magt, **No. 168**

Vender sig lykken fra dig, **No. 169** Som dybest brønd  
gir altid klarest vand, **No. 170** Nu er dagen fuld af  
sang, **No. 171** Nu springer våren fra sin seng, **No. 172**  
Nu lyser løv i lunde, **No. 173** De refsnaæsdrenge, de  
samsøpiger, **No. 174** Farvel, min velsignede fødeby!,  
**No. 175** Se dig ud en sommerdag, **No. 176** I skyggen  
vi vanke, **No. 177** Som en rejselflysten flåde]

Printed score (pf.), first edition.

Title page: "FOLKEHØJSKOLENS / MELODIBOG / MELO-  
DIER TIL SANGBOG / UDGIVET AF FORENINGEN / FOR  
HØJSKOLER OG / LANDBRUGSSKOLER / VED / CARL  
NIELSEN - THOMAS LAUB / OLUF RING / THORVALD  
AAGAARD / FORLÆGGERENS EJENDOM FOR ALLE  
LANDE / KJØBENHAVN & LEIPZIG / KRISTIANIA  
& BERGEN / NORSK MUSIK-FORLAG / GÖTEBORG  
- STOCKHOLM - MALMÖ / A. B. NORDISKA MUSIK-  
FÖRLAGET."

Pl. No.: 17759 (1922).

25.4x16 cm, pp. 1-341, in paper covers.

**Nos. 145-177** correspond to Nos. 65, 85, 113, 125, 137,  
141b, 157, 158, 162, 182a, 185, 192, 200, 215b, 245,  
359, 370, 424, 429, 430, 554, 564, 579, 584, 588a, 596,  
599a, 607, 627, 653, 666, 668a, 673.

#### PR 17<sup>2</sup>

[**No. 145** Den store mester kommer!, **No. 147**

Udrundne er de gamle dage]

Printed score (pf.).

► PR 14<sup>1</sup>.

#### PR 17<sup>3</sup>

[**No. 147** Udrundne er de gamle dage]

Printed score (pf.).

► PR 9<sup>2</sup>.

#### PR 17<sup>4</sup>

[**No. 149** Jord, i hvis favn]

Title page: "HØJSKOLEBLADET / 1922 / TIDENDE FOR  
FOLKEOPLYSNING / UDGIVET AF / FRU M. JØRGENSEN  
/ REDIGERET AF / HELGE SKOVMAND / SYVOGFYRRE-  
TYVENDE AARGANG / KOLDING / KONRAD JØRGEN-  
SENS BOGTRYKKERI / 1922".

26.2x19.5 cm, 1639 cols. advertisements for Nos. 1-52  
(1922).

"Folkehøjskolens Melodibog / ved Carl Nielsen, Thomas Laub, Oluf ring og Thorvald Aagaard", column 858 contains proofs of **No. 149**.

#### PR 17<sup>5</sup>

[**No. 159** Der sad en fisker saa tankefuld]

Printed score (pf.).

► PR 16<sup>3</sup>.

#### PR 17<sup>6</sup>

[**No. 166** Jeg bærer med smil min byrde, **No. 170** Nu  
er dagen fuld af sang, **No. 224** Fædrelandssang (Du  
danske Mand! af al din Magt, **No. 247** Du frie, danske  
Tunge]

Printed score (pf.), first edition.

Title page: "31 MELODIER / TIL / SYNG DIG GLAD /  
SAMLET AF PEDER JAKOBSEN / FORLÆGGERENS EJEN-  
DOM / KØBENHAVN & LEIPZIG. / WILHELM HANSEN,  
MUSIK-FORLAG. / KRISTIANIA & BERGEN / NORSK  
MUSIK-FORLAG. / GÖTEBORG - STOCKHOLM - MALMÖ  
/ A.B. NORDISKA MUSIKFÖRLAGET."

Pl. No.: 18371 (1923).

27x19 cm, pp. 3-23.

On p. 18 score for **No. 166**; on p. 17 score for **No. 170**;  
on p. 12 score for **No. 224**; on p. 16 score for **No. 247**.

#### PR 17<sup>7</sup>

[**No. 170** Nu er dagen fuld af sang]

Printed score (pf.).

► PR 17<sup>6</sup>.

#### PR 18<sup>1</sup>

[**No. 178** Lær mig, nattens stjérne, **No. 179** Sangen  
har lysning, **No. 180** Hvad synger du om så højt i det  
blå?, **No. 181** Nu skal det åbenbares]

Printed score (pf.).

Title page: "CARL NIELSEN / Fire folkelige Melodier /  
Lær mig, nattens stjérne / Sangen har lysning / Hvad  
synger du om / Nu skal det åbenbares / FORLÆGGE-  
RENS EJENDOM FOR ALLE LANDE / KØBENHAVN &

LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / OSLO  
/ NORSK MUSIKFORLAG / GÖTEBORG – STOCKHOLM  
– MALMÖ / A. B. NORDISKA MUSIKFÖRLAGET / Copy-  
right 1925 by Wilhelm Hansen, Copenhagen".

Pl. No.: 18441 (1925?).

26.8x19.2 cm, pp. 2-5, in green paper covers.

#### PR 18<sup>2</sup>

[No. 178 Lær mig, nattens stjerne, No. 179 Sangen  
har lysning, No. 180 Hvad synger du om så højt i det  
blå?, No. 181 Nu skal det åbenbares, No. 199 Dane-  
vang med grønne bred]  
Printed score (pf.).

Title page: "FOLKEHØJSKOLES / MELODIBOG / MELO-  
DIER TIL SANGBOG / UDGIVET AF FORENINGEN / FOR  
HØJSKOLER OG / LANDBRUGSSKOLER / VED / CARL  
NIELSEN - THOMAS LAUB / OLUF RING / THORVALD  
AAGAARD / ANDET OPLAG / FORLÆGGERENS EJENDOM  
FOR ALLE LANDE / KJØBENHAVN & LEIPZIG / WILHELM  
HANSEN, MUSIK-FORLAG . / KRISTIANIA & BERGEN. /  
NORSK MUSIK-FORLAG. / GÖTEBORG – STOCKHOLM  
– MALMÖ / A. B. NORDISKA MUSIKFÖRLAGET."

Pl. No.: 17759 (1922/1923).

25.4x16 cm, pp. 1-346, in paper covers.

As PR 17<sup>1</sup>, except pp. 334-338 containing new, alterna-  
tive melodies for 8 of the songs from the first edition,  
5 of which are by Nielsen (Nos. 178-181 and 199).

On p. 335 score for No. 178 with heading "Nr. 153b."; on  
pp. 335-336 score for No. 179 with heading "Nr. 212b.";  
on p. 336 score for No. 180 with heading "Nr. 407c."; on  
p. 338 score for No. 181 with heading "Nr. 626b."; on p.  
337 score for No. 199 with heading "421b.".

#### PR 18<sup>3</sup>

[No. 179 Sangen har lysning]

Printed score (pf.).

► PR 18<sup>2</sup>.

#### PR 18<sup>4</sup>

[No. 180 Hvad synger du om så højt i det blå?]

Printed score (pf.).

► PR 18<sup>2</sup>.

#### PR 18<sup>5</sup>

[No. 181 Nu skal det åbenbares]

Printed score (pf.).

► PR 18<sup>2</sup>.

#### PR 18<sup>6</sup>

[No. 181 Nu skal det åbenbares]

Printed score (pf.).

Title page: "UBBERUP HØJSKOLES / AARSSKRIFT /  
1922 / TRYKT SOM MANUSKRIFT / SLAGELSE / TRYKT  
CENTRALTRYKKERIET / 1922".

22x15 cm, pp. 3-40.

On pp. 16-17 score for No. 181.

#### PR 19

[No. 182 Jeg ved en Lærkerede, No. 183 Solen er  
saa rød, Mor, No. 184 Tyst som Aa i Engen rinder,  
No. 185 Spurven sidder stum bag Kvist, No. 186 Den  
Spillemand spiller paa Strenge, No. 187 Naar Smaa-  
børn klynker ved Aftentide, No. 188 Grøn er Vaarens  
Hæk, No. 189 Jeg lægger mig saa trygt til Ro, No. 190  
O, hvor jeg er glad i Dag, No. 191 Den danske Sang er  
en ung, blond Pigel]

Printed score (voice, pf.).

Title page: "CARL NIELSEN / TI DANSKE / SMAASANGE  
/ SKANDINAVISK MUSIKFORLAG A/S / KØBENHAVN /  
COPYRIGHT / 1926 / II".

Pl. No.: S.B. M. 9852 (1926).

28.4x19.4 cm, pp. 4-15, in grey covers.

#### PR 20<sup>1</sup>

[No. 196 Lær mig, nattens stjerne, No. 197 Sangen  
har lysning, No. 198 Hvad synger du om så højt i det  
blå?, No. 199 Danevang med grønne bred, No. 200  
Nu skal det åbenbares, No. 201 Hvem sidder der  
bag skærmene, No. 202 Vi nævner et navn, No. 203  
Havet omkring Danmark, No. 204 Vi sletternes søn-  
ner har drømme i sind, No. 205 Der dukker af disen  
min fædrene jord, No. 206 Kan I mærke, det lysner  
af solskin i sindet, No. 207 Frydeligt med jubelkor,  
No. 208 Vinden er så føjelig, No. 209 Mit hjem, hvor  
mine fædres fjed, No. 210 Der er en gammel rønne

her udenfor vor by, **No. 211** Om strømmen mod dig  
bruser, **No. 212** Ud går du nu paa livets vej, **No. 213** I  
solen går jeg bag min plov]

Printed score (pf.).

Title page: "TILLÆG / TIL / FOLKEHØJSKOLENS /  
MELODIBOG / MELODIER TIL SANDBOG / UDGIVET  
AF FORENINGEN / FOR HØJSKOLER OG / LANDBRUGS-  
SKOLER / VED / CARL NIELSEN - THOMAS LAUB /  
OLUF RING / THORVALD AAGAARD / FORLÆGGERENS  
EJENDOM FOR ALLE LANDE / KØBENHAVN OG LEIP-  
ZIG / WILHELM HANSEN, MUSIK-FORLAG / OSLO /  
NORSK MUSIK-FORLAG / STOCKHOLM / A. B. NORDI-  
SKA MUSIKFÖRLAGET".

Pl. No.: 19385 (1927).

25.4x16 cm, pp. 4-65, in paper covers.

**Nos. 196-213** correspond to Nos. 3, 4, 5, 6, 8, 17, 23,  
29, 32, 34, 41, 56, 58, 72, 74, 83, 85, 94.

#### PR 20<sup>2</sup>

[**No. 199** Danevang med grønne bred]

Printed score (pf.).

► PR 18<sup>2</sup>.

#### PR 20<sup>3</sup>

[**No. 207** Frydeligt med jubelkor, **No. 227** De unges  
sang (Vi fik ej under tidernes tryk)]

Printed score (pf.).

Title page: "MELODISAMLING / TIL / DE UNGES SANG-  
BOG / UDGIVET AF / K.F.U.M. OG K.F.U.K. I DANMARK  
/ VED / C. C. GAD / DE UNGES FORLAG - AARHUS  
/ HOVEDKOMMISSION: O. LOHSE. KØBENHAVN /  
MCMXXIX".

Pl. No. U.F. 1099 (1929 ?).

29.5x22 cm, pp. 1-246.

On pp. 154-155 score for **No. 207**; on p. 135 score for  
**No. 227**.

#### PR 21<sup>1</sup>

[**No. 224** Fædrelandssang (Du danske Mand! af al din  
Magt)]

Printed score (voice, pf.) first edition.

Cover and title page: "FÆDRELANDSSANG / AF /

HOLGER DRACHMANN / MUSIK / AF / CARL NIELSEN. /  
TITELBILLEDET AF HANS NICOLAI HANSEN. / FORLÆG-  
GERENS EJENDOM FOR ALLE LANDE. / KJØBENHAVN &  
LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG. / Copy-  
right 1906 by Wilhelm Hansen, Kjøbenhavn & Leipzig."  
Pl. No.: 13869 (1906).  
34.5x27 cm, pp. 2-3.

#### PR 21<sup>2</sup>

[**No. 224** Fædrelandssang (Du danske Mand! af al din  
Magt)]

Printed score (pf.).

► PR 17<sup>6</sup>.

#### PR 21<sup>3</sup>

[**No. 224** Fædrelandssang (Du danske Mand af al din  
Magt)]

Title page: "MUSIK / FOR ENHVER / KØBENHAVN &  
LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / OSLO  
/ NORSK MUSIKFORLAG / STOCKHOLM / A.B. NORDI-  
SKA MUSIKFÖRLAGET / 20864"

Pl. No. 20864 (1928)

33x26 cm, pp. 3-95.

On pp. 76-77 score for **No. 224**

#### PR 22<sup>1</sup>

[**No. 227** De unges sang (Vi fik ej under tidernes tryk)]

Printed score (pf.), first edition.

Title page: "Hr. N.H. Rasmussen tilegnet. / DE UNGES  
SANG / TEKST / AF / C. HOSTRUP / MUSIK / AF / CARL  
NIELSEN. / FORLÆGGERENS EJENDOM FOR ALLE LAN-  
DE. / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN,  
MUSIK-FORLAG. / KRISTIANIA. NORSK MUSIK-FORLAG.  
/ (BRØDRENE HALS-WARMUTH - WILHELM HANSEN.)".

Pl. No.: 14610 (1910).

27x17 cm, pp. 2-3.

#### PR 22<sup>2</sup>

[**No. 227** De unges sang (Vi fik ej under tidernes tryk)]

Printed score (pf.).

Title page: "CAND. POLYT. N. H. RASMUSSENS /  
GYMNASTISKE INSTITUT / VODROFFSVEJ 51, HOVED-

BRANDSTATIONEN, VESTERVOLD 80, FORSAMLINGS-BYGNINGEN, FORHÅBNINGS HOLMS ALLÉ 18 / 1909. / KØBENHAVN. GRÆBES BOGTRYKKERI".

22.8x14.5 cm, pp. 6-13.

Programme for N.H. Rasmussen's Gymnastic Institute, after title page one folio torn out, on pp. 4-6 score for **No. 227**.

### PR 22<sup>3</sup>

[No. 227 De unges sang (Vi fik ej under tidernes tryk)]  
Printed score (pf.).

Title page: "Melodier / til / 'Sangbog for den danske folkehøjskole', / samlede af / Niels Nielsen Vad og Anders Kirkegård, / udgivne af / N. Johan Laursen. / 5te oplag. / Erslev & Hasselbalch, København. / Trykt: S. Jensen Sort. Aarhus. / 1912."

20.5x13.5 cm, pp. 2-360, "Tillæg II": 2-82.

On p. 22 score for **No. 227**.

### PR 22<sup>4</sup>

[No. 227 De unges sang (Vi fik ej under tidernes tryk)]  
Printed score (pf.).

► PR 20<sup>3</sup>.

### PR 23

[No. 228 Halloges Sang (Min Hjelm er mig for blank og tung)]  
Printed score (voice, pf.), first edition.

Title page: "TIL VANNERNE / MARIE OG HOTHER PLOUG / HALLOGES / SANG / AF / HAGBARTH / OG / SIGNE / MUSIK / af / CARL NIELSEN / FORLÆGGERENS EJENDOM FOR ALLE LANDE. / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG. / KRI-STIANIA. NORSK MUSIK-FORLAG. / (BRØDRENE HALS - WARMUTH - WILHELM HANSEN/ II)".

Pl. No.: 14743 (1910).

34x27 cm, pp. 2-3.

### PR 24

[No. 230 Børnehjælpsdagens Sang (Vi Børn, vi Børn, vi vaagner)]  
Printed score (pf.), first edition.

Title page: "BØRNEHJÆLPSDAGENS SANG / DEN 16. MAJ 1911. / TEKST AF / JOHANNES JØRGENSEN. / MUSIK AF CARL NIELSEN. / SÆLGES TIL FORDEL FOR BØRNEHJÆLPSDAGEN. / 25 Øre. / TRYKT I WILHELM HANSENS ETABL., KJØBENHAVN."

Pl. No.: 14892 (1911).

27x17 cm, pp. 2-3.

### PR 25

[No. 231 Katholsk Ungdomssang (Velsignet være du, vor Herre, Gud)]  
Printed score (pf.), first edition.

Title page: "Nordisk Ugeblad / for katholske Kristne. / Et Tidsskrift til kristelig Oplysnings og Opbyggelses Fremme. / Udgivet af / Ansgarius-Foreningen. / Redigeret af / NIELS HANSEN, / cand. mag. / 61. Aargang / KØBENHAVN. / Mohns Bogtrykkeri. / 1913."

21.8x13.5 cm, pp. 2-928.

On p. 378 text for **No. 231** with title "Katholsk Ungdomssang. Egen Melodi,"<sup>158</sup> on p. 432 score for **No. 231** with title "Melodi til Johs. Jørgensens Ungdomssang."<sup>159</sup>

### PR 26

[No. 233 Fredlys din Jord, du danske Mand!]  
Printed score (voice, pf.), first edition.

Title page: "CARL NIELSEN / FREDLYS DIN JORD, / DU DANSKE MAND! / TEKST AF / ANDERS W. HOLM / FORLAGGERENS EJENDOM FOR ALLE LANDE. / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG. / KRISTIANIA. NORSK MUSIK-FORLAG. / (Brødrene Hals - Warmuth - Wilhelm Hansen.) / Copyright 1914 by Wilhelm Hansen, Leipzig / I"; stamped "II".

Pl. No.: 15868 (1914).

34x27 cm, pp. 2-3.

### PR 27

[No. 236 Barnets Sang (Kom, i Dag maa alle synge)]  
Printed score (pf.), first edition.

Title page: "Børnehjælpsdagens / Sang / Tekst af

<sup>158</sup> "Catholic youth song. Independent melody".

<sup>159</sup> "Melody for Johs. Jørgensen's youth song".

Johannes Dam / Musik af / Carl Nielsen. / KJØBENHAVN. / WILHELM HANSEN, MUSIK-FORLAG."  
Pl. No.: 381 C. N. (1915).  
26.8x17 cm.

#### PR 28

[No. 237 Ariels Sang (Selv naar Tordenen tynger)]  
Printed score (voice, pf.) first edition.  
Title page: "Ariels Sang / AF PROLOGEN VED MINDEFESTEN FOR SHAKESPEARE 1916. / AF / Helge Rode / MUSIK / AF / Carl Nielsen. / FORLÆGGERENS EJENDOM FOR ALLE LANDE / KJØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG. / Brødrene Hals - Warmuth - Wilhelm Hansen / STOCKHOLM & GÖTEBORG / A.B. NORDISKA MUSIKFÖRLAGET / Copyright 1920 by Wilhelm Hansen, Copenhagen / II".  
Pl. No.: 17338 (1920).  
34.3x27.2 cm, pp. 2-3.

#### PR 29

[No. 238 Studie efter Naturen (Solen skinner i Naboenes Gaard)]  
Printed score (voice, pf.), first edition.  
Title page: "CARL NIELSEN / Studie efter Naturen / TEKST AF H.C. ANDERSEN / Forlæggerens Ejendom for alle Lande / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG. / KRISTIANIA. NORSK MUSIK-FORLAG. / Brødrene Hals - Warmuth - Wilhelm Hansen. / STOCKHOLM / A.B. NORDISKA MUSIKFÖRLAGET / Scholander-Wilhelm Hansen / Copyright 1916 by Wilhelm Hansen, Leipzig."  
Pl. No.: 16594 (1916).  
34x27 cm, pp. 3-5.

#### PR 30

[No. 241 Christianshavn (Kong Christian stod paa Slotsholmens Grund)]  
Printed score (pf.), first edition.  
Title page: "Christianshavn / 1618-1918. / Musik af / Carl Nielsen. / Tekst af / O. Bauditz. / I Kommission hos Boghandler Schou, Torvegade 7. / A/S Nodetrykkeriet 'Presto', København V."  
27x18.5 cm.

#### PR 31

[No. 243 Gry (Mørket viger, Dagen stiger)]  
Printed score (pf.), first edition.  
Title page: "GRY / MUSIK AF / CARL NIELSEN / Tekst af H Lorenzen / FORLÆGGERENS EJENDOM FOR ALLE LANDE / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG. / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG. / Brødrene Hals - Warmuth - Wilhelm Hansen / STOCKHOLM & GÖTEBORG / A.B. NORDISKA MUSIKFÖRLAGET / Copyright 1920 by Wilhelm Hansen, Copenhagen / II".  
Pl. No.: 17338 (1920).  
34.3x27.2 cm, pp. 2-3.

#### PR 32

[No. 246 Sang for Dansk Arbejde (Føden og Klæden, Baaden og Teltet)]  
Printed score (pf.), first edition.  
Title page: "SANG / FOR / DANSK ARBEJDE / af VALDEMAR RØRDAM / MUSIK AF / CARL NIELSEN / Udgivet af / LANDSFORENINGEN 'DANSK ARBEJDE' / I Kommission hos PEDER FRIIS / PRIS KR 1,00"  
30.5x23.5 cm.

#### PR 33

[No. 247 Du frie, danske Tunge]  
Printed score (pf.), first edition.

► PR 17<sup>6</sup>

#### PR 34

[No. 248 Julesang (Kom, Jul, til Jord, kom høje Gæst)]  
Printed score (pf.), first edition.  
Title page: "Julesang / Tekst af / Johs. Wiberg / Sat i Musik af / Carl Nielsen / Forlæggerens Ejendom for alle Lande. / København & Leipzig. / Wilhelm Hansen, Musik-Forlag / Kristiania & Bergen / Norsk Musik-Forlag / Göteborg - Stockholm - Malmö / A.B. Nordiska Musikförlaget / Copyright 1923 by Wilhelm Hansen, Copenhagen. / II".  
Pl. No.: 18439 (1923).  
31x23.5 cm.

**PR 35<sup>1</sup>**

[No. 249 Julesang (Himlen mørkner stor og stum)]  
Printed score (pf.), first edition.  
Title page: "Julesang / Tekst af / Mogens Falck /  
Musik af / Carl Nielsen / FORLÆGGERENS EJENDOM  
FOR ALLE LANDE / København & Leipzig / WILHELM  
HANSEN, MUSIK-FORLAG / Kristiania & Bergen /  
Norsk Musik-Forlag / Göteborg - Stockholm - Malmö /  
A.B. Nordiska Musikförlaget / Copyright 1923 by Wil-  
helm Hansen, Copenhagen/ II."

Pl. No.: 18413 (1923).

31x23.5 cm.

**PR 35<sup>2</sup>**

[No. 249 Julesang (Himlen mørkner stor og stum)]  
Printed score (pf.).  
Nationaltidende i Tillæg "Søndag" 23. dec. 1923 s. 10.  
Printed score for **No. 249** with heading "JULESANG".

**PR 36<sup>1</sup>**

[No. 250 Hjemlige Jul, straaler Du nu!]  
Printed score (pf.), first edition, facsimile of manu-  
script copy (Johannes Andersen).  
Reproduced in *Magasin*, p. 9 (supplement to *Politiken*),  
23.12.1923.  
39x28 cm.

**PR 36<sup>2</sup>**

[No. 250 Hjemlige Jul, straaler Du nu!]  
Printed score (pf.) second edition.  
Title page: "Hjemlige Jul / MUSIK: / CARL NIELSEN  
/ TEKST: / EMIL BØNNELYCKE / EJENDOM FOR ALLE  
LANDE / PEDER FRIIS MUSIKFORLAG, KØBENHAVN. /  
NORDISK NODESTIK- & TRYKKERI. KØBENHAVN."  
Pl. No.: P.F. 777 (1926).  
31x23.5 cm, pp. 2-3.

**PR 37**

[No. 251 Balladen om Bjørnen (De dræbte Bjørnens  
Unger)]  
Printed score (voice, pf.), first edition.  
Title page: "Anders Brems venskabeligst tilegnet /

Balladen om Bjørnen / Vers af / Aage Berntsen / efter  
Motiv fra den svenske Digter / Ahlmquist / Musik af  
/ Carl Nielsen / Op. 47 / FORLÆGGERENS EJENDOM  
FOR ALLE LANDE / KØBENHAVN & LEIPZIG. / WIL-  
HELM HANSEN, MUSIK-FORLAG. / KRISTIANIA & BER-  
GEN / NORSK MUSIK-FORLAG. / GÖTEBORG - STOCK-  
HOLM - Malmö / A.B. NORDISKA MUSIKFÖRLAGET. /  
Copyright 1924 by Wilhelm Hansen, Copenhagen".  
Pl. No.: 18479 (1924).  
30.5x23.5 cm, pp. 2-11.

**PR 38**

[No. 262 Der er et yndigt Land]  
Printed score (pf.), first edition.  
Title page: "DER ER ET YNDIGT LAND / CARL  
NIELSEN / Forlæggerens Ejendom for alle Lande. /  
KØBENHAVN & LEIPZIG / Wilhelm hansen, Musik-  
Forlag / Kristiania & Bergen / Norsk Musik-Forlag  
/ Göteborg - Stockholm - Malmö / A.B. Nordiska  
Musikförlaget / Copyright 1924 by Wilhelm Hansen,  
Copenhagen. / II".  
Pl. No.: 18475 (1924).  
31.2x23.5 cm

**PR 39**

[No. 267 Vocalise-Etude]  
Printed score (voice, pf.), first edition.  
Title page: "Répertoire Moderne / de / VOCALISES-ETU-  
DES / figurant aux programmes des Concours du Conser-  
vatoire de Paris) / publiées sous la Direction / de / A.L.  
HETTICH / Professeur au Conservatoire de Paris / VOLUME  
/ 6 / [...] No. 57. [Pour voix] élevées [notated indication  
of ambitus] Carl NIELSEN [...] / La classification des voix  
a été établie d'après la tessiture de chaque vocalise et non  
d'après son étendue indiquée ci-dessus. / ALPHONSE LE-  
DUC / Éditions Musicale / 175, Rue Saint-Honoré, PARIS  
/ Copyright by A. Leduc et C<sup>e</sup> / 1907-1909-1919-1920-1921-  
1924-1928 / Chaque recueil de 10 N<sup>o</sup>s / Prix : 6 fr. net."  
Preface in French, English, German, Italian, Spanish  
and Portuguese.  
Pl. No.: A.L. 17,419 (1928).  
31.5x23.5 cm, pp. 2-7.

#### **PR 40<sup>1</sup>**

[**No. 268** Dansk Vejr (Sus af Vind og Bølgeslag)]  
 Printed score (pf.), first edition.  
 Title page: "DANSK VEJR / SUS AF VIND OG BØLGE-  
 SLAG / DIGT AF / OVE RODE/ MED TONER AF / CARL  
 NIELSEN / EJENDOM FOR ALLE LANDE / BORUPS  
 MUSIKFORLAG / PALÆGADE 2 - KØBENHAVN / COPY-  
 RIGHT 1927 / Hermes Tryk, København."  
 27x19 cm.

#### **PR 40<sup>2</sup>**

[**No. 268** Dansk Vejr (Sus af Vind og Bølgeslag)]  
 Printed score (pf.), second edition.  
 Title page: "POLITISK AARBOG / OG ALAMANAK /  
 1929 / UDGIVET AF DET RADIKALE VENSTRE / REDIGE-  
 RET AF / ANTON ABILDTRUP / 5. AARGANG / NOVEM-  
 BER 1928 / C. NORDLUNDSES BOGTRYKKERI-HILLERØD  
 / Oswald Terkelsen".  
 19.5x14 cm, pp. 31-143.

On pp. 86-87 score for **No. 268**.

#### **PR 41**

[**No. 269** Den trænger ud til hvert et sted]  
 Printed score (pf.), first edition.  
 Title page: "TIDSSKRIFT / FOR / DANSK FOLKEOPLYS-  
 NING / REDIGERET AF EJNAR SKOVRUP / I. AARGANG  
 MCMXXVII-VIII".  
 22.5x18 cm, pp. 5-640.

On p. 309 score for **No. 269**.

#### **PR 42**

[**No. 270** Jeg gik i marken og vogtede får]  
 Printed score (pf.), first edition.  
 Title page: "HØJSKOLEBLADET / 1928 / TIDENDE FOR  
 FOLKEOPLYSNING / UDGIVET AF / V. SCHMIDT OG  
 HELGE SKOVMAND / TREOGHALVTREDSINDSTYVEN-  
 DE AARGANG / KOLDING / KONRAD JØRGENSENS  
 BOGTRYKKERI / 1928".  
 26.2x19.5 cm, 1672 cols.

In cols. 1627-1628 score for **No. 270**.

#### **PR 43**

[**No. 272** Guldfoden (Der strømmer en Flod mod det  
 evige Hav)]  
 Printed score (pf.), first edition.  
 Title page: "UBBERUP HØJSKOLES / AARSSKRIFT /  
 1928 / TRYKT SOM MANUSKRIFT / KONRAD JØRGEN-  
 SENS BOGTRYKKERI – KOLDING / MCMXXVIII."  
 23x15.5 cm, pp. 4-55.  
 On pp. 4-5 score for **No. 272**.

#### **PR 44**

[**No. 274** Vi Jyder (Vi er Jyder, Børn af Landet)]  
 Printed score (voice, pf.), first edition.  
 Title page: "Carl Nielsen: / VI JYDER / Sang af / Vilhelm  
 From Bartrumsen's Skuespil / 'Fra Rold til Rebild' /  
 Kaabers Musikforlag / Aarhus Musikhandel / Sønder-  
 gade 1<sup>a</sup> / Aarhus / Copyright 1929 by A. Kaaber, Aarhus."  
 34x27 cm.

#### **PR 45**

[**No. 278** Fremtidens Land]  
 Printed score (pf.), first edition.  
 Title page: "UBBERUP HØJSKOLES / AARSSKRIFT /  
 1929 / TRYKT SOM MANUSKRIFT / KONRAD JØRGEN-  
 SENS BOGTRYKKERI – KOLDING / MCMXXIX."  
 23x15.5 cm, pp. 4-48.  
 On pp. 4-5 score for **No. 278**.

#### **PR 46**

[**No. 280** Ind under Jul, hvor er det trist]  
 Printed score (pf.), first edition.  
 Title page: "HØJSKOLEBLADET / 1929 / TIDENDE FOR  
 FOLKEOPLYSNING / UDGIVET AF / V. SCHMIDT OG  
 HELGE SKOVMAND / FIREOGHALVTREDSINDSTYVEN-  
 DE AARGANG / KOLDING / KONRAD JØRGENSENS  
 BOGTRYKKERI / 1929".  
 26.2x19.5 cm, 1664 cols.  
 In cols. 1598-1602 score for **No. 280**.

#### **PR 47**

[**No. 281** I Kølende Skygger, **No. 282** Dannebrog, vift  
 med din Vinge]

Printed score (pf.), first edition.

Title page: "TIDSSKRIFT / FOR / DANSK FOLKEOPLYSNING / REDIGERET AF EJNAR SKOVRUP / III. AARGANG MCMXXIX-XXX".

22.5x18 cm, pp. 2-626.

On p. 176 score for No. 281; on p. 552 score for No. 282.

#### PR 48

[No. 282 Dannebrog, vift med din Vinge]

Printed score (pf.), first edition.

► PR 47.

#### PR 49

[No. 285 Danmark, nu blunder den lyse Nat]

Printed score (pf.), first edition, facsimile of manuscript source MS 33 2031.

Reproduced in the newspaper Politiken 1.1.1930, p. 23.

#### PR 50

[No. 286 Gensyn (Hvor blev den Blomst, som fyldte)]

Printed score (pf.), first edition.

Title page: "HØJSKOLEBLADET / 1930 / TIDENDE FOR FOLKEOPLYSNING / UDGIVET AF / V. SCHMIDT OG HELGE SKOVMAND / FEMOGHALVTREDSINDSTYVENDE AARGANG / KOLDING / KONRAD JØRGENSENS BOGTRYKKERI / 1930".

26.2x19.5 cm, 1664 cols.

In cols. 335-336 score for No. 286.

#### PR 51

[No. 292 Den Spillemand spiller paa Strenge]

Printed score (voice, 3 vl.)

Pl. No.: S. B. M. 774 (Maj 1931).

26.3x17.3 cm, 1 folio.

Heading: "Løse blade til Sang og Spil / Nr. 1 / udgivet af Foreningen for unge / Musikamatører, redigeret af C. M. Savery. / 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. Alle Stykker kan udføres af Instrumenter alene, f. Eks. 3 Violiner eller / Træblæsere, Nr. 1, 2 og 5 kan synges med eller uden instrumental

Ledsagelse. Nr. 4 synges unisont uden / Ledsagelse. Der findes kun ganske faa tekniske Anvisninger. Den spillende maa selv danne sig et teknisk / Grundlag. Ettallet foran Nøglen angiver Toneartens Grundtone, Tallene under Systemet Intervallerne regnet / fra Grundtonen. De rytmiske Noter tjener til særskilt rytmisk Studium, idet de f. Eks. kan bankes paa et / Bord, medens Lederen angiver Taktrytmen. / Gid de smaa Blade maatte bringe Glæden til mange Hjem. / Maj 1931. / C. M. Savery."<sup>160</sup>

At bottom of page: "ARRANGEMENTET FORLAGETS EJENDOM FOR ALLE LANDE: / SKANDINAVISK OG BORUPS MUSIKFORLAG / AKTIESELSKAB / BREDGADE 31 / KØBENHAVN K. / NORDISK NODESTIK-TRYKKERI KØBENHAVN / III".

Recto: anonymous: "Kanon." and anonymous: "Dans paa Amager."

Verso: score (3 vl.) for No. 292 with 3 stanzas between vl. 1 and vl. 2; C.E.F. Weyse, "Rullende hen –"; Franz Schubert, "Velkommen, kære skønne Maj."

#### PR 52

[No. 293 Skummende laa Havet, No. 294 Danmark, du kornblonde Datter]

Printed score (SATB).

Title page: "Danske Korsange / 32 nye Sange / for / Sopran, Alt, Tenor og Bas. / Samlet og udgivet af / Bestyrelsen for / 'Danske Læreres Sangkor' / ved / L. J. Hansen. / Kommunelærer, f. T: Formand. / 1913 / FORLAGGERENS EJENDOM FOR ALLE LANDE. / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-

<sup>160</sup> "Loose sheets for singing and playing. No. 1 published by the Society for Young Music Amateurs, edited by C.M. Savery. These 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. All pieces may be performed by instruments alone, for example 3 violins or woodwind instruments, Nos. 1, 2 and 5 may be sung with or without instrumental accompaniment. No. 4 is to be sung unison without accompaniment. Only very few technical instructions are given. The player himself must create a technical foundation. The figure 1 before the key signature indicates the key tonic; the figures below the staves indicate the intervals in relation to the tonic. The rhythmic notes are meant for special rhythmic studies – they may be marked by knocking on a table while the teacher indicates the pulse. May these modest sheets bring happiness to many homes. May 1931. C.M. Savery."

FORLAG. / KRISTIANIA. / NORSK MUSIK-FORLAG. /  
(BRØDRENE HALS - WARMUTH - WILHELM HANSEN.)”  
Pl. No.: 15592 (1913).  
25.8x16.5, pp. 2-80.  
On p. 55 score for **No. 293**; on pp. 56-57 score for  
**No. 294**.

**PR 53**

[**No. 295** Blomsterstøv fra Blomsterbæger, **No. 296** Nu  
er for stakket Tid forbi]  
Printed score (SATB).  
Title page: “TO / SKOLESANGE / AF / VIGGO STUCKEN-  
BERG / SAT I MUSIK / AF / CARL NIELSEN / 1929 /  
BIRKERØD STATSSKOLE”.  
30.8x23.8 cm, pp. 2-3.

**PR 54<sup>1</sup>**

[**No. 297** Afflictus sum, **No. 298** Dominus regit me,  
**No. 299** Benedictus Dominus]  
Printed score (ATTB, SATB, SSATB).  
Title page: “CARL NIELSEN / TRE / MOTETTER / FOR  
/ A-CAPPELLA / KOR / OP.55. / TILEGNET / MOGENS  
WÖLDIKE / OG / PALESTRINA KORET / Forlæggerens  
Ejendom for alle Lande / Eigentum des Verlegers für  
alle Länder / SKANDINAVISK OG BORUPS MUSIKFOR-  
LAG / Bredgade 31 KØBENHAVN K / III Net”.  
Pl. No.: 4 (1931).  
27.2.x18.9 cm, pp. 2-22.  
On p. 2 Latin, German and Danish texts.

**PR 54<sup>2</sup>**

[**No. 297** Afflictus sum, **No. 298** Dominus regit me,  
**No. 299** Benedictus Dominus]  
Printed score (ATTB, SATB, SSATTB).  
As **PR 54<sup>1</sup>**, on front cover label added with text  
“RUNG-KELLERS / MUSIKALIER / C 116.”

**PR 55<sup>1</sup>**

[**No. 300** Fædrelandssang (Du danske Mand! af al din  
Magt)]  
Printed score (SATB).  
Title page: “WILHELM HANSEN / EDITION/ KOR-BIBLI-

OTHEK / BLANDET KOR / (Sopran, Alt Tenor og Bas).  
/ [...] / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN,  
MUSIK-FORLAG. / FORLÆGGERENS EJENDOM FOR  
ALLE LANDE. / Afskrivning af Stemmer forbudt  
ifølge Loven.” At bottom left corner “Nr / II”, “13”  
added in pencil at “Nr”, stamped “DET KGL. BIBLIO-  
TEK 6-9-1916”.

Pl. No.: 13899 (1906).  
26.7x17.1 cm.

**PR 55<sup>1a,b,c,d</sup>**

[**No. 300** Fædrelandssang (Du danske Mand! af al din  
Magt)]  
Printed parts (SATB).  
Pl. Nos.: 13899a, -b, -c, -d (1906).  
27x17.1 cm.

**PR 55<sup>2</sup>**

[**No. 300** Fædrelandssang (Du danske Mand! af al din  
Magt)]  
Printed score (SATB).  
Title page: “31 / SANGE / TIL BRUG FOR / ‘DE SAMVIR-  
KENDE CENTRAL SANGFORENINGER FOR / BLANDET  
KOR I DANMARK.’ / SAMLEDE AF / FR. B. MØLLER OG  
HINDSE NIELSEN. / 2. SAMLING. / 1909. / TRYKT I WIL-  
HELM HANSENS NODETRYKKERI. / KJØBENHAVN.”  
Reprint of **PR 55<sup>1</sup>**.  
26.4x16.8 cm, pp. 1-52.  
On p. 2 score for **No. 300**.

**PR 55<sup>3</sup>**

[**No. 300** Fædrelandssang (Du danske Mand! af al din  
Magt)]  
Printed score (SATB).  
Title page: “32 / SANGE / TIL BRUG FOR / ‘DE SAMVIR-  
KENDE CENTRAL SANGFORENINGER FOR BLANDET  
KOR I DANMARK.’ / SAMLEDE AF / FR. B. MØLLER OG  
HINDSE NIELSEN. / 3. SAMLING. / 1911. / TRYKT I WIL-  
HELM HANSENS NODETRYKKERI. / KJØBENHAVN.”  
Reprint of **PR 55<sup>1</sup>**.  
25.8x16.5 cm, pp. 3-62.  
On p. 4 score for **No. 300**.

**PR 55<sup>4</sup>**

[No. 300 Fædrelandssang (Du danske Mand! af al din Magt)]

Printed score (SATB).

Title page: "30 / SANGE / TIL BRUG FOR / DANSK KOR-FORENING / FÆLLESORGANISATION FOR BLANDET KOR I DANMARKS BYER. / 1. SAMLING. / 1912. / WILHELM HANSENS NODETRYKKERI. / KJØBENHAVN."

25.5x16.5 cm, pp. 3-47, bound with PR 55<sup>3</sup>. Reprint of PR 55<sup>1</sup>.

On p. 11 score for No. 300.

**PR 55<sup>5</sup>**

[No. 300 Fædrelandssang (Du danske Mand! af al din Magt)]

Printed score (SATB).

Title page: "33 SANGE / TIL BRUG FOR / 'DE SAMVIRKENDE CENTRAL SANGFORENINGER FOR BLANDET KOR I DANMARK.' / SAMLEDE AF / M. OTTOSEN OG HINDSE NIELSEN. / 4. SAMLING. / 1913. / TRYKT I WILHELM HANSENS NODETRYKKERI. / KJØBENHAVN.

Reprint of PR 55<sup>2</sup>.

26.5x16.7 cm, pp. 3-61.

On p. 6 score for No. 300.

**PR 55<sup>6</sup>**

[No. 300 Fædrelandssang (Du danske Mand! af al din Magt)]

Printed score (SATB).

Title on cover: "Tilhører Dansk Korforening / DANSK KORFORENING / DK / Landssangstævnet / København / 1924".

Title page: "LANDSSANGSTÆVNET / KØBENHAVN / 1924 / [...] FORLAGGERENS EJENDOM FOR ALLE LANDE / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG / GÖTEBORG - STOCKHOLM - MALMÖ / A. B. NORDISKA MUSIKFÖRLAGET".

Reprint of PR 55<sup>1</sup>.

26.3x17 cm, pp. 2-13.

On p. 5 score for No. 300.

**PR 56<sup>1</sup>**

[No. 306 Sangen til Danmark (Som en rejseysten Flaade)]

Printed score (SATB).

Title page: "WILHELM HANSEN / EDITION / KOR-BIBLIOTHEK / BLANDET KOR / (Soprano, Alto Tenor og Bass). / [...] / FORLAGGERENS EJENDOM FOR ALLE LANDE / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / Afskrivning af Stemmer forbudt ifølge Loven." At bottom left corner "Nr II", "128" added in pencil.

Pl. No.: 17690 (1921).

27.2x17.2 cm.

**PR 56<sup>2</sup>**

[No. 306 Sangen til Danmark (Som en rejseysten Flaade)]

Printed score (SATB).

Title on cover: "Danske Folkekor / Landssangstævne i København / 1923 / Trykt i Wilhelm Hansens Nodetrykkeri, København".

Reprint of PR 56<sup>1</sup>, without pl. No.

26.4x16.7 cm, pp. 3-16.

On p. 13 score for No. 306.

**PR 56<sup>3</sup>**

[No. 306 Sangen til Danmark (Som en rejseysten Flaade)]

Printed score (SATB).

Title on cover: "Sange / for / Danske Folkekor / Fynske Afdeling / ved / Sangstævnet i Faaborg / 1924 / Trykt i Wilhelm Hansens Nodetrykkeri, København".

Reprint of PR 56<sup>1</sup>, without pl. No.

26.1x16.7 cm, pp. 2-26.

On p. 16 score for No. 306.

**PR 56<sup>4</sup>**

[No. 306 Sangen til Danmark (Som en rejseysten Flaade)]

Lithographic printed score (SATB).

Title on cover: "Dansk Korforening. / Nordre jydske Kreds. / Sangstævnet i Hobro / 1926. / CHR. OLSEN, AARHUS".

26.6x17.2 cm, pp. 1-8.

On p. 5 score for No. 306.

### **PR 56<sup>5</sup>**

[No. 306 Sangen til Danmark (Som en rejselysten Flaade), No. 309 Hjemvee (Underlige Aftenlufte!)]  
 Printed score (SATB), dyeline print.  
 Title on cover: "13 / flerstemmige Sange / for / Sopran, Alt, Tenor og Bas. / 1928-29 / CHR. OLSEN. AARHUS".  
 27x17.5 cm, pp. 1-16.  
 On p. 8 score for No. 306 in G major; on pp. 4-5 score for No. 309.

### **PR 57**

[No. 307 Der er et yndigt Land]  
 Printed score (SATTB).  
 Title page: "Dansk Korforenings Bibliothek No. 16 / DER ER ET / YNDIGT LAND / FOR / FEMSTEMMIGT BLANDET KOR / (Sopran - Alt - Tenor I - Tenor II og Bas) / AF / CARL NIELSEN / FORLÆGGERENS EJENDOM FOR ALLE LANDE / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG / GÖTEBORG - STOCKHOLM - MALMÖ / A.B. NORD-ISKA MUSIKFÖRLAGET / Copyright 1924 by Wilhelm Hansen, Copenhagen".  
 Pl. No.: 18474 (1924).  
 26.4x17.3 cm, pp. 2-3.

### **PR 58<sup>1</sup>**

[No. 308 Der er et yndigt Land]  
 Printed score (SATB).  
 Title page: "WILHELM HANSEN / EDITION/ KOR-BIBLIOTHEK / BLANDET KOR / (SOPRAN, ALT, TENOR OG BAS) / [...] / FORLÆGGERENS EJENDOM FOR ALLE LANDE / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / Afskrivning af Stemmer forbudt ifølge Loven / Nr. 153 / II".  
 Pl. No.: 18477 (1924).  
 26.6x17.2 cm.

### **PR 58<sup>2</sup>**

[No. 308 Der er et yndigt Land, No. 309 Hjemvee (Underlige Aftenlufte!), No. 312 Udrundne er de gamle Dage]  
 Printed score (SATB).  
 Title page: "DANSKE FOLKEKOR / SJÆLLANDSKSE FOLKE-

KORS JUBILÆUMSHEFTE / 1928 WILHELM HANSEN,

MUSIK-FORLAG / KØBENHAVN".

26.4x16.8 cm, pp. 4-59.

On p. 30 score for No. 308, reprint of PR 58<sup>1</sup> without pl. no; on p. 31 score for No. 312, reprint of PR 62<sup>1</sup> without pl. no.; on pp. 32-33 score for No. 309, reprint of PR 59<sup>1</sup> without pl. no.

### **PR 59<sup>1</sup>**

[No. 309 Hjemvee (Underlige Aftenlufte!)]

Printed score (SATB).

Title page: "WILHELM HANSEN / EDITION/ KORBIBLIOTHEK / BLANDET KOR / (SOPRAN, ALT, TENOR OG BAS). / [...] / FORLÆGGERENS EJENDOM FOR ALLE LANDE / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / Afskrivning af Stemmer forbudt ifølge Loven / Nr. 156 / II".

Pl. No.: 18627 (1924).

26.7x17.2 cm.

### **PR 59<sup>2</sup>**

[No. 309 Hjemvee (Underlige Aftenlufte!)]

Printed score (SATB).

Title page: "Nordvestsjællandske / Folkekor / 2 Sange / for / Blandet Kor / 1. Bröllups-marsch ur 'Ett bondbröllop'. / Tekst af Richard Gustafsson. / Musik af Aug. Söderman. -- / 2. Hjemvee (Underlige Aftenlufte). / Digt af Adam Oehlenschläger. --- / Arr. for blandet Kor af Carl Nielsen."

Reprint of PR 59<sup>1</sup> without pl. no.

26.2x16.9 cm, pp. 2-7.

On pp. 6-7 score for No. 309.

### **PR 59<sup>3</sup>**

[No. 309 Hjemvee (Underlige Aftenlufte!)]

Printed score (SATB).

► PR 56<sup>5</sup>.

### **PR 59<sup>4</sup>**

[No. 309 Hjemvee (Underlige Aftenlufte!)]

Printed score (SATB).

► PR 58<sup>2</sup>.

**PR 59<sup>5</sup>**

[No. 309 Hjemvee (Underlige Aftenlufte!), No. 310 Jeg bærer med Smil min Byrde]  
Printed score (SATB).

Title page: "DANSKE / FOLKEKOR / SANGHEFTE / VED / M. OTTOSEN".  
Pl. No.: D.K. 1096 (1929).  
26.6x17.6 cm, pp. 1-100.  
On pp. 44-45 score for No. 309, reprint of PR 59<sup>1</sup> without pl. No.; on p. 46 score for No. 310, reprint of PR 60<sup>1</sup> without pl. no.

**PR 60<sup>1</sup>**

[No. 310 Jeg bærer med Smil min Byrde]  
Printed score (SATB).

Title page: "WILHELM HANSEN / EDITION/ KORBIBLIOTHEK / BLANDET KOR / (SOPRAN, ALT, TENOR OG BAS) / [...] / FORLÆGGERENS EJENDOM FOR ALLE LANDE / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / Afskrivning af Stemmer forbudt ifølge Loven / Nr. 157 / II".  
Pl. No.: 18628 (1924).  
26.9x17.2 cm.

**PR 60<sup>2</sup>**

[No. 310 Jeg bærer med Smil min Byrde]  
Printed score (SATB).

Title page: "2 Sange / for / Sydsjællandske / Folkekor / 1924".

Reprint of PR 60<sup>1</sup> without pl. No.  
27x17.3 cm.

**PR 60<sup>3</sup>**

[No. 310 Jeg bærer med Smil min Byrde]  
Printed score (SATB), dyeline print.

Title on cover: "15 / flerstemmige Sange / for / Sopran, Alt, Tenor og Bas. / 1925-26. / CHR. OLSEN, AARHUS".

26.1x17.6 cm, pp. 1-16.  
On pp. 13-14 score for No. 310.

**PR 60<sup>4</sup>**

[No. 310 Jeg bærer med Smil min Byrde]  
Printed score (SATB).  
► PR 59<sup>5</sup>.

**PR 60<sup>5</sup>**

[No. 310 Jeg bærer med Smil min Byrde]  
Printed score (SATB), dyeline print.  
Title on cover: "Nordre jydske Kreds. / SANGSTÆVNET / 1931".  
29x17.6 cm, 4 pages.  
On p. 3 score for No. 310.

**PR 60<sup>6</sup>**

[No. 310 Jeg bærer med Smil min Byrde]

Printed score (SATB), dyeline print.  
Title on cover: "10 flerstemmige Sange / for / Sopran, Alt, Tenor og Bas. / 1931-32 / CHR. OLSEN, AARHUS".  
26.7x17.1 cm, pp. 1-16.  
On p. 3 score for No. 310.

**PR 61**

[No. 311 Sjølunds Sangere (Paa Sjølunds fagre, sommerskønne Ø)]

Printed score (SATTB), dyeline print.  
Title page: "SJØLUNDs / SANGERE / EFTERTRYK-FORBUDT."  
26x17.2 cm.

**PR 62<sup>1</sup>**

[No. 312 Udrundne er de gamle Dage]  
Printed score (SATB).

Title page: "WILHELM HANSEN / EDITION / KORBIBLIOTHEK / BLANDET KOR / (SOPRAN, ALT, TENOR OG BAS). / [...] / FORLÆGGERENS EJENDOM FOR ALLE LANDE / \* FORLÆGGERENS EJENDOM FOR SKANDINAVIEN / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / Afskrivning af Stemmer forbudt ifølge Loven / Nr. 167 / II".  
Pl. No.: 18874 (1925).  
26.7x17.2 cm.

**PR 62<sup>2</sup>**

[No. 312 Udrundne er de gamle Dage]

Printed score (SATB).

► **PR 58<sup>2</sup>.**

**PR 63<sup>1</sup>**

[No. 313 Vaaren – Vaaren er i Brudd!]

DK-Kk, Småtryk. Vokalmusik. M-O.

Litographic printed score (SATB).

Title on music page: "Foraars Sang".

27x17 cm, 1 folio.

Score for No. 313 (manuscript copy), 2 stanzas in Latin below final system.

**PR 63<sup>2</sup>**

[No. 313 Vaaren – Vaaren er i Brudd!]

Printed score (SATB).

Title page: "AARHUSIANERBLADET / AROSIA / Medlemsblad for Aarhusianer-Samfundet. / 7. AARG. / 15. DECEMBER 1928 / NR. 6".

On p. 96 score for No. 313; included in the article "Melodierne til Carmen vernale" by Emanuel Sejr, including 3 stanzas in Latin, and in Danish in Marius Børup's translation.

**PR 64**

[No. 319 Kom blankeste Sol!]

Printed score (TTBB), first edition.

Title page: "25 / FIRSTEMMIGE SANGE / FOR / MANDSSTEMMER / UDGIVNE / AF / POUL HELLMUTH. / FORLÆGGERENS EJENDOM FOR ALLE LANDE / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG. / Trykt i Wilhelm Hansens Etabl. Kjøbenhavn."

Pl. No.: 13751 (1906).

24x16 cm, pp. 1-38.

On p. 7 score for No. 319, title on music page: "Kom blankeste Sol! / Sang til Kolding Latinskoles Majfest. (Teksten fra 22 Maj. 1750.)", on verso of title page printed "En \* ved Komponistens Navn angiver, at den paagældende Sang er ny harmoniseret eller arrangeret for fire Mandsstemmer af Udgiveren."<sup>161</sup>

**PR 65<sup>1</sup>**

[No. 320 Fædrelandssang (Du danske Mand! af al din Magt)]

Printed score and parts (TTBB), first edition.

Title page: "WILHELM HANSEN / EDITION / KOR-BIBLIOTHEK / MANDSSTEMMER / (Tenor 1, 2, Bas, 1, 2). / [...] / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG. / FORLÆGGERENS EJENDOM FOR ALLE LANDE. / Afskrivning af Stemmer forbudt ifølge Loven. / II".

Pl. No.: 13898, 13898a, -b, -c, -d (1906).

26.8x17.3 cm.

**PR 65<sup>2</sup>**

[No. 320 Fædrelandssang (Du danske Mand! af al din Magt)]

Printed score (TTBB).

Title page: "FLERSTEMMIGE SANGE / TIL BRUG FOR / DANMARKS MANDS-SANGFORENINGER. / UDGIVNE AF / CENTRALBESTYRELSERNE FOR DE KJØBENHAVNSKE, / JYDSKE OG FYNSCHE SANGFORENINGER. / HÆFTET IV. / PARTITUR / KJØBENHAVN. / WILHELM HANSEN, MUSIK-FORLAG. / Mangfoldiggjørelse af dette Hæftes Indhold – herunder indbefattet Afskrivning – / er forbudt ifølge Eftertryksloven. / Forlæggeren."

Pl. No.: 13898 (1906), reprint of PR 65<sup>1</sup>.

25.7x17 cm.

The book consists of a collection of songs for male choir published in Wilhelm Hansen's Choir Library.

**PR 66**

[No. 321 Aftenstemning (Alt Skoven sig fordunkler)]

Printed score and parts (TTBB).

Title page: "WILHELM HANSEN / EDITION / KOR-BIBLIOTHEK / MANDSSTEMMER / (TENOR 1, 2, BAS, 1, 2). / [...] / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG. / FORLÆGGERENS EJENDOM FOR ALLE LANDE. / Afskrivning af Stemmer forbudt ifølge Loven. / II".

Pl. No.: 14328 (1908).

26.7x17.2 cm, pp. 2-3.

<sup>161</sup> An \* at the composer's name indicates that the song in question has been newly harmonised or arranged by the editor for four male voices..

## PR 67

[No. 323 De unges Sang (Vi fik ej under Tidernes Tryk)]

Printed score and parts (TTBB).

Title page: "WILHELM HANSEN / EDITION / KOR-BIBLIOTHEK / MANDSSTEMMER / (Tenor 1, 2, Bas, 1, 2). / [...] / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG. / FORLÆGGERENS EJENDOM FOR ALLE LANDE. /Afskrivning af Stemmer forbudt ifølge Loven. / II".

Pl. No.: 14536 (1909).

27x17.4 cm.

## PR 68

[No. 324 Paaske-Liljen (Paaskeblomst! En Draabe stærk)]

Printed score and parts (TTBB).

Title page: "WILHELM HANSEN / EDITION / KOR-BIBLIOTHEK / MANDSSTEMMER / (Tenor 1, 2, Bas, 1, 2). / [...] / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG. / FORLÆGGERENS EJENDOM FOR ALLE LANDE. /Afskrivning af Stemmer forbudt ifølge Loven."

Pl. No.: 14671 (1910).

27x17.2 cm, pp. 2-3.

## PR 69

[No. 325 Vi Børn, vi Børn, vi vaagner]

Printed score (TTBB).

Title page: "BØRNEHJÆLPSDAGENS SANG / DEN 16. MAJ 1911. / TEKST AF / JOHANNES JØRGENSEN. / MUSIK AF / CARL NIELSEN. / UDGAVE FOR 4 MANDSSTEMMER. / SÆLGES TIL FORDEL FOR BØRNEHJÆLPS-DAGEN. / 25 Øre. / TRYKT I WILHELM HANSENS ETABL., KJØBENHAVN."

Pl. No.: B 1911.

27.2x17 cm, pp. 2-3.

## PR 70

[No. 326 Fredlys din Jord, du danske Mand!]

Dyeline printed score (TTBB).

26x17 cm, pp. 2-4, first page unpaginated.

Title on first music page: "Fredlys din Jord, du danske Mand!"; on pp. 3-4 Tobias Haslinger, "Kyrie eleison".

## PR 71

[No. 329 Der er et yndigt Land]

Printed score (TTBB).

Title page: "WILHELM HANSEN / EDITION / KOR-BIBLIOTHEK / MANDSSTEMMER / (Tenor 1, 2, Bas, 1, 2). / [...] / FORLÆGGERENS EJENDOM FOR ALLE LANDE. / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN MUSIK-FORLAG. / Afskrivning af Stemmer forbudt ifølge Loven./ II".

Pl. No.: 18476 (1924).

27.2x17.2 cm.

## PR 72

[No. 332 Kvadet om Nordens Harpe (Nordens herlige Harpe!)]

Lithographic printed score (TTBB).

DK-Kk, CNS C II, 10, kasse 6.f.1.

28.4x22.2 cm, pp. 2-4.

Title on first page: "Skandinavisk Mandskorstævne / København 29-31 Maj 1931 i Anledning af Selskabet, Herrekoret / Bel Canto's 25 Aars Jubilæum. / Kvadet om Nordens Harpe. / Ordene af Aage Berntsen. / Toneerne af Carl Nielsen."

## PR 73<sup>1</sup>

[No. 333 Dannevang med grønne Bred, No. 334 Der er et yndigt Land, No. 335 Rosen blusser alt i Danas Have, No. 336 Lad en og anden have Ret, No. 337 Morgendug, der sagte bæver i den lune Vind, No. 338 Se dig ud en Sommerdag, No. 339 Du danske Mand, af al din Magt, No. 340 Du gav os de Blomster, som lyste imod os, No. 341 Vi elsker vort blomstrende Fædreland, No. 342 Som en rejselfisten Flaade, No. 343 Kær est du, Fødeland, sødt er dit Navn, No. 344 Der dukker af Disen min Fædrenejord, No. 345 Underlige Aftenlufte!, No. 346 Den kedsom Vinter gik sin Gang, No. 347 Frydeligt med Jubelkor, No. 348 Grøn er Vaarens Hæk, No. 349 Nu er Dagen fuld af Sang, No. 350 I Skyggen vi vanke, No. 351 Nu lyser Løv i Lunde,

**No. 352** O, hvor jeg er glad i Dag!, **No. 353** Nu Sol i Øst oprinder mild, **No. 354** Jeg lægger mig saa trygt til Ro, **No. 355** Tyst som Aa i Engen rinder, **No. 356** Sol er oppe! Skovens Toppe, **No. 357** De Snækker mødtes i Kvæld paa Hav, **No. 358** Søndret Folk er vokset sammen, **No. 359** Udrundne er de gamle Dage, **No. 360** Vi filk ej under Tidernes Tryk, **No. 361** Danmark, i tusind Aar, **No. 362** Er din Stue lav og trang, **No. 363** Paa det jævne, paa det jævne!, **No. 364** Byg paa Sletten, ej paa Tinden, **No. 365** Vi fri Folk fra Norden, **No. 366** Vældige Riger rives om Jorden, **No. 367** Havet omkring Danmark, **No. 368** Naar Somrens Sang er sungen, **No. 369** Sov, mit Barn,sov længe, **No. 370** Spurven sidder stum bag Kvist, **No. 371** Farvel, min velsig-nede Fødeby!, **No. 372** Ud gaar du nu paa Livets Vej, **No. 373** Jeg ved en Lærkerede, **No. 374** Solen er saa rød, Mor, **No. 375** Den Spillemand spiller paa Strenge, **No. 376** Naar Smaabørn klynker ved Aftentide].  
Printed score (SA, SSA or unison), first edition.  
Title page: "MELODIER / TIL / SANGBOGEN / 'DAN-MARK' / SAMLET OG UDGIVET TIL BRUG / FOR SKOLE OG HJEM / AF / CARL NIELSEN OG HAKON ANDERSEN / FORLÆGGERENS EJENDOM / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / OSLO / NORSK MUSIKFORLAG / STOCKHOLM / A. B. NORDISKA MUSIKFÖRLAGET".

Pl. No.: 18508 (1924).

18.5x13 cm, pp. 1-376.

Before p. 1: preface by Carl Nielsen (2 pages) and "Om Stemmens Behandling i Skolen"<sup>162</sup> by Paul Bang (6 pages).

**Nos. 333-376** correspond to Nos. 1b, 4b, 6, 12, 13, 21, 23, 28, 29, 30, 39, 43, 44, 45, 51, 58b, 59, 64a, 66, 70, 89, 107, 125, 134, 161, 180, 183, 186, 189, 191, 193, 195, 200, 210, 212, 219, 222b, 225b, 230, 231, 249, 258, 262, 264 in **PR 73**<sup>1</sup>.

## PR 73<sup>2</sup>

[**No. 339** Du danske Mand, af al din Magt]

Printed score (SA).

DK-Kk, SmV2 (antologi), Børnehjælpsdagens Sange.

Pl. No.: B.867 (1925).

31x23.7 cm, pp. 1-4.

On p. 1 score for **No. 339** in G major.

## PR 74

[**No. 377** Bokserne (Ve' du sla' mej), **No. 378** Traaden brister, Rokken staar, **No. 379** Vægter jeg beder, hold op med i Sang, **No. 380** Ikke det altid slaar til, **No. 381** Du skal le ad Ødelæggelse, **No. 382** Stilhed og Mørke]

Printed score (SA, SSA, SSAA).

Title page: "60 danske Kanoner / for 2 til 4 lige Stemmer / Til Brug for Skoler og Seminarier / ved / Finn Höffding / og / Hakon Andersen / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / OSLO / NORSK MUSIKFORLAG / STOCKHOLM / A. B. NORDISKA MUSIKFÖRLAGET".

Pl. No.: 21736 (1930).

19.4x14.5 cm, pp. 3-29.

**Nos. 377-382** correspond to Nos. 18, 33, 34, 35, 36, 37 in **PR 74**.

## PR 75

[**No. 383** Græshoppen (Græshoppen sidder paa Engen)]

Printed score (SA).

Title page: "52 / TOSTEMMIGE SANGE / INDEHOLDENDE 42 ORIGINALE BIDRAG / AF / DANSKE KOMPONISTER. / UDGIVNE AF / J. MIKKELSEN. / NY UDGAVE. / FORLÆGGERENS EJENDOM. / KJØBENHAVN. / WILHELM HANSEN, MUSIK-FORLAG."

Pl. No.: 12322 (1898).

22,7x15.2 cm, pp. 4-67, Nos. 1-52.

On p. 41 score for **No. 383**.

## PR 76

[**No. 384** Edderkoppens Sang af 'Aladdin' (Betragt mit svage Spind)]

Printed score and parts (SSA).

Title page: "EDDERKOPPENS SANG / AF / 'ALADDIN' / FOR TRE LIGE STEMMER / AF / CARL NIELSEN. / PARTITUR. - STEMMER. / FORLÆGGERENS EJENDOM FOR ALLE LANDE. / KJØBENHAVN & LEIPZIG. / WILHELM

<sup>162</sup> "On the treatment of the voice in the school."

HANSEN, MUSIK-FORLAG. / KRISTIANINA, NORSK  
MUSIK-FORLAG. / (BRØDRENE HALS – WARMUTH  
– WILHELM HANSEN. / II)".  
Pl. No.: 14193 (1907/1908).  
26.8x17.3 cm, pp. 2-3.

**PR 77<sup>1</sup>**

[No. 385 Kom blankeste Sol!]

Printed score (SSA).

Title page: "INDBYDELSESSKRIFT / TIL / AFGANGS- OG  
AARSPRØVEN / 1901 / I KOLDING LATIN- OG REAL-  
SKOLE / I. KOLDING LATIN- OG REALSKOLE 1800-1900  
/ AF GEORG / BRUUN. II. LIDT OM UNDERVISNING  
I MODERSMAALET AF SIGURD MÜLLER. III. KUN-  
STEN I SKOLEN AF / SAMME. IV. EPI- / GRAMMER AF  
HOLBERG, OVERSATTE FRA LATIN AF SAMME. / V.  
MAJSANG, KOMPONERET AF CARL NIELSEN. VI SKOLE  
/ EFTERRETNINGER. / KOLDING / KOLDING AVIS'  
BOGTRYKKERI / 1901".

19.5x14.5 cm, pp. 6-54.

On p. 68-69 score for **No. 385**.

**PR 77<sup>2</sup>**

[No. 385 Kom blankeste Sol!]

Printed score (SSA).

Title page: "40 / TRESTEMMIGE SANGE / AF / NORDI-  
SKE KOMPONISTER. / FOR LIGE STEMMER: 2 SOPRA-  
NER OG ALT / ELLER 2 TENORER OG BAS. / TIL BRUG  
FOR / GYMNASIER, HØJSKOLER OG SEMINARIER. /  
SAMLEDE OG UDGIVNE / AF / J. MIKKELSEN. / FOR-  
LÆGGERENS EJENDOM. / KJØBENHAVN. / WILHELM  
HANSEN, MUSIK-FORLAG."

Pl. No.: 14528 (1909).

23x15 cm, pp. 3-61.

On p. 33 score for **No. 385**.

**PR 77<sup>3</sup>**

[No. 385 Kom blankeste Sol!, No. 387 Morten Børups  
Majvise (Frydeligt med Jubelkor)]

Printed score (SSA).

Title page: "GEORG BRUUN / Kolding højere Almen-  
skoles / Majfest".

Kolding, 1924.

22.5x15 cm, pp. 5-79.

On pp. 33, 35 score for **No. 385**; on pp. 14-17 score for  
**No. 387**.

**PR 78<sup>1</sup>**

[No. 387 Morten Børups Majvise (Frydeligt med  
Jubelkor)]

Printed score (SSA).

Title page: "INDBYDELSESSKRIFT / TIL / AFGANGS- OG  
AARSPRØVEN 1906 / i Kolding højere Almenskole. /  
Til Forældrene. – I. Forberedelsesundervisning. / II.  
Mellemskolens 3 første Klasser: – III. Mellemskolens  
4de Klasse. / IV. Den højere Almenskoles Sprogunder-  
visning. / V. Morten Børups Majvise 'Frydeligt med  
Jubelkor', oversat af Dr. phil. Fr. Moth med Melodi  
af Carl Nielsen. / IV. Skoleetterretninger. / KOLDING /  
KONRAD JØRGENSENS BOGTRYKKERI / 1906".

19.5x14.5 cm, pp. 4-78, 4-13.

On pp. 36-39 score for **No. 387**.

**PR 78<sup>2</sup>**

[No. 387 Morten Børups Majvise (Frydeligt med  
Jubelkor)]

Printed score (SSA).

Title page: "SKOLEBØRNENES / SANGBOG / UDGIVET  
/ AF / C.B. SCHLÆGELBERGER, / Sanglærer ved Kjø-  
benhavns Kommuneskole / OG / CARL POULSEN, /  
Lærer ved Roskilde Mellemskole / FORLÆGGERENS  
EJENDOM. / KJØBENHAVN & LEIPZIG. / WILHELM  
HANSEN, MUSIK-FORLAG. / TRYKT I WILHELM HAN-  
SENS ETABL., KJØBENHAVN."

Pl. No.: 14159a-g (1908).

18.5x10 cm, pp. 2-131.

On pp. 100-101 score for **No. 387**.

**PR 78<sup>3</sup>**

[No. 387 Morten Børups Majvise (Frydeligt med  
Jubelkor)]

Printed score (SSA).

► **PR 77<sup>3</sup>**

## PR 79

[No. 388 Vi Børn, vi Børn, vi vaagner]

Printed score (SA).

Dating: "Børnehjælpsdagen 1911."

14x9 cm, postcard with facsimile of Nielsen's autograph.

## PR 80

[No. 391 Fædrelandssang (Du danske mand! af al din magt)]

Printed score (SSA).

Titlepage: "NORDISKE SANGE / FOR / TRE LIGE STEM-MER / TIL BRUG FOR / SEMINARIER, HØJSKOLER OG SANGFORENINGER, / SAMT DE HØJERE DRENGE- OG PIGESKOLER / SAMLEDE OG UDGIVNE / AF / N. K. MADSEN-STENSGAARD / HÆFTE I HÆFTE II / FORLÆG-GERENS EJENDOM FOR ALLE LANDE / København & Leipzig / WILHELM HANSEN, MUSIK-FORLAG / Kristiania & Bergen / Norsk Musik-Forlag / Göteborg - Stockholm - Malmö. / A. B. Nordiska Musikförlaget".

Pl. No.: 17463 (1920).

22x15 cm, pp. 3-46, vol. II.

On p. 9 score for No. 391.

## PR 81

[No. 392 Min Pige er saa lys som Rav]

DK-Kk, SmV2 (antologi), Børnehjælpsdagens Sange.

Printed score (SA).

Pl. No.: B. 681 (1921).

28.5x21.5 cm, pp. 1-4.

On p. 3 score for No. 392.

## PR 82

[No. 393 Hymne til Livet (Himmelkraftens Herre)]

Printed score (SSA).

Title page: "DIE FEUERBESTATTUNG / UND / IHRE KULTURELLE BEDEUTUNG / DER TEMPEL DES FRIEDENS / HERAUSGEGBEN VON GUSTAV SCHLYTER / VERLEGT BEI WILH. HEMP IN LEIPZIG".

Helsingborg 1922.

16.2x12.5 cm, pp. viii-xxii, 2-394.

On pp. xviii-xx score; on p. 15 Danish text, on p. 16a German text (translated by Heinz Hungerland).

## PR 83

[No. 401 Morgenhanen atter gol, No. 402 Vaaren,

Vaaren er i Brud, No. 403 Grøn er Vaarens Hæk,

No. 404 Ind under Jul, hvor er det trist, No. 405 Nu spinder vi for Dittemor, No. 406 Undrer mig paa, hvad jeg faar at se, No. 407 Spurven sidder stum bag Kvist, No. 408 I kølende Skygger, No. 409 En Sømand med et modigt Bryst No. 410 Den gamle Husmand staar ved Gavl, No. 411 Hver har sit, du har dit,

No. 412 Jeg kører frem gennem Stralefryd, No. 413 Dannebrog, vift med din Vinge, No. 414 Jeg er saa glad i Grunden, No. 415 Den Magt, som gav mig min lille Sang, No. 416 Har I nu Tænder i Riven sat]

Printed songs (unison).

Title page: "Nye Melodier / til / Johan Borups / Dansk Sangbog / redigeret af / Ad. Riis-Magnussen / Borups Musikforlag / Palægade 2 --- København".

Pl. No.: B. M. 9979 (1926).

16.7x10 cm, pp. 7-63, Nos. 1-80.

Nos. 401-416 correspond to: Nos. 1, 5, 7, 17, 20, 21, 25, 44, 53, 56, 58, 62, 65, 67, 75, 78.

## PR 84<sup>1</sup>

[No. 418 Vi frie Folk fra Norden]

Printed song (unison).

Title on first music page: "Enstemmige Sange til Brug for / Højskoler, Gymnastik og Skytteforeninger."; at bottom of page: "Forlæggerens Ejendom for alle Lande. / Wilhelm Hansen, Kjøbenhavn & Leipzig".

Pl. No.: 14482 (1909).

27.7x17.4 cm, pp. 1-4.

On p. 2 song No. 418. Also includes Fædrelandssang (Du danske mand!), Havets Sang (Havet omkring Danmark), Jens Vejmand (Hvem sidder der bag Skjærmen).

## PR 84<sup>2</sup>

[No. 418 Vi frie Folk fra Norden]

Printed song (unison).

Title page: "METODISK / SANGBOG / EFTER FORMEL-METODEN / UDARBEJDET AF / K. STEENSEN / SEMINA-RIELÆRER / OG H. FREDERIKSEN / LÆRER I STENSBY VED VORDINGBORG / FJERDE DEL / NODESANG: BLAN-

DEDE TONEHØJDER / NÆRMEST FOR 6. OG 7. SKOLE-AAR / KJØBENHAVN OG KRISTIANIA / GYLDENDALSKE BOGHANDEL / NORDISK FORLAG / MDCCCCXII".  
20.5x12.5 cm, pp. 3-101.  
"København, Forlagstrykkeriet." (1912).  
On p. 60 song **No. 418**.

#### PR 85

[**No. 419** Student-Tanker i en Gymnastiksals (Ovnekrog, Lærebog)]  
Printed song (unison).  
Title page: "Syng! Marschsange. / Udgivet af N. H. Rasmussen / (Gymnastikhuset, Vodrofsvej) / og / Alfred Nielsen. (Nordisk Musikforlag). / 4. Udgave. / København. / 1911."  
11.7x7 cm, upagineret. Songs Nos. 1-66.  
**No. 419** corresponds to No. 66.  
Reprinted in a fifth, sixth and a seventh edition.

#### PR 86<sup>1</sup>

[**No. 421** Og jeg vil drage fra Sydens Blommer]  
Printed song (unison).  
Title page: "Nye Melodier / til / de nyere Sangtekster / i / Johan Borups<sup>s</sup> / Dansk Sangbog / redigeret / af / Carl Nielsen / FORLÆGGERENS EJENDOM / KJØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG".  
Pl. No.: 16343 (1915, 1916).

18x10 cm, pp. 2-86, Nos. 1-54.

**No. 421** corresponds to **No. 42**.

Includes also: **Nos. 25, 31, 32, 36, 88, 97, 98, 106, 107, 108, 167, 168, 176, 418**.

#### PR 86<sup>2</sup>

[**No. 421** Og jeg vil drage fra Sydens Blommer]  
Printed song (unison).  
Title page: "Viser og Sange / samlet af / Erik Spur / 1919 / Omslagstegning af / Joakim Skovgaard / FORLÆGGERENS EJENDOM FOR ALLE LANDE / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG BRØDRENE HALS - WARMUTH - WILHELM HANSEN / STOCKHOLM & GÖTEBORG / A. B. NORDISKA MUSIKFÖRLAGET".

Pl. No.: 17037 (1919).  
18x10 cm, pp. 3-155, Nos. 1-96.  
On p. 114 song **No. 421** in E major, text on p. 115.

#### PR 87

[**No. 422** Vaaren, Vaaren er i Brud!]  
Printed song (unison).  
Title page: "AROSIA / MEDLEMSBLAD / FOR / AARHUSIANER - / SAMFUNDET / Nr. 1. / 1921 / 1. Aargang."  
On first page: print of **No. 422** (unison) with title "Aarhus Skoles Sang. Carmen Vernale.", below title "Digtet af Morten Borup (Aargang 1480.) – Oversat af Marinus Borup (Aargang 1910).", text in Latin and Danish below staff; below final staff "Oversættelser:  
<sup>1)</sup> H. Blache (1806) ('Naar den skønne Foraarsdag kommer med sin Ynde'); <sup>2)</sup> Vilh. Andersen ('Naar den første Foraarsdag / frydefuldt, med Carl Nielsens Melodi, til Kolding Skole); <sup>4)</sup> Marinus Borup (1910)."

#### PR 88

[**No. 11** Æbleblomst (Du fine, hvide Æbleblomst!),  
**No. 22** Jens Vejmand (Hvem sidder der bag Skjærmnen), **No. 23** Sæk kun dit Hoved, du Blomst, **No. 36** Gamle Anders Røgters Sang (Der staar en Purle), **No. 37** Kommer I snart, I Husmænd! (Raabet stiger i Morg'nens Skær), **No. 224** Fædrelandssang (Du danske Mand af al din Magt), **No. 233** Fredlys din Jord, Du danske Mand]  
Printed score (voice, pf.)  
Title page (vol. 1): "MUSIK FOR ALLE. / FORLÆGGERENS EJENDOM. / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG. / KJØBENHAVN. / NORDISK MUSIK-FORLAG. / KRISTIANIA. / NORSK MUSIK-FORLAG. (BRØDRENE HALS-WARMUTH-WILHELM HANSEN.)"  
33.5x26 cm  
Vol. 1 (1915-16), pp. 126-127 score for **No. 224**, Vol. 4 (1916), pp. 112-115 score for **No. 22**, Vol. 5 (1916-1917), pp. 106-110 score for **No. 36, 37**, Vol. 6 (1917-1918), pp. 126-127 score for **No. 233**, Vol. 10 (1920-1921), pp. 104-106 score for **No. 11**, Vol. 15 (1924-1925), pp. 72-73 score for **No. 23**.

## EDITORIAL EMENDATIONS AND ALTERATIVE READINGS

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.

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MUSIK TIL FEM DIGTE AF  
J. P. JACOBSEN, OP. 4

Neither fair copy nor printing manuscript has apparently survived. The drafts and sketches are often so imperfect that they are not relevant for the editing, and the manuscript copies frequently contain a large number of variants. On the other hand, the first edition of 1892 (**B**) was revised in connection with later impressions; hence the impression of 1920 (**A**), which was the last one to appear during the composer’s lifetime, has been elected as copy text for the present edition. The edition with selected songs of both op.

4 and 6 with texts translated into German (**PR 1<sup>4</sup>**), which appeared in 1895, has not been relevant as all corrections have been transferred to A. The texts have been collated with J.P. Jacobsen’s *Digte og Udkast*.

- 1** *Solnedgang* (“Svømmende Skyer, dejlige Cyklader”) voice, pf.  
Text: J.P. Jacobsen  
Dating: [1892]

### Sources

- A** Print, corrected edition (**PR 1<sup>2</sup>**)  
**B** Print, first edition (**PR 1<sup>1</sup>**)  
**C** Print (**PR 1<sup>3</sup>**)  
**D** Score, manuscript copy (**MS Ext. 1**)  
**E** Score, manuscript copy (**MS 33 2245**)  
**F** Printed text, J.P. Jacobsen, *Digte og Udkast*, Copenhagen 1886

Bar	Part	Comment
4	pf.1	D: upper part notes 1-3: slur
4	pf.2	D: third and fourth crotchet upper part:  (a)
5	voice	<i>Lyshavets Bryst</i> emended to <i>Lufthavets Bryst</i> in accordance with C, E
5	voice	D: notes 1-3: <del>—————</del> ;
5	pf.	D: first to third crotchet: <del>—————</del> instead of cresc. in the following bar
5	pf.1	slurs added
6	pf.1	second crotchet note 2:  emended to  in accordance with first beat; C: chord 2 note 1: ; chord 4 note 2:
6-7	pf.2	D: upper part: absent
7	pf.	D: first to third crotchet: <del>—————</del>
8	voice	note 4:  emended to
8	pf.2	note 2:  emended to ; note 3:  emended to ; D: third to fourth crotchet: rhythm changed to   in pencil
9	pf.	D: first to third crotchet: <del>—————</del>
10	pf.	D: first crotchet:
10-11	pf.1	D: rest 1 to chord 3, rest 2 to chord 6: slur
10-13	pf.2	b.10 chord 1 to b.13 chord 1: incomplete slur emended; C: b.10 chord 1 to b.13 chord 1: only the lowest bass note is notated
12	pf.1	D: rest 1 to chord 3: slur
12-13	pf.2	b.12 chord 2 note 1 to b.13 chord 1 note 1: incomplete tie emended

13	pf.2	<b>D:</b> note 1 to chord 1: slur
14	pf.1	slurs added
14-15	pf.2	<b>D:</b> slur incomplete; change of staff between bb.14-15
15	pf.2	<b>D:</b> chord 1: A <sup>b</sup> , A <sup>b</sup>
18	pf.	<b>D:</b> third crotchet: <i>dim:</i>
18-19	pf.	<b>D:</b> b.18 chord 5 to b.19 chord 1: slurs

- 2** *I Serailllets Have* (“Rosen sænker sit Hoved tungt af Dug og Duft”)  
voice, pf.  
Text: J.P. Jacobsen  
Dating: [1892]

#### Sources

- A** Print, corrected edition (**PR 1<sup>2</sup>**)  
**B** Print, first edition (**PR 1<sup>1</sup>**)  
**C** Draft (**MS 33 2139**)  
**D** Print, German edition (**PR 1<sup>4</sup>**)  
**E** Printed text, J.P. Jacobsen, *Digte og Udkast*, Copenhagen 1886

Bar	Part	Comment
5	pf.2	upper part note 2:  added
17	pf.	and <i>molto</i> emended to <i>molto</i>
18	pf.1	sixth quaver: stacc. added by analogy with bb. 15-17, 19 third and sixth quavers and by analogy with b.18 third quaver
18-19	pf.2	b.18 sixth quaver to b.19 first quaver: incomplete tie emended
19	pf.1	fourth quaver: marc. added by analogy with first quaver and by analogy with b.18
20	pf.1	seventh to twelfth semiquaver: slur omitted because of slur bb.20-23
21	voice	<b>E:</b> <i>jævnt afsted</i>
22	pf.2	<b>B:</b> notes 1-4: A-a-e-a

- 3** *Til Asali* (“Før drømte jeg fast hver eneste Nat”)  
voice, pf.  
Text: J.P. Jacobsen  
Dating: [1892]

#### Sources

- A** Print, corrected edition (**PR 1<sup>2</sup>**)  
**B** Print, first edition (**PR 1<sup>1</sup>**)

- C** Draft/sketch, incomplete (**MS 33 2222**)  
**D** Printed text, J.P. Jacobsen, *Digte og Udkast*, Copenhagen 1886

Bar	Part	Comment
12	voice	svær emended to <i>svar</i> in accordance with <b>D</b> and by analogy with rhyme in b.16 ( <i>klar</i> )

- 4** *Irmelin Rose* (“Se, der var en Gang en Konge”)  
voice, pf.  
Text: J.P. Jacobsen  
Dating: [1892]

#### Sources

- A** Print, corrected edition (**PR 1<sup>2</sup>**)  
**B** Print, first edition (**PR 1<sup>1</sup>**)  
**C** Sketch (**MS 33 2139**)  
**D** Sketch (**MS 33 2094**)  
**E** Print, German edition (**PR 1<sup>4</sup>**)  
**F** Printed text, J.P. Jacobsen, *Digte og Udkast*, Copenhagen 1886

Bar	Part	Comment
6	pf.2	fourth crotchet: stacc. added by analogy with pf.1 and in accordance with <b>E</b>
9	pf.1	chord 1: stacc. added by analogy with b.5; chord 3: marc. added by analogy with b.5
13	voice	<b>F:</b> <i>alt hvad der var</i>
15-16	pf.2	b.15 chord 2 to b.16 chord 1: slur added by analogy with bb.29-30, 43-44, 57-58
16	pf.	notes 1-2: stacc. added by analogy with b.30
18	pf.2	chord 2: marc. added by analogy with pf.1
20	pf.1	lower part note 1:  emended to
20	pf.2	note 1:  emended to  by analogy with b.6; fourth crotchet: marc. added by analogy with b.21 second crotchet and b.22 second crotchet
21-22	pf.1	b.21 fourth to sixth quaver, b.21 ninth quaver to b.22 first quaver, b.22 fourth quaver to sixth quaver: slur added by analogy with b.20 eighth quaver to b.21 first quaver
21	pf.2	fourth crotchet: marc. added by analogy with b.21 second crotchet and b.22 second crotchet

25	pf.	<b>pp</b> emended from second crotchet by analogy with bb.11, 39, 53
27	voice	<b>F:</b> alt hvad der var
34	voice	før emended to för in accordance with F and by analogy with rhyme in b.38 ( <i>Ord</i> )
37	pf.2	lower part eighth quaver: ↗ added
44	pf.1	notes 2-3: stacc. added by analogy with b.30
49	pf.1	third crotchet: ↘ emended to ↗, by analogy with bb.50, 51
51	pf.1	chord 1: stacc. added by analogy with b.50
57	pf.1	eighth quaver: g' emended to g♯ by analogy with bb.15, 29, 43

5 *Har Dagen sanket al sin Sorg* (“Har Dagen sanket al sin Sorg”)  
 voice, pf.  
 Text: J.P. Jacobsen  
 Dating: [1892]

#### Sources

- A Print, corrected edition (**PR 1<sup>2</sup>**)
- B Print, first edition (**PR 1<sup>1</sup>**)
- C Draft (**MS 33 2094**)
- D Print, German edition (**PR 1<sup>4</sup>**)
- E Printed text, J.P. Jacobsen, *Digte og Udkast*, Copenhagen 1886

Bar	Part	Comment
5-6	pf.1	b.5 chord 2 note 2 to b.6 chord 1 note 2: tie added in accordance with slur
8-9	pf.2	b.8 chord 2 to b.9 chord 1: slur added by analogy with bb.7-8, 9-10
12-13	pf.2	b.12 chord 1 to b.13 chord 1: incomplete slur emended
17	pf.	<del>—————</del> and dim. emended to <u>dim.</u> <del>—————</del>
25-26	pf.2	b.25 chord 1 to b.26 chord 1: incomplete slur emended
33	pf.1	lower part notes 1-2, 3-4, 7-8: slurs added by analogy with notes 1-2 and by analogy with b.34
35	pf.2	chords 2-3: tie added
42	pf.1	<b>B:</b> sixth crotchet: stacc.
44-45	pf.2	lower part b.44 third quaver to b.45 first quaver: slur added by analogy with bb.43-44, 45-46

V I S E R O G V E R S A F  
 J . P . J A C O B S E N , O P . 6

Neither fair copy nor printing manuscript has apparently survived. The drafts and sketches are often so imperfect that they are not relevant for the editing. On the other hand, the first edition of 1893 (**B**) was revised in connection with later impressions; hence the impression of 1923 (**A**), which was the last one to appear during the composer's lifetime, has been elected as copy text for the present edition. The edition with selected songs of both op. 4 and 6 with texts translated into German (**PR 1<sup>4</sup>**), which appeared in 1895, has not been relevant for the editing as all corrections have been transferred to **A**. The texts have been collated with J.P. Jacobsen's *Digte og Udkast*.

6 *Genrebillede* (“Pagen højt paa Taarnet sad”)  
 voice, pf.  
 Text: J.P. Jacobsen  
 Dating: [1893]

#### Sources

- A Print, corrected edition (**PR 2<sup>4</sup>**)
- B Print, first edition (**PR 2<sup>1</sup>**)
- C Partly sketch and draft (**MS 33 2083**)
- D Print, German edition (**PR 1<sup>4</sup>**)
- E Printed text, J.P. Jacobsen, *Digte og Udkast*, Copenhagen 1886

Bar	Part	Comment
12	voice	<b>B:</b> faa det sam-led
14	pf.1	note 1: d' emended to d♯ by analogy with voice and by analogy b.13
14	pf.2	<b>B:</b> chords 2-4: slur incomplete, suggesting slur to b.15 note 1
16	pf.1	upper part note 3: marc. added by analogy with pf.2 lower part
16	pf.2	upper part note 7: beginning of slur emended to note 1 by analogy with b.18
17	pf.2	lower part note 2: marc. added by analogy with pf.1 upper part
17-18	pf.2	b.17 note 2 to b.18 note 1: beginning of tie added; <b>B:</b> incomplete tie because of page turn
18	pf.2	extra <del>—————</del> omitted

21	pf.2	lower part note 2: marc. added by analogy with pf.1 upper part
22	pf.1	top part note 1: marc. removed in accordance with tie; <b>B:</b> fifth crotchet: $\text{v} \text{ v}$
23	pf.1	chord 2 note 1: $g^{\flat}$ emended to $g^{\sharp}$ by analogy with voice
24	pf.2	notes 9, 12: $b$ added by analogy with pf.1
27	pf.1	chord 3: ten. added by analogy with pf.2 upper part and by analogy with bb.25-26
27-29	voice	<b>B:</b> <del>————</del> incomplete; <b>A, B, D:</b> change of system
27-32	pf.	incomplete <del>————</del> and <del>————</del> emended to one; <b>A:</b> b.27 sixth quaver: beginning of <del>————</del> ; <b>B:</b> no continuation of <del>————</del> (change of system); bb.29-32: <del>————</del>
29	voice	dim. moved from above pf. top staff

**7** *Seraferne* (“Seraferne har rullet bort”)

voice, pf.

Text: J.P. Jacobsen

Dating: [1893]

#### Sources

- A** Print, corrected edition (**PR 2<sup>4</sup>**)
- B** Print, first edition (**PR 2<sup>1</sup>**)
- C** Draft, incomplete (**MS 33 2196**)
- D** Printed text, J.P. Jacobsen, *Digte og Udkast*, Copenhagen 1886

Bar	Part	Comment
1	voice	$\text{v}$ added by analogy with pf.
4	voice	<b>D:</b> blanke Stjerner og
6	voice	<b>D:</b> Jordens Skuldre, har
9-11	pf.1	b.11 chord 12: end of slur incomplete added; <b>A, B:</b> bb.11-12: page turn
11	voice	<b>D:</b> Jord og Himmel
13	voice	<b>B:</b> So-len hi-er blus-sen-de
15	voice	<b>D:</b> Vinket fra Gud Herrens
20	pf.2	lower part final note: $\text{v}$ added by analogy with the other parts

**8** *Silkesko over gylden Læst* (“Silkesko over gylden Læst”)

voice, pf.

Text: J.P. Jacobsen

Dating: [1893]

#### Sources

- A** Print, corrected edition (**PR 2<sup>4</sup>**)
- B** Print, first edition (**PR 2<sup>1</sup>**)
- C** Print, German edition (**PR 1<sup>4</sup>**)
- D** Manuscript copy (**MS 32 3026**)
- E** Sketches and drafts (**MS 33 2086**)
- F** Printed text, J.P. Jacobsen, *Digte og Udkast*, Copenhagen 1886

Bar	Part	Comment
6	voice	<i>fæst!</i> emended to <i>fæst'!</i> by analogy with b.10 and in accordance with <b>F</b>
16, 17,		
18, 19	pf.1	<b>B:</b> note 4: $c''$
42, 43,		
44	pf.2	upper part note 2: stacc. added by analogy with lower part

- 9** *Det bødes der for* (“Det bødes der for i lange Aar”)
- voice, pf.
- Text: J.P. Jacobsen
- Dating: [1893]

#### Sources

- A** Print, corrected edition (**PR 2<sup>4</sup>**)
- B** Print, first edition (**PR 2<sup>1</sup>**)
- C** Print, German edition (**PR 1<sup>4</sup>**)
- D** Printed text, J.P. Jacobsen, *Digte og Udkast*, Copenhagen 1886

Bar	Part	Comment
4	voice	note 4: marc. added by analogy with bb.17, 30, 43
4-5	pf.1	b.4 third chord note 1 to b.5 third chord note 1: slur omitted by analogy with bb.17-18, 43-44
8-10	voice	<b>D:</b> flygtig Stund, / Man bort kan i Aar ej græde.
9	pf.	<del>————</del> added by analogy with bb.22, 35, 48
9	pf.1	upper part notes 1-3: slur emended to slur notes 2-3 by analogy with bb.22, 48
12	pf.2	first crotchet to fourth crotchet: slur added by analogy with bb.25, 38, 51
14-15	pf.1	b.14 chords 1-5 and b.15 chords 1-5: slurs emended to one by analogy with bb.1-2, 27-28

16	pf.1	chord 4: marc. added by analogy with b.3		ogy with bb.1-2, 27-28; <b>A, B, C:</b> bb. 40-41: page turn
17	pf.1	upper part chord 4: ten. added by analogy with b.4	40-41 pf.2	end of open slur emended; <b>A, B, C:</b> bb. 40-41: page turn
18-20	pf.2	slur added by analogy with bb.5-7, 31-33, 44-46	41 pf.1	chord 1: beginning of <del>—————</del> emended to chord 4 by analogy with bb.2, 15
24, 25	pf.1	first to third crotchet: slur added by analogy with bb.11, 12, 37, 50, 51	42-43 pf.1	chord 4: articulation added by analogy with bb.3-4
25-26	voice pf.	b.26 first crotchet: beginning of <del>—————</del> emended to b.25 by analogy with b.12	49 pf.	first crotchet: beginning of <del>—————</del> emended to third crotchet by analogy with bb.10, 23
27	voice	end of <del>—————</del> emended from b.26 fourth crotchet by analogy with b.14	49 pf.1	fourth crotchet: marc. added by analogy with bb.10, 23
28	pf.1	chord 1: beginning of <del>—————</del> emended to chord 4 by analogy with bb.2, 15	51-52 voice pf.	b.52 first crotchet: beginning of <del>—————</del> emended to b.51 by analogy with b.12
29	pf.1	chord 4: marc. added by analogy with b.3	53 voice	end of <del>—————</del> emended from b.52 fourth crotchet by analogy with b.14
30	voice	<b>B:</b> <i>halvt i Drømmen</i>		
30	pf.1	chord 4: marc. added by analogy with b.3	56 voice	♪ added by analogy with pf.
32	pf.1	upper part fourth crotchet: end of slur emended to third crotchet by analogy with bb.6, 19, 45		
34	pf.2	chord 1: ♫ emended to ♫ by analogy with bb.8, 21, 47	<b>10</b> Vise af "Mogens" ("Havde jeg, o havde jeg en Dattersøn")	voice, pf.
35	pf.1	first to fourth crotchet: slur emended to slurs first to second crotchet and third to fourth crotchet by analogy with bb.22, 48		Text: J.P. Jacobsen
36	pf.	first crotchet: beginning of <del>—————</del> emended to third crotchet by analogy with bb.10, 23		Dating: [1893]
36	pf.1	fourth crotchet: marc. added by analogy with bb.10, 23		
37	voice	<i>Harm</i> emended to <i>Sorg</i> by analogy with bb.24, 50 and in accordance with <b>D</b>		
38	voice	<i>Sorg</i> emended to <i>Harm</i> by analogy with bb.25, 51 and in accordance with <b>D</b>		
38-39	voice pf.	b.39 first crotchet: beginning of <del>—————</del> emended to b.38 by analogy with b.12	<b>Sources</b>	
38	pf.1	first to third crotchet: slur added by analogy with bb.11, 12, 37, 50, 51	<b>A</b> Print, corrected edition ( <b>PR 2<sup>4</sup></b> )	
39	pf.1	chord 1: beginning of slur emended to chord 2 by analogy with bb.13, 26, 52	<b>B</b> Print, first edition ( <b>PR 2<sup>1</sup></b> )	
40	voice	end of <del>—————</del> emended from b.39 fourth crotchet by analogy with b.14	<b>C</b> Manuscript copy ( <b>MS 32 3026</b> )	
40-41	pf.1	b.40 chords 1-5 and b.41 chords 1-5: slurs emended to one by anal-	<b>D</b> Printed text, J.P. Jacobsen, <i>Digte og Udkast</i> , Copenhagen 1886	

18-19	pf.2	slur added by analogy with bb.36-37
19-20	pf.1	stacc. added by analogy with bb.1-2, 37-41
25-28	voice	<del>—————</del> added by analogy with pf. and with bb. 7-10
29	pf.	<b><i>mf</i></b> added by analogy with b.11
33-36	pf.	b.33 first quaver to b.34 second crotchet and b.35 first crotchet to b.36 second crotchet: two <del>—————</del> emended to one by analogy with bb.15-18
34-36	pf.2	b.35 second crotchet: end of slur emended to b.36 note 1; A, B: b.36 note 1: open slur; bb.35-36: change of system

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S E K S   S A N G E   T I L   T E K S T E R   A F  
L U D V I G   H O L S T E I N ,   O P .   1 0

The main source, the first printed edition of 1897 (**PR 3**), is based on an unknown printing manuscript drafted from the fair copy and drafts to **11, 12, 13, 14, 15 and 16**. The revision has mainly consisted in normalising dynamics based on the main source itself; the manuscripts have been consulted in cases of doubt. The manuscript copy **MS 33 2245** of **14** was presumably made for a specific performance after 1897 or 1898; the song is a transposed version of the original. The German translation in **A** has been omitted in the present edition.

- 11** *Æbleblomst* (“Du fine, hvide Æbleblomst!”)  
voice, pf.

Text: Ludvig Holstein

Dating: [1895-1896]

#### Sources

- A** Print, first edition (**PR 3**)  
**B** Draft (**MS 33 2280**)  
**C** Print (**PR 88**)

Bar	Part	Comment
4-6	pf.2	I added upper part: slur b.4 note 2 to b.6 note 2 and slur notes 2-4 emended to one slur b.4 note 2 to b.6 note 4 by analogy with bb.16-18

12	pf.2	lower part note 4: marc. added by analogy with b.24; lower part notes 3-4: beam broken by analogy with pf.1
20-21	pf.1	<i>poco f</i> emended from b.21 note 1 by analogy with voice
21	pf.1	note 4: stacc. added by analogy with b.9
24	pf.2	lower part note 3: stacc. added by analogy with b.12; lower part notes 3-4: beam broken by analogy with pf.1
62	pf.1	note 6: # added
63-64	pf.	end of <del>—————</del> emended from b.63 last quaver to b.64 last quaver by analogy with bb.10, 22
63	pf.1	note 4: stacc. added by analogy with b.9
64	voice	end of <del>—————</del> emended from note 1 to note 3 by analogy with pf.
66	pf.2	lower part note 3: stacc. added by analogy with bb.12, 24
66	pf.2	lower part notes 3-4: beam broken by analogy with pf.1

- 12** *Erindringens Sø* (“Træd stille, min Veninde”)  
voice, pf.

Text: Ludvig Holstein

Dating: [1895-1896]

#### Sources

- A** Print, first edition (**PR 3**)  
**B** Fair copy without text, autograph (**MS 33 2066**)  
**C** Sketch (**MS 33 2067**)

Bar	Part	Comment
3	pf.	C: the song is notated with voltas, hence stanzas 1 and 2 are identical II added <del>—————</del> added by analogy with b.20
7	voice	note 1: cresc. emended to <i>cre-scen-do</i> by analogy with b.24
9	pf.1	chord 1: superfluous <i>dim.</i> omitted
10	voice	<b><i>pp</i></b> added by analogy with pf. and b.27 (voice)
12	pf.1	chord 1: ten. added by analogy with pf.2

14	voice	<del>—————</del> added by analogy with b.31
15	voice	<del>—————</del> added by analogy with b.32
16	voice	<b>pp</b> added by analogy with b.33
21-22	voice	end of <del>—————</del> emended from b.21 note 8 by analogy with bb.4-5
21-22	pf.	<del>—————</del> in b.21 and b.22 emended to one <del>—————</del> by analogy with bb.4-5
22	voice pf.1	superfluous <i>dim.</i> omitted
23	voice	<del>—————</del> added by analogy with b.6
29-30	pf.	ten. added by analogy with bb.12-13
33-34	voice	<del>—————</del> b.33 notes 4-7 and b.34 notes 1-2 emended to <del>—————</del> b.33 note 5 to b.34 note 2 by analogy with bb.16-17
35-36	pf.2	upper part: slurs added by analogy pf.1
36	pf.1	superfluous <del>—————</del> omitted

**13 Sommersang ("Fyldt med Blomster blusser**

*Æbletraæts Gren*)

voice, pf.

Ludvig Holstein

Dating: [1895-1896]

Sources

A Print, first edition (**PR 3**)

B Sketch (**MS 33 2067**)

Bar	Part	Comment
		<i>III</i> added
13-14	pf.2	lower part: slur b.13 note 1 to b.14 note 10 emended to slurs b.13 notes 1-12, b.14 notes 1-10 by analogy with upper part (b.13)
15	voice	<b>mf</b> added by analogy with pf.
15-16	pf.	end of slur emended from b.15 note 12 to b.16 note 12 by analogy with b.3
16-18	pf.1	upper part: slur b.16 note 1 to b.18 note 12 emended to slur b.17 note 1 to b.18 note 12 by analogy with bb.4-5
16-17	pf.2	slur b.16 note 1 to b.17 note 7 emended to slur b.17 notes 1-7 by analogy with b.4
19-22	pf.1	upper part: slur b.19 note 1 to b.22 note 6 emended to slurs b.19 notes

19-22	pf.2	1-4, b.20 notes 1-7, b.21 notes 1-4, b.22 notes 1-6 by analogy with bb.6-9 lower part: slur b.19 note 1 to b.22 note 4 emended to slurs b.19 notes 1-4, b.20 note 1 to b.22 note 4 by analogy with bb.6-9
20	pf.1	lower part: slur added by analogy with b.7
27	pf.1	lower part: beginning of slur emended from upper part note 1 to lower part note 1 by analogy with b.14
27	pf.2	<del>—————</del> added by analogy with pf.1
28	voice	<b>mf</b> added by analogy with pf.
28-31	pf.1	slurs b.28 notes 1-12, b.29 note 1 to b.31 note 12 emended to one slur by analogy with bb.28-29 (pf.2) lower part: slur added by analogy with b.7
33	pf.1	upper part note 3: <i>b</i> <sup>3</sup> emended to <i>c</i> <sup>4</sup>
33	pf.2	lower part: beginning of slur emended from upper part note 1 to lower part note 1 by analogy with b.14
40	pf.1	<b>mf</b> added by analogy with pf. lower part: slur added by analogy with b.7
41	voice	lower part: beginning of slur emended from upper part note 1 to lower part note 1 by analogy with b.14
46	pf.1	lower part: beginning of slur emended from upper part note 1 to lower part note 1 by analogy with b.14
53	pf.1	lower part: beginning of slur emended from upper part note 1 to lower part note 1 by analogy with b.14

**14 Sang bag Ploven ("I Solen gaar jeg bag min Plov")**

voice, pf.

Text: Ludvig Holstein

Dating: [1895-1896]

Other versions: **213** (pf.)

Sources

A Print, first edition (**PR 3**)

B Sketch (**MS 33 2106**)

C Sketch (**MS 32 3039**)

D Manuscript copy (**MS 33 2245**)

Bar	Part	Comment
12, 44	pf.	IV added <del>—————</del> added by analogy with voice and b.28

**15** *I Aften* ("Det gyldenhvide Himmellys")

voice, pf.

Text: Ludvig Holstein

Dating: [1895-1896]

**Sources**

**A** Print, first edition (**PR 3**)

**B** Manuscript copy without text (**MS 33 2113**)

**C** Draft without text (**MS 33 2112**)

Bar	Part	Comment
3	pf.2	V added lower part note 2: marc. added by analogy with pf.1 and b.43
4	pf.	superfluous <i>dim.</i> omitted
5-7	pf.1	slurs b.5 first crotchet to last crotchet, b.6 first crotchet to last quaver, b.7 first crotchet to last quaver emended to one slur by analogy with bb.24-26
9-11	pf.1	upper part: slurs b.9 notes 1-5, b.10 note 1 to b.11 last crotchet emended to one slur by analogy with bb.28-30
12	voice	<b><i>mf</i></b> added by analogy with b.31 and pf.
14-21	pf.1	upper part: slurs b.14 notes 1-5, b.15 note 1 to b.21 note 4 emended to one slur by analogy with bb.33-40
19-22	pf.2	beginning of slur emended from b.20 note 1 by analogy with b.38
24	pf.	<b><i>p</i></b> added by analogy with b.5 and voice (b.4)
25-26	voice	<del>—————</del> added by analogy with bb.6-7
26	pf.1	end of slur emended from b.27 note 1 to b.26 last quaver
26-27	pf.2	lower part: end of slur emended from note 1 to note 2 by analogy with bb.7-8
27	pf.	<del>—————</del> added by analogy with b.8
27	pf.1	upper part: beginning of slur emended from note 2 to note 1 by analogy with b.8
27-28	pf.2	lower part: beginning of slur emended from b.27 note 2 to note 3 by analogy with bb.8-9
28-30	pf.	<del>—————</del> b.28 notes 1-5 and b.29 note 1 to b.30 note 5 emended to one by analogy with bb.9-11

29	pf.1	chord 3: <i>f'</i> , <i>a'</i> , <i>d''</i> emended to <i>f'</i> , <i>a'</i> , <i>d''</i> ; A: below chord 3: letters <i>f</i> , <i>as</i> added in pencil
31-40	pf.1	upper part: slur b.31 note 1 to b.34 note 4, b.35 note 1 to b.36 note 6, b.37 note 1 to b.40 note 4 emended to slurs bb.31-32 and bb.33-40 by analogy with bb.12-21
41	pf.1	upper part note 1: <i>g'</i> emended to <i>f'</i> ; A: upper part note 1: <i>g'</i> corrected to <i>f'</i> in pencil

**16** *Hilsen* ("Den dovne Fjord som gynger")

voice, pf.

Text: Ludvig Holstein

Dating: [1895-1896]

**Sources**

**A** Print, first edition (**PR 3**)

**B** Sketch (**MS 33 2067**)

**C** Sketch (**MS 33 2106**)

Bar	Part	Comment
4-6	pf.	VI added <del>—————</del> emended to one <del>—————</del> by analogy with bb.48-50
5-6	voice	<del>—————</del> added by analogy with bb.49-50
7-10	voice	<b><i>f</i></b> <del>—————</del> added by analogy with pf.
11	voice	<b><i>mp</i></b> added by analogy with pf.
21	voice	<b><i>p</i></b> added by analogy with pf.
38	pf.	<del>—————</del> added by analogy with voice
39	pf.1	lower part note 6: <i>d'</i> emended to <i>d''</i> by analogy with upper part note 1 (pf.2)
51-54	voice	end of <del>—————</del> emended from b.53 note 2 by analogy with pf.
51-54	pf.	<del>—————</del> bb.51-52 and bb.53-54 emended to one by analogy with bb.7-10
54	voice	<b><i>p</i></b> added by analogy with pf.

T R E S A N G E F R A H O L G E R  
 D R A C H M A N N ' S M E L O D R A M A  
 ' H R . O L U F , H A N R I D E R - '

The printed edition (A) has been elected as copy text and collated with the printing manuscripts (B, B1, B2).

- 17** *Hellelidens Sang* ("Helleliden aksler sin Kofte graa")  
 voice, pf.  
 Text: Holger Drachmann  
 Dating: 1906

Sources

- A Print (PR 4<sup>1</sup>)  
 B1 Printing manuscript, autograph (MS 32 3060)  
 B2 Printing manuscript, autograph (MS 33 3039)

Bar	Part	Comment
1	pf.	chord 2: <del>—</del> added by analogy with dynamic marking and in accordance with B1
2	pf.	B1: $\ddot{\text{A}}$ . * and $\ddot{\text{A}}$ . * added in pencil
3	pf.	B1: $\ddot{\text{A}}$ . * and $\ddot{\text{A}}$ . added in pencil
3	pf.1	B1: fourth quaver to sixth quaver: slur
3	pf.2	B1: first semibreve: <i>B-d-g-b</i> with slur
4	pf.	B1: $\ddot{\text{A}}$ . * and $\ddot{\text{A}}$ . added in pencil
5	pf.	B1: $\ddot{\text{A}}$ . * and $\ddot{\text{A}}$ . * added in pencil
7	voice	fourth crotchet: <i>der</i> emended to <i>dér</i> ; B1: <i>dér</i>
7	pf.	B2: chords 1-2: ♫ sign added in pencil
8-9	voice	b.8 note 5: <i>rall.</i> emended to <i>ral-len-tan-do</i> by analogy with pf.
8-9	pf.	<i>rall.—</i> emended to <i>ral-len-tan-do</i>
9	pf.	B2: rest 1: <b>pp</b>
9	pf.1	B2: chord 1: <i>dim.</i>
10	pf.	B2: chord 1: <b>mf</b> changed to <b>mp</b> in ink
10	pf.2	B2: chord 1: <i>e, b</i>

- 18** *Hr. Olufs Sang* ("Vegen er Dagen")  
 voice, pf.  
 Text: Holger Drachmann  
 Dating: 1906

Sources

- A Print (PR 4<sup>2</sup>)  
 B Printing manuscript, autograph (MS 33 3039)

Bar	Part	Comment
1	pf.	B: chord 1: <b>mf</b> changed to <b>f</b> in ink
1	pf.1	chord 4: $\flat$ added
2	voice	B: note 1: <i>d''</i> , NB? added in margin in pencil (compositor?)
3	pf.	B: chord 1: <b>mf</b>
6	pf.	B: chord 5: <b>p</b>
6	pf. 1	B: chord 5: no appoggiatura
8	voice	B: original melody erased and new added in ink
9	voice	B:
		
12		C added
12	voice	<i>rall.</i> added by analogy with pf.
12	pf.2	marc. added by analogy with pf.1
13		B: final double bar: $\text{C}$

- 19** *Dansevise* ("Hr. Oluf der bredes dig Dug paa Disk")  
 voice, pf.  
 Text: Holger Drachmann  
 Dating: 1906

Sources

- A Print (PR 4<sup>3</sup>)  
 B Printing manuscript, autograph (MS 33 3039)

Bar	Part	Comment
1	pf.2	notes 7-10: stacc. added by analogy with bb.2, 3, 8
4	pf.2	chords 1-3: stacc. added by analogy with bb.2, 3, 8; chord 4: marc. added by analogy with pf.1; lower part note 2: stacc. added by analogy with pf.1 upper part and by analogy with pf. 2 upper part; lower part eighth quaver: stacc. added by analogy with pf.1 lower part and in accordance with B
7	voice	B: notes 1-2: ♫ added in pencil
9-10	pf.1	b.9 chord 2 to b.10 chord 1 lower part: tie added; A: page turn
10	pf.1	B: chord 3: note 1: <i>b</i> changed to <i>a</i> in pencil
11-12	pf.1	b.11 fourth crotchet to b.12 chord 1: tie added

12	pf.	fourth crotchet: <i>poco rall.</i> moved to b.13 in accordance with CNU II/7, p. 160, b.21; <i>rall.</i> added by analogy with voice (CNU II/7), p. 161, b.22	33 <sup>I,II</sup>	pf.2	lower part notes 2-3: slur added by analogy with bb.34 <sup>I,II</sup> , 27 <sup>I,II</sup> ;
13		fourth quaver: <i>a tempo</i> moved from b.14 note 1 in accordance with <b>B</b>	34 <sup>I,II</sup>	pf.2	lower part notes 2-3: slur added by analogy with bb.33 <sup>I,II</sup> -34 <sup>I,II</sup> , 34 <sup>I,II</sup> -35 <sup>I,II</sup> ; lower part notes 2, 4: marc. added by analogy with upper part and by analogy with pf.1; <b>B:</b> upper part notes 6, 12: <i>a</i> changed to <i>g</i> in pencil
13	voice	<i>poco rall.</i> added by analogy with b.12 (pf.) and in accordance with CNU II/7, p. 161, b.22	35 <sup>I,II</sup>	pf.1	chord 4: marc. added by analogy with pf.2
14	voice	<b>B:</b> note 5: <i>dér</i> changed to <i>dér</i> in pencil	35 <sup>I,II</sup>	pf.2	chord 2: marc. added by analogy with pf.1; lower part note 2: stacc. added by analogy with upper part and by analogy with pf.1; <b>B:</b> chord 1: <i>d-d'</i> changed to <i>d-f</i> in pencil; chord 4: marc. added in pencil
15	pf.1	<b>B:</b> upper part note 4: stacc.	27 <sup>III</sup>	pf.1	lower part notes 2-3: slur added by analogy with pf.2 lower part and by analogy with bb.34 <sup>I,II</sup>
18	voice	<b>B:</b> stanza 2: question mark added at <i>Spar-la-gen</i> in pencil (composer)	27 <sup>III</sup>	pf.2	lower part notes 2-3: slur added by analogy with pf.1
28 <sup>I,II</sup>	pf.1	upper part notes 1-2: stacc. added by analogy with bb.27 <sup>I,II</sup> ; upper part note 3: ten. added by analogy with bb.27 <sup>I,II</sup> ; upper part notes 10-11: marc. added by analogy with notes 4-9; <b>B:</b> lower part eighth crotchet: <i>b'-f''</i>	27 <sup>III</sup> -28 <sup>III</sup>	pf.2	b.27 <sup>III</sup> lower part note 4 to b.28 <sup>III</sup>
29 <sup>I,II</sup> -30 <sup>I,II</sup>	pf.1	<b>B:</b> bb.29 <sup>I</sup> , 29 <sup>II</sup> fourth crotchet to 30 <sup>I</sup> , 30 <sup>II</sup> first crotchet: tie added from <i>f''</i> to <i>f''</i> in pencil	28 <sup>III</sup>	voice	lower part note 1: slur added by analogy with pf.1 upper part 
29 <sup>I,II</sup>	pf.1	upper part chord 6: ten. added by analogy with bb.27 <sup>I,II</sup> (notes 3, 6), 29 <sup>I,II</sup> (note 3) and in accordance with <b>B</b>			added by analogy with pf.
30 <sup>I,II</sup>	pf.1	upper part chord 3: ten. added by analogy with bb.27 <sup>I,II</sup> (notes 3, 6), 29 <sup>I,II</sup> (note 3) and in accordance with <b>B</b> ; <b>B:</b> lower part seventh and eight quaver: <i>a'-c'', f'-a'</i>			
31 <sup>I,II</sup>	pf.2	note 10: marc. added by analogy with notes 6, 8 and by analogy with pf.1			
31 <sup>I,II</sup> -32 <sup>I,II</sup>	pf.2	bb.31 <sup>I,II</sup> lower part note 5 to bb.32 <sup>I,II</sup> lower part note 1: slur added by analogy with bb.34 <sup>I,II</sup> , 27 <sup>I,II</sup>			
32 <sup>I,II</sup>	pf.1	notes 8, 10: marc. added by analogy with pf.2			
32 <sup>I,II</sup> -33 <sup>I,II</sup>	pf.2	bb.32 <sup>I,II</sup> lower part note 5 to bb.33 <sup>I,II</sup> lower part note 1: slur added by analogy with bb.34 <sup>I,II</sup> , 27 <sup>I,II</sup>			
33 <sup>I,II</sup>	pf.1	<b>B:</b> upper part note 6: marc. added in pencil; upper part notes 6-11: slur added in pencil			

#### S T R O F I S K E   S A N G E ,   O P .   2 1

The seven songs were published as a collection in 1907, and with the exception of two of the songs (**20** and **23**) all were composed the same year. In 1901, **20**, composed for the play *Kampene i Stefan Borgs Hjem*, appeared in print in *Illustreret Tidende*, while **23** had already been completed in 1903. Thus, regarding these two songs several autograph fair copies exist which were drafted in connection with earlier performances. Both songs were again fair copied by the composer in connection with the printing of all seven songs. The printed edition (**A**), elected as copy text, has been collated with its printing manuscript (**B**) as well as with the other fair copies and drafts. **22** and **23**, which appeared in *Musik for Alle* and the Swedish edition (**22**, Source **C**), are all reprints of **A**; the text in **C**, however, has been replaced with a Swedish translation.

**20** "Skal Blomsterne da visne"

voice, pf.

Text: Helge Rode

Dating: 26.1.1901

Sources

A Print, first edition (**PR 5<sup>1</sup>**)

B Printing manuscript, autograph (**MS 33 2212**)

C Fair copy, autograph (**MS 33 2198**)

D Print (**PR 5<sup>2</sup>**)

Bar	Part	Comment
1	pf.	C, D: Allegretto non troppo
1	pf.1	C, D: <b>p</b> <del>—</del>
1	pf.1	C, D: notes 2, 4: stacc.
2	pf.1	D: notes 2, 4: stacc.
3	voice pf.	C, D: <del>—</del>
3	pf.	B: <i>mf</i> changed to <i>mp</i> (CN)
3	pf.1	C: note 2: stacc.
3-6	pf.1	D: b.3 notes 2, 4, b.4 notes 2, 4, b.5 notes 2, 4, b.6 note 2: stacc.
4	voice	C: note 2: stacc.; note 3: ten.
4-5	pf.1	C: b.4 notes 2, 4, b.5 note 2: stacc.
5	voice	C: notes 1-2: slur; (all stanzas): second syllable on note 3
7	pf.	<del>—</del> added by analogy with voice and by analogy with b.16
7-8	pf.	B: cresc. added in pencil (CN)
7	pf.1	C, D: note 2: stacc.
8	pf.	B: last crotchet: <del>—</del> added in pencil (CN)
10	pf.1	note 4: stacc. added as in B
11	voice	<i>mp</i> added by analogy with pf.
11	pf.	C, D: <b>p</b>
11	pf.1	note 2: stacc. added as in B; note 4: stacc. added by analogy with note 2
13	voice pf.	B: <del>—</del> added in pencil (CN)
15	voice pf.	<i>mp</i> added by analogy with b.6
16-17	voice	end of <del>—</del> emended from b.16 note 4 by analogy with bb.7-8
17	voice	note 4: <i>espressivo</i> added by analogy with b.8
17	pf.	last crotchet: <del>—</del> added by analogy with b.8
18	voice	<i>dim.</i> emended to <del>—</del> by analogy with b.9
19	pf.1	notes 2, 4: stacc. added by analogy with b.10
20	voice	<i>mp</i> added by analogy with pf.
24	voice pf.	<i>mp</i> added by analogy with b.6

25-26	voice	b.25 note 1 to b.26 note 3: <del>—</del> added by analogy with bb.7-8
25	pf.	<del>—</del> added by analogy with b.16; B: cresc. added in pencil (CN)
26	voice	note 4: <i>espressivo</i> added by analogy with b.8 last crotchet: <del>—</del> added by analogy with b.8
26	pf.	notes 4-5: <del>—</del> added by analogy with b.9
27	voice	<del>—</del> added by analogy with bb.9, 18
27	pf.	b.27 notes 2, 4, b.28 notes 2, 4, b.29 notes 2, 4: stacc. added by analogy with bb.9-11
29	voice	<i>mp</i> added by analogy with pf.
34	pf.	B: cresc. added in pencil (CN)
35	voice	note 4: <i>espressivo</i> added by analogy with b.8 last crotchet: <del>—</del> added by analogy with b.26
35	pf.	note 3: marc. added by analogy with note 1; note 4: stacc. added by analogy with note 2
36	pf.1	b.37 notes 2, 4, b.38 notes 2, 4: stacc. added by analogy with bb.28-29
37-38	pf.1	notes 2, 4: stacc. added by analogy with bb.37-38
39	pf.1	♪ added at bar line as in B
40		

**21** *Høgen* ("Vær hilset Høg over Granetop")

voice, pf.

Text: Jeppe Aakjær

Dating: 16.7.1907

Sources

A Print, first edition (**PR 5<sup>1</sup>**)

B Printing manuscript, autograph (**MS 33 2212**)

C Draft (**MS 33 2111**)

Bar	Part	Comment
1	pf.2	C: note 2: <i>ffz</i>
2	pf.	C: chords 7-9: <del>—</del>
2	pf.1	C: chords 4-6: <i>g<sup>#</sup>, b<sup>#</sup>, f<sup>#</sup></i> ; chords 7-9: <i>g', b', e''</i>
3-4	pf.1	marc. added by analogy with bb.1-2
4	pf.1	B: chord 9: <i>c<sup>#</sup>, e', a<sup>#</sup></i>
7-9	pf.1	stacc. added by analogy with b.6
7	pf.2	B: note 2: beginning of slur

9	voice	note 2: <i>dim.</i> added by analogy with b.26
9	pf.	<b>B:</b> chord 3: beginning of <del>—————</del>
12	voice	note 3: $\flat$ added as in <b>B</b> and by analogy with b.29; <b>B:</b> note 5: $f''$
14	voice	<b>B:</b> notes 4-6: $e''$ changed to $b^{\natural}$ in pencil (CN)
15	pf.1	<b>B, C:</b> chord 1: $f', a', d'', f''$
16	pf.1	<b>B:</b> chord 2: $b^{\flat}$ erased
17	voice pf.	<i>poco rall.</i> added as in <b>B</b>
18	pf.2	<b>B:</b> note 7: marc.
20-21	pf.1	b.20 chord 7 to b.21 chord 9: marc. added by analogy with b.19 chord 1 to b.20 chord 6
21	pf.1	<b>B:</b> chord 9: $c^{\flat}, e', a^{\sharp}$
21	pf.2	note 4: marc. emended to stacc. by analogy with b.4
22	pf.	<i>sempre ff</i> added by analogy with b.5
23-26	pf.1	stacc. added by analogy with bb.6-9
23-24	pf.2	b.23 note 9: stacc. emended to marc. by analogy with b.6; b.24 note 1: marc. added by analogy with b.7
26	pf.	chord 2: <i>dim.</i> emended to <del>—————</del> by analogy with b.9
29	pf.1	lower part note 8: $\natural$ added by analogy with b.12; <b>B:</b> $f''$
31	voice	note 1: <i>ff</i> moved from b.30 note 3 by analogy with b.14; <b>B:</b> notes 4-6: $e''$ changed to $b^{\flat}$ in pencil (CN)
31-33	pf.	marc. added by analogy with bb.14-16
32	pf.1	<b>B:</b> chord 1: $f', a', d'', f''$
33	pf.1	<b>B:</b> chord 2: $b^{\flat}$ erased
37		$\textcircled{A}$ added at bar line as in <b>B</b>
37	pf.1	<b>B:</b> $a'', f''$

**22** *Jens Vejmand* ("Hvem sidder der bag Skjærm'en)  
voice, pf.  
Text: Jeppe Aakjær  
Dating: 25.6.1907  
Other versions: **201** (pf.)

#### Sources

- A Print, first edition (**PR 5<sup>1</sup>**)
- B Printing manuscript, autograph (**MS 33 2212**)
- C Print (**PR 5<sup>3</sup>**)
- D Print (**PR 88**)
- E Sketch (**MS 33 2134**)

Bar	Part	Comment
+1		<b>B:</b> <i>Allegretto quasi andantino</i> changed to <i>Tempo giusto</i> (CN)
+1	voice	<b>mf</b> added as in <b>B</b>
2	voice	<b>B:</b> note 3: ten.
2	pf.1	<b>B:</b> fourth crotchet: ten.
6	voice	<b>B:</b> note 3: ten.
8	voice	note 2: <b>f</b> added by analogy with pf.
18	voice	<b>B:</b> note 3: ten.
18	pf.1	<b>B:</b> fourth crotchet: ten.
22	pf.1	<b>B:</b> last chord: stacc.
25	voice	note 1: <i>espressivo</i> added by analogy with b.9
26-27	pf.2	slur emended from slur b.26 chords 1-2 and slur b.26 chord 3 to b.27 upper part note 2 by analogy with bb.10-11
29	pf.1	<b>B:</b> chord 1: marc.
30	pf.1	lower part note 2: marc. added by analogy with bb.14, 46, 62, 78
33	pf.	<b>B:</b> <i>(som før)</i> '(as before)' added (CN)
33-79	pf.	<b>B:</b> alpha-numeric reference to bb.1-16 added (CN)
41	voice	note 1: <i>espressivo</i> added by analogy with b.9
44	voice	<del>—————</del> <b>p</b> added by analogy with b.12 and by analogy with pf.
50	pf.1	fourth crotchet: stacc. emended to ten. by analogy with b.34
60	voice	<del>—————</del> <b>p</b> added by analogy with b.12 and by analogy with pf.
68	pf.2	fourth crotchet: stacc. added by analogy with bb.36, 52
73	voice	note 1: <i>espressivo</i> added by analogy with b.9
74	pf.1	upper part note 2: stacc. emended to ten. by analogy with bb.42, 58
80	pf.1	<b>B:</b> last crotchet: stacc.
81	voice pf.	<i>Un poco meno</i> added as in <b>B</b>
83	pf.1	chords 3-4: ten. added by analogy with chords 1-2
87	pf.1	<b>B:</b> chords 3-4: ten.
88-89	voice	espressivo added by analogy with b.9
88	pf.2	note 2: beginning of slur emended from note 1 by analogy with the other stanzas
90-91	pf.2	slur emended from slur b.90 chords 1-2 and b.90 chord 3 to b.91 upper part note 2 by analogy with bb.10-11
94	pf.1	<b>B:</b> last crotchet: ten.
94	pf.2	<b>B:</b> note 3: ten.
96		$\textcircled{A}$ added at bar line as in <b>B</b>
96	pf.2	<b>B:</b> note 2: beginning of slur

**23** "Sænk kun dit Hoved, du Blomst"

voice, pf.

Text: Johannes Jørgensen

Dating: 8.12.1903

Other versions: **290** (voice, orch.)

Sources

**A** Print, first edition (**PR 5<sup>1</sup>**)

**B** Printing manuscript, autograph (**MS 33 2212**)

**C** Fair copy, autograph (**MS 33 2215**)

**D** Fair copy, autograph (**MS 33 2216**)

**E** Draft (**MS 33 2217**)

**F** Print (**PR 88**)

Bar	Part	Comment
+1		C: music for one stanza with text for all three stanzas <b>B:</b> <i>Andantino</i> changed to <i>Quasi allegretto</i> (CN); <b>C, D:</b> <i>Andantino quasi allegretto</i>
+1	pf.	<b>C, D:</b> <b>p</b>
2	voice	<b>D:</b> <b>pp</b>
2	pf.	<b>C, D:</b> <b>p</b>
6	voice	C: notes 1-5: ten.; <b>D:</b> notes 2-5: ten.
7	voice	<b>D:</b> note 1: marc.; notes 1-2: <del>—————</del>
7	pf.	<b>C, D, E:</b> <del>—————</del>
8	voice	<b>D:</b> note 1: <b>pp</b>
9	voice	E: <b>↓</b>
10	voice pf.	E: <i>a tempo</i>
15	voice	note 1: <b>mf</b> added by analogy with pf. and b.6
17	pf.1	note 1: e' emended to g' as in <b>B</b>
20	voice	note 1: <b>p</b> added by analogy with pf. and b.11
24-30	pf.2	one slur emended to two slurs by analogy with bb.6-7, 15-16; A: upper part: b.24 note 1 to b.30 note 1: slur; lower part: b.24 note 1 to b.29 note 1: slur
26	pf.	<b>B:</b> <b>pp</b>
27	voice	<b>C, D</b> (stanza 3): <i>Favn</i> instead of <i>Navn</i>
29	pf.	<b>B:</b> <i>dim.</i> ; <b>D:</b> <b>p</b>
30		<b>♪</b> added at bar line as in <b>B</b>

**24** "Den første Lærke"

voice, pf.

Text: Jeppe Aakjær

Dating: 26.6.1907

Sources

**A** Print, first edition (**PR 5<sup>1</sup>**)

**B** Printing manuscript, autograph (**MS 33 2212**)

**C** Sketch (**MS 33 2134**)

Bar	Part	Comment
2	pf.2	<b>B:</b> chords 3-4: ten. last note: e' emended to e' by analogy with the voice
4	pf.2	note 13: marc. added by analogy with bb.1-5
6	pf.1	upper part note 1: marc. added as in <b>B</b>
7	pf.1	lower part chords 1-2: marc. added by analogy with bb.8, 11; <b>B:</b> lower part chord 2: <b>↓</b>
12	pf.2	upper part note 1: marc. added as in <b>B</b>
14	pf.1	<b>B:</b> chord 2 (b <sup>4</sup> ): <b>↓</b> added in pencil (CN)
15	pf.2	after chord 5: bass clef omitted <b>♪</b> added by analogy with volta 1; <b>B:</b> bar incomplete
18 <sup>I</sup>	pf.2	chord 4: marc. emended to stacc. as in <b>B</b> and by analogy with chord 2
18 <sup>II</sup>	pf.2	* added as in <b>B</b>
19	pf.2	<b>♪</b> added at bar line as in <b>B</b>
20	pf.2	stacc. added by analogy with pf.2
21	pf.1	stacc. added as in <b>B</b>
21	pf.2	

**25** *Husvild* ("Gi Husly til to Persowner")

voice, pf.

Text: Johannes V. Jensen

Dating: 1.7.1907

Sources

**A** Print, first edition (**PR 5<sup>1</sup>**)

**B** Printing manuscript, autograph (**MS 33 2212**)

**C** Draft (**MS 33 2087**)

Bar	Part	Comment
2	voice	C: notes 1-2: <b>↓</b> (f <sup>#</sup> ) instead of <b>↓</b> <b>↓</b>
2, 3	pf.2	C: chords 1-2: slur
5-7	pf.2	<b>B:</b> b.5 chord 1 to b.7 note 1: slur added in pencil (CN); <b>C:</b> b.5 chord 1 to b.7 note 1: slur
7	voice	<b>B:</b> notes 4-5: stacc.
9	pf.	second to third quaver: <del>—————</del> added as in <b>B</b>
15-16	voice	<b>————— f</b> added by analogy with bb.5-6 and by analogy with pf.

17	pf.	third quaver: stacc. added by analogy with b.7
17	pf.1	chord 1: stacc. added by analogy with pf.2
18	voice	<b>B:</b> note 1: marc. added in pencil (CN)
22	pf.1	note 1: marc. added by analogy with bb.2, 12
25-27	pf.2	<b>B:</b> b.5 chord 1 to b.7 note 1: slur added in pencil (CN)
26	voice	note 1: <b>f</b> added by analogy with b.6 and by analogy with pf.
27	pf.	stacc. added by analogy with bb.7, 17
29	pf.	last quaver: <b>p</b> added as in <b>B</b>
30	voice pf.	<b>B:</b> <b>mf</b> changed to <b>pp</b> in pencil (CN)
32	pf.1	note 1: marc. moved from note 2 as in <b>B</b>
35	voice	<b>B:</b> <del>—</del> added in pencil (CN)
35	pf.1	<b>B:</b> slur added in pencil (CN)
35-37	pf.2	<b>B:</b> b.35 chord 1 to b.37 note 1: slur added in pencil (CN)
36	voice	note 1: <b>f</b> added by analogy with b.6 and by analogy with pf.
37	pf.	stacc. added by analogy with bb.7, 17, 27
39	pf.	second and third quaver: <del>—</del> added by analogy with bb.9, 19, 29; fourth quaver: <b>p</b> added as in <b>B</b>
41		<b>C</b> added at bar line as in <b>B</b>

## 26 Godnat (“No wil a sei Jer Godnæt”)

voice, pf.

Text: Johannes V. Jensen

Dating: 28.6.1907

## Sources

A Print, first edition (**PR 5<sup>1</sup>**)

B Printing manuscript, autograph (**MS 33 2212**)

C Draft (**MS 33 2087**)

Bar	Part	Comment
		<b>C:</b> notated in $\frac{6}{8}$ with F major key signature
1		<b>B:</b> <i>Andantino quasi allegretto</i> changed to <i>Quasi allegretto</i> (CN)
2	pf.2	<b>C:</b> chord 1: <i>f, c'</i>
4	pf.2	<b>C:</b> chord 2: <i>f, b<sup>1</sup>, d'</i>
6	voice	<i>nu</i> emended to <i>no</i> by analogy with b.1

13	pf.2	<b>C</b> ( $\frac{6}{8}$ ): $\downarrow$ . (C, c) $\downarrow$ . (C, c)
19	voice	<i>nu</i> emended to <i>no</i> by analogy with b.1
21	voice	note 3: <i>b<sup>1</sup></i> emended to <i>b<sup>1</sup></i> as in <b>B</b> and by analogy with b.4; <i>dim.</i> added by analogy with pf.
27-30	pf.1	upper part: ten. added by analogy with bb.10-13
33	pf.1	lower part notes 2, 4: $\downarrow$ added as in <b>B</b> and by analogy with b.16
34	pf.	<del>—</del> added as in <b>B</b> and by analogy with b.17
35	voice	<b>mf</b> added by analogy with pf.
40	pf.2	chord 2: <i>D<sup>1</sup>, d</i> emended to <i>D/d</i> as in <b>B</b> and by analogy with bb.6, 23, 57
41	pf.	chord 2: wavy line omitted by analogy with <b>B</b> ; <b>B:</b> <b>mfz</b> <del>—</del>
42	voice	note 4: <i>dim.</i> added by analogy with pf.
43	pf.	<b>B:</b> <i>dim.</i>
44-47	pf.1	upper part: ten. added by analogy with bb.10-13
48	voice	<b>B:</b> note 1: <b>pp</b>
50	pf.1	lower part notes 2, 4: $\downarrow$ added as in <b>B</b> and by analogy with bb.16, 33
51	pf.	<del>—</del> added as in <b>B</b> and by analogy with bb.17, 34
52	voice	<b>mf</b> added by analogy with pf.
54	voice	<i>nu</i> emended to <i>no</i> by analogy with b.1
57	voice	<i>nu</i> emended to <i>no</i> by analogy with b.1
61-64	pf.1	upper part: ten. added by analogy with bb.10-13
65	voice	<b>B:</b> note 1: <b>ppp</b>
65	pf.	<b>B:</b> <b>pp</b> changed to <b>ppp</b> in ink (CN)
70		<b>C</b> added at bar line as in <b>B</b>

F E M S A N G E F R A  
L . C . N I E L S E N S S K U E S P I L  
' W I L L E M O E S '

## 27 “Fædreland! Fædreland!”

voice, pf.

Text: L.C. Nielsen

Dating: [1907-1908]

## Sources

- A** Print, first edition (**PR 6**)  
**B** Fair copy (voice, bass drum) autograph  
 (MS 33 4021)

Bar	Part	Comment
1		<b>A:</b> <i>Disse Stjernenoder erstatte Stortrommen og udføres ved at anslaa en Del af Klaverets dybeste Toner. Ved cresc. og <b>fff</b> tager man flere og flere Toner med saa det dundrer.</i> ‘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 <b>fff</b> more and more notes should be struck so that the sound thunders.’
1		<b>B:</b> missing
2	bass drum	<b>B:</b> <b>pppp</b>
4	bass drum	<b>B:</b> 
6	bass drum	<b>B:</b> 
8	bass drum	<b>B:</b> 
10	bass drum	<b>B:</b> 
11	bass drum	<b>B:</b> 
15	bass drum	<b>B:</b> 
17	bass drum	<b>B:</b> 
19	voice	brackets omitted from <i>vildt begejstret</i> ‘wildly enthusiastic’
19	bass drum	<b>B:</b> 
21	bass drum	<b>B:</b> 
22	bass drum	<b>B:</b> 
26	bass drum	<b>B:</b> 
28	bass drum	<b>B:</b> 
30	bass drum	<b>B:</b> 
32	bass drum	<b>B:</b> 
33	bass drum	<b>B:</b> 
34	bass drum	<b>B:</b> <b>pppp</b> instead of <b>ppppp</b> 

**28** “Ja, tag os, vor Moder”  
 voice, pf.  
 Text: L.C. Nielsen  
 Dating: [1907-1908]  
 Other versions: **304** (SATB)

## Sources

- A** Print, first edition (**PR 6**)  
**B** Fair copy, autograph (MS 33 4021)

Bar	Part	Comment
+1	pf.1	stacc. emended to ten. as in <b>B</b> and by analogy with pf.2
4-5	pf.1	<b>B:</b> no tie
5-7	pf.	<b>B:</b> no slurs
6	pf.	<b>B:</b> no ten.
11	pf.2	<b>B:</b> no slurs
12	pf.2	<b>B:</b> no ten.
13	pf.1	<b>B:</b> no ten.
17		<b>B:</b> * refers to the following phrase added at the bottom of the page: <i>1ste Vers deklameres til Musik saaledes at Musiken spiller nogle Takter forud, da Talen ellers bliver unaturlig langsom. Ved * (Omkvædet) maa imidlertid Deklamationen og Musiken gaa i samme Rytme som om det var Sang og naturligvis afpasses i Styrkegrad. I 2<sup>de</sup> Vers falder Koret ind ved Omkvædet. I 3<sup>de</sup> Vers synger Koret i fuld Kraft hele Melodien.</i> ‘The first stanza is to be recited to the music in such a way that the music plays some bars ahead, since the speech otherwise would be unnaturally slow. At * (the refrain) the recitation and the music must be in the same rhythm, however, as if it were a song and the dynamic level adjusted, of course. In the second stanza, the choir enters at the refrain. In the third stanza, the choir sings the whole melody at full strength.’
18-20	pf.2	marc. added by analogy with b.17
20	pf.1	marc. added by analogy with pf.2
22		<b>B:</b> no rall.
22	pf.2	chord 3:  emended to  as in <b>B</b>
23		<b>B:</b>  on the double bar

**29** “Følger hvo som følge kan!”  
 voice, pf.  
 Text: L.C. Nielsen  
 Dating: [1907-1908]

## Sources

- A** Print, first edition (**PR 6**)

Bar	Part	Comment
12		<b>A:</b> (Efter Rahbek) ‘(After Rahbek)’

- 30** Vibekes Sang (“Jeg mødte en Sang paa den alfare Vej”)  
voice, pf.  
Text: L.C. Nielsen  
Dating: 31.12.1907

#### Sources

- A Print, first edition (**PR 6**)  
B Fair copy, autograph (**MS 33 4021**)

Bar	Part	Comment
7	pf.2	upper part last note: $\downarrow$ emended to $\uparrow$ by analogy with the other parts

- 31** “Havets Sang (Havet omkring Danmark)”  
voice, pf.  
Text: L.C. Nielsen  
Dating: [1907-1908]  
Other versions: **203** (pf.), **367** (SSA)

#### Sources

- A Print, first edition (**PR 6**)  
B Fair copy, autograph (**MS 33 4021**)

Bar	Part	Comment
1		B: $\downarrow = 80$

F I R E   S A N G E   F R A   L U D V I G  
H O L S T E I N S   S K U E S P I L   ‘ T O V E ’

- 32** “Vi Sletternes Sønner har Drømme i Sind”  
voice, pf.  
Text: Ludvig Holstein  
Dating: [1908]  
Other versions: **204** (pf.)

#### Sources

- A Print, first edition (**PR 7**)

Bar	Part	Comment
6	pf.	seventh quaver: stacc. added by analogy with b.10
9	pf.	third quaver: stacc. omitted by analogy with b.5

- 9      pf.1      fourth and eighth quaver: stacc.  
                  added by analogy with b.5  
10     pf.1      chord 1: marc. added by analogy with pf.2

- 33** Fuglefængervise (“I Skoven vipper de Fugle smaa”)  
voice, pf.  
Text: Ludvig Holstein  
Dating: [1908]

#### Sources

- A Print, first edition (**PR 7**)

Bar	Part	Comment
2	voice	brackets omitted from <i>yderst sart</i> 'extremely soft'
21	pf.1	note 1: $\downarrow$ emended to $\uparrow$

- 34** Toves Sang (“Der stod en Engel hos mig”)  
voice, pf.  
Text: Ludvig Holstein  
Dating: [1908]

#### Sources

- A Print, first edition (**PR 7**)

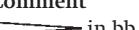
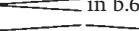
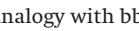
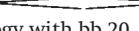
Bar	Part	Comment
4	pf.1	upper part notes 5-7: open slur emended to slur; A: bb.4-5: change of system
4	pf.2	notes 2-4: open slur emended to slur; A: bb.4-5: change of system
5	pf.1	upper part: note 1: ten. added by analogy with b.6
5	pf.1	upper part: note 4: stacc. added by analogy with b.6
10		brackets omitted from <i>rall.</i>
10-11	pf.2	open slur b.10 chord 2 emended to slur bb.10-11; A: bb.10-11: change of system

- 35** Jægersangen (“Glenten styrter fra Fjældets Kam”)  
voice, pf.

Text: Ludvig Holstein  
Dating: [1908]

#### Sources

- A Print, first edition (**PR 7**)

Bar	Part	Comment
11	voice pf.	 in bb.11-12 emended to <i>dim.</i> by analogy with bb.31, 51
16	pf.2	chords 3-4: slur added by analogy with bb.36, 56
16	pf.2	chord 4: marc. omitted by analogy with bb.36, 56
18	pf.	
		emended to
		
20	pf.1	by analogy with bb.38, 58 chord 1: ten. added by analogy with bb.40, 60
20	pf.2	upper part: slur added by analogy with bb.40, 60
20	pf.2	lower part: slur notes 1-2 emended to slur notes 1-3 by analogy with bb.40, 60
29	voice	<b>f</b> added by analogy with bb.9, 49
37	voice	<b>ff</b> added by analogy with bb.17, 57
42	voice	brackets omitted from <i>tranq.</i>
51	voice	note 3: emended from $\text{♪. ♪}$ ( <i>g'-f'</i> ) by analogy with b.11
58	pf.1	ten. added by analogy with b.38
60	voice	 in b.61 emended to  in b.60 by analogy with bb.20, 40
60	pf.	 added by analogy with bb.20, 40

T O S A N G E F R A J E P P E A A K J Å R S  
S K U E S P I L ‘ U L V E N S S Ø N ’

**36** *Gamle Anders Røgters Sang* (“Der staar en Purle”)  
voice, pf.  
Text: Jeppe Aakjær  
Dating: [1909]

#### Sources

- A Print, first edition (**PR 8**)
- B Printing manuscript, autograph (**MS 33 4017**)

**C** Fair copy, autograph (**MS 33 4018**)

**D** Sketch (**MS 33 4019**)

**E** Print (**PR 88**)

Bar	Part	Comment
2	voice	<b>C, D:</b> notated in C major <b>A:</b> an explanatory footnote to <i>Purle: forkrøblet Træ</i> ‘stunted tree’
11	voice	<b>C:</b> note 3: <i>langsomt, dybtfølt</i> ‘slowly, heartfelt’

**37** *Kommer I snart, I Husmænd!* (“Raabet stiger i Morg’nens Skær”)

voice, pf.

Text: Jeppe Aakjær

Dating: [1909]

#### Sources

- A Print, first edition (**PR 8**)
- B Printing manuscript, autograph (**MS 33 4017**)
- C Fair copy, autograph (**MS 33 4018**)
- D Sketch (**MS 33 4019**)
- E Print (**PR 88**)

With permission from Wilhelm Hansen, this song was printed in *Arbejdssangbogen* (1926) with two additional stanzas which, however, are not included in the present edition.

Bar	Part	Comment
1		<b>C:</b> <i>Tempo giusto</i>
3-4	pf.1	<b>C:</b> upper part: b.3 note 1 to b.4 note 2: marc.
5		<b>C:</b> <i>poco mosso</i> added in blue crayon (CN)
11		<b>C:</b> <i>rall.</i> added in blue crayon (CN)
32	voice	dash added by analogy with bb.14, 23

S A L M E R O G A A N D E L I G E S A N G E

The printed edition of 1919 has been elected as copy text (**A**) and collated with the printing manuscript (**B**). A large number of drafts and sketches have survived which most often can be termed as harmo-

nised versions of the same melody; these sources have not been relevant for the editing. The sources reveal that Nielsen often applied to Paul Hellmuth for assistance when it came to harmonising the melodies: Nielsen sent the melody written in pencil to Hellmuth who then returned the harmonisation in ink. The list of emendations contains mainly the variants between A and B.

\* For the specification of "part", S, A, T and B (as regards to *Salmer og Aandlige Sange*) have been employed rather than "pf.2 upper part", for instance.

### 38 "Ak, min Rose visner bort"

pf./SATB

Text: Hans Adolph Brorson

Dating: [1919]

#### Sources

A Print (PR 9<sup>1</sup>)

B Printing manuscript, autograph (MS 33 2189)

C Draft/Sketch (MS 33 2040)

Bar	Part	Comment
9	B	B: note 1: f(♩) emended to f-F (♪♪) in pencil (Paul Hellmuth)

#### Stanza Line Comment

6	2	B: kænd instead of kend
8	5	B: déri instead of deri
9	1	B: beklæmte instead of beklemte

### 39 "Alt paa den vilde Hede"

pf./SATB

Text: N.F.S. Grundtvig

Dating: [1919]

#### Sources

A Print (PR 9<sup>1</sup>)

B Printing manuscript, autograph (MS 33 2189)

C Fair copy, Paul Hellmuth (MS 33 2007)

D Sketch (MS 33 2006)

E Fair copy, Paul Hellmuth (MS 33 2008)

F N.F.S. Grundtvig, *Sang-Værk*, Copenhagen 1951, vol. 5

Bar	Part	Comment
		stanzas renumbered; A, B: stanzas numbered 1, 4, 5, 9, 11, 15, 16, 17, 19 as they appear in F

Stanza	Line	Comment
9	2	B: kom instead of kom,

### 40 "Denne er Dagen, som Herren har gjort"

pf./SATB

Text: N.F.S. Grundtvig

Dating: [1919]

#### Sources

A Print (PR 9<sup>1</sup>)

B Printing manuscript, autograph (MS 33 2189)

C Draft (MS 33 2040)

Bar	Part	Comment
19	A	B: note 1: e'(♩) changed to e'-f' (♪♪) in pencil (Paul Hellmuth)

Stanza	Line	Comment
1	4	B: saa instead of saá
1	7	B: nedfør instead of nedfór
1	8	B: Vèd instead of Véð
2	8	B: Stæde! instead of Stede
3	4	B: Hjærte instead of Hjerte
4	2	indvirkede emended to indviede in accordance with B

### 41 "Den store, hvide Flok vi se"

pf./SATB

Text: Hans Adolph Brorson

Dating: [1919]

#### Sources

A Print (PR 9<sup>1</sup>)

B Printing manuscript, autograph (MS 33 2189)

C Draft, partly autograph (MS 33 2210)

D Draft (MS 33 2211)

Bar	Part	Comment
2	T	B: note 2: c' changed to f in pencil (Paul Hellmuth)
5	T	B: note 1: g crossed out in pencil and pitch changed to e in blue crayon (Paul Hellmuth)

Stanza	Line	Comment
1	6	B: <i>en</i> instead of <i>den</i>
1	11	B: <i>dér</i> instead of <i>dér</i>

**42** "Der er en Bøn paa Jorden"

pf./SATB

Text: N.F.S. Grundtvig

Dating: [1919]

Sources

A Print (**PR 9<sup>1</sup>**)

B Printing manuscript, autograph (**MS 33 2189**)

C Fair copy, Paul Hellmuth (**MS 33 2042**)

Bar	Part	Comment
2	A	B: note 2: <i>e'</i> changed to <i>d'</i> in pencil (Paul Hellmuth)
2	T	B: note 2: ♩♩ changed to ♩ in pencil (Paul Hellmuth); note 3: <i>c'</i> changed to <i>a</i> in pencil (Paul Hellmuth); note 4: <i>b</i> changed to <i>g</i> in pencil (Paul Hellmuth)
2	B	B: note 2: <i>c</i> changed to <i>f</i> in pencil (Paul Hellmuth)
3	A	B: note 3: <i>d'</i> changed to <i>e'</i> in pencil (Paul Hellmuth); note 4: <i>f'</i> changed to <i>d'</i> in pencil (Paul Hellmuth)
3	B	B: note 3: <i>g</i> changed to <i>e</i> in pencil (Paul Hellmuth); note 4: <i>d</i> changed to <i>f</i> in pencil (Paul Hellmuth)

Stanza Line Comment

1	3	B: <i>mer'</i> instead of <i>mer</i>
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**43** "Der er en Vej"

pf./SATB

Text: N.F.S. Grundtvig

Dating: 22.4.1914

Sources

A Print (**PR 9<sup>1</sup>**)

B Printing manuscript, autograph (**MS 33 2189**)

C Draft (**MS 33 2233**)

**44** "Det er et Under paa Verdens Ø"

pf./SATB

Text: N.F.S. Grundtvig

Dating: [1919]

Sources

A Print (**PR 9<sup>1</sup>**)

B Printing manuscript, autograph (**MS 33 2189**)

C Fair copy, Paul Hellmuth (**MS 33 2055**)

D Draft, partly autograph (**MS 33 2054**)

Bar	Part	Comment
5	A	D: note 3: <i>f'</i> changed to <i>e'</i> in pencil (CN)
	T	D: note 3: <i>a</i> changed to <i>b</i> in pencil (CN)
	B	D: note 4: <i>f</i> changed to <i>c</i> in pencil (CN)
6	T	D: note 4: <i>a</i> changed to <i>f</i> in pencil (CN)

**45** "Det koster ej for megen Strid"

pf./SATB

Text: Hans Adolph Brorson

Dating: [1919]

Sources

A Print (**PR 9<sup>1</sup>**)

B Printing manuscript, autograph (**MS 33 2189**)

C Fair copy, autograph (**MS 33 2056**)

D Sketch (**MS 33 2060**)

Stanza	Line	Comment
2	1	B: <i>Læg som et Barn dig ned</i> changed to <i>Gør som et Barn og læg dig ned</i> in pencil (compositor?)
2	3	B: <i>Barn</i> instead of <i>Barn,</i>
3	3	B: <i>arme</i> instead of <i>arme,</i>

**46** "Dig vil jeg elske"

pf./SATB

Text: Hans Egede Glaahn

Dating: [1919]

Sources

A Print (**PR 9<sup>1</sup>**)

B Printing manuscript, autograph (**MS 33 2189**)

C Fair copy, partly autograph (**MS 33 2057**)

D Draft (**MS 33 2058**)

Bar	Part	Comment
5	A	B: note 2: ♫ crossed out in pencil (Paul Hellmuth)

7	B	<b>B:</b> note 1: <i>f</i> changed to <i>d</i> in pencil (Paul Hellmuth)
12		<b>B:</b> end of final bar: <i>F. Dur</i> added in blue crayon
Stanza	Line	Comment
2	1	<b>B:</b> <i>Livet</i> instead of <i>Livet</i> ,

**47** “Drag, Jesus, mig”  
pf./SATB  
Text: Hans Adolph Brorson  
Dating: [1919]

#### Sources

- A Print (**PR 9<sup>1</sup>**)
- B Printing manuscript, autograph (**MS 33 2189**)
- C Draft (**MS 33 2060**)
- D Fair copy, Paul Hellmuth (**MS 33 2061**)

Bar	Part	Comment
4	A	C: note 3: <i>e'</i>

Stanza	Line	Comment
2	5	<i>skue</i> emended to <i>skue!</i> according to B

**48** “Dybth hælder Aaret i sin Gang”  
pf./SATB  
Text: C.J. Boye  
Dating: [1919]

#### Sources

- A Print (**PR 9<sup>1</sup>**)
- B Printing manuscript, autograph (**MS 33 2189**)
- C Draft (**MS 33 2178**)
- D Fair copy, Paul Hellmuth (**MS 33 2063**)

Stanza	Line	Comment
4	4	<b>B:</b> <i>så</i> instead of <i>saa</i>
7	4	<b>B:</b> <i>Hjærtelblad</i> , instead of <i>Hjerteblad</i> .
8	3	<b>B:</b> <i>ti</i> instead of <i>thi</i>

**49** “Et helligt Liv, en salig Død”  
pf./SATB  
Text: N.F.S. Grundtvig  
Dating: [1919]

#### Sources

- A Print (**PR 9<sup>1</sup>**)
- B Printing manuscript, autograph (**MS 33 2189**)
- C Draft (**MS 33 2150**)
- D Fair copy, Paul Hellmuth (**MS 33 2151**)

Bar	Part	Comment
9-10	T B	B: 

Stanza	Line	Comment
2	5	<b>B:</b> <i>tjænt</i> instead of <i>tjent</i>
3	1	<b>B:</b> <i>Hjærtens</i> instead of <i>Hjertens</i>
4	5-6	<b>B:</b> <i>Fred, ti</i> instead of <i>Fred thi</i>
5	1	<b>B:</b> <i>så</i> instead of <i>saa</i>
5	3	<b>B:</b> <i>Hjærtens</i> instead of <i>Hjertens</i>
5	5	<b>B:</b> <i>ti</i> instead of <i>thi</i>
5	6	<b>B:</b> <i>Hjærtet</i> instead of <i>Hjertet</i>

**50** “Forunderligt at sige”

pf./SATB  
Text: N.F.S. Grundtvig  
Dating: 28.2.1914

#### Sources

- A Print (**PR 9<sup>1</sup>**)
- B Printing manuscript, autograph (**MS 33 2189**)
- C Fair copy (**MS 33 2072**)
- D Draft, partly autograph (**MS 33 2098**)
- E Draft (**MS 33 2178**)

Stanza	Line	Comment
4	3	<b>B:</b> <i>Stjærnefakler</i> instead of <i>Stjernefakler</i>
4	8	<b>B:</b> <i>Tjæneste</i> instead of <i>Tjeneste</i>
5	2	der emended to <i>dér</i> as in B
6	2	<b>B:</b> <i>Hjerte</i> instead of <i>Hjerte</i>
6	6	<b>B:</b> <i>du den har</i> instead of <i>du har den</i>
6	below 8	Brorson emended to N.F.S. Grundtvig

**51** “Fred med dig”

pf./SATB  
Text: N.F.S. Grundtvig  
Dating: [1919]

## Sources

A Print (**PR 9<sup>1</sup>**)

B Printing manuscript, autograph (**MS 33 2189**)

C Draft (**MS 33 2100**)

Bar	Part	Comment
2	T	B: third crotchet: <i>a-d'</i> ( ) changed to <i>a</i> () in pencil (Paul Hellmuth); note 4: <i>d'</i> changed to <i>g</i> in pencil (Paul Hellmuth)
Stanza	Line	Comment
1	5	B: <i>end saa</i> instead of <i>saa end</i>
3	5	stole emended to <i>store</i> as in B

52 “Fred og Glæde, for dem græde”

pf./SATB

Text: N.F.S. Grundtvig

Dating: [1919]

## Sources

A Print (**PR 9<sup>1</sup>**)

B Printing manuscript, autograph (**MS 33 2189**)

C Fair copy, Paul Hellmuth (**MS 33 2073**)

Bar	Part	Comment
2	T	B: note 1: <i>a</i> changed to <i>g</i> in pencil (Paul Hellmuth)
2	B	B: note 1: <i>A</i> changed to <i>c</i> in pencil (Paul Hellmuth)
6-7		B: b.6 second minim to b.7: 
		crossed out in pencil and new harmonisation added in pencil (CN)

53 “Frisk op! endnu en Gang”

pf./SATB

Text: Hans Adolph Brorson

Dating: [1919]

## Sources

A Print (**PR 9<sup>1</sup>**)

B Printing manuscript, autograph (**MS 33 2189**)

C Fair copy (**MS 33 2075**)

D Draft (**MS 33 2173**)

54 “Glæden hun er født i Dag”

pf./SATB

Text: Thomas Kingo

Dating: [1919]

## Sources

A Print (**PR 9<sup>1</sup>**)

B Printing manuscript, autograph (**MS 33 2189**)

C Fair copy (**MS 33 2086**)

D Sketch (**MS 33 2099**)

Stanza	Line	Comment
1	5	B: <i>er</i> instead of <i>var</i>
4	10	B: <i>Morgenrøden!</i> instead of <i>Morgenrøden.</i>
5	1	B: <i>Herre!</i> instead of <i>Herre.</i>

55 “Guds Engle i Flok”

pf./SATB

Text: N.F.S. Grundtvig

Dating: [1919]

## Sources

A Print (**PR 9<sup>1</sup>**)

B Printing manuscript, autograph (**MS 33 2189**)

C Draft (**MS 33 2226**)

Bar	Part	Comment
1	A	B: note 4: <i>f'</i> changed to <i>a'</i> in pencil and blue crayon (Paul Hellmuth)
1	T	B: notes 3-4: <i>b-a</i> changed to <i>d'-c'</i> in pencil and blue crayon (Paul Hellmuth)
1	B	B: note 3: <i>d</i> changed to <i>b</i> in pencil and blue crayon (Paul Hellmuth)

56 “Guds Fred er mer end Englevagt”

pf./SATB

Text: N.F.S. Grundtvig

Dating: [1919]

## Sources

- A Print (PR 9<sup>1</sup>)  
B Printing manuscript, autograph (MS 33 2189)  
C Draft, partly autograph (MS 33 2091)  
D Draft (MS 33 2059)

Bar	Part	Comment
6	B	B: notes 3-4: G-A changed to g-a in pencil (Paul Hellmuth)

### 57 "Gud skal al Ting mage"

pf./SATB  
Text: Hans Adolph Brorson  
Dating: [1919]

## Sources

- A Print (PR 9<sup>1</sup>)  
B Printing manuscript, autograph (MS 33 2189)  
C Draft, partly autograph (MS 33 2178)

Bar	Part	Comment
4	A	B: second dotted minim: $\downarrow \downarrow$ ( $d'-e'$ ) changed to $\downarrow.$ ( $d'$ ) in pencil (Paul Hellmuth)
Stanza	Line	Comment
2	4	<i>underholder</i> emended to <i>underholdet</i> as in B
4	9	B: <i>alting</i> instead of <i>al Ting</i>

### 58 "Har Haand du lagt paa Herrens Plov"

pf./SATB  
Text: N.F.S. Grundtvig  
Dating: [1919]

## Sources

- A Print (PR 9<sup>1</sup>)  
B Printing manuscript, autograph (MS 33 2189)  
C Draft, partly autograph (MS 33 2095)  
D Sketch (MS 33 2233)

Bar	Part	Comment
4	B	B: note 1: A changed to d in pencil (Paul Hellmuth)

### 59 "Har nogen Lyst at kende"

pf./SATB  
Text: N.F.S. Grundtvig  
Dating: [1919]

## Sources

- A Print (PR 9<sup>1</sup>)  
B Printing manuscript, autograph (MS 33 2189)  
C Draft (MS 33 2040)  
D Fair copy, Paul Hellmuth (MS 33 2097)

Stanza	Line	Comment
5	6	B: <i>alting</i> instead of <i>al Ting</i>
7	1	<i>mange</i> emended to <i>mange</i> , as in B
7	3	<i>Englesange</i> emended to <i>Englesange</i> , as in B

### 60 "Herren siger: Er I trætte"

pf./SATB  
Text: N.F.S. Grundtvig  
Dating: [1919]

## Sources

- A Print (PR 9<sup>1</sup>)  
B Printing manuscript, autograph (MS 33 2189)  
C Fair copy (MS 33 2098)  
D Sketch (MS 33 2099)

### 61 "Herrens Røst var over Vandet"

pf./SATB  
Text: N.F.S. Grundtvig  
Dating: [1919]

## Sources

- A Print (PR 9<sup>1</sup>)  
B Printing manuscript, autograph (MS 33 2189)  
C Sketch (MS 33 2100)

### 62 "Hvi vil du dig saå klage"

pf./SATB  
Text: N.F.S. Grundtvig  
Dating: [1919]

#### Sources

A Print (PR 9<sup>1</sup>)

B Printing manuscript, autograph (MS 33 2189)

C Sketch (MS 33 2100)

#### Bar Part Comment

14	T	B: note 1: <i>c'</i> changed to <i>a</i> in blue crayon (Paul Hellmuth/compositor?)
14	B	B: note 1: <i>c</i> changed to <i>A</i> in blue crayon (Paul Hellmuth/compositor?)

#### 63 "Jeg fandt en Trøst"

pf./SATB

Text: Vilhelm Birkedal

Dating: [1919]

#### Sources

A Print (PR 9<sup>1</sup>)

B Printing manuscript, autograph (MS 33 2189)

C Fair copy, Paul Hellmuth (MS 33 2120)

#### 64 "Jeg raaber fast, o Herre"

pf./SATB

Text: Steen Bille

Dating: [1919]

#### Sources

A Print (PR 9<sup>1</sup>)

B Printing manuscript, autograph (MS 33 2189)

C Fair copy, partly autograph (MS 33 2129)

D Draft (MS 33 2211)

#### 65 "Jeg ved et lille Himmerig"

pf./SATB

Text: N.F.S. Grundtvig

Dating: [1919]

#### Sources

A Print (PR 9<sup>1</sup>)

B Printing manuscript, autograph (MS 33 2189)

C Fair copy, Paul Hellmuth (MS 33 2132)

D Draft (MS 33 2040)

#### Bar Part

8 A Comment  
B: note 1: *e'* changed to *c'* in pencil and blue crayon (Paul Hellmuth)

#### Stanza Line

Comment  
5 1 Jord emended to Jord, as in B  
8 3 B: saà instead of saa  
11 2 undfalde emended to undfalde? as in B

#### 66 "Korsets Tegn og Korsets Ord"

pf./SATB

Text: N.F.S. Grundtvig

Dating: [1919]

#### Sources

A Print (PR 9<sup>1</sup>)

B Printing manuscript, autograph (MS 33 2189)

C Fair copy, Paul Hellmuth (MS 33 2174)

D Draft (MS 33 2100)

E Draft (MS 33 2173)

F N.F.S. Grundtvig, Sang-Værk, Copenhagen 1951, vol. 5

#### Bar Part

Comment  
5 B B: second crotchet: changed to (B-c) in pencil (Paul Hellmuth)  
7 T B: note 1: *b* changed to *g* in indelible ink (Paul Hellmuth)  
9 A B: first crotchet: (B-c) changed to (B) in pencil (Paul Hellmuth)

#### Stanza Line

Comment  
6 4 før emended to gor as in B and in accordance with F

#### 67 "Luk Øjne op, al Kristenhed"

pf./SATB

Text: N.F.S. Grundtvig

Dating: [1919]

#### Sources

A Print (PR 9<sup>1</sup>)

B Printing manuscript, autograph (MS 33 2189)

C Draft (MS 33 2178)

**68** "Maria sad paa Hø og Straa"

pf./SATB

Text: N.F.S. Grundtvig

Dating: [1919]

Sources

- A Print (PR 9<sup>1</sup>)
- B Printing manuscript, autograph (MS 33 2189)
- C Fair copy, Paul Hellmuth (MS 33 2151)
- D Draft (MS 33 2150)
- E Print (PR 9<sup>2</sup>)

Bar	Part	Comment
+1-1	S	E: <i>Ma-ri-e</i>
1	T	B: notes 1-2: $\downarrow\downarrow$ changed to $\downarrow\downarrow$ in pencil (Paul Hellmuth)
2	A	B: notes 1-2: $\downarrow\downarrow$ changed to $\downarrow\downarrow$ in pencil (Paul Hellmuth)
2	T	B: note 1: $\downarrow\downarrow(c'-b)$ changed to <i>b</i> and tie to previous bar crossed out in pencil (Paul Hellmuth)
4	A	B: fourth crotchet: $\downarrow\downarrow(f'-g')$ changed to $\downarrow(f')$ in pencil (Paul Hellmuth)
4	B	B: second crotchet: $\downarrow\downarrow(G-B)$ changed to $\downarrow(G)$ in pencil (Paul Hellmuth); E: notes 1-2: slur
6	T	B: fourth crotchet: $\downarrow\downarrow(a-g)$ changed to $\downarrow(a)$ in pencil (Paul Hellmuth)
Stanza Line Comment		
11	3	Saa emended to <i>Saá</i> ; B: <i>Saà</i>

**69** "Min Jesus, lad mit Hjerte faa"

pf./SATB

Text: anonymous

Dating: [1919]

Sources

- A Print (PR 9<sup>1</sup>)
- B Printing manuscript, autograph (MS 33 2189)
- C Fair copy, partly autograph (MS 33 2153)
- D Sketch (MS 33 2099)

Stanza	Line	Comment
1	2	B: <i>for</i> changed to <i>paa</i> (CN)
4	below 4	Gammel dansk emended to N.F.S. Grundtvig

**70** "Naar jeg betænker Tid og Stund"

pf./SATB

Text: Niels Pedersen

Dating: 28.2.1914

Sources

- A Print (PR 9<sup>1</sup>)
- B Printing manuscript, autograph (MS 33 2189)
- C Draft (MS 33 2226)

Bar	Part	Comment
9	B	B: notes 4-5: $\downarrow\downarrow(f-e)$ changed to $\downarrow\downarrow(f-f)$ in pencil (Paul Hellmuth)
11	A	B: note 2: $f^{\#}$ changed to $f^{\#}$ in pencil (Paul Hellmuth); fourth crotchet: $\downarrow\downarrow(f'-f')$ changed to $\downarrow(f')$ in pencil (Paul Hellmuth)
11	T	B: first crotchet: $\downarrow\downarrow(b-c)$ changed to $\downarrow(b)$ in pencil (Paul Hellmuth)
11	B	B: fourth crotchet: $\downarrow\downarrow(e-f)$ changed to $\downarrow(a)$ in pencil (Paul Hellmuth)

**71** "Nu Sol i Øst oprinder mild"

pf./SATB

Text: C.J. Brandt

Dating: [1919]

Sources

- A Print (PR 9<sup>1</sup>)
- B Printing manuscript, autograph (MS 33 2189)
- C Draft, partly autograph (MS 33 2177)
- D Draft (MS 33 2226)
- E Draft/Sketch (MS 33 2049)

**72** "O, havde jeg dog tusind Tunger"

pf./SATB

Text: Hans Adolph Brorson

Dating: [1919]

Sources

- A Print (PR 9<sup>1</sup>)
- B Printing manuscript, autograph (MS 33 2189)
- C Fair copy (MS 33 2168)
- D Fair copy, partly autograph (MS 33 2241)
- E Draft (MS 33 2169)

**73** "O Helligaand! mit Hjerte"

pf./SATB

Text: Hans Adolph Brorson

Dating: [1919]

Sources

A Print (**PR 9<sup>1</sup>**)

B Printing manuscript, autograph (**MS 33 2189**)

C Draft, partly autograph (**MS 33 2170**)

D Sketch (**MS 33 2098**)

Bar	Part	Comment
1	A T B	B: notes 1-2: ♩ ♩ changed to ♩. ♩ in blue crayon (CN)
2	B	B: first crotchet: ♩. ♩ (c-e) changed to ♩ (c) in blue crayon (CN)
3	A	B: note 1: f' with tie to previous note crossed out and changed to e' in blue crayon (CN); notes 1-2: ♩ ♩ changed to ♩. ♩ in blue crayon (CN)
5		B: changed from
		
		in red and partly in blue crayon (CN)
9	S	B: notes 1-2: ♩ ♩ changed to ♩. ♩ in blue crayon (CN)
13	A	B: note 4: b changed to d' in pencil (Paul Hellmuth/CN)
13	T	B: note 3: a changed to d' in blue and red crayon (CN?/Paul Hellmuth?)

**74** "O hør os, Herre, for din Død"

pf./SATB

Text: N.F.S. Grundtvig

Dating: [1919]

Sources

A Print (**PR 9<sup>1</sup>**)

B Printing manuscript, autograph (**MS 33 2189**)

C Fair copy (**MS 33 2098**)

D Draft (**MS 33 2099**)

**75** "O Kristelighed"

pf./SATB

Text: N.F.S. Grundtvig

Dating: [1919]

Sources

A Print (**PR 9<sup>1</sup>**)

B Printing manuscript, autograph (**MS 33 2189**)

C Fair copy, partly autograph (**MS 33 2059**)

D Draft (**MS 33 2056**)

Stanza	Line	Comment
5	5	B: <i>skinner</i> instead of <i>skinner</i> ,
7	5	B: <i>føle</i> , instead of <i>føler</i>

**76** "Op al den Ting, som Gud har gjort"

pf./SATB

Text: Hans Adolph Brorson

Dating: [1919]

Sources

A Print (**PR 9<sup>1</sup>**)

B Printing manuscript, autograph (**MS 33 2189**)

C Fair copy, partly autograph (**MS 33 2210**)

D Draft (**MS 33 2170**)

**77** "Op, I Kristne, ruster eder"

pf./SATB

Text: Hans Adolph Brorson

Dating: [1919]

Sources

A Print (**PR 9<sup>1</sup>**)

B Printing manuscript, autograph (**MS 33 2189**)

C Draft (**MS 33 2098**)

Bar	Part	Comment
6	2	collation with B not possible as it consists of an entirely different harmonisation
		<i>stor</i> emended to <i>stor</i> , in accordance with B

**78** "O, sad jeg, som Maria sad"

pf./SATB

Text: Marie Wexelsen

Dating: [1919]

Sources

A Print (PR 9<sup>1</sup>)

B Printing manuscript, autograph (MS 33 2189)

C Draft (MS 33 2006)

D Draft, partly autograph (MS 33 2174)

E Draft (MS 33 2173)

Bar	Part	Comment
+1	T	B: note 1: g changed to b in blue crayon (Paul Hellmuth)
+1	B	B: note 1: B changed to G in blue crayon (Paul Hellmuth)
3	T	B: notes 1-2: ♩♩ changed to ♩♩ in pencil (Paul Hellmuth)
5-6	T	B: tie added in pencil (Paul Hellmuth)
6	S	B: note 3: d' changed to d' in pencil (Paul Hellmuth)
8	T	B: notes 1-2: ♩♩ changed to ♩♩ in pencil (Paul Hellmuth)
8	B	B: first crotchet: ♩(c)♩(d) changed to ♩(a) in pencil (Paul Hellmuth)
11-12	T	B: tie added in pencil (Paul Hellmuth)

**79** "Paa alle dine Veje"

pf./SATB

Text: N.F.S. Grundtvig

Dating: [1919]

Sources

A Print (PR 9<sup>1</sup>)

B Printing manuscript, autograph (MS 33 2189)

C Draft, partly autograph (MS 33 2177)

D Draft (MS 33 2178)

Bar Part Comment

13-15      B:



Stanza	Line	Comment
1	2	ud, emended to ud;
1	3	Leje emended to Leje,
6	1	Steder emended to Steder, as in B

**80** "Som den gyldne Sol frembryder"

pf./SATB

Text: Thomas Kingo

Dating: [1919]

Sources

A Print (PR 9<sup>1</sup>)

B Printing manuscript, autograph (MS 33 2189)

C Draft, partly autograph (MS 33 2040)

Stanza	Line	Comment
4	4	Usselhed; emended to Usselhed, as in B
8	3	B: saà instead of saa
8	7	B: én instead of en

**81** "Ton det, Himmel"

pf./SATB

Text: N.F.S. Grundtvig

Dating: [1919]

Sources

A Print (PR 9<sup>1</sup>)

B Printing manuscript, autograph (MS 33 2189)

C Draft (MS 33 2173)

D Fair copy, Paul Hellmuth (MS 33 2174)

E Draft (MS 33 2226)

Bar	Part	Comment
5	T	B: third crotchet: ♩(e-f <sup>#</sup> ) changed to ♩(e) in pencil (Paul Hellmuth)

Stanza	Line	Comment
1	1	syng det Jord emended to syng det, Jord
1	2	Gud emended to Gud, as in B
3	6	det emended to de as in Salmebog for Kirke og Hjem, Copenhagen 1911
5	4	B: saà instead of saa

**82** "Uforsagt, hvordan min Lykke"

pf./SATB

Text: Ambrosius Stub

Dating: [1919]

#### Sources

A Print (**PR 9<sup>1</sup>**)

B Printing manuscript, autograph (**MS 33 2189**)

C Fair copy, partly autograph (**MS 33 2095**)

D Draft (**MS 33 2233**)

Bar	Part	Comment
11	S	B: notes 3-4: $\downarrow\downarrow$ changed to $\downarrow\downarrow$ in pencil (CN)
Stanza	Line	Comment
1	3	just <i>det</i> emended to <i>dog et</i> as in B

**83** “Under Korset stod med Smerte”

pf./SATB

Text: N.F.S. Grundtvig

Dating: 26.1.1914

#### Sources

A Print (**PR 9<sup>1</sup>**)

B Printing manuscript, autograph (**MS 33 2189**)

C Draft (**MS 33 2234**)

**84** “Utallige Blomster paa Jorderig gro”

pf./SATB

Text: N.F.S. Grundtvig

Dating: [1919]

#### Sources

A Print (**PR 9<sup>1</sup>**)

B Printing manuscript, autograph (**MS 33 2189**)

C Draft (**MS 33 2100**)

Bar Part Comment

16-17



- 19 S B: note 2: *d'* changed to *e'* in pencil (Paul Hellmuth)
- 19 B B: second to third crotchet:  $\downarrow\downarrow$  ( $B^{\downarrow}-A$ ) changed to  $\downarrow\downarrow\downarrow$  (*A-G-F*) in pencil (Paul Hellmuth)
- 20 S B: note 1: *g'* changed to *d'* in pencil (Paul Hellmuth)

20 B B: note 1: *d'* changed to *b<sup>1</sup>* in pencil (Paul Hellmuth)

Stanza Line Comment  
2 4 ny, emended to ny; as in B

**85** “Verdens Børn har mangt et Sted”

pf./SATB

Text: N.F.S. Grundtvig

Dating: [1919]

#### Sources

A Print (**PR 9<sup>1</sup>**)

B Printing manuscript, autograph (**MS 33 2189**)

C Draft (**MS 33 2226**)

Stanza Line Comment  
3 5 *tidt* emended to *tit* as in B

**86** “Vor Herre, han er en Konge stor”

pf./SATB

Text: N.F.S. Grundtvig

Dating: [1919]

#### Sources

A Print (**PR 9<sup>1</sup>**)

B Printing manuscript, autograph (**MS 33 2189**)

C Fair copy, partly autograph (**MS 33 2241**)

D Draft (**MS 33 2169**)

Bar Part Comment  
10 B:  $\curvearrowleft$  added in blue crayon (Paul Hellmuth)

Stanza Line Comment  
1 5 lever. emended to lever! as in B and by analogy with stanza 5 verse 5

B I D R A G T I L ‘ E N S N E S

D A N S K E V I S E R 1 9 1 5 ’

The first printed editions, *En Snes Danske Viser* 1915 and *En Snes Danske Viser* 1917 (A) including Nielsen's contributions, have been elected as copy text. In many instances, Nielsen's preliminary work shows signifi-

cant differences in comparison to the final version. This is most likely because Nielsen's collaborator Thomas Laub had many suggestions to Nielsen's piano accompaniments (see *Preface*, pp. 54-55). Regarding these early versions the variants have not been documented below; an example of how the composer worked with the piano accompaniments, however, may be studied from the facsimiles of the manuscript of "Se dig ud en Sommerdag" (106 Source B, see p. 158). A number of printing errors and inaccuracies in the texts have been emended by consulting contemporary text editions and/or later versions of the same song in a different arrangement. Regarding the text sources to the 1917-print (99-109), a letter from Nielsen explains in detail the sources he used (see Nielsen to Thorvald Aagaard, 17.09.1916, in *Breve*, vol. 5, letter No. 424). These text sources are in all cases given below in connection with the list of sources to each song.

- 87** "De Refsnæsdrange, de Samsøepiger"  
voice, pf.  
Text: Steen Steensen Blicher  
Dating: 11.12.1914  
Other versions: 173 (pf.)

#### Sources

- A** Print, first edition (**PR 10**)  
**B** Fair copy, autograph (**MS 33 2186**)  
**C** Printed text, Steen Steensen Blicher, *Samlede Noveller 6te Deel*, Randers 1844, p. 93

Bar	Part	Comment
1	pf.	<b>B:</b> no tempo indications
1	pf.	<b>B:</b> poco <b>f</b> instead of <b>f'</b>
5-6	pf.	<b>B:</b>



- 7 pf.1 **B:**  
  
changed to



in pencil  
**B:** stacc.  
stanza 2: *rart!* emended to *rart?* as in 173 and C  
**B:** note 1: **f** changed to **mp** in pencil (CN)  
**B:** ~~—————~~ added in pencil (CN)  
A: after stanza 4: St. St. Blicher. (*af Kjærlighed paa Dagvognen.*)

- 88** "Ud gaar du nu paa Livets Vej"  
voice, pf.

Text: Steen Steensen Blicher  
Dating: 28.12.1914  
Other versions: 212 (pf.), 372 (unison song)

#### Sources

- A** Print, first edition (**PR 10**)  
**B** Draft (**MS 33 2230**)  
**C** Printed text, Steen Steensen Blicher, *Samlede Digte. Anden Deel*, Copenhagen 1836, pp. 111-112

Bar	Part	Comment
6	voice	stanza 1: <i>Medgang</i> emended to <i>Medgangs</i> as in 212 and C
9		A: after stanza 4: St. St. Blicher. ( <i>Af Stambogsstykke.</i> )

- 89** "I Skyggen vi vanke"  
voice, pf.

Text: Adam Oehlenschläger  
Dating: [1914]  
Other versions: 176 (pf.), 288 (SSAA, pf.), 350 (unison song)

#### Sources

- A** Print, first edition (**PR 10**)  
**B** Printed text, Adam Oehlenschläger, *Udvalgte Digterværker*, ed. L. Stange, Copenhagen 1914, vol. 1, p. 29

Bar	Part	Comment
1	voice	stanza 4: <i>Hans Urt</i> emended to <i>Hans-Urt</i> by analogy with stanza 1 (b.5)

7	voice	stanza 2: <i>da sig</i> emended to <i>sig da</i> as in <b>176</b> , <b>350</b> and <b>B</b>
14	voice	stanza 1: comma after <i>grøn</i> added by analogy with stanza 4
17		A: after stanza 4: <i>Øhlenschläger.</i> “Pigernes Sang” (af “Sankt Hans-Aften-Spil.”)

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<b>90</b>	“Underlige Aftenlufte!” voice, pf. Text: Adam Oehlenschläger Dating: 15.12.1914 Other versions: <b>163</b> (pf.), <b>309</b> (SATB), <b>345</b> (SSA)
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#### Sources

- A** Print, first edition (**PR 10**)  
**B** Draft (**MS 33 2104**)  
**C** Score without text (**MS 32 3022**)  
**D** Printed text, Adam Oehlenschläger, *Poetiske Skrifter*, ed. F.L. Liebenberg, Copenhagen 1860, vol. 19, pp. 261-263

Bar	Part	Comment
8	voice pf.2	B: second minim: $\downarrow$
11-15	pf.	B: see facsimile, p. 157
11	pf.1	C: note 2: $a^b$

Stanza	Line	Comment
9	below line 8	A: Øhlenschläger. (“Hjemve.”)

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<b>91</b>	“Naar Odin vinker” voice, pf. Text: Adam Oehlenschläger Dating: 17.12.1914
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#### Sources

- A** Print, first edition (**PR 10**)  
**B** Score without text (**MS 32 3022**)  
**C** Printed text, Adam Oehlenschläger, *Halvhundrede Digte*, ed. F.L. Liebenberg, Copenhagen 1902, pp. 3-4

Bar	Part	Comment
11	pf.2	chord 3: lower part: B' emended to G'

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<b>92</b>	“Vender sig Lykken fra dig” voice, pf. Text: Carsten Hauch Dating: 20.12.1914 Other versions: <b>168</b> (pf.)
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#### Sources

- A** Print, first edition (**PR 10**)  
**B** Draft (**MS 33 2186**)  
**C** Printed text, Carsten Hauch, *Samlede Digte*, Copenhagen 1891, vol. 1, pp. 221-222

Stanza	Line	Comment
2	2	om emended to <i>naar</i> as in <b>168</b> and <b>C</b>
5	below line 4	A: C. Hauch. (“Trøst i Modgang.”)

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<b>93</b>	“Vor Verden priser jeg tusindfold” voice, pf. Text: Poul Martin Møller Dating: 19.12.1914
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#### Sources

- A** Print, first edition (**PR 10**)  
**B** Draft (**MS 33 2242**)  
**C** Score without text (**MS 32 3022**)  
**D** Printed text, Poul Martin Møller, *Udvalgte Skrifter*, ed. Vilhelm Andersen, Copenhagen 1895, vol. 1, pp. 99-100

Bar	Part	Comment
10-11	pf.	B:
11	pf.	C: brackets around note 1

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<b>94</b>	“Rosen blusser alt i Danas Have” voice, pf. Text: Poul Martin Møller Dating: 11.12.1914 Other versions: <b>164</b> (pf.), <b>335</b> (SA)
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## Sources

- A Print, first edition (**PR 10**)
- B Fair copy, printing manuscript, autograph (**MS 33 2187**)
- C Draft, early version (**MS 33 2188**)
- D Score without text (**MS 32 3022**)
- E Printed text, Poul Martin Møller, *Udvalgte Skrifter*, ed. Vilhelm Andersen, Copenhagen 1895, vol. 1, pp. 96-98

Bar	Part	Comment
3	voice	C: notated in F major stanza 1: <i>nu</i> emended to <i>vist</i> as in <b>164, 335</b> and E
6	voice	stanza 1: <i>Hingste</i> emended to <i>Hingsten</i> as in <b>164, 335</b> and E
9	pf.2	B: fourth crotchet: <i>mp</i>
Stanza	Line	Comment
3	5	<i>Fødeland.</i> emended to <i>Fødeland?</i> as in E
5	2, 5	comma added as in <b>164, 335</b> and E
5	3	E: <i>forsikre</i> instead of <i>forsikrer</i>
12	3	last comma added as in <b>164, 335</b> and E

## 95 "Sov ind mit søde Nusseben!"

voice, pf.  
Text: Poul Martin Møller  
Dating: 18.12.1914

## Sources

- A Print, first edition (**PR 10**)
- B Draft (**MS 33 2242**)
- C Draft without text (unison song) (**MS Ext. 2**)
- D Printed text, Poul Martin Møller, *Udvalgte Skrifter*, ed. Vilhelm Andersen, Copenhagen 1895, vol. 1, pp. 106-107

Bar	Part	Comment
1	voice	comma added as in B, D
1	voice	stanza 1: <i>lille</i> emended to <i>søde</i> as in B, D
1-6	pf.2	B: 
5-6	pf.1	stacc. added by analogy with bb.1-2

Stanza	Line	Comment
8	4	D: <i>gaa</i> instead of <i>gaar</i>

- 96** "Farvel, min velsignede Fødeby!"  
voice, pf.  
Text: Poul Martin Møller  
Dating: 12.12.1914  
Other versions: **174** (pf.), **371** (SA)

## Sources

- A Print, first edition (**PR 10**)
- B Manuscript copy (**MS 32 3016**)
- C Printed text, Poul Martin Møller, *Udvalgte Skrifter*, ed. Vilhelm Andersen, Copenhagen 1895, vol. 1, pp. 92-94

Bar	Part	Comment
2	pf.2	B: stanza 4 omitted
3	pf.2	B: note 4: stacc.
4	pf.2	B: note 1: stacc. second crotchet:  emended to  as in B
5	voice	stanza 1: <i>Fader</i> emended to <i>Faders</i> as in <b>174, 371</b> and B, C
6	voice	stanza 1: <i>paa</i> emended to <i>i</i> as in C
8		B: first quaver: <i>rall.</i>

Stanza	Line	Comment
2	2	<i>Gildeskrus</i> emended to <i>Gildekrus</i> as in <b>174, 371</b> and C
6	1	<i>Top</i> emended to <i>Tap</i> as in <b>174, 371</b> and C
6	4	<i>fra</i> emended to <i>for</i> as in <b>174, 371</b> and B, C
8	4	<i>os</i> emended to <i>øs</i> as in <b>174, 371</b> and B, C

- 97** "Jeg bærer med Smil min Byrde"  
voice, pf.

Text: Jeppe Aakjær  
Dating: 20.12.1914  
Other versions: **166** (pf.), **310** (SATB)

## Sources

- A Print, first edition (**PR 10**)
- B Draft (**MS 33 2186**)
- C Draft (**MS 332104**)
- D Score without text (**MS 32 3022**)

**E** Printed text, Jeppe Aakjær, *Samlede Digte*, Copenhagen 1912, vol. 2, pp. 59-60

Bar	Part	Comment
7	pf.1	B: 
Stanza	Line	Comment
3	3	A: footnote to Arker: Fjerskyer
4	2	langt emended to lang as in E
5	4	A: footnote to dynker: stænker
5	below line 4	A: Jeppe Aakjær. "Sundt Blod" (Af "Rugens Sange.")

**98** "Nu er Dagen fuld af Sang"

voice, pf.

Text: Jeppe Aakjær

Dating: 22.12.1914

Other versions: **170** (pf.), **349** (SSA)

#### Sources

- A** Print, first edition (**PR 10**)  
**B** Fair copy (**MS 33 2161**)  
**C** Draft (**MS 33 2186**)  
**D** Manuscript copy without text, (**MS 33 2162**)  
**E** Score without text (**MS 32 3022**)  
**F** Printed text, Jeppe Aakjær, *Samlede Digte*, Copenhagen 1912, vol. 2, pp. 111-112

Bar	Part	Comment
4	pf.1	D: notated in F major lower part: stacc. and slur added by analogy with the other parts
5	voice	E: note 2: g'
Stanza	Line	Comment
2	3	Søndenvinden emended to Søndenvinde as in F
4	4	tar emended to ta'r as in <b>170</b> and F
5	below line 7	A, B: Jeppe Aakjær. "Paa Vaarengen." (En Flok Landsbypiger plukker Blomster og synger.)

B I D R A G T I L ' E N S N E S  
D A N S K E V I S E R 1 9 1 7 '

**99** "Nu er da Vaaren kommen"

voice, pf.

Text: Adam Oehlenschläger

Dating: 13.07.1916

#### Sources

- A** Print, first edition (**PR 11**)  
**B** Draft (**MS 33 2108**)  
**C** Printed text, Adam Oehlenschläger, *Halvhundrede Digte*, ed. F.L. Liebenberg, Copenhagen 1902, pp. 74-75; Nielsen indicates himself that the text source is Adam Oehlenschläger, *Poetiske Skrifter*, ed. F.L. Liebenberg, Copenhagen 1860, vol. 19, pp. 100-102 (see p. 442). The discrepancies between the 1860- and 1902-editions reveal, however, that the latter must have been Nielsen's copy text.

Bar	Part	Comment
10	voice	nysudsprungen emended to nysudsprungne as in <b>B, C</b>
11	pf.1	upper part: tie added by analogy with b.13, 14, 19
15	voice	stanza 1: Bølger emended to Vover as in <b>C</b>

Stanza	Line	Comment
7	3	Klage emended to Klove as in <b>C</b>
7	below line 8	A: Øhlenschläger. ("Vaarsang.")

**100** "Hvor sødt i Sommeraftenstunden"

voice, pf.

Text: Adam Oehlenschläger

Dating: 11.07.1916

#### Sources

- A** Print, first edition (**PR 11**)  
**B** Draft (**MS 33 2108**)  
**C** Printed text, Adam Oehlenschläger, *Poetiske Skrifter*, ed. F.L. Liebenberg, Copenhagen 1860, vol. 19, pp. 175-176

Bar	Part	Comment
4	voice	stanza 1: <i>snart</i> emended to <i>mat</i> as in <b>B, C</b>
Stanza	Line	Comment
6	1	<i>Ja</i> emended to <i>O</i> as in <b>C</b>
6	below line 6	<b>A:</b> <i>Øhlenschläger.</i> ( <i>Aftensang af "Langelandsrejsen"</i> .)

**101** “Tidt er jeg glad, og vil dog gerne græde”  
voice, pf.

Text: B.S. Ingemann  
Dating: [1916-1917]

#### Sources

- A** Print, first edition (**PR 11**)
- B** Fair copy (**MS 33 2220**)
- C** Draft without text (**MS 33 2221**)
- D** Printed text, A.P. Berggreen, *Compositioner for Sang og Claveer*, Copenhagen 1872, vol. I, 2, p. 23
- E** Text, stanzas 2-5, Nielsen's manuscript copy in a letter addressed to Thorvald Aagaard, 20.07.1916, Breve, vol. 5, letter No. 379
- F** Text, Nielsen's manuscript copy in a letter addressed to Thorvald Aagaard, 17.09.1916, Breve, vol. 5, letter No. 424

Bar	Part	Comment
1		<b>B:</b> <i>Inderlig bevæget</i> instead of <i>Inderligt</i>
2	voice	stanza 1: semicolon added as in <b>D, F</b>
Stanza	Line	Comment
2	3	comma emended to dash as in <b>D, F</b>
5	2	comma added as in <b>D, F</b>

**102** “Min lille Fugl, hvor flyver du”  
voice, pf.

Text: H.C. Andersen  
Dating: [1916-1917]

#### Sources

- A** Print, first edition (**PR 11**)
- B** Fair copy (**MS 33 2154**)

- C** Draft (**MS 33 2155**)  
**D** Printed text, H.C. Andersen, *Samlede Skrifter*, Copenhagen 1879, vol. 12, p. 228

Bar	Part	Comment
		<b>C:</b> addition designated <i>Forspil</i>



- |       |       |   |
|-------|-------|---|
| 1     | pf.   | <b>B:</b> <i>p</i> instead of <i>mp</i>                           |
| 3     | pf.2  | <b>B, C:</b> note 3: <i>f♯'</i>                                   |
| 9     | pf.   | <b>B:</b> <i>mfz</i> instead of <i>mf</i>                         |
| 10-11 | voice | stanza 2: <i>alene</i> emended to <i>alene!</i> as in <b>B, D</b> |
| 11    | voice | <b>B:</b> <i>poco rall.</i>                                       |
| 11    | voice | stanza 3: <i>ene</i> emended to <i>ene!</i> as in <b>D</b>        |

**103** “Hun mig har glemt! min Sorg hun ej see!”  
voice, pf.

Text: H.C. Andersen  
Dating: [1916-1917]

#### Sources

- A** Print, first edition (**PR 11**)
- B** Draft (**MS 33 2146**)
- C** Printed text, H.C. Andersen, *Samlede Skrifter*, Copenhagen 1879, vol. 12, pp. 219-220

Bar	Part	Comment
3	pf.1	<b>B:</b> chord 4: <i>f', c'', f''</i>
4	pf.1	<b>B:</b> second crotchet:
5	voice	stanza 3: <i>vi</i> emended to <i>jeg</i> as in <b>C</b>
5	voice	<b>B:</b> <i>opfarende</i> instead of <i>urolig bevæget</i>
6	pf.1	<b>B:</b> chord 1: <i>a'</i> instead of <i>g'</i>
11		<b>A:</b> after stanza 4: H.C. Andersen. ("Langelandsk Vise.")

**104** “Højt ligger paa Marken den hvide Sne”  
voice, pf.

Text: H.C. Andersen  
Dating: [1916-1917]

## Sources

- A** Print, first edition (**PR 11**)  
**B** Sketch (**MS 33 2146**)  
**C** Sketch (**MS 33 2188**)  
**D** Printed text, H.C. Andersen, *Samlede Skrifter*, Copenhagen 1879, vol. 12, pp. 270-271

Bar	Part	Comment
10	voice	B: ♫♪♪
13	voice	B: ♪♪

Stanza	Line	Comment
3	3	Sky' emended to Sky as in <b>D</b>
4	4	quotation mark added as in <b>D</b>
7	below line 4	A: H.C. Andersen. ("Snedronningen.")

**105** "Nu springer Vaaren fra sin Seng"

voice, pf.  
Text: Viggo Stuckenberg  
Dating: 30.12.1914  
Other versions: **171** (pf.)

## Sources

- A** Print, first edition (**PR 11**)  
**B** Draft (**MS 33 2188**)  
**C** Printed text, Viggo Stuckenberg, *Samlede Værker*, Copenhagen 1910, vol. 2, pp. 250-252 (Nielsen does not mention this edition as text source)  
**D** Printed text, *Dansk Sangbog*, ed. Johan Borup, Copenhagen 1914, pp. 234-235

Bar	Part	Comment
5	voice	B: note 4: c"

Stanza	Line	Comment
3	1	blaα emended to Blaa as in <b>C, D</b>
4	2	Lærkesang emended to Lærke sang as in <b>171</b> and <b>C, D</b>
5	below line 4	A: Viggo Stuckenberg. ("Første Maj.")

**106** "Se dig ud en Sommerdag"

voice, pf.  
Text: Jeppe Aakjær  
Dating: 24.12.1914  
Other versions: **175** (pf.), **338** (SA)

## Sources

- A** Print, first edition (**PR 11**)  
**B** Fair copy (**MS 33 2195**), see facsimile, p. 158  
**C** Draft, early version (**MS 33 2188**)  
**D** Sketch (**MS 33 2186**)  
**E** Printed text, Jeppe Aakjær, *Samlede Digte*, Copenhagen 1912, vol. 2, pp. 131-132 (Nielsen does not mention this edition as text source)  
**F** Printed text, *Dansk Sangbog*, ed. Johan Borup, Copenhagen 1914, pp. 94-95

Bar	Part	Comment
2	voice	stanza 1: comma emended to colon as in <b>338</b> and <b>E</b>
5	voice	stanza 1: comma added as in <b>175</b> , <b>338</b> and <b>E</b>
5	voice	A: stanza 1: explanatory footnote: <i>Blost: Blomst</i>
9	voice	stanza 1: Gaarde. emended to Gaarde! as in <b>338</b> and <b>E</b>

Stanza	Line	Comment
2	4	og emended to som as in <b>175</b> , <b>338</b> and <b>E, F</b>
4	1	comma added as in <b>175</b> , <b>338</b> and <b>E, F</b>
4	3	comma added as in <b>175</b> , <b>338</b> and <b>E, F</b>
4	5	Køer emended to Kø'r as in <b>338</b> and <b>E</b>
4	6	comma emended to semicolon as in <b>175</b> , <b>338</b> and <b>E, F</b>
4	8	Skumringsgnister emended to Skumrings-Gnister as in <b>338</b> and <b>E, F</b>
5	4	full stop emended to colon as in <b>175</b> , <b>338</b> and <b>E</b>
5	below line 8	A: Jeppe Aakjær. ("Fri Felt.")

**107** "Der dukker af Disen min Fædrenejord"

voice, pf.  
Text: Jeppe Aakjær  
Dating: 25.12.1914  
Other versions: **205** (pf.), **344** (SA)

## Sources

- A** Print, first edition (**PR 11**)  
**B** Sketch (**MS 33 2230**)

- C** Printed text, Jeppe Aakjær, *Samlede Digte*, Copenhagen 1912, vol. 1, pp. 53-56 (Nielsen does not mention this edition as text source)
- D** Printed text, *Dansk Sangbog*, ed. Johan Borup, Copenhagen 1914, pp. 120-121

Bar	Part	Comment
3	voice	stanza 2: <i>tar</i> emended to <i>ta'r</i> as in <b>205, 344</b> and <b>C</b>
6	voice	stanza 3: <i>mod</i> emended to <i>med</i> as in <b>205, 344</b> and <b>C, D</b>
6	voice	stanza 4: <i>Liv</i> emended to <i>Siv</i> as in <b>205, 344</b> and <b>C, D</b>
11	voice	stanza 1: <i>sjælden</i> emended to <i>sjældent</i> as in <b>205</b> and <b>C</b>
12	voice	stanza 1: <i>mens</i> emended to <i>men</i> as in <b>205, 344</b> and <b>C</b>
15	voice	<b>B:</b> notes 4-6: ♩.♩♩
16	below line 8	<b>A:</b> after stanza 4: <i>Jeppe Aakjær. (Af: "Jylland. Fri Felt.")</i>

#### 108 "Hør, hvor let dens Vinger smækker"

voice, pf.

Text: Jeppe Aakjær

Dating: 23.12.1914

#### Sources

- A** Print, first edition (**PR 11**)
- B** Fair copy (**MS 33 2214**)
- C** Draft (**MS 33 2186**)
- D** Printed text, Jeppe Aakjær, *Samlede Digte*, Copenhagen 1912, vol. 1, pp. 47-48 (Nielsen does not mention this edition as text source)
- E** Printed text, *Dansk Sangbog*, ed. Johan Borup, Copenhagen 1914, pp. 60-61

Bar	Part	Comment
1		<b>B:</b> <i>Let og yndefuldt</i> instead of <i>Fint og let</i>
1	pf.	<b>B:</b> <i>p</i> instead of <i>pp</i>
4	pf.	<b>B:</b>



Stanza	Line	Comment
6	1	<i>engang</i> emended to <i>en Dag</i> as in <b>B, D, E</b>
6	below line 4	<b>A:</b> <i>Jeppe Aakjær. ("Svalen.")</i>

#### 109 "Der boede en Mand i Ribe By"

voice, pf.

Text: anonymous (old Danish jest song)

Dating: [1916-1917]

#### Sources

- A** Print, first edition (**PR 11**)
- B** Sketch (**MS 33 2195**)
- C** Printed text, *Danske Folkeviser i Udvalg*, ed. Axel Olrik & Ida Falbe-Hansen, Copenhagen 1899, pp. 165-166

Bar	Part	Comment
10	pf.	last quaver: ♩ emended to ♩ because of upbeat to b.1
10	pf.	♪ moved from last quaver by analogy with voice

Stanza	Line	Comment
10	below line 5	<b>A:</b> <i>Gl. Dansk Skæmtevise.</i>

T O S A N G E F R A K A N T A T E T I L  
G R O S S E R E R - S O C I E T E T E T S  
H U N D R E D A A R S F E S T , O P . 3 1

The two editions, **PR 12<sup>1</sup>** and **PR 12<sup>2</sup>**, have been elected as copy text; both piano versions were composed in 1917. Nielsen composed the melody of **111** in 1916 for the *Prologue Shakespeare* as a final movement for choir and orchestra with the text "Hæder til digtets Drot".

#### 110 Købmands-Vise ("En Købmand, han staar bøjet")

voice, pf.

Text: Valdemar Rørdam

Dating: [1917]

#### Sources

- A** Print, first edition (**PR 12<sup>1</sup>**)
- B** Printing manuscript, autograph (**MS 33 2292**)
- C** Sketch (**MS 33 2110**)

Bar	Part	Comment
1	pf.1	<b>B:</b> notated in D major
2	pf.1	<b>B:</b> notes 5-7: slur
9	pf.2	note 3: stacc. as in <b>B</b>
		notes 1-3: stacc. added by analogy with b.5
10	voice	<b>B:</b> note 5: stacc.
10	pf.	<b>B:</b> fourth crotchet: <i>mfz</i>
12 <sup>ii</sup>	pf.	<b>f</b> added by analogy with b.12 <sup>i</sup>
Stanza	Line	Comment
2	1	Til emended to Tit as in <b>B</b>

**111** *Hymne til Danmark* ("Danmark, i tusend Aar")

voice, pf.

Text: Valdemar Rørdam

Dating: [1917]

Other versions: **361** (unison song), **390** (SA)

Sources

A Print, first edition (**PR 12<sup>2</sup>**)

B Printing manuscript, autograph (**MS 33 2109**)

C Draft (pf.) (**MS 33 2110**)

Bar	Part	Comment
		<b>B:</b> music for one stanza with text for all three stanzas; <b>C:</b> notated in pf.
2	pf.2	<b>C:</b> chords 2-3: only <i>b<sup>1</sup>-a<sup>1</sup></i>
4	pf.1	fourth crotchet: <i>c<sup>#</sup></i> emended to <i>b<sup>1</sup></i> as in <b>B, C</b>
4	pf.2	chords 1-3: ten. added by analogy with pf.1
8	pf.1	<b>C:</b> chord 1: <i>e', g<sup>#</sup>, c<sup>#</sup></i>
9	pf.2	<b>C:</b> chords 1-3: only <i>a<sup>1</sup>, g<sup>#</sup>, f<sup>#</sup></i>
10	pf.2	chord 1: ten. added by analogy with b.1 to b.8 chord 1, b.9
16	pf.1	ten. added by analogy with b.2
16	pf.2	chord 1: ten. added by analogy with b.2
17	pf.1	ten. added by analogy with b.3
18	pf.	ten. added by analogy with b.4
19	pf.1	ten. added by analogy with b.5
24	pf.2	ten. added by analogy with b.15 to b.22 chord 1, b.23
32	pf.2	ten. added by analogy with bb.4, 18
36	pf.1	chord 3: ten. added by analogy with bb.8, 22
38	pf.2	ten. added by analogy with b.29 to b.36 chord 1, b.37
40	pf.2	chords 2-3: ten. added by analogy with bb.12, 26

T R E S A N G E F R A ' A L A D D I N  
E L L E R D E N F O R U N D E R L I G E  
L A M P E ', O P . 3 4

The printed edition of the three songs, published in connection with the theatre performance of the play, has been elected as copy text. Only a few printing errors have been emended. The present fair copy, **MS 32 3079**, is the director's copy of the theatre version and has not been employed in connection with the present revision.

**112** "Cithar! lad min Bøn dig røre"

voice, pf.

Text: Adam Oehlenschläger

Dating: [1918-1919]

Sources

A Print (**PR 13**)

Bar	Part	Comment
1	pf.	brackets around <i>spinkelt klingende</i> omitted
10	pf.2	chord 5 bottom note: <i>e</i> emended to <i>c</i> by analogy with b.11

**113** "Visselulle nu, Barnlil!"

voice, pf.

Text: Adam Oehlenschläger

Dating: 1918

Sources

A Print (**PR 13**)

B Fair copy, autograph (**MS Ext. 36**)

Bar	Part	Comment
1-2	pf.	<b>B:</b> only one bar, pf.1: <i>o (e')</i> , pf.2: -
9		<i>Dun</i> emended to <i>Duun</i> as in stanza 8
10	voice	<i>poco rall.</i> added by analogy with pf.
11 <sup>i</sup>	pf.	<b>B:</b> <i>j. ,</i> instead of <i>j. -</i>
11 <sup>i</sup>	pf.1	chord 1: <i>b<sup>#</sup></i> emended to <i>b<sup>1</sup></i> ; <i>g</i> emended to <i>g<sup>#</sup></i>

**114** "Alt Maanen oprejst staar"

voice, pf.

Text: Adam Oehlenschläger

Dating: [1918-1919]

**Sources****A** Print (**PR 13**)

Bar	Part	Comment
3-4	voice	<i>kan visne</i> emended to <i>kun visner</i> in accordance with CNU I/1, p. 201
6	voice pf.	<del>—————</del> added by analogy with b.4
6	pf.1	chords 3-4 top notes: tie added by analogy with b.4
7	pf.1	chord 2 top note: <i>c''</i> emended to <i>c#''</i> by analogy with voice
7	pf.1	end of slur emended from chord 7 to last quaver by analogy with bb.4, 5, 9
8	pf.1	chord 1 top note: <i>g'</i> emended to <i>g#'</i> by analogy with voice
10 <sup>II</sup>		b.10 <sup>II</sup> added because of text of stanza 4

## T O A A N D E L I G E S A N G E

The songs, **115-116**, were printed with the common title *To Aandelige Sange i Nordens Musik*, 1919 (**PR 14<sup>I</sup>**); **116**, however, was published already in 1917 in *Højskolebladet* (**PR 9<sup>2</sup>**). The manuscript to **116**, **MS 33 2246**, is placed in a gathering with songs meant for "Fire folkelige Melodier / til de danske Højskoler"; however, this has been cancelled with the comment "solgt til Nordens Musik." ("sold to Nordens Musik"). For both songs, **PR 14<sup>I</sup>** has been elected as copy text and collated with the other sources.

**115** "Den store Mester kommer!"

pf.

Text: B. S. Ingemann

Dating: [1919]

Other versions: **130** (pf.), **145** (pf.)**Sources****A** Print, first edition (**PR 14<sup>I</sup>**)**116** "Udrundne er de gamle Dage"

pf.

Text: N.F.S. Grundtvig.

Dating: 1917

Other versions: **140** (pf.), **147** (pf.), **312** (SATB), **359** (unison song)**Sources****A<sup>I</sup>** Print (**PR 14<sup>I</sup>**)**A<sup>II</sup>** Print (**14<sup>2</sup>**)**A<sup>III</sup>** Print, identical with **A<sup>I</sup>** (**MS 32 3063**)**B** Fair copy, autograph (**MS 33 2246**)

Bar	Part	Comment
16	pf.1	<b>A<sup>I</sup></b> : Udsættelsen af begge Melodier kan benyttes som den er ogsaa til firestemmigt blandet Kor, men isaafald Nr. II en Tone højere 'The arrangement of both melodies may be used as it is also for a four-part mixed choir, but then No. II [should be set] a whole tone higher' below the final system <b>A<sup>II</sup></b> : Med værdig fasthed. 'With dignified firmness.'
16	pf.1	<b>A<sup>II</sup></b> : lower part notes 1-2: <i>e♭'</i> instead of <i>c'</i>
16	pf.1	<b>B</b> : lower part note 2: <i>e♭'</i> changed to <i>c'</i> in ink (CN)
16	pf.2	<b>A<sup>II</sup></b> : upper part notes 1-2: <i>b♭-c'</i>
16	pf.2	<b>A<sup>II</sup></b> : <i>(d)</i> <i>(c)</i> <i>(f)</i>
17	pf.	<b>B</b> : final bar line: 

**Stanza** Line

Stanza	Line	Comment
2	4	<b>B</b> : <i>ædel Slægt</i> instead of <i>ædel Sjæl</i>
3	5	<b>B</b> : <i>og Verden</i> changed til <i>og Graven</i> in ink (CN)
3	6	<i>han</i> emended to <i>kan</i> in accordance with <b>B</b>

O T T E S A N G E F R A H E L G E  
R O D E S S K U E S P I L ' M O D E R E N ',  
O P . 4 1

The sources for the eight songs include an autograph fair copy (**C**), a partly autograph printing manuscript (**B**) and a printed piano score (**A**). In addition, a manuscript kept at the Royal Theatre has survived comprising **119**, **120** and **123**; since it is a manuscript copy it has not been used in the

present edition. The earliest source is the autograph (**C**) employed at rehearsals. As the publishers wished to begin the printing before the premiere in January 1921, Nielsen had a copy made from the fair copy and added a piano score of "Som en rejselysten Flaade" which in the play was arranged for choir and orchestra; he also made a few changes in **B**. The printed edition (**A**) has been elected as copy text for the present edition.

#### 117 "Vildt gaar Storm mod sorte Vande"

voice, pf.

Text: Helge Rode

Dating: [1920]

#### Sources

**A** Print, first edition (**PR 15**)

**B** Fair copy, partly autograph (**MS 32 3061**)

**C** Fair copy, autograph (**MS 33 3055**)

Bar	Part	Comment
1	voice	original number: II ( <i>Skjalden</i> ) omitted
2	voice	<b>C:</b> note 1: $\downarrow$ .. (rhythmic error)
4	pf.1	<b>B:</b> chords 3-4: $g'$ changed to $a^b$ in pencil
5-6	pf.2	<b>C:</b> b.5 note 4 to b.6 note 1: slur
6-7	pf.2	<b>C:</b> b.6 note 2 to b.7 note 1: slur
10	voice	<b>C:</b> note 5: $\downarrow$ corrected to $\downarrow$ in red crayon
10	pf.	<b>B:</b> <b>p</b> added (CN)
10, 11	pf.1	<b>C:</b> second crotchet ( $d'$ ): $\natural$ added in pencil
11	pf.1	<b>B:</b> second crotchet lower part ( $d'$ ): $\natural$ added (CN); third crotchet: $e', g'$ changed to $c', e'$ in pencil; <b>C:</b> third crotchet: $e', g'$
13	pf.2	$d''$ emended to $d''$ by analogy with pf.1
14	pf.	<b>pp</b> added as in <b>B</b> (chord 2), <b>C</b> (chord 3)

#### 118 "Min Pige er saa lys som Rav"

voice, pf.

Text: Helge Rode

Dating: [1920]

Other versions: **392** (SA)

#### Sources

**A** Print, first edition (**PR 15**)

**B** Fair copy, partly autograph (**MS 32 3061**)

**C** Fair copy, autograph (**MS 33 3055**)

Bar	Part	Comment
1	voice	original number: III; the orchestral version notated with a repetition mark between b.1 and b.2 and with two voltas; see CNU I/9 ( <i>Skjalden</i> ) omitted
8	pf.1	<b>C:</b> lower part chord 2: $\downarrow$ ; lower part sixth quaver: $\downarrow (c')$
11	pf.1	lower part $b^{\natural}$ - $b^{\natural}$ : tie added by analogy with pf.2; <b>B:</b> lower part chord 2: $e, g^{\sharp}$ changed to $g^{\sharp}, b^{\natural}$ in pencil; <b>C:</b> lower part chord 2: $e, g^{\sharp}$

#### 119 "Dengang Ørnen var flyveklar"

voice, pf.

Text: Helge Rode

Dating: [1920]

#### Sources

**A** Print, first edition (**PR 15**)

**B** Fair copy, partly autograph (**MS 32 3061**)

**C** Fair copy, autograph (**MS 33 3055**)

Bar	Part	Comment
1	voice	original number: IV ( <i>Narren</i> ) omitted
8	pf.2	<b>C:</b> chord 4: stacc.
9	voice	<b>C:</b> note 4: $\downarrow$ corrected to $\downarrow$ in red crayon (rhythmic error)
19		<b>B:</b> after b.19: double bar line
20 <sup>1</sup> , 20 <sup>11</sup> -21 <sup>11</sup>	pf. pf.1	marc. added by analogy with b.19 <b>B:</b> following the music: *Til Stikkeren! Gentagelsesfigurer maa naturligvis stikkes ud *To the composer! The repetition markings must of course be engraved in full' added in pencil (CN); * refers to b.2: se nedenfor * see below' added in pencil (CN)

#### 120 "Ved Festen fik en Moder Bud"

voice, pf.

Text: Helge Rode

Dating: [1920]

## Sources

- A Print, first edition (**PR 15**)  
 B Fair copy, partly autograph (**MS 32 3061**)  
 C Fair copy, autograph (**MS 33 3055**)

Bar	Part	Comment
1	voice	original number: V ( <i>Narren</i> ) omitted
2-3		<b>B, C</b> (stanza 3): <i>gærne valgte</i> instead of <i>valgte helst mig</i>
2-6	pf.2	slur emended from open slur as in <b>C</b> ; A: b.4: end of slur open (change of system)
7	voice	<b>B, C</b> (stanza 3): <i>male Sorg</i> instead of <i>males trist</i>
8-10	pf.1	upper part: slur added as in <b>C</b> ; <b>B</b> : b.9: end of slur open (change of system)
8-11	pf.1	lower part: slur added as in <b>C</b> ; <b>B</b> : b.9: end of slur open (change of system)
8-11	pf.2	end of slur b.9 emended to b.11 as in <b>C</b> ; <b>B</b> : b.9: end of slur open (change of system)
15 <sup>II</sup>	voice	<b>C</b> : instead of note 1 a chord: <i>b<sup>1</sup>, d<sup>1</sup>, g<sup>1</sup></i> ; <b>C</b> : <i>rød</i> added in red crayon (CN?)
15 <sup>II</sup>	voice pf.	<b>C</b> : rests added in red crayon (CN?)

## 121 "Tidselhøsten tegner godt"

voice, pf.  
Text: Helge Rode  
Dating: [1920]

## Sources

- A Print, first edition (**PR 15**)  
 B Fair copy, partly autograph (**MS 32 3061**)  
 C Fair copy, autograph (**MS 33 3055**)

Bar	Part	Comment
1	voice	original number: VI ( <i>Skjalden</i> ) omitted
4-6	pf.1	lower part: b.4 chord 2 to b.6 note 1: slur added as in <b>C</b> ; upper part: b.4 chord 2 to b.6 note 1: slur added as in <b>C</b> ; <b>B</b> : b.4 chord 2: end of slur open (change of system)
4-6	pf.2	upper part: b.4 chord 2 to b.6 note 1: slur added; <b>B, C</b> : b.4: end of slur open (change of system); <b>C</b> : b.4

lower part note 2: end of slur open (change of system)  
 8 voice **B, C** (stanza 2): *lammet* instead of *vanfør*  
 9 **C** added at the bar line as in **C**

## 122 "Saa bittert var mit Hjerte"

voice, pf.  
Text: Helge Rode  
Dating: [1920]

## Sources

- A Print, first edition (**PR 15**)  
 B Fair copy, partly autograph (**MS 32 3061**)  
 C Fair copy, autograph (**MS 33 3055**)

Bar	Part	Comment
1	voice	original number: VIII; the orchestral version notated with repetition mark between b.2 and b.3 and with two volutas; see CNU I/9 ( <i>Skjalden</i> ) omitted
9	voice	<b>B, C</b> (stanza 2): <i>klaged de med</i> instead of <i>gaar hen over</i>
13-14	pf.	<b>C</b> : b.13 second minim to b.14 fourth crotchet: <del>—————</del>
17	pf.1	upper part notes 1-4: slur (notes 1-4) and ten. (notes 3-4) emended as in <b>B</b> ; <b>B</b> : upper part notes 1-4: ten. (notes 1-4) changed to slur (CN); <b>C</b> : upper part notes 1-4: only ten.; lower part chord 2: <i>a<sup>b</sup></i> instead of <i>a'</i>
19	voice pf.1	<i>a<sup>b</sup></i> emended to <i>a'</i> as in the orchestral version, see CNU I/9
21	pf.1	chord 1: <i>e', g', b<sup>3</sup>'</i> emended to <i>e', g', c'</i> as in <b>B, C</b>
24		<b>C</b> added at the bar line as in <b>B, C</b>

## 123 "Dengang Døden var i Vente"

voice, pf.  
Text: Helge Rode  
Dating: [1920]

## Sources

- A Print, first edition (**PR 15**)  
 B Fair copy, partly autograph (**MS 32 3061**)  
 C Fair copy, autograph (**MS 33 3055**)

Bar	Part	Comment
1	voice	original number: IX ( <i>Narren</i> ) omitted
4	pf.	<b>C:</b> notes 5-8: <del>—————</del>
11	pf.2	stacc. added by analogy with bb.5-10
16 <sup>II</sup>	pf.1	<b>B:</b> notes 1-2: marc. added in ink (CN)
18 <sup>II</sup>	pf.1	<b>B, C:</b> note 1: <i>b</i> <sup>4</sup> ; note 5: <i>e'</i>
18 <sup>II</sup>	pf.2	<b>B, C:</b> note 1: <i>B</i> <sup>5</sup> ; note 5: <i>E</i>
19 <sup>II</sup>	pf.2	<b>B:</b> notes 1-2: marc. added in ink (CN)

#### 124 "Som en rejseysten Flaade"

voice, pf.

Text: Helge Rode

Dating: [1920]

Other versions: 177 (pf.), 306 (SATB), 342 (SSA)

#### Sources

A Print, first edition (**PR 15**)

B Fair copy, partly autograph (**MS 32 3061**)

Bar	Part	Comment
		original number: XIII
2	voice	<b>B</b> (stanza 3): stanza's number changed from 4 to 3 in pencil
2-23	voice	<b>B:</b> stanza 4 with first line <i>Vinterklart og sommerbroget</i> missing; stanza's number changed from 5 to 4 in pencil: <i>Om vor Frihed vil vi værne, Mænd ved Pen og Plov og Mast, hærde Skallen om vor Kærne. Venlig Haand skal være fast. Indaand Nordens frie Luft, Stilhed sôd af Blomsterduft, Blæst, som Søen salter. Og lad hver med trofast Sind sætte al sin Gerning ind, Danmark, paa dit Alter</i> <b>B</b> (stanza 1): <i>blomstersmykket</i> instead of <i>rejselysten</i>
3	voice	<b>B</b> (stanza 1): <i>Sommerhimlens</i> instead of <i>Vejrs og Vindes</i>
7	voice	<b>B</b> (stanza 1): <i>Hav gaar ind</i> instead of <i>Haardt gaar Hav</i>
10-11	voice	<b>B</b> (stanza 1): <i>Hav gaar ind</i> instead of <i>Haardt gaar Hav</i>
10	pf.1	chord 2: ten. added as in <b>B</b> and by analogy with pf.2
12	pf.1	<b>B:</b> chord 1: ten.
14	voice	note 2: <b>pp</b> emended to <b>p</b> as in <b>B</b> and by analogy with pf.
17-20	voice	<b>B:</b> stanza 3: <i>Loven for de danskes Æt være Billighed og Ret</i> instead of <i>Danskens Lov i Strid og Fred være Ret og Billighed</i>

19	pf.	cresc. moved from b.20 chord 1 by analogy with the voice; <b>B:</b> from b.19: <i>cre-scen-do</i>
19	pf.1	lower part notes 1-2: ten. added by analogy with pf.2
20	pf.1	lower part notes 1-2: ten. added by analogy with pf.2
21	voice	note 1: <b>f</b> added by analogy with pf.
23		<b>♪</b> added at the bar line as in <b>B</b>

#### T Y V E F O L K E L I G E M E L O D I E R

The first printed edition of 1921 (**A**) has been elected as copy text. This has been collated with the printing manuscript (**B**) of which Knud Jeppesen read a second proof (see letter from Nielsen to Jeppesen, 9 November 1921). In addition, fair copies for and drafts of some of the songs have survived. Regarding 138, **B** contains dynamics which have not been included in **A**, and Jeppe Aakjær's fair copy of the poem has been inserted. Concerning 138 and 139 Aakjær's spelling has been retained in **A** and hence also in the present edition. There are only few variants between sources **A** and **B** in terms of punctuation.

#### 125 "På det jævne, på det jævne"

pf.

Text: H.V. Kaalund

Dating: [1921]

Other versions: 156 (pf.), 363 (SSA)

#### Sources

A Print, first edition (**PR 16<sup>1</sup>**)

B Printing manuscript, autograph (**MS 32 3063**)

C Fair copy, autograph (**MS 33 2179**)

Bar	Part	Comment
		<b>A:</b> H.V. Kaalund ( <i>fra "En Eftervaar"</i> , 1877)
3	pf.1	<b>C:</b> chord 2: <i>c'</i> ( $\downarrow$ ), <i>e'</i> , <i>g'</i> ( $\downarrow$ )
5-6	pf.1	<b>C:</b> no tie
8	pf.2	<b>B:</b> notes 1-3: slur erased; <b>C:</b> no slur
10	pf.2	<b>C:</b> upper part: no note
11	pf.2	<b>C:</b> chord 1: <i>A</i>
12	pf.2	<b>C:</b> <i>a</i>
13	pf.1	<b>C:</b> lower part: first to second crotchet: $\downarrow\downarrow$
14-15		<b>C:</b> no tie

**126** "Derfor kan vort øje glædes"

voice, pf.

Text: Christian Richardt

Dating: [1921]

Other versions: **151** (pf.)

Sources

A Print, first edition (**PR 16<sup>1</sup>**)

B Printing manuscript, autograph (**MS 32 3063**)

C Fair copy, autograph (**MS 32 3015**)

Bar	Part	Comment
		A: <i>Chr. Richardt</i> ("Tekster og toner", 1868)

Stanza	Line	Comment
2	3	skøn fordi emended to skøn, fordi

**127** "Jeg så kun tilbage"

voice, pf.

Text: B.S. Ingemann

Dating: [1921]

Other versions: **150** (pf.)

Sources

A Print, first edition (**PR 16<sup>1</sup>**)

B Printing manuscript, autograph (**MS 32 3063**)

Bar	Part	Comment
7-8	voice	en-sang emended to en sang as in B
12	voice	attrår emended to attrår;

Stanza	Line	Comment
2	4	B: fuld karsk instead of fuldkarsk

**128** "Morgendug, der sagte bæver"

pf.

Text: Carsten Hauch

Dating: [1921]

Other versions: **162** (pf.), **337** (SA)

Sources

A Print, first edition (**PR 16<sup>1</sup>**)

B Printing manuscript, autograph (**MS 32 3063**)

Bar	Part	Comment
16		B: second crotchet: (rall)

**129** "Jord, i hvis favn"

pf.

Text: Christian Richardt

Dating: [1921]

Other versions: **149** (pf.)

Sources

A Print, first edition (**PR 16<sup>1</sup>**)

B Printing manuscript, autograph (**MS 32 3063**)

Bar	Part	Comment
1-2	pf.2	B: no tie
10	pf.2	slur added as in B and by analogy with A

Stanza	Line	Comment
3	1	vor Lykke emended to vor lykke as in B
3	5	hvor vældig emended to hvor mægtigt in accordance with <b>149</b>

**130 ► 115**

**131** "Der sad en fisker så tankefuld"

pf.

Text: N.F.S. Grundtvig

Dating: [1921]

Other versions: **159** (pf.)

Sources

A Print, first edition (**PR 16<sup>1</sup>**)

B Printing manuscript, autograph (**MS 32 3063**)

C Printed score (**PR 16<sup>3</sup>**)

Bar	Part	Comment
8	voice	sa-le, emended to sa-le; as in B

Stanza	Line	Comment
4	3	nikked og emended to nikked, og as in B
5	3	B: og sagde, Herre instead of og sagde: Herre

**132** St. St. Blicher ("Hedelærken, den liden fugl")

pf.

Text: Carl Ploug

Dating: [1921]

Other versions: **161** (pf.)

## Sources

A Print, first edition (**PR 16<sup>1</sup>**)

B Printing manuscript, autograph (**MS 32 3063**)

Bar	Part	Comment
7-8	pf.1	tie added as in <b>B</b> and by analogy with pf.2 upper part
11	pf.1	notes 1-2: slur removed

Stanza	Line	Comment
5	1	<i>Hedelærken et hædersnavn</i> emended to <i>Hedelærken, et hædersnavn,</i>

### 133 "Dér, hvor vi stred og sang"

pf.

Text: Jens Christian Hostrup

Dating: [1921]

Other versions: **154** (pf.)

## Sources

A Print, first edition (**PR 16<sup>1</sup>**)

B Printing manuscript, autograph (**MS 32 3063**)

Bar	Part	Comment
3	voice	<i>der</i> emended to <i>dér</i>
7	pf.1	<b>B:</b> upper part second crotchet: <i>e<sup>h</sup>-g'</i>

### 134 "Når somrens sang er sungen"

pf.

Text: Jens Christian Hostrup

Dating: [1921]

Other versions: **153** (pf.), **368** (SSA)

## Sources

A Print, first edition (**PR 16<sup>1</sup>**)

B Printing manuscript, autograph (**MS 32 3063**)

C Draft (**MS 33 2160**)

### 135 "De snækker mødtes"

pf.

Text: N.F.S. Grundtvig

Dating: [1921]

Other versions: **160** (pf.), **357** (SSA)

## Sources

A Print, first edition (**PR 16<sup>1</sup>**)

B Printing manuscript, autograph (**MS 32 3063**)

C Draft (**MS 33 2160**)

### 136 "Naturens ædle dyrker"

pf.

Text: Carsten Hauch

Dating: [1921]

Other versions: **152** (pf.)

## Sources

A Print, first edition (**PR 16<sup>1</sup>**)

B Printing manuscript, autograph (**MS 32 3063**)

C Draft (**MS 33 2160**)

Bar	Part	Comment
1, 2	pf.1	notes 1-2: slur added as in <b>B</b>
5	pf.2	<b>B:</b> first chord: <i>b, d'</i> crossed out in pencil presumably by compositor

Stanza	Line	Comment
3	2	<i>de rædsler som</i> emended to <i>de rædsler, som</i> as in <b>B</b>
3	4	<i>vældige stemmer.</i> emended to <i>vældige stemmer;</i> as in <b>B</b>
4	1	<i>Og rosernes</i> emended to <i>og rosernes</i> as in <b>B</b>
7	2	<i>fjerneste lande og</i> emended to <i>fjerneste lande, og</i> as in <b>B</b>

### 137 "Tunge, mørke natteskyer"

voice, pf.

Text: Jakob Knudsen

Dating: [1921]

Other versions: **165** (pf.)

## Sources

A Print, first edition (**PR 16<sup>1</sup>**)

B Printing manuscript, autograph (**MS 32 3063**)

C Draft (**MS 33 2160**)

D Fair copy, autograph (**MS 33 2246**)

Bar	Part	Comment
		<b>B:</b> Stille, dog ikke for langsomt.
Stanza	Line	Comment
1	7	nær du kære emended to nær, du kære
2	1	nær, thi uden emended to nær, ti uden as in <b>B</b> ; <b>B:</b> ti added in ink (CN)
3	6	hjærtet emended to hjærtet as in <b>B</b>
4	8	according to Jakob Knudsen's manuscript (facs. Povl Schmidt, <i>Drømmen dør. læsninger i Jakob Knudsens forfatterskab</i> , Odense 1984, p. 173) and the first printed edition of the poem (ed. F. Falkenstjerne & Morten Pontoppidan, <i>Tidens Strøm</i> 7/10 (5 December 1890), the line is <i>Tak Du Lysets Fader!</i> During 1916- 1926, the verse was changed to <i>Tak Du Livets Fader</i> in a number of song- and hymnbooks just as Nielsen reproduces it (see outline in An- ders Malling, <i>Dansk Salmehistorie</i> , Copenhagen 1960), vol. 5, p. 60ff.). In all the examined printed collec- tions after 1926 (except <i>Tillæg til Salmebog for Kirke og Hjem</i> of 1936), the correction has been cancelled thus employing the original <i>Tak Du Lysets Fader</i> again. However, it has not been possible to establish whether the alteration was due to a repeated slip of the pen in the mentioned song- and hymnbooks from 1916-26 or a conscious change of the text. The present edition reproduces the line from <i>Tyve folkelige Melodier</i> . It should be noted that the change of Knud- sen's original <i>Verden bliver mig øde</i> (see facs. mentioned above) to <i>Livet bliver mig øde</i> in the third stanza, line 2, has been retained in all the printed sources (except Knudsen, <i>Digte</i> , ed. Einar Thomsen, Copen- hagen 1938).

### 138 "Som dybest Brønd gir altid klarest Vand"

voice, pf.

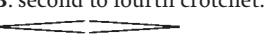
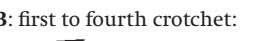
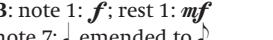
Text: Jeppe Aakjær

Dating: [1921]

Other versions: 169 (pf.)

### Sources

- A** Print, first edition (**PR 16<sup>1</sup>**)  
**B** Printing manuscript, autograph (**MS 32 3063**)  
**C** Fair copy, autograph (**MS 33 2204**)

Bar	Part	Comment
+1	pf.	<b>B:</b> <i>mp</i>
5	pf.	<b>B:</b> second to fourth crotchet: 
7	pf.	<b>B:</b> fourth crotchet: 
9	voice pf.	<b>B:</b> first to fourth crotchet: 
10	voice pf.	<b>B:</b> note 1: <i>f</i> ; rest 1: <i>mf</i>
11	voice	note 7: $\downarrow$ . emended to $\downarrow$ .
11	pf.	<b>B:</b>
11-12	pf.	 <b>B:</b> b.11 fourth crotchet to b.12 second crotchet: 

Stanza	Line	Comment
2	2	Flinteøkssen emended to Flintøxen as in <b>B</b>
2	6	gemt emended to gjemt as in <b>B</b>
4	1	Blad i Høst emended to Blad i Høst, as in <b>B</b>
4	3	skønne emended to skjønne as in <b>B</b>
4	4	gennembæve emended to gjennem- bæve as in <b>B</b>

### 139 "Det danske Brød paa Sletten gror"

voice, pf.

Text: Jeppe Aakjær

Dating: [1921]

Other versions: 244 (pf.)

### Sources

- A** Print, first edition (**PR 16<sup>1</sup>**)  
**B** Printing manuscript, autograph (**MS 32 3063**)  
**C** Fair copy, autograph (**MS 32 3064**)  
**D** Printed score (**PR 16<sup>2</sup>**)

Bar	Part	Comment
		<b>C:</b> <i>Med rolig Varme.</i>
+1	pf.	<b>B:</b> rest 1: <i>mp</i>
4	voice	<b>C:</b> $\downarrow$ , $\downarrow$ , $\downarrow$
4	pf.2	<b>B:</b> $\downarrow$ , $\downarrow$ where the rest has been added in light black ink (CN)

5-6	pf.1	tie added
6-14	pf.2	b.6 note 2: beginning of slur added as in <b>B</b> ; A: bb.5-6: beginning of slur incomplete, change of stave (bb.5-6)
8	pf.1	<b>B:</b> chord 2:
15	voice	note 2:  emended to  in accordance with C
16	voice	C: note 2:
<b>Stanza</b>	<b>Line</b>	<b>Comment</b>
3	6	gør emended to gjør as in <b>B</b>
4	4	igennem emended to igennem as in <b>B</b>

#### 140 ► 116

##### 141 "Betragt mit svage spind"

pf.

Text: Adam Oehlenschläger

Dating: [1921]

Other versions: 148 (pf.), 384 (SSA)

##### Sources

A Print, first edition (**PR 16<sup>1</sup>**)

B Printing manuscript, autograph (**MS 32 3063**)

Bar	Part	Comment
		A: Oehlenschläger ( <i>Edderkoppens sang af "Aladdin"</i> )
		B: no indication of tempo
13	pf.	B: first crotchet: no marc.
<b>Stanza</b>	<b>Line</b>	<b>Comment</b>
2	5	snart tråden, ud snart emended to snart tråden ud, snart

##### 142 "Frihed er det bedste guld"

voice, pf.

Text: Thomas af Strengnæs

Dating: [1921]

Other versions: 157 (pf.)

##### Sources

A Print, first edition (**PR 16<sup>1</sup>**)

B Printing manuscript, autograph (**MS 32 3063**)

Bar	Part	Comment
		A: Biskop Thomas af Strengnæs (†1443)
		B: Fast og frejdigt

1	pf.	<b>B:</b> note 1:
6	pf.1	<b>B:</b> third crotchet (chord):
10	pf.1	<b>B:</b> chord 1: 

##### 143 "Nu lyser Løv i Lunde"

pf.

Text: Johannes Jørgensen

Dating: [1921]

Other versions: 172 (pf.), 351 (SA)

##### Sources

A Print, first edition (**PR 16<sup>1</sup>**)

B Printing manuscript, autograph (**MS 32 3063**)

Bar	Part	Comment
+1	pf.2	<b>B:</b>
6	pf.1	lower part note 2:  emended to  as in <b>B</b>

##### 144 Syndfloden ("Når nat udvælder")

pf.

Text: N.F.S. Grundtvig

Dating: [1921]

Other versions: 158 (pf.)

##### Sources

A Print, first edition (**PR 16<sup>1</sup>**)

B Printing manuscript, autograph (**MS 32 3063**)

Stanza	Line	Comment
9	2	spurven grå end emended to spurven grå, end as in <b>B</b>

B I D R A G   T I L   ' F O L K E H Ø J -  
S K O L E N S   M E L O D I B O G '

The first edition of *Folkehøjskolens Melodibog* has been elected as copy text (A). Since A only includes the first stanza of each song, the remaining stanzas have been drawn from the tenth edition of *Folkehøjskolens Sangbog* (1922); spelling and punctuation are emended according to that source. Only a few fair copies and

drafts have apparently survived, none of which have been relevant for the revision. The songbook includes a few footnotes and definitions of words concerning the texts and these have been listed among the variants and emendations.

**145** "Den store mester kommer"

pf.

Text: B.S. Ingemann

Dating: [1922]

Other versions: **115** (pf.), **130** (pf.)

Sources

**A** Print, first edition (**PR 17<sup>1</sup>**)

**B** Printed text, *Folkehøjskolens Sangbog*, Odense  
1922, tenth edition

Bar Part Comment

**A:** Nr. 65b.; **B:** Ingemann. Efter  
*Malachias 3,3 "Nord. Tidsskr. f. chrls.  
Theologi"* ved Oldenborg og P.C. Kierke-  
gaard III, s. 167. Forkortet

**146** "Påskeblomst! En dråbe stærk"

pf.

Text: N.F.S. Grundtvig

Dating: [1922]

Other versions: **229** (pf.), **324** (TTBB)

Sources

**A** Print, first edition (**PR 17<sup>1</sup>**)

**B** Printed text, *Folkehøjskolens Sangbog*, Odense  
1922, tenth edition

Bar Part Comment

**A:** Nr. 85.; **B:** Udvælgte og noget omstil-  
lede vers af Grundtvigs "Påske-Lillien",  
1859. [Brücker og J. Knudsen] "Salmeb.  
for Kirke og Hjem", 2den udg. 1897.

**147** "Udrundne er de gamle dage"

pf.

Text: N.F.S. Grundtvig

Dating: [1922]

Other versions: **116** (pf.), **149** (pf.), **312** (SATB)

Sources

**A** Print, first edition (**PR 17<sup>1</sup>**)

**B** Printed score (**PR 9<sup>2</sup>**)

**C** Printed text, *Folkehøjskolens Sangbog*, Odense  
1922, tenth edition

Bar Part Comment

**A:** Nr. 113. (som 238); **C:** Carl Nielsen,  
eller som: *Foragter ej de ringe dage*;.  
**B:** Grundtvig. "Morgensange" til  
C. Mariboes skole 1833.

**148** "Betragt mit svage spind"

pf.

Text: Adam Oehlenschläger

Dating: [1922]

Other versions: **141** (pf.), **384** (SSA)

Sources

**A** Print, first edition (**PR 17<sup>1</sup>**)

**B** Printed text, *Folkehøjskolens Sangbog*, Odense  
1922, tenth edition

Bar Part Comment

**A:** Nr. 125.; **B:** Oehlenschläger. Fra "Alad-  
din eller d. forunderlige Lampe", 1805.

**149** "Jord, i hvis favn"

pf.

Text: Christian Richardt

Dating: [1922]

Other versions: **129** (pf.)

Sources

**A** Print, first edition (**PR 17<sup>1</sup>**)

**B** Printed text, *Folkehøjskolens Sangbog*, Odense  
1922, tenth edition

Bar Part Comment

**A:** Nr. 137.; **B:** Chr. Richardt. Ved kirke-  
mødet i sept. 1874 (i "Billeder og Sange",  
1874).

7 voice notes 2-3: g'-f' emended to f'-d" as  
in list of errors *Højskolebladet* 29  
(1922), col. 858 and by analogy  
with **129**

Stanza	Line	Comment
4	7	grønnes, emended to grønnes

- 150** "Jeg så kun tilbage"  
 pf.  
 Text: B.S. Ingemann  
 Dating: [1922]  
 Other versions: **127** (voice, pf.)

#### Sources

- A** Print, first edition (**PR 17<sup>1</sup>**)  
**B** Draft (**MS 33 2160**)  
**C** Printed text, *Folkehøjskolens Sangbog*, Odense 1922, tenth edition

Bar	Part	Comment
		A: Nr. 141b.; <b>C</b> : Ingemann. "Holger Danske", et Digt i 5 Sangkredse", 1837.

- 151** "Derfor kan vort øje glædes"  
 pf.  
 Text: Christian Richardt  
 Dating: [1922]  
 Other versions: **126** (voice, pf.)

#### Sources

- A** Print, first edition (**PR 17<sup>1</sup>**)  
**B** Draft (**MS 33 2160**)  
**C** Printed text, *Folkehøjskolens Sangbog*, Odense 1922, tenth edition

Bar	Part	Comment
8	pf.1	A: Nr. 157.; <b>C</b> : Chr. Richardt. Fra "Texter og Toner", 1868, s. 16. (Af en kantate.) lower part: ↗ added by analogy with the other parts

- 152** "Naturens ædle dyrker"  
 pf.  
 Text: Carsten Hauch  
 Dating: [1922]  
 Other versions: **136** (pf.)

#### Sources

- A** Print, first edition (**PR 17<sup>1</sup>**)  
**B** Draft (**MS 33 2160**)

- C** Printed text, *Folkehøjskolens Sangbog*, Odense 1922, tenth edition

Bar	Part	Comment
		<b>A</b> : Nr. 158.; <b>C</b> : C. Hauch. 6/7 1860 ved naturforskermødet i Kbhn.

- 153** "Når somrens sang er sungen"  
 pf.  
 Text: Jens Christian Hostrup  
 Dating: [1922]  
 Other versions: **134** (pf.), **368** (SSA)

#### Sources

- A** Print, first edition (**PR 17<sup>1</sup>**)  
**B** Draft (**MS 33 2160**)  
**C** Printed text, *Folkehøjskolens Sangbog*, Odense 1922, tenth edition

Bar	Part	Comment
4	pf.1	A: Nr. 162.; <b>C</b> : C. Hostrup. Fra "Under Snefog", 1888. chord 3 bottom note: d♯ emended to d'

- 154** "Dér, hvor vi stred og sang"  
 pf.  
 Text: Jens Christian Hostrup  
 Dating: [1922]  
 Other versions: **133** (pf.)

#### Sources

- A** Print, first edition (**PR 17<sup>1</sup>**)  
**B** Printed text, *Folkehøjskolens Sangbog*, Odense 1922, tenth edition

Bar	Part	Comment
		<b>A</b> : Nr. 182a.; <b>B</b> : C. Hostrup. 1882 ved åbningen af Københavns højskole.

- 155** "Vi fik ej under tidernes tryk"  
 pf.  
 Text: Jens Christian Hostrup  
 Dating: [1922]  
 Other versions: **227** (pf.), **323** (TTBB), **360** (SSA)

## Sources

- A Print, first edition (**PR 17<sup>1</sup>**)  
B Printed text, *Folkehøjskolens Sangbog*, Odense  
1922, tenth edition

Bar	Part	Comment
		A: Nr. 185.; B: C. Hostrup, 25/2 1884 ved indvielsen af Vallekilde højskoles øvelseshus.
Stanza	Line	Comment <i>med det ord</i> emended to <i>med de ord</i>

### 156 "På det jævne, på det jævne"

pf.  
Text: H.V. Kaalund  
Dating: [1922]  
Other versions: **125** (pf.), **363** (SSA)

## Sources

- A Print, first edition (**PR 17<sup>1</sup>**)  
B Fair copy, autograph (**MS 33 2179**)  
C Printed text, *Folkehøjskolens Sangbog*, Odense  
1922, tenth edition

Bar	Part	Comment
		A: Nr. 192.; C: H. V. Kaalund. Fra "En Eftervaar" 1877. Trykt første gang i "For Idé og Virkelighed" 1872.
2	pf.2	B: upper part note 1: ∑.
3	pf.1	B: lower part: ∑ ∑
10	pf.2	B: upper part: missing
12	pf.1	B: lower part second minim: ∑
12	pf.2	B: ∑ (A) ∑ (d)
13	pf.1	B: lower part first minim: ∑ ∑
14-15	pf.2	B: upper part: no tie

### 157 "Frihed er det bedste guld"

pf.  
Text: Thomas af Strengnæs  
Dating: [1922]  
Other versions: **142** (voice, pf.)

## Sources

- A Print, first edition (**PR 17<sup>1</sup>**)  
B Draft (**MS 33 2160**)  
C Printed text, *Folkehøjskolens Sangbog*, Odense  
1922, tenth edition

Bar	Part	Comment
		A: Nr. 200.; C: Biskop Thomas af Streng- næs, † 1443. Oversættelse ved Chr. Thura. P. O. Bojsens visebogs svenske tillæg, 1862. (Ved Frede Bojsen).

### 158 "Når nat udvælder fra sorten sky"

pf.  
Text: N.F.S. Grundtvig  
Dating: [1922]  
Other versions: **144** (pf.)

## Sources

- A Print, first edition (**PR 17<sup>1</sup>**)  
B Printed text, *Folkehøjskolens Sangbog*, Odense  
1922, tenth edition

Bar	Part	Comment
3	voice	A: Nr. 215b.; B: Grundtvig. (forkortet). Grundtvigs og Rudelbachs "Theol. Maanedsskr.", XIII, 1828. note 5: <i>i</i> emended to <i>til</i> as in B

### 159 "Der sad en fisker så tankefuld"

pf.  
Text: N.F.S. Grundtvig  
Dating: [1922]  
Other versions: **131** (pf.)

## Sources

- A Print, first edition (**PR 17<sup>1</sup>**)  
B Printed text, *Folkehøjskolens Sangbog*, Odense  
1922, tenth edition

Bar	Part	Comment
		A: Nr. 245.; B: Grundtvig. Lindbergs "Nord. Kirke-Tid." 1838, sp. 449. (Forkortet).

### 160 "De snækker mødtes i kvæld på hav"

pf.  
Text: N.F.S. Grundtvig  
Dating: [1922]  
Other versions: **135** (pf.), **357** (SSA)

## Sources

- A Print, first edition (**PR 17<sup>1</sup>**)

- B** Draft (**MS 33 2160**)  
**C** Printed text, Folkehøjskolens Sangbog, Odense  
 1922, tenth edition

Bar	Part	Comment
		A: Nr. 359. C: Grundtvig. Indskrift på mindestenen over de faldne fra "Prins Kristian" på Oddens kirkegård 1808. "Dagen" 1810, Nr. 40.

**161** "Hedelærken, den liden fugl"

pf.  
 Text: Carl Ploug  
 Dating: [1922]  
 Other versions: **132** (voice, pf.)

Sources

- A** Print, first edition (**PR 17<sup>1</sup>**)  
**B** Draft (**MS 33 2160**)  
**C** Fair copy, autograph (**MS 32 3028**)  
**D** Printed text, Folkehøjskolens Sangbog, Odense  
 1922, tenth edition

Bar	Part	Comment
		A: Nr. 370.; D: C. Ploug. 14/9 1866 ved afsløringen af mindesmærket i Viborg.
13-14	voice	nordlysue emended to nordlys lue as in D

**162** "Morgendug, der sagte bæver"

pf.  
 Text: Carsten Hauch  
 Dating: [1922]  
 Other versions: **128** (pf.), **337** (SA)

Sources

- A** Print, first edition (**PR 17<sup>1</sup>**)  
**B** Printed text, Folkehøjskolens Sangbog, Odense  
 1922, tenth edition

Bar	Part	Comment
		A: Nr. 424.; B: C. Hauch. Fra hans "Lyriske Digte og Romancer" 1861

**163** "Underlige aftenlufte"

pf.  
 Text: Adam Oehlenschläger  
 Dating: [1922]  
 Other versions: **90** (voice, pf.), **309** (SATB), **345** (SSA)

Sources

- A** Print, first edition (**PR 17<sup>1</sup>**)  
**B** Printed text, Folkehøjskolens Sangbog, Odense  
 1922, tenth edition

Bar	Part	Comment
		A: Nr. 429.; B: Oehlenschläger. Digtet i Halle under udenlandsrejsen i efteråret 1805. Trykt i Rahbecks nyårgave <i>Charis</i> 1806 (>: Decbr. 1805).

Stanza	Line	Comment
2	1	bag bjærtets stene emended to bag bjærgets stene

**164** "Rosen blusser alt i Danas have"

pf.  
 Text: Poul Martin Møller  
 Dating: [1922]  
 Other versions: **94** (voice, pf.), **335** (SA)

Sources

- A** Print, first edition (**PR 17<sup>1</sup>**)  
**B** Printed text, Folkehøjskolens Sangbog, Odense  
 1922, tenth edition

Bar	Part	Comment
		A: Nr. 430.; B: Digtet 1820 på Sydhavet (forkortet). Poul Møller

**165** "Tunge, mørke natteskyer"

pf.  
 Text: Jakob Knudsen  
 Dating: [1922]  
 Other versions: **137** (voice, pf.)

Sources

- A** Print, first edition (**PR 17<sup>1</sup>**)  
**B** Draft (**MS 33 2160**)

**C** Printed text, *Folkehøjskolens Sangbog*, Odense 1922, tenth edition

**D** Printed text, *Folkehøjskolens Sangbog*, Odense 1926, eleventh edition

Bar	Part	Comment
		A: Nr. 554.; C: Jakob Knudsen. <i>Fra Falkesternes og Pontoppidans ugeskrift "Tidens Strøm"</i> . 7de årg. (1890) nr. 10.
Stanza	Line	Comment
2	3	ti uden dig emended to ti uden dig,
4	8	regarding du livets fader or du lysets fader see 137

#### 166 “Jeg bærer med smil min byrde”

pf.

Text: Jeppe Aakjær

Dating: [1922]

Other versions: 97 (voice, pf.), 310 (SATB)

#### Sources

**A** Print, first edition (**PR 17<sup>1</sup>**)

**B** Printed text, *Folkehøjskolens Sangbog*, Odense 1922, tenth edition

Bar	Part	Comment
		A: Nr. 564.; B: Jeppe Aakjær. “Sundt Blod” (af “Rugens Sange”, 1906).

Stanza	Line	Comment
3	3	B: definition of word: arker: Fjerskyer.

#### 167 “Du danske mand! af al din magt”

pf.

Text: Holger Drachmann

Dating: [1922]

Other versions: 224 (voice, pf.), 300 (SATB), 320 (TTBB), 339 (SA), 391 (SSA)

#### Sources

**A** Print, first edition (**PR 17<sup>1</sup>**)

**B** Printed text, *Folkehøjskolens Sangbog*, Odense 1922, tenth edition

Bar	Part	Comment
		A: Nr. 579.; B: H. Drachmann. <i>Somren</i> 1906.

#### 168 “Vender sig lykken fra dig”

pf.

Text: Carsten Hauch

Dating: [1922]

Other versions: 92 (voice, pf.)

#### Sources

**A** Print, first edition (**PR 17<sup>1</sup>**)

**B** Printed text, *Folkehøjskolens Sangbog*, Odense 1922, tenth edition

Bar	Part	Comment
		A: Nr. 584.; B: C. Hauch. “Trøst i Modgang”, <i>Lyriske digte</i> 1861.

#### 169 “Som dybest brønd”

pf.

Text: Jeppe Aakjær

Dating: [1922]

Other versions: 138 (voice, pf.)

#### Sources

**A** Print, first edition (**PR 17<sup>1</sup>**)

**B** Printed text, *Folkehøjskolens Sangbog*, Odense 1922, tenth edition

Bar	Part	Comment
		A: Nr. 588a.; B: Jeppe Aakjær. Skrevet til “historisk stævne” i Skive 5/6 1916

#### 170 “Nu er dagen fuld af sang”

pf.

Text: Jeppe Aakjær

Dating: [1922]

Other versions: 98 (voice, pf.), 349 (SSA)

#### Sources

**A** Print, first edition (**PR 17<sup>1</sup>**)

**B** Printed text, *Folkehøjskolens Sangbog*, Odense 1922, tenth edition

**C** Printed text, *Folkehøjskolens Sangbog*, Odense 1926, eleventh edition

Bar	Part	Comment
		A: Nr. 596.; B: Jeppe Aakjær. Saml. digte II, 1912.
Stanza	Line	Comment
2	3	søndenvinden emended to <i>sønden-vinde</i> in accordance with C

**171** "Nu springer våren fra sin seng"

pf.  
Text: Viggo Stuckenbergs  
Dating: [1922]  
Other versions: **105** (voice, pf.)

Sources

- A Print, first edition (**PR 17<sup>1</sup>**)  
B Printed text, *Folkehøjskolens Sangbog*, Odense 1922, tenth edition

Bar	Part	Comment
		A: Nr. 599a.; B: Viggo Stuckenbergs <i>Sidste digte</i> (1906). Af "Første Maj".
7-8	pf.1	b.7 note 4 to b.8 second chord: slur changed from b.8 chords 1-2

**172** "Nu lyser løv i lunde"

pf.  
Text: Johannes Jørgensen  
Dating: [1922]  
Other versions: **143** (pf.), **351** (SA)

Sources

- A Print, first edition (**PR 17<sup>1</sup>**)  
B Fair copy, autograph (**MS 32 3023**)  
C Printed text, *Folkehøjskolens Sangbog*, Odense 1922, tenth edition

Bar	Part	Comment
		A: Nr. 607.
3-4	voice	C: grønt ligger Danmarks land, CN has apparently changed the text because of the rhythm
3	pf.1	upper part notes 3-4: slur added as in B and in accordance with text
9	voice	B: Frugtblomster instead of Frugtblomsters
12	voice	felt. emended to felt, in accordance with B

15 pf.1 fourth to fifth quaver: slur added in accordance with placement of syllables in voice

**173** "De refsnaesdreng"

pf.  
Text: Steen Steensen Blicher  
Dating: [1922]  
Other versions: **87** (voice, pf.)

Sources

- A Print, first edition (**PR 17<sup>1</sup>**)  
B Printed text, *Folkehøjskolens Sangbog*, Odense 1922, tenth edition

Bar	Part	Comment
		A: Nr. 627.; B: St. St. Blicher. Af "Kærlighed på dagvognen"

**174** "Farvel, min velsignede fødeby"

pf.  
Text: Poul Martin Møller  
Dating: [1922]  
Other versions: **96** (voice, pf.), **371** (SA)

Sources

- A Print, first edition (**PR 17<sup>1</sup>**)  
B Printed text, *Folkehøjskolens Sangbog*, Odense 1922, tenth edition

Bar	Part	Comment
6	voice	A: Nr. 653.; B: Povl Martin Møller. <i>Efterladte skrifter</i> , 2. udg., 1848. på stald emended to i stald as in B

Stanza	Line	Comment
6	1	B: definition of word: tap: Kogle
6	2	B: definition of word: knap: Egentlig: Knappe, tysk ord for 'vaebner'

**175** "Se dig ud en sommerdag"

pf.  
Text: Jeppe Aakjær  
Dating: [1922]  
Other versions: **106** (voice, pf.), **338** (SA)

## Sources

- A Print, first edition (**PR 17<sup>1</sup>**)  
B Printed text, *Folkehøjskolens Sangbog*, Odense  
1922, tenth edition

Bar	Part	Comment
		A: Nr. 666.; B: <i>Jeppe Aakjær. "Fri felt"</i> (1905).
8	pf.1	second to third chord: tie added

### 176 "I skyggen vi vanke"

pf.  
Text: Adam Oehlenschläger  
Dating: [1922]  
Other versions: **89** (voice, pf.), **288** (SSAA, pf.), **350**  
(unison song)

## Sources

- A Print, first edition (**PR 17<sup>1</sup>**)  
B Printed text, *Folkehøjskolens Sangbog*, Odense  
1922, tenth edition

Bar	Part	Comment
		A: Nr. 668a.; B: Oehlenschläger. Fra "Sankt-Hans Aften-Spil" (Pigerne inde i skoven.)

### 177 "Som en rejseysten flåde"

pf.  
Text: Helge Rode  
Dating: [1922]  
Other versions: **124** (voice, pf.); **306** (SATB); **342**  
(SSA)

## Sources

- A Print, first edition (**PR 17<sup>1</sup>**)  
B Printed text, *Folkehøjskolens Sangbog*, Odense  
1922, tenth edition

Bar	Part	Comment
		A: Nr. 673.; B: Helge Rode (af "Mod- eren").

## F I R E F O L K E L I G E M E L O D I E R

No common printing manuscript for all four songs of *Fire folkelige Melodier* seems to have survived and each song has therefore its own hierarchy of sources consisting of fair manuscripts and drafts. The printed edition of 1925 (A) has been elected as copy text and collated with the manuscript sources; the copy text for the text is also the printed music edition of 1925. Later, the songs appeared in *Tillæg til Folkehøjskolens Melodibog*, 1927.

### 178 "Lær mig, nattens stjærne"

pf.  
Text: Christian Richardt  
Dating: 3.8.1922  
Other versions: **196** (pf.)

## Sources

- A Print, first edition (**PR 18<sup>1</sup>**)  
B Fair copy, autograph (**MS 33 2148**)  
C Draft (**MS 33 2149**)  
D Printed score (**PR 20<sup>1</sup>**)

Bar	Part	Comment
3-4	pf.2	B, C: <i>Mildt, ikke for langsomt</i> b.3 chord 1 to b.4 chord 2: slur added as in B
5-8	pf.2	b.7 note 3 end of slur emended to b.8 note 1 as in B
6	voice	third quaver (stanzas 2, 3, 4, 6): b' (quaver) emended to g' as in B, C and in accordance with D
7	pf.1	lower part note 1: <i>sl.</i> (c') added as in B and in accordance with C
11		B, C: <i>rall.</i>

### 179 "Sangen har lysning"

pf.  
Text: Bjørnstjerne Bjørnson  
Dating: 3.8.1922  
Other versions: **197** (pf.)

## Sources

- A Print, first edition (**PR 18<sup>3</sup>**)

**B** Fair copy, autograph (**MS 33 2193**)

**C** Draft (**MS 33 2166**)

**180** "Hvad synger du om"

pf.

Text: Jens Christian Hostrup

Dating: 22.12.1922

Other versions: **198** (pf.)

Sources

**A** Print, first edition (**PR 18<sup>4</sup>**)

**B** Fair copy, autograph (**MS 32 3052**)

**C** Fair copy, autograph (**MS 33 2107**)

**D** Draft (**MS 33 2166**)

Bar	Part	Comment
10		<b>B:</b> <i>Blidt ikke for langsomt</i>
10	pf.1	C: sixth quaver: <i>dim.</i>
		upper part notes 1-2: tie added as in <b>B</b> and in accordance with <b>C</b>
11		C: first quaver: <i>rall.</i>

Stanza	Line	Comment
5	3	vælde, emended to vælden,

**181** "Nu skal det åbenbarges"

pf.

Text: N.F.S. Grundtvig

Dating: 3.8.1922

Other versions: **200** (pf.)

Sources

**A** Print, first edition (**PR 18<sup>5</sup>**)

**B** Fair copy, autograph (**MS 33 2165**)

**C** Draft (**MS 33 2166**)

Bar	Part	Comment
3-4	pf.1	<b>B:</b> <i>Bredt og varmt</i>
		lower part b.3 note 2 to b.4 note 1: tie added as in <b>B</b>
11	voice	<i>da-ners-hjer-te</i> emended to <i>da-ners hjær-ter</i> as in <b>B</b>

T I D A N S K E S M A A S A N G E

No printing manuscript comprising all the songs of *Ti danske Smaasange* has been available; however, each song has its own specific hierarchy of sources consisting of fair copies and drafts. The printed source of 1926, second impression (**A**), has been elected as copy text and collated with the manuscript sources. The copy text for the text is also the printed music edition.

**182** "Jeg ved en Lærkerede"

voice, pf.

Text: Harald Bergstedt

Dating: [1926]

Other versions: **373** (SA)

Sources

**A** Print, second impression (**PR 19**)

**B** Draft (**MS 33 2131**)

Bar	Part	Comment
3	pf.2	chords 1-2: slur added

**183** "Solen er saa rød, Mor"

voice, pf.

Text: Harald Bergstedt

Dating: [1926]

Other versions: **259** (pf.), **374** (SSA)

Sources

**A** Print, second impression (**PR 19**)

**B** Draft/sketch (**MS 33 2205**)

Bar	Part	Comment
4	pf.1	upper part notes 1-2: tie added by analogy with pf.2 upper part
8	pf.1	upper part notes 1-2: tie added

**184** "Tyst som Aa i Engen rinder"

voice, pf.

Text: Helge Rode

Dating: [1926]

Other versions: **256** (pf.), **355** (SSA), **395** (SA)

## Sources

- A Print, second impression (**PR 19**)  
B Fair copy (**MS 33 2227**)  
C Draft/sketch (**MS 33 2228**)

Bar	Part	Comment
3	pf.2	upper part notes 1-2: tie added
5	pf.2	upper part note 1: <i>d</i> with slur to note 2 emended to <i>f</i> with tie to note 2 and slur b.5 note 1 to b.6 note 1 as in B
6-7	pf.	b.7 third quaver: end of <del>—</del> emended to b.6 twelfth quaver as in B
7		B: third dotted quaver: ♫
7	pf.	B: final bar: ☩

## 185 "Spurven sidder stum bag Kvist"

voice, pf.

Text: Jeppe Aakjær

Dating: [1926]

Other versions: **370** (SSA), **407** (unison song)

## Sources

- A Print, second impression (**PR 19**)  
B Draft/sketch (**MS 33 2207**)  
C Sketch (**MS 33 2172**)  
D Manuscript copy (**MS 32 3027**)

Bar	Part	Comment
9	pf.2	marc. added by analogy with pf.1
16	pf.	first crotchet: <i>rall.</i> added by analogy with voice

## 186 "Den Spillemand spiller paa Strenge"

voice, pf.

Text: Mads Damm

Dating: [1926]

Other versions: **292** (3 vl. or other instr.), **375** (SA)

## Sources

- A Print, second impression (**PR 19**)  
B Draft/sketch (**MS 33 2205**)

Bar	Part	Comment
3-4	pf.2	stacc. added by analogy with bb.1-2, and b.5 notes 1-3

4	pf.1	stacc. added by analogy with bb.1-2, 6
5-8	pf.2	b.5 note 4 to b.8 note 3: stacc. added by analogy with bb.1-2, and b.5 notes 1-3
7-8	pf.1	stacc. added by analogy with bb.1-2, 6

## 187 "Naar Smaabørn klynker"

voice, pf.

Text: Christian Dabelsteen

Dating: [1926]

Other versions: **260** (pf.), **376** (SA)

## Sources

- A Print, second impression (**PR 19**)  
B Draft/sketch (**MS 33 2172**)

Bar	Part	Comment
7	voice	poco <i>rall.</i> added by analogy with pf.

## 188 "Grøn er Vaarens Hæk"

voice, pf.

Text: Poul Martin Møller

Dating: [1926]

Other versions: **348** (SSA), **403** (unison song)

## Sources

- A Print, second impression (**PR 19**)  
B Fair copy (**MS 33 2089**)  
C Draft for the piano part, incomplete (**MS 33 2145**)

Bar	Part	Comment
1	voice	<b>B:</b> <i>Muntert, men ikke for hurtigt</i> emended to <i>Ungdommelig bevæget</i> in pencil
1	pf.2	notes 2-4: stacc. added as in B and by analogy with bb.3, 9, 11
3	voice	chord 1: stacc. added as in B
3	pf.2	<b>B:</b> notes 3-4: ♫
4	pf.1	chord 1: stacc. added as in B and by analogy with b.2
4	pf.2	note 2: stacc. added as in B and by analogy with b.2
5	voice	notes 1-4: stacc. added as in B and by analogy with b.2
6	pf.2	notes 3-4: stacc. added as in B
6-13	voice	notes 2-3: stacc. added as in B and by analogy with pf.1 <b>B:</b> stacc. added in pencil

7	pf.	note 1: <i>mf</i> emended to <i>mfz</i> as in <b>B</b>
7-8	pf.1	upper part b.7 notes 1-3: slur emended to slur b.7 note 1 to b.8 note 3 as in <b>B</b>
7-8	pf.2	b.7 notes 1-3: slur emended to slur b.7 note 1 to b.8 note 1 as in <b>B</b>
7	pf.2	<b>B:</b> notes 2-3: stacc.
8	voice	note 1: stacc. added as in <b>B</b>
8	pf.1	chords 2-3: stacc. added as in <b>B</b>
8	pf.2	notes 2-4: stacc. added as in <b>B</b>
9-10	pf.1	b.9 chord 1 to b.10 note 4: slur added as in <b>B</b>
10	pf.1	notes 2-3: stacc. omitted as in <b>B</b> ; note 5: stacc. added as in <b>B</b>
10	pf.2	chord 1: stacc. emended to ten. as in <b>B</b> ; note 1: stacc. added as in <b>B</b>
11	voice	notes 1-2: stacc. added as in <b>B</b> and by analogy with bb.3, 9
11-12	pf.1	b.11 chord 1 to b.12 note 3: slur added as in <b>B</b>
12	pf.2	chord 1: stacc. emended to ten. as in <b>B</b>
13	voice	stacc. added as in <b>B</b>
13	pf.1	chord 1: stacc. added by analogy with chord 2 ( <b>B</b> ); chord 2: stacc. added as in <b>B</b>
14-16	voice	stacc. added by analogy with bb.6-8 and by analogy with b.14 ( <b>B</b> )
14	pf.1	chord 1: stacc. added as in <b>B</b> ; chord 2: stacc. added by analogy with chord 1 ( <b>B</b> )
15	pf.1	rhythm emended from
		
16	pf.	as in <b>B</b> first quaver: stacc. omitted as in <b>B</b> ; note 1: <i>sf</i> emended to <i>fz</i> as in <b>B</b> ; <b>p</b> — added as in <b>B</b>

#### 189 "Jeg lægger mig saa trygt til Ro"

voice, pf.

Text: Christian Winther

Dating: [1926]

Other versions: 354 (SSA)

#### Sources

A Print, second impression (PR 19)

B Draft (MS 33 2128)

Bar	Part	Comment
7	pf.1	first to second crotchet: slur added by analogy with third and fourth crotchet
9 <sup>I,II,III</sup>	voice	<i>poco rall.</i> added by analogy with pf. ten.
9 <sup>III</sup>	pf.1	added by analogy with bb.9 <sup>II</sup>
9 <sup>III</sup>	pf.2	note 1: beginning of slur emended to open slur because of volta
10	pf.1	first to second crotchet: slur added

#### 190 "O, hvor jeg er glad i Dag"

voice, pf.

Text: Michael Rosing

Dating: [1926]

Other versions: 255 (pf.), 352 (SA)

#### Sources

A Print, second impression (PR 19)

B Fair copy (MS 33 2171)

C Draft/sketch (MS 33 2172)

Bar	Part	Comment
1	pf.	<b>B:</b> <i>Meget livligt (presto)</i> <i>poco f</i> added as in <b>B</b>
2	pf.1	sixth quaver: ten. omitted as in <b>B</b> and by analogy with bb.1, 3-13
3	pf.1	<b>B:</b> fifth to sixth quaver: slur added in pencil
6	pf.1	fourth to sixth quaver: rhythm emended from
		
8	pf.1	as in <b>B</b> notes 1-2: slur emended to slur second quaver to sixth quaver as in <b>B</b>
9	pf.2	chord 1 note 2: <i>b</i> omitted and hence also slur to previous bar as in <b>B</b>
10	pf.2	upper part note 1: <i>J</i> emended to <i>J</i> as in <b>B</b>
12	pf.1	chord 1 emended from <i>e'</i> , <i>a'</i> as in <b>B</b>
13	pf.1	chord 1 to note 1: slur emended to slur chords 1-2 as in <b>B</b>
13	pf.2	tie added as in <b>B</b>

#### 191 "Den danske Sang"

pf.

Text: Kai Hoffmann

Dating: [1926]

Other versions: 330 (TTBB)

## Sources

- A Print, second impression (**PR 19**)  
B Draft (**MS 33 2126**)

F I R E J Y D S K E S A N G E

- 192** *Jens Madsen og An-Sofi* (“Jens Madsen wa en Fesker-mand”)  
voice, pf.  
Text: Anton Berntsen  
Dating: [ca. 1924]

## Sources

- A Fair copy, autograph (**MS 33 2133**)  
B Sketch (**MS 33 2128**)  
C Printed text, Anton Berntsen, *Gjemm-Ævel*, Copenhagen 1922, p. 52

Bar	Part	Comment
1	voice	<i>var</i> emended to <i>wa</i> as in C
9	pf.1	stacc. added by analogy with pf.2
13		A: rit. added in pencil
34	pf.1	second semiquaver: <i>f<sup>#</sup></i> emended to <i>f<sup>#</sup>/</i> by analogy with the other parts
41	voice	( <i>f</i> ) emended to <b><i>f</i></b>
49	pf.1	A: chord 1: marc. added in pencil (CN?)
58-59	voice	poco rit. in b.59 emended to <i>ri-tar-dan-do</i> by analogy with pf.
58-59	pf.	A: poco rit. in b.59 changed in pencil to rit. - - - in bb.58-59 (CN)
63	pf.2	notes 2-3: stacc. added by analogy with pf.1
67	voice	A: $\downarrow \gamma \downarrow$ changed to $\downarrow \gamma \downarrow$ in blue crayon (CN)

- 193** *Wo Dætter* (“Hun æ så møj en hwalle Piig”)  
voice, pf.  
Text: Anton Berntsen  
Dating: [ca. 1924]

## Sources

- A Fair copy, autograph (**MS 33 2243**)  
B Draft without text (**MS 33 2244**)  
C Printed text, Anton Berntsen, *Gjemm-Ævel*, Copenhagen 1922, pp. 29-30

Only stanza 1 is found in A and hence stanzas 2 and 3 are added as in C.

- 194** *Den jenn å den anden* (“Den jenn ska studier bådde Græsk å Latin”)  
voice, pf.  
Text: Anton Berntsen  
Dating: [ca. 1924]

## Sources

- A Fair copy, autograph (**MS 33 2243**)  
B Draft without text (**MS 33 2244**)  
C Printed text, Anton Berntsen, *Gjemm-Ævel*, Copenhagen 1922, p. 59

The complete vocal text of stanza 1 is found in A, whereas stanzas 2 and 3 (b. 3) only appear in a fragmentary form and are therefore added in accordance with C.

Bar	Part	Comment
+1	voice	B: notated in G major
2	pf.	B: $\downarrow$ changed to $\downarrow$ in pencil
4	voice	marc. added by analogy with b.1
8	pf.	note 2: <i>c<sup>#</sup></i> emended to <i>b<sup>#</sup></i> as in B last $\gamma$ added by analogy with voice

- 195** *Æ lastræ* (“Mi Håsbond wa en piinwon Rad”)  
voice, pf.  
Text: Anton Berntsen  
Dating: [ca. 1924]

## Sources

- A Draft without text (**MS 33 2147**)  
B Text, typewritten (**MS Ext. 7**)  
C Printed text, Anton Berntsen, *Megstur. Jydske Digte*, Copenhagen 1925, p. 23

A does not include the vocal text which therefore has been added according to B (Nielsen's copy of the text). Apparently Anton Berntsen made a single change to the text (stanza 1, line 7) in connection with the first printed edition of the text (C). In B the line is “nær vi tøtt, vi wa farre te” while C has “han kund jo ett blyw farre te”.

B I D R A G T I L ‘ T I L L Æ G  
 T I L F O L K E H Ø J S K O L E N S  
 M E L O D I B O G ’

Regarding the music, the printed edition of 1927 (A) has been elected as copy text. No printing manuscript comprising all the songs of *Tillæg til Folkehøjskolens Melodibog* has been available; however, there are printing manuscripts to some of the songs of the collection. In addition, various fair copies and drafts have been available and these have been collated with A. Since these latter sources often may be interpreted as different versions or incomplete versions, the variants have not been listed in the list of emendations. Regarding the text revision, the eleventh edition of *Folkehøjskolens Sangbog* (1926) has been chosen, since it was the point of departure for the editors of *Tillæg til Folkehøjskolens Melodibog*, and hence also Nielsen's.

**196 ► 178**

**197 ► 179**

**198** “Hvad synger du om”

pf.

Text: Jens Christian Hostrup

Dating: [1927]

Sources

See **180**

**B** Printed text, *Folkehøjskolens Sangbog*, Odense  
 1926, eleventh edition

Bar Part Comment

**B:** C. Hostrup. / 'Lærken'. 1866. I 'Sange og digte fra tredive år' 1872.

**199** “Danevang med grønne bred”

pf.

Text: B.S. Ingemann

Dating: [1927]

Sources

**A** Print (**PR 20<sup>1</sup>**)

**B** Fair copy (**MS 32 3011**)

**C** Draft (**MS 33 2011**)

**D** Printed text, *Folkehøjskolens Sangbog*, Odense  
 1926, eleventh edition

Bar	Part	Comment
		<b>A:</b> Nr. 6.; <b>D:</b> "Dannevang". Digitet 1816. <i>I Rahbecks "Tilskueren"</i> , 16/5 1817, 3 første vers.

**200** “Nu skal det åbenbares”

pf.

Text: N.F.S. Grundtvig

Dating: [1927]

Other versions: **22** (voice, pf.), **181** (pf.)

Sources: See **181**

**B** Printed text, *Folkehøjskolens Sangbog*, Odense  
 1926, eleventh edition

Bar	Part	Comment
		<b>B:</b> Grundtvig. / Udtog af 'Gylden-Aaret', 1834, i 50-året efter kronprins Frederiks regeringstiltrædelse, på hans årsdag 28/1. – I 'Nord. Kirke-Tid.', II, nr. 4, 1834, sp. 55 flg. – Her enkelte ændringer efter 'Kjærminder til Kong Frederik den Sjettes Krands', 1840.

**201** “Hvem sidder der bag skærm'en”

pf.

Text: Jeppe Aakjær

Dating: [1927]

Other versions: **22** (voice, pf.)

Sources

**A** Print (**PR 20<sup>1</sup>**)

**B** Printed text, *Folkehøjskolens Sangbog*, Odense  
 1926, eleventh edition

Bar	Part	Comment
12	pf.1	<b>A:</b> Nr. 17; <b>B:</b> Digitet "Jens Vejmand", skrevet i Jebjerg 19/6 1905; tr. i "Politiken", 22/6 s.a. I saml. "Rugens sange", 1906. chord 1: F# minor chord emended to F# major chord by analogy with <b>22</b>

**202 "Vi nævner et navn"**

pf.

Text: Knut Hamsun

Dating: [1927]

**Sources**

- A** Print (**PR 20<sup>1</sup>**)  
**B** Printing manuscript, manuscript copy (**MS 32 3030**)  
**C** Draft (**MS 32 2126**)  
**D** Printed text, *Folkehøjskolens Sangbog*, Odense 1926, eleventh edition

Bar	Part	Comment
1-2	voice	<b>A:</b> Nr. 23.; <b>B:</b> 418.; 23 added in blue crayon; <b>C:</b> Varmt og ildfuldt; <b>Vi nævner et Navn</b> Tillæg til Folkehøjskolens Melodib added in pencil (Emil Telmányi); <b>D:</b> I "Bjørnstjerne Bjørnson, Festschrift i Anledning af hans 70 Aars Fødselsdag. Hilsen" 1902, 1. afsnit. <i>det syder imod</i> emended to <i>syder der mod</i> as in <b>D</b>

**203 "Havet omkring Danmark"**

pf.

Text: L.C. Nielsen

Dating: [1927]

Other versions: **31** (voice, pf.), **367** (SSA)**Sources**

- A** Print (**PR 20<sup>1</sup>**)  
**B** Printed text, *Folkehøjskolens Sangbog*, Odense 1926, eleventh edition

Bar	Part	Comment
		<b>A:</b> Nr. 29.; <b>B:</b> "Havets sang", fra skuespillet "Willemoes", 1908. Hermed rettelser fra "Udvalgte Digte" 1918, s. 171.
2	3	<b>skumbesatte kløfter</b> emended to <b>skumbesatte kyster</b> according to <b>31</b>

**204 "Vi sletternes sønner"**

pf.

Text: Ludvig Holstein

Dating: [1927]

Other versions: **32** (voice, pf.)**Sources**

- A** Print (**PR 20<sup>1</sup>**)  
**B** Printing manuscript, autograph (**MS 33 2239**)  
**C** Printed text, *Folkehøjskolens Sangbog*, Odense 1926, eleventh edition

Bar	Part	Comment
		<b>A:</b> Nr. 32.; <b>B:</b> № 460; 32 added in blue crayon (compositor); <b>C:</b> "Sjælland" fra saml. "Digte" 1895. 4-linj. vers.

Stanza	Line	Comment
1	6	som krokus en og blå emended to som krokus og blå

**205 "Der dukker af disen"**

pf.

Text: Jeppe Aakjær

Dating: [1927]

Other versions: **107** (voice, pf.), **344** (SA)**Sources**

- A** Print (**PR 20<sup>1</sup>**)  
**B** Printing manuscript, autograph (**MS 33 2041**)  
**C** Printed text, *Folkehøjskolens Sangbog*, Odense 1926, eleventh edition

Bar	Part	Comment
		<b>A:</b> Nr. 34.; <b>B:</b> № 472.; 34 added in blue crayon (compositor); <b>C:</b> V. 1-81/2: 20/4 1901, slutningen: 10/11 1904. Fra "Fri Felt, en Digsamling. Jylland" 1905, s. 7-11. Her med en enkelt ændring fra "Samlede Digte" I, 1920

**206 "Kan I mærke"**

pf.

Text: Jonas Gudlaugsson

Dating: [1927]

**Sources**

- A** Print (**PR 20<sup>1</sup>**)  
**B** Fair copy (**MS 32 3019**)

- C** Printing manuscript, manuscript copy  
**(MS 32 3020)**  
**D** Draft **(MS 33 2043)**  
**E** Printed text, *Folkehøjskolens Sangbog*, Odense 1926, eleventh edition

Bar	Part	Comment
		<b>A:</b> Nr. 41.; <b>B:</b> №526; <b>C:</b> №526; 41 added in blue crayon; <b>D:</b> № 526; <i>Tillæg til F. and Kan i mærke det lysner</i> added in pencil (Emil Telmányi); № 41 added in pencil (CN); <b>E:</b> "Det nye Ord", i: "Vidernes Poesi", Kbh., 1912, s. 85. Orig. på dansk. – 1 <sup>4</sup> og 6 <sup>4</sup> opr.: "... vi Børn af én Race".
8	pf.2	<b>B:</b> third crotchet: <i>c</i> ; <b>C:</b> third crotchet: <i>e</i> added in pencil

#### 207 "Frydeligt med jubelkor"

pf.  
Text: Morten Børup  
Dating: [1927]  
Other versions: **347** (SA), **387** (SSA)

#### Sources

- A** Print **(PR 20<sup>1</sup>)**  
**B** Printing manuscript, manuscript copy **(MS 32 3033)**  
**C** Printed text, *Folkehøjskolens Sangbog*, Odense 1926, eleventh edition

Bar	Part	Comment
		<b>A:</b> Nr. 56.; <b>B:</b> 56 added in blue crayon; 623 added in pencil; <b>C:</b> <i>F. Moths oversættelse (1895) af hans majvise: "In vernalis temporis (?: 1500)". Tr. i Moth: "Vagantviserne" 1913, s. 274.</i>

#### 208 "Vinden er så føjelig"

pf.  
Text: Holger Drachmann  
Dating: [1927]

#### Sources

- A** Print **(PR 20<sup>1</sup>)**  
**B** Fair copy **(MS 32 3031)**

- C** Printing manuscript, manuscript copy **(MS 32 3032)**  
**D** Draft **(MS 33 2043)**  
**E** Printed text, *Folkehøjskolens Sangbog*, Odense 1926, eleventh edition

Bar	Part	Comment
6	pf.1	<b>A:</b> Nr. 58.; <b>B:</b> № 626.; <b>C:</b> № 626.; 58 added in blue crayon; <b>D:</b> № 626; <i>Vinden er så føjelig</i> and <i>Tillæg 58</i> added in pencil (Emil Telmányi); <b>E:</b> "Frisk Morgen". I "Sange ved Havet" 1877. chord 1: <i>a'</i> , <i>c''</i> emended to <i>f'</i> , <i>c''</i> as in <b>B</b> , <b>C</b>

#### 209 "Mit hjem, hvor mine fædres fjed"

pf.  
Text: Peder Rasmussen Møller  
Dating: [1927]

#### Sources

- A** Print **(PR 20<sup>1</sup>)**  
**B** Fair copy **(MS 32 3021)**  
**C** Draft **(MS 33 2043)**  
**D** Printed text, *Folkehøjskolens Sangbog*, Odense 1926, eleventh edition

Bar	Part	Comment
6	pf.2	<b>A:</b> Nr. 72.; <b>B:</b> № 655; <b>C:</b> № 655; <i>Mit hjem hvor mine Fædres Fjed</i> added in pencil (Emil Telmányi); <b>D:</b> "Mit Hjem". <i>Fra hans digitsamling: "Hvor Ageren grønnes" 1916, s. 7. En enkelt rettelse her.</i> <b>B:</b> chord 2 note 2: <i>↓</i>

#### 210 "Der er en gammel rønne"

pf.  
Text: Mads Hansen  
Dating: 25.11.1926

#### Sources

- A** Print **(PR 20<sup>1</sup>)**  
**B** Fair copy **(MS 32 3013)**  
**C** Printing manuscript, manuscript copy **(MS 32 3014)**  
**D** Draft **(MS 33 2043)**

**E** Printed text, *Folkehøjskolens Sangbog*, Odense

1926, eleventh edition

**Bar**    **Part**    **Comment**

**A:** Nr. 74.; **B:** № 659.; **C:** № 659.; 74 added in blue crayon; **D:** Med et vist Lune og № 659; Tillæg til F.H.MB added in pencil (Emil Telmányi); **E:** "Den Vildeste" 1880, Ms. H.s sidste sang; her fra "Mads Hansens: Udvælgte Digte og ny ved Ejnar Skovrup" 1923, s. 100.

10      pf.1      **B, C:** second crotchet: double stems, downwards stem a crotchet

**211** "Om strømmen mod dig bruser"

pf.

Text: Steen Steensen Blicher

Dating: [1927]

**Sources**

**A** Print (**PR 20<sup>1</sup>**)

**B** Fair copy (**MS 32 3024**)

**C** Printing manuscript, manuscript copy (**MS 32 3025**)

**D** Draft (**MS 33 2043**)

**E** Printed text, *Folkehøjskolens Sangbog*, Odense  
1926, eleventh edition

**Bar**    **Part**    **Comment**

**A:** Nr. 83.; **B:** № 679.; **C:** № 679.; 834 added in blue crayon; **D:** 679; Tillæg 83 Folkehøjsk. added in pencil (Emil Telmányi); **E:** Udtog af det ikke versformede digt: "Til en haabefuld men tungsindig Yngling". I "Læsefrugter" IX 1820, s. 220, og i "Sneeklokken" 1826, s. 86.

1                    **B:** time signature  $\text{C } \frac{3}{4} \frac{2}{4}$ ; **C:** time signature:  $\frac{3}{4} \frac{2}{4}$

**212** "Ud går du nu på livets vej"

pf.

Text: Steen Steensen Blicher

Dating: [1927]

Other versions: **88** (voice, pf.), **372** (unison song)

**Sources**

**A** Print (**PR 20<sup>1</sup>**)

**B** Printing manuscript, autograph (**MS 33 2229**)

**C** Printed text, *Folkehøjskolens Sangbog*, Odense  
1926, eleventh edition

**Bar**    **Part**    **Comment**

**A:** Nr. 85.; **B:** № 682; 85 added in blue crayon (compositor); **C:** "Stam-bogsstykke, til en Ungersvend ved hans Udgang i Verden". "Nordlyset" X, juni 1829, s. 205, 1, 2; 6, 7; 10, 11; 13, 15; 16, 17 af digitets toljinjede vers.

**213** "I solen går jeg"

pf.

Text: Ludvig Holstein

Dating: [1927]

Other versions: **14** (voice, pf.)

**Sources**

**A** Print (**PR 20<sup>1</sup>**)

**B** Printing manuscript, autograph (**MS 33 2191**)

**C** Printed text, *Folkehøjskolens Sangbog*, Odense  
1926, eleventh edition

**Bar**    **Part**    **Comment**

**A:** Nr. 94.; **B:** № 727; 94. added in blue crayon (compositor); **C:** "Sang bag ploven". I saml. "Digte" 1895, s. 44. chord 1:  $a^{\natural}, c^{\sharp}, f^{\natural}$  emended to  $a, c^{\flat}, f^{\natural}$ .  
5      pf.1      second minim: A-F emended to A  
11      pf.2      as in **B**

S E P A R A T E   S O N G S

**214** *Til mit Hjertes Dronning* ("Skal vi vandre en Stund")

voice, pf.

Text: Caralis (Christian Preetzmann) after P.B.  
Shelley

Dating: [ca. 1886-1887]

**Sources**

**A** Fair copy, autograph (**MS 332225**)

- B** Fair copy, autograph (**MS 33 2224**)  
**C** Manuscript copy (**MS Ext. 9**)  
**D** Printed text, Caralis [Christian Preetzmann],  
*Hundrede Digte*, Copenhagen 1867, pp. 163-164

Sources **A**, **B** only include stanza 1 with a somewhat incomplete punctuation at times. In these sources, a repeat mark indicates that Nielsen wished the song to be performed with the complete text which hence has been added in accordance with **D**.

Bar	Part	Comment
2-3	pf.1	<b>B:</b> b.3 notes 1-2: slur; b.3 note 3: stacc. (instead of slur bb.2-3)
5	pf.1	<b>B:</b> chords 1-2: no $b^{\flat}$
6	pf.2	<b>B:</b> chord 2: E, e
7	pf.1	<b>B:</b> chord 2: f', a', c''
7	pf.2	chord 1: wavy line added by analogy with pf.1
7	pf.2	<b>B:</b> chord 2: F, f
10-12	voice	<b>B:</b> <del>—————</del> added in pencil

#### 215 Serenade ("See! Luften er stille")

voice, pf.  
Text: Caralis (Christian Preetzmann) after Jeremiah Joseph Callanan  
Dating: [ca. 1886-1887]

#### Sources

- A** Fair copy, autograph (**MS 33 2224**)  
**B** Printed text, Caralis [Christian Preetzmann], *Hundrede Digte*, Copenhagen 1867, pp. 24-25

Source **A** only includes stanza 1 with a somewhat incomplete punctuation at times. A repeat mark indicates that Nielsen wished the song to be performed with the complete text which hence has been added in accordance with **B**.

Bar	Part	Comment
6	pf.2	<b>A:</b> chords 1-2: changed from 
7	voice	in pencil <b>A:</b> note 3: d" changed to c" in pencil

- 21      pf.1      fifth semiquaver:  $b^{\flat}$  emended to  $b^{\natural}$   
30      repeat sign added (as a consequence of the repeat sign in b.4)

#### 216 Tag jer iagt for Anna! ("I Knøse! tag, det raader jeg")

voice, pf.

Text: Caralis (Christian Preetzmann) after Robert Burns  
Dating: [ca. 1886-1887]

#### Sources

- A** Fair copy, autograph (**MS 33 2224**)  
**B** Printed text, Caralis [Christian Preetzmann], *Hundrede Digte*, Copenhagen 1867, p. 110

Source **A** only includes stanza 1 with a somewhat incomplete punctuation at times. A repeat mark indicates that Nielsen wished the song to be performed with the complete text which hence has been added in accordance with **B**.

Bar	Part	Comment
4		repeat sign added at double bar (as a consequence of the repeat sign in b.23)
19	voice	d emended to dim. by analogy with pf.

#### 217 "Min Sjæl er mørk"

voice, pf.

Text: Caralis (Christian Preetzmann) after Lord Byron  
Dating: [ca. 1886-1887]

#### Sources

- A** Fair copy, autograph (**MS 33 2224**)  
**B** Printed text, Caralis [Christian Preetzmann], *Hundrede Digte*, Copenhagen 1867, p. 58

Source **A** only includes stanza 1 with a somewhat incomplete punctuation at times. A repeat mark indicates that Nielsen wished the song to be performed with the complete text which hence has been added in accordance with **B**.

Bar	Part	Comment
8	pf.1	chord 4: $d^{\sharp\prime}$ emended to $d^{\natural\prime}$
14	pf.1	chord 2: $b^{\flat\prime}$ emended to $b^{\flat\prime}$ by analogy with pf.2
14	pf.2	A: note 2: changed from $B^{\flat}$ , $b^{\flat}$ in pencil

- 218** *Vejviseren synger* ("Tilfjelds over Bygden staar min Hu")  
 voice, pf.  
 Text: J.S. Welhaven  
 Dating: [ca. 1886-1887]

#### Sources

- A Fair copy, autograph (**MS 33 2225**)

- 219a** "Den gamle Skovvei huer mig vel"  
 voice, pf.  
 Text: Christian Richardt  
 Dating: [ca. 1886-1887]

#### Sources

- A Draft (**MS 33 2082**)  
 B Draft (**MS 33 2081**)  
 C Printed text, Christian Richardt, *Texter og Toner*, Copenhagen 1868, pp. 13-15

Source A only includes stanza 1 which orthographically does not agree with the contemporary editions of Christian Richard's poem. The text has been added in accordance with C.

Bar	Part	Comment
7-8	voice pf.	A: changed in pencil from

- 219b** "Den gamle Skovvei huer mig vel"  
 voice, pf.  
 Text: Christian Richardt  
 Dating: [ca. 1886-1887]

#### Sources

- A Draft (**MS 33 2081**)

- B Printed text, Christian Richardt, *Texter og Toner*, Copenhagen 1868, pp. 13-15

Source A only includes stanza 1 which orthographically does not agree with the contemporary editions of Christian Richard's poem. The text has been added in accordance with B.

- 220** "Alle de voksende Skygger"

voice, pf.  
 Text: J.P. Jacobsen  
 Dating: [ca. 1888]

#### Sources

- A Fair copy, autograph (**MS Ext. 10**)

Bar	Part	Comment
12	pf.2	chord 1: $\downarrow$ emended to $\downarrow$ (otherwise the metre of the bar does not agree)
23		final bar line: single bar line emended to double bar

- 221** *Angst* ("Hold fastere omkring mig")

voice, pf.  
 Text: Emil Aarestrup  
 Dating: [ca. 1888]

#### Sources

- A Fair copy, autograph (**MS 33 2009**)

Bar	Part	Comment
2	pf.2	slur added by analogy with b.6
6	pf.1	lower part: slur added by analogy with b.2
9	pf.1	lower part: note 5: $\natural$ added
12	voice	A: changed from
		in pencil
16	pf.1	A: lower part, note 1 ( $d'$ ) may be read as $\downarrow$ or $\downarrow$
21	pf.2	slur added by analogy with pf.1
22	pf.2	A: changed from
		in pencil

32	pf.2	slur added by analogy with b.1
33	pf.1	slur added by analogy with b.2
38	pf.2	A: changed from  in pencil

**222** *I Drømmenes Land* (“Det er herligt at leve i

Drømmenes Land”)

voice, pf.

Text: J.P. Jacobsen

Dating: 1891

Sources

**A** Rejected first proof (**MS 33 2114**)

**B** Fair copy, incomplete autograph (**MS 33 2094**)  
**C** Printed text, J.P. Jacobsen, *Digte og Udkast*, Copenhagen 1886, pp. 31-33

Bar	Part	Comment
10	pf.1	chord 1-9: $e^{\sharp}''$ emended to $e^{\natural}''$ by analogy with voice and pf.2
11	pf.2	upper part note 6: $e^{\sharp}'$ emended to $e^{\natural}'$ by analogy with pf.1
12	pf.1	chord 9: $a^{\sharp}''$ emended to $a^{\natural}''$
19	voice	Blad emended to Bad as in C
27	voice	Jord, added as in C
37-39	pf.1	b.37 note 10 to b.39: stacc. added by analogy with b.37 notes 1-9
59	pf.2	chord 1: ten. added by analogy with b.60

**223** “Aldrig hans Ord kan jeg glemme”

voice, pf.

Text: Frederik Paludan-Müller

Dating: [1893]

Sources

**A** Draft, revised version (**MS 332005**)

**B** Draft, early version (**MS 332004**)

**C** Printed text, Frederik Paludan-Müller, *Adam Homo. Et Digt. Tredie Deel*, Copenhagen 1849, p. 131

The vocal scoring in A is sporadic and hence provided by employing B. The text in both A and B is incomplete and has therefore been added in accordance with C (see facsimiles of A and B, pp. 159-161).

**224** *Fædrelandssang* (“Du danske Mand! af al din Magt”)

voice, pf.

Text: Holger Drachmann

Dating: 1906

Other versions: **167** (pf.), **300** (SATB), **320** (TTBB), **339** (SA), **391** (SSA)

Sources

**A** Print, first edition (**PR 21**)

**B** Printing manuscript, autograph (**MS 33 2076**)

**C** Draft (unison song) (**MS 33 2079**)

**D** Print (**PR 88**)

**E** Print (**PR 21<sup>3</sup>**)

Bar	Part	Comment
4	voice	<b>B:</b> stanza 2: <i>bliv</i> changed in pencil to <i>blir</i>
7-8	voice	<b>B:</b> stanza 1: <i>Krans af Hav og Fjord</i> blev lagt om changed in pencil to <i>sølvblaas Krans af Hav lagt om</i>
10-20	voice	<b>B:</b> stanza 3: <i>Har Bonden pløjet Landet</i> , <i>Saa mødes han med Vandet</i> : Dér ta'r den danske Sømand som Vikingen støt sin Vagt, som Vikingen støt sin Vagt changed in ink (CN) to <i>Og furer Ploven Landet</i> , <i>saa skurer Kølen Vandet</i> , <i>Stø staar den danske Sømand paa Havet sin Viking-Vagt</i> , <i>paa Havet sin Viking-Vagt</i> .
15	voice	<b>B:</b> stanza 2: <i>straaler</i> changed in pencil to <i>lyser</i>
16	voice	<b>B:</b> stanza 2: <i>som</i> changed in pencil to <i>fra</i>
17, 19	voice	<b>B:</b> stanza 2: <i>lyse</i> changed in pencil to <i>dyre</i>

**225** “Jeg synes om din lette Gang”

voice, pf.

Text: Carl Nielsen

Dating: 11.07.1906

Sources

**A** Fair copy, autograph (**MS Ext. 11**)

**B** Draft (**MS 33 2130**)

Bar	Part	Comment
5	voice	note 3: $a^{\flat}'$ emended to $a^{\natural}'$ as in B and by analogy with pf.1
6	pf.1	chord 1: stacc. added as in B
9	pf.	poco added by analogy with voice

**226 Afholdssangen** (“Frem til Frihed til Lys og til Lykke”)

pf.

Text: Moldberg-Kjeldsen

Dating: 30.05.1909

Sources

- A Fair copy, autograph (**MS 33 2001**)
- B Draft (**MS 33 2002**)
- C Letter from Carl Nielsen to Moldberg-Kjeldsen, 31.05.1909, *Breve*, vol. 3, letter No. 709
- D Printed text, *Folkevennens Sangbog. Udgivet af Danmarks Afholdsforening*, Copenhagen 1917, p. 61

Source A only includes stanza 1; hence stanzas 2-4 have been added in accordance with D.

Bar	Part	Comment
4	pf.1	A: chord 3: g' changed to b' in blue crayon as in C
10	pf.1	A: chord 3: ♫ changed to ♪ as in C
10	pf.2	chord 3: ♫ emended to ♪ by analogy with pf.1
11-16	voice	D: stanza 1: Ja, og Vejen, vi maa gaa, som de stærke for de svage og de smaa, som de stærke for de svage og de smaa.

**227 De unges Sang** (“Vi fik ej under Tidernes Tryk”)

pf.

Text: Jens Christian Hostrup

Dating: 1909

Other versions: **155** (pf.), **323** (TTBB), **360** (SSA)

Sources

- A Print, first edition (**PR 22**)
- B Fair copy (unison song) (**MS 33 2235**)
- C Fair copy (unison song) (**MS 32 3012**)

**228 Halloges Sang** (“Min Hjelm er mig for blank og tung”)

voice, pf.

Text: Adam Oehlenschläger

Dating: 1910

Sources

- A Print, first edition (**PR 23**)
- B Draft (**MS 33 3034**)

**229 Paaske-Liljen** (“Paaskeblomst, en Draabe stærk”)

voice, pf.

Text: N.F.S. Grundtvig,

Dating: [1910]

Other versions: **146** (pf.), **324** (TTBB)

Sources

- A Fair copy, autograph (**MS 33 2182**)
- B Text (**324**)

Source A only includes stanza 1; hence stanzas 2-3 have been added in accordance with B.

**230 Børnehjælpsdagens Sang** (“Vi Børn, vi Børn, vi vaagner”)

pf.

Text: Johannes Jørgensen

Dating: 27.04.1911

Other versions: **305** (SATB), **325** (TTBB), **388** (SA)

Sources

- A Print, first edition (**PR 24**)
- B Printing manuscript, autograph (**MS 33 2021**)
- C Draft without text (**MS 33 2024**)

Bar	Part	Comment
6	pf.2	B: chord 1: f, a
7	pf.2	B: fourth semiquaver: b, d'

**231 Katholsk Ungdomssang** (“Velsignet være du, vor Herre Gud”)

pf.

Text: Johannes Jørgensen

Dating: 24.05.1913

Sources

- A Print, first edition (**PR 25**)
- B Sketch (**MS 33 3070**)

**232 Alt paa den vilde Hede**

voice, pf.

Text: N.F.S. Grundtvig

Dating: [1913]

Other versions: **39** (pf.)

#### Sources

- A Fair copy, autograph (**MS 32 3085**)  
B Text (**39**)

Source A only includes stanza 1; hence the text has been added in accordance with B.

#### 233 "Fredlys din Jord, Du danske Mand"

voice, pf.  
Text: Anders W. Holm  
Dating: 1914  
Other versions: **326** (TTBB)

#### Sources

- A Print, first edition (**PR 26**)  
B Print (**PR 88**)

#### 234 "Est du modfalden, kære Ven"

pf. / SATB  
Text: N.F.S. Grundtvig  
Dating: 18.03.1915

#### Sources

- A Draft without text (**MS 33 2068**)  
B Draft without text (**MS 33 2069**)  
C Fair copy without text, partly autograph (**MS 33 2070**)  
D Printed text, *Psalmebog for Kirke og Hjem*, Copenhagen 1911, pp. 595-596

There are three versions of the song of which two nearly identical are by Nielsen (A, B) and one by Paul Hellmuth (C). The present edition presents Nielsen's most likely latest version. Neither A, B nor C include text underlay and hence the text has been added in accordance with D.

Bar	Part	Comment
1	pf.	B: second to third minim:



5 pf.1

B: second to third minim:



#### 235 "Som Dug paa slagne Enge"

pf. / SATB  
Text: N.F.S. Grundtvig  
Dating: [1915]

#### Sources

- A Draft without text (**MS 33 2068**)  
B Fair copy without text, partly autograph (**MS 33 2203**)  
C Printed text, *Psalmebog for Kirke og Hjem*, Copenhagen 1911, p. 433

There are two versions of the song, one by Nielsen (A) and another by Paul Hellmuth (B). The present edition presents Nielsen's version. Neither A nor B include text underlay and hence the text has been added in accordance with C.

#### 236 Barnets Sang ("Kom, i Dag maa alle synge")

pf.  
Text: Johannes Dam  
Dating: 1915  
Other versions: **389** (SA)

#### Sources

- A Print, first edition (**PR 27**)  
B Printing manuscript, autograph (**MS 33 2013**)  
C Fragment (5 bars) of a fair copy without text, autograph (**MS 33 2016**)

#### 237 Ariels Sang ("Selv naar Tordenen tynger")

voice, pf.  
Text: Helge Rode  
Dating: 1916

#### Sources

- A Print, first edition (**PR 28**)  
B Printing manuscript, autograph (**MS 33 3009**)

Bar	Part	Comment
18-19	pf.	open slur emended to slur; <b>A, B:</b> bb.19-20: change of system
24 <sup>II</sup>	pf.2	stacc. added by analogy with pf.1

**238** *Studie efter Naturen* (“Solen Skinner i Naboen’s Gaard”)  
 voice, pf.  
 Text: H.C. Andersen  
 Dating: 1916

#### Sources

- A** Print, first edition (**PR 29**)  
**B** Printing manuscript, autograph (**MS 33 2213**)

Bar	Part	Comment
1	pf.	<b>Ad.</b> added as in <b>B</b>
8	pf.	<b>B:</b> rit. added in pencil (foreign hand)
25	pf.	<del>—————</del> moved from b.24 to b.25 as in <b>B</b>
26	pf.	<b>fp</b> added as in <b>B</b>
49	pf.	dim. omitted as in <b>B</b>
50	pf.	<b>B:</b> rall.

**239** “Og jeg vil drage fra Sydens Blommer”  
 voice, pf.  
 Text: Holger Drachmann  
 Dating: [1916]  
 Other versions: **421** (unison song)

#### Sources

- A** Fair copy, autograph (**MS 33 2175**)  
**B** Draft (**MS 33 2176**)  
**C** Printed text, Holger Drachmann, *Samlede poetiske Skrifter*, Copenhagen 1906-1909, vol. 4, pp. 26-27

Bar	Part	Comment
		<b>B:</b> notated in E major
Stanza	Line	Comment
3	6	Vinden emended to Vinter as in <b>C</b>
5		stanza 5 added as in <b>C</b> (Nielsen has presumably overlooked this final stanza which is placed on the verso of a folio)

**240** *Blomstervise* (“Danmarks Sommer gik sin Gang”) voice, pf.  
 Text: Ludvig Holstein  
 Dating: [1917]

#### Sources

- A** Manuscript copy (**MS 33 2018**)  
**B** Draft, bb. 1-45 (**MS 33 2017**), bb. 46-51 (**MS 33 2110**)  
**C** Manuscript copy (**MS 33 2019**)

The discrepancies between **A** and **B** suggest that **A** may have been drafted based on an autograph fair copy, the location of which is unknown. Source **C** has presumably been drafted employing the same source as **A**, but containing several errors; hence this source (**C**) has not been taken into consideration. Regarding orthography source **B** has been followed.

Bar	Part	Comment
1		<b>B:</b> <i>Allegro</i>
2	pf.	<b>B:</b> <b>p</b> instead of <b>mp</b>
7-9	pf.	<b>B:</b> b.7 last quaver: *; b.8: first quaver: <b>Ad.</b> , third quaver: *, fourth quaver <b>Ad.</b> , sixth quaver: *; b.8: first quaver: <b>Ad.</b>
11	pf.1	chord 2: <b>c''</b> emended to <b>c''</b> as in <b>B</b> and by analogy with voice
12	pf.1	chord 2: <b>g'</b> emended to <b>g'</b> as in <b>B</b> and by analogy with voice
14-15	pf.	stacc. added by analogy with bb.2-13
16		<b>B:</b> <i>calando</i> instead of <i>poco rall.</i>
17-18		<b>B:</b> $\text{♪}=\text{♪}$
18		<b>B:</b> no <i>Meno</i>
21-23	pf.1	b.21 chord 2 to b.23: stacc. added by analogy with b.20 to b.21 chord 1
25	pf.	<b>B:</b> <b>mfz</b> instead of <b>sf</b>
26	pf.1	<b>B:</b> chord 1: <b>p</b>
29		<b>B:</b> <i>rall.</i>
30	pf.1	stacc. added by analogy with pf.2
36	pf.2	chord 3: <b>b'</b> emended to <b>b'</b> as in <b>B</b>
42-43	pf.	stacc. added by analogy with bb.31-41
48-49		<b>B:</b> <i>Presto</i> instead of <i>hurtigt</i>

**241** *Christianshavn* (“Kong Christian stod paa Slots-holmens Grund”) pf.

Text: Ove Bauditz

Dating: 1918

#### Sources

- A Print, first edition (**PR 30**)  
B Draft without text, B<sup>b</sup> major (**MS 33 2027**)

**242** *Danmark* ("Vi elsker vort blomstrende  
Fædreland")  
voice, pf.  
Text: Axel Juel  
Dating: [1919?]  
Other versions: **253** (pf.), **341** (SA)

#### Sources

- A Fair copy without text, autograph (**MS 33 2028**)  
B Draft, pf. (**MS 33 2110**)  
C Printed text, Axel Juel, *Sange om Dannebrog*,  
Copenhagen 1919, pp. 7-8

Source A does not include text underlay and hence  
the text has been added in accordance with C.

**243** *Gry* ("Mørket viger, Dagen stiger")  
pf.  
Text: Hansigne Lorenzen  
Dating: 1919

#### Sources

- A Print, first edition (**PR 31**)  
B Print, unison song and text in Hansigne Lorenzen [Sven Tange], *Arveguld. Et symbolisk Digt bygget over Guldhornsfundet i Sønderjylland*, Copenhagen 1919, pp. 7-9

Bar	Part	Comment
4	voice	i emended to mod as in B

**244** "Det danske Brød paa Sletten gror"  
pf.  
Text: Jeppe Aakjær  
Dating: 18.07.1921  
Other versions: **139** (voice, pf.)

#### Sources

- A Draft and text (**MS Ext. 12**)  
B Manuscript copy (**MS 33 2037**)  
C Text (**139**)

In A Nielsen has written the text to the stanza 1  
using modern orthography, while in an appendix  
including the remaining stanzas he has employed  
old orthography. The text is here reproduced with  
old orthography corresponding to the version for  
voice and pf. (C) that was drafted around the same  
time as A.

**245** "Sof sött, du lilla Sonja!"  
pf.

Text: Carl Nielsen?  
Dating: 01.03.1922

#### Sources

- A Fair copy, autograph (**MS 33 2200**)

**246** *Sang for Dansk Arbejde* ("Føden og Klæden, Baaden  
og Teltet")  
pf.  
Text: Valdemar Rørdam  
Dating: 1923

#### Sources

- A Print, first edition (**PR 32**)  
B Draft (**MS 33 2192**)

**247** "Du frie, danske Tunge"  
pf.  
Text: Johan Brydegaard  
Dating: 1923

#### Sources

- A Print, first edition (**PR 33**)  
B Draft without text (**MS 33 2237**)  
C Printed text, *Syng dig glad! Et Sanghæfte for Højskolen  
i Ry, men ogsaa for andre i Land og By*, ed. Peder Jacobsen, Copenhagen [1923], seventh edition, p. 45

Source A only includes stanza 1 and hence stanza 2 has been added in accordance with C.

**248 Julesang** ("Kom, Jul, til Jord, kom, høje Gæst")  
pf.

Text: Johannes Wiberg

Dating: 18.10.1923

Sources

- A Print, first edition (**PR 34**)
- B Printing manuscript, autograph (**MS 32 3056**)
- C Manuscript copy (**MS 32 3018**)
- D Manuscript copy (voice, pf.) (**MS 32 3056**)
- E Draft (**MS 33 2142**)
- F Text folio (**MS 32 3018**)

Bar	Part	Comment
1	pf.2	upper part: note 1: $\downarrow$ emended to $\downarrow$ as in B, C, D
4	pf.2	B, C, D: chord 3: <i>a</i> instead of <i>A</i> , <i>a</i>

**249 Julesang** ("Himlen mørkner stor og stum")  
pf.  
Text: Mogens Falck  
Dating: 1923

Sources

- A Print, first edition (**PR 35**)
- B Text folio, partly autograph (**MS Ext. 13**)

Bar	Part	Comment
1	voice	B: <i>straaler</i> instead of <i>mørkner</i>

**250 Hjemlige Jul** ("Hjemlige Jul, straaler Du nu!")  
pf.  
Text: Emil Bønnelycke  
Dating: 1923

Sources

- A Print, second edition (**PR 36<sup>2</sup>**)
- B Print, first edition (**PR 36<sup>1</sup>**)
- C Fair copy, autograph (**MS 33 2101**)
- D Draft without text (**MS 33 2228**)

Bar	Part	Comment
1		D: <i>Tempo giusto</i> $\downarrow = 100$
14	pf.2	B, C, D: chord 2: <i>c, e'</i> instead of <i>c, c'</i>
18	pf.2	B, C: upper part notes 1-3: marc.
19	pf.1	D: upper part: $\downarrow \downarrow \downarrow$
21	pf.1	B, D: upper part: $\downarrow \downarrow \downarrow$

**251 Balladen om Bjørnen** ("De dræbte Bjørnens Unger")  
voice, pf.

Text: Aage Berntsen

Dating: 09.01.1924

Sources

- A Print, first edition (**PR 37**)
- B Printing manuscript, manuscript copy (**MS 33 2012**)
- C Fair copy, autograph (**MS 33 2010**)
- D Draft (**MS 33 2011**)

Bar	Part	Comment
+1		C: <i>Poco moderato</i> ( $\downarrow = 96$ )
1	pf.2	chord 3: marc. added as in C and by analogy with pf.1
11	pf.2	lower part notes 2-4: C-A'-D emended to C <sup>#</sup> -A <sup>#</sup> -D <sup>#</sup> as in B, C
30-31	pf.1	b.30 chord 2 to b.31 chord 1: open slur emended to slur; A: bb.30-31: change of system
38-39	pf.1	b.38 last note to b.39 first note: tie added in B, C, D
50	pf.	notes 1-4: $\overline{\overline{m m m m}}$ emended to $\overline{\overline{m m m m}}$ as in C
53	pf.2	chord 3: upper part: A emended to B <sup>b</sup> as in B, C, D
59	pf.2	chord 3: A <sup>b</sup> emended to A <sup>b</sup> as in C, D
61-62	voice	C:



changed in pencil (CN) to



D:



64	pf.2	ten. and stacc. added as in C and by analogy with pf.1
69	voice	C: note 5: ten.

71-72	pf.1	C: b.71 chord 1 to b.72 chord 6: marc.
73-74	pf.1	C: b.73 chord 1 to b.74 chord 3: marc.
76	pf.1	trem. added
76	pf.2	C: chord 1: ten, chords 2-4: marc.
94-121	pf.2	B: b.94 second minim to b.121: rhythm changed in pencil (CN) from $\text{J} \gamma$ to $\text{J} \text{J}$ ; C: b.94 second minim to b.121: rhythm: $\text{J} \gamma$
95	pf.1	chord 4: ten. added
112	pf.2	chord 1: $a^\sharp$ emended to $a^\sharp$ as in <b>B</b> , <b>C</b> , <b>D</b>
120	pf.2	chord 1: $B^\natural$ emended to $B^\flat$ as in <b>B</b> , <b>C</b>
122-123	pf.2	C:



(in **B** a deletion is clearly visible corresponding to the same bars in **C**)  
**C:**



(in **B** a deletion is clearly visible corresponding to the same bars in **C**)  
**C:** chord 3:  $g^\flat$ ,  $b'$ ,  $c'$  emended to  $g^\flat$ ,  $b'$ ,  
 $c'$  as in **B**, **C**, **D**

## 252 "Lad en og anden have Ret"

pf.

Text: Peter Faber

Dating: 15.01.1924

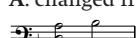
Other versions: 336 (SSA)

### Sources

- A Fair copy, autograph (**MS 32 3049**)
- B Draft (**MS 33 2145**)
- C Text (**336**)

Source A only includes stanza 1 and hence stanzas 2-6 have been added in accordance with C.

Bar	Part	Comment
1	pf.1	A: lower part note 2-3: $a-a$ changed to $b^\flat-c'$ in pencil (CN)
1	pf.2	A: notes 1-3: $\text{F-f}$ changed to $F-G-A$ in pencil (CN)
3	pf.2	A: changed from



in pencil (CN)

13	pf.2	A: upper part: notes 3-4: changed from $\text{J}$ (a) in pencil (CN)
14	pf.1	A: lower part: second to third crotchet: changed from $\text{J}$ ( $c'$ ) in pencil (CN)

## 253 Danmark ("Vi elsker vort blomstrende Fædreland")

pf.

Text: Axel Juel

Dating: 10.01.1924

Other versions: 242 (voice, pf.), 341 (SA)

### Sources

- A: Draft without text (**MS 33 2029**)

- B: Text (**341**)

Source A does not include text underlay and hence the text has been added in accordance with B.

## 254 "Kær est du, Fødeland, sådt er dit Navn"

voice, pf.

Text: Steen Steensen Blicher

Dating: [1923-1924]

Other versions: 343 (SSA)

### Sources

- A Draft (**MS 33 2145**)

- B 343 (SSA)

- C Text (**MS 33 2149**)

In A the melody part contains a few rhythmic deviations in comparison to B. It must be assumed that B represents the composer's final version of the melody. Source A includes only sporadic text underlay. The melody part and text are therefore added in accordance with B.

Bar	Part	Comment
+1	voice	notes 1-2: $\text{J.J}$ emended to $\text{J.J}$ as in B
4	voice	notes 4-5: $\text{J.J}$ emended to $\text{J.J}$ as in B
5	voice	notes 5-6: $\text{J.J}$ emended to $\text{J.J}$ as in B

**255** "O, hvor jeg er glad i Dug!"

pf.

Text: Michael Rosing

Dating: [1923-1924]

Other versions: **190** (voice, pf.), **352** (SA)

Sources

A Draft without text (**MS 33 2172**)

B Draft (unison song) (**MS 32 3082**)

C Text (**352**)

Source A does not include text underlay and hence the text as been added in accordance with C.

**256** "Tyst som Aa i Engen rinder"

pf.

Text: Helge Rode

Dating: [1923-1924]

Other versions: **184** (voice, pf.), **355** (SSA), **395** (SA)

Sources

A Draft without text (**MS 33 2029**)

B Draft (unison song) (**MS 32 3082**)

C Text (**355**)

In A the melody part contains an insignificant number of rhythmic deviations in comparison to C. It must be assumed that C represents the composer's final version of the melody. Source A does not include text under lay. The melody part and text have therefore been added in accordance with C.

**257** "Byg paa Sletten, ej paa Tinden"

pf.

Text: Zakarias Nielsen

Dating: [1923-1924]

Other versions: **364** (SA)

Sources

A Draft without text (**MS 33 2201**)

B Text (**364**)

In A the melody part contains an insignificant number of rhythmic deviations in comparison to B.

It must be assumed that B represents the composer's final version of the melody. Source A does not include text underlay. The melody part and text have therefore been added in accordance with B.

**258** "Vaeldige Riger rives om Jorden"

pf.

Text: Ahrent Otterstrøm

Dating: [1923-1924]

Other versions: **366** (SSA)

Sources

A Draft without text (**MS 33 2201**)

B Text (**366**)

Source A does not include text underlay and hence the text has been added in accordance with B.

**259** "Solen er saa rød, Mor"

pf.

Text: Harald Bergstedt

Dating: [1923-1924]

Other versions: **183** (voice, pf.), **374** (SSA)

Sources

A Draft without text (**MS 33 2201**)

B Text (**374**)

Source A does not include text underlay and hence the text has been added in accordance with B.

**260** "Naar Smaabørn klynker ved Aftentide"

pf.

Text: Christian Dabelsteen

Dating: [1923-1924]

Other versions: **376** (SA)

Sources

A Fair copy, autograph (**MS 33 2159**)

B Draft without text (**MS 33 2206**)

C Text (**376**)

Source A only includes text underlay of stanza 1 and hence the text has been added in accordance with C.

**261** "Det vi véd, at siden slængens gift"

pf.

Text: Jens Christian Hostrup

Dating: [1923-1924]

Sources

A Draft without text (**MS 33 2049**)

B Text (**MS Ext. 14**)

Source A does not include text underlay and hence the text has been added in accordance with B.

**262** "Der er et yndigt Land"

pf.

Text: Adam Oehlenschläger

Dating: [1923-1924]

Other versions: **291** (voice, orchestra), **307** (SATB),  
**308** (SATB), **329** (TTBB), **334** (SSA), **394** (SSAA)

Sources

A Print, first edition (**PR 38**)

B Printing manuscript, autograph (**MS 33 2044**)

**263** "Jeg kører frem gennem Straalefryd"

pf.

Text: Bjørnstjerne Bjørnson

Dating: [1926]

Other versions: **397** (SA), **412** (unison song)

Sources

A Draft without text (**MS 33 2126**)

B **412** (unison song)

In A the melody part contains an insignificant number of rhythmic deviations in comparison to B. It must be assumed that B represents the composer's final version of the melody. Source A does not include text underlay. Both melody part and text have therefore been added in accordance with B.

Bar	Part	Comment
1		<i>Mildt</i> added as in B
16	pf.	last chord: $\downarrow$ emended to $\downarrow$ as in B

**264** "Den gamle Husmand staar ved Gavl"

pf.

Text: Johan Skjoldborg

Dating: 19.05.1926

Other versions: **410** (unison song)

Sources

A Draft without text (**MS 33 2126**)

B **410** (unison song)

Source A does not include text underlay and hence the text has been added in accordance with B.

Bar	Part	Comment
1		<i>Jævnt</i> added as in B

<b>265</b> "Hver har sit, du har dit"	pf.
	Text: L.C. Nielsen
	Dating: 27.05.1926
	Other versions: <b>411</b> (unison song)

Sources

A Draft without text (**MS 33 2126**)

B **411** (unison song)

Source A does not include text underlay and hence the text has been added in accordance with B.

Bar	Part	Comment
1		<i>Marsch</i> emended to <i>Marchtempo</i> as in B

<b>266</b> "I kølende Skygger"	voice, pf.
	Text: Johannes Ewald
	Dating: [1926]
	Other versions: <b>281</b> (pf.), <b>408</b> (unison song)

Sources

A Draft without text (**MS 33 2115**)

B Manuscript copy (**MS Ext. 15**)

C **408** (unison song)

Source A does not include text underlay and hence the text has been added in accordance with C.

Bar	Part	Comment
1		Varmt og sværmerisk added as in B
1-4	pf.2	open slur emended to slur; A: bb.4-5: change of system

#### 267 Vocalise-Étude

voice, pf.  
Dating: 17.07.1927

#### Sources

- A Print, first edition (**PR 39**)  
B Draft (**MS 33 2240**)

#### 268 Dansk Vejr (“Sus af Vind og Bølgeslag”)

pf.  
Text: Ove Rode  
Dating: 22.07.1927

#### Sources

- A Print, first edition (**PR 40<sup>1</sup>**)  
B Print, second edition (**PR 40<sup>2</sup>**)  
C Printing manuscript, autograph (**MS Ext. 16**)  
D Draft (**MS 33 2240**)  
E Printed text, *Sangbog udgivet af Det radikale Venstre og de radikale Ungdomsforeninger*, Slagelse 1915, pp. 8-9

Bar	Part	Comment
4	pf.1	chord 2: ♫ emended to ♪ as in C
8-9	pf.	C: changed from



in pencil (CN). The reversed pause has been provided with the following footnote: *En omvendt ♫ betyder Forkortelse af Noden. (efter Thomas Laubs Forslag i hans Melodier)* ‘A reversed ♫ indicates a shortening of the note. (in accordance with Thomas Laub’s suggestion in his melodies)’

Stanza	Line	Comment
2	7	var emended to vær as in C, E

#### 269 “Den trænger ud til hvert et sted”

pf.  
Text: Jens Christian Hostrup  
Dating: 29.03.1928

#### Sources

- A Print, first edition (**PR 41**)  
B Draft (**MS 33 2123**)  
C Printed text, *Folkehøjskolens Sangbog*, Odense 1926, eleventh edition, No. 186, pp. 187-189

Source A only includes stanza 1 since a reference is given to the text in *Folkehøjskolens Sangbog*; hence stanzas 2-6 have been added in accordance with C.

Bar	Part	Comment
1		B: Med frejdig Alvor

#### 270 “Jeg gik i marken og vogtede får”

pf.  
Text: N.F.S. Grundtvig  
Dating: 02.04.1928

#### Sources

- A Print, first edition (**PR 42**)  
B Printing manuscript, autograph (**MS 33 2122**)  
C Draft (**MS 33 2123**)  
D Printed text, *Folkehøjskolens Sangbog*, Odense 1926, eleventh edition, No. 240, pp. 257-258

Source A only includes text underlay of stanza 1 and hence the text has been added in accordance with D; see C, where No. 240 is indicated at this song.

#### 271 “Apostlene sad i Jerusalem”

pf.  
Text: N.F.S. Grundtvig  
Dating: 02.04.1928

#### Sources

- A Draft without text (**MS 33 2123**)

- B** Printed text, *Folkehøjskolens Sangbog*, Odense 1926, eleventh edition, No. 261, pp. 294-295

Source A does not include text underlay and is notated in F major; Nielsen himself, however, has added a *G Dur* and hence the song is here presented in G major and with the text added in accordance with B; see the addition No. 261 in A.

Stanza	Line	Comment
6	3	B: jublebud

- 272** *Guldfoden* (“Der strømmer en Flod mod det evige Hav”)  
pf.  
Text: B.S. Ingemann  
Dating: 1928

#### Sources

- A Print, first edition (**PR 43**)  
B Fair copy, autograph (**MS 33 2092**)  
C Draft (**MS 33 2093**)  
D Text (**MS Ext. 17**)

- 273** “Nu ruger paa Reden i Fjer og Straa”  
pf.  
Text: Ludvig Holstein  
Dating: [1929]  
Other versions: **398** (SA)

#### Sources

- A Draft without text (**MS 33 2164**)  
B Printed text, *Tillæg til Danmark, Sangbog for Skolen og Hjemmet*, ed. Albert Jørgensen, Copenhagen 1928, pp. 24-25

Source A does not include text underlay and hence the text has been added in accordance with B.

- 274** *Vi Jyder* (“Vi er Jyder, Børn af Landet”)  
voice, pf.  
Text: Vilhelm From Bartrumsen  
Dating: 1929

#### Sources

- A Print, first edition (**PR 44**)  
B Draft (**MS 33 2238**)

- 275** “Tanker skal tændes og skride”

pf.  
Text: Hans Hartvig Seedorf Pedersen  
Dating: 6.8.1929

#### Sources

- A Fair copy, autograph (**MS Ext. 18**)  
B Printed text, programme leaflet, *Mødet med Jorden. Digtning ved Polyteknisk Læreanstalts 100-Aars Fest 1829 30. August 1929*

Source A only includes text underlay of stanza 1 and hence the text has been added in accordance with B.

Bar	Part	Comment
15-16	voice	spirende emended to <i>sejrende</i> as in B

- 276** *Hjemstavn* (“Jeg vandrer over mine Fædres Jord”)  
voice, pf.  
Text: Frederik Poulsen  
Dating: 30.10.1929

#### Sources

- A Draft (**MS 33 2102**)  
B Printed text, Frederik Poulsen, *Vi vandrer – Rejsekildringer og Skitser*, Copenhagen 1926, pp. 7-8  
C Text, letter from Frederik Poulsen to Carl Nielsen, undated (DK-Kk, CNA, I.A.b.)

Source A only includes stanza 1 which comprises the first two stanzas of Frederik Poulsen's poem. A repeat mark after the final bar clearly shows that Nielsen wished the song to be performed with the complete text. However, Frederik Poulsen's poem consists of seven stanzas and hence it has been necessary to cut the text by one stanza, that is, stanza 6:

*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.*

'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.'

Bar	Part	Comment
11	pf.2	upper part: † added

#### 277 "Der går et stille tog"

pf.

Text: Bjørnstjerne Bjørnson

Dating: 23.11.1929

#### Sources

- A Fair copy, autograph (**MS 33 2051**)
- B Draft (**MS 33 2301**)
- C Printed text, Folkehøjskolens Sangbog, Odense 1926, eleventh edition, No. 207, p. 215

Source A only includes text underlay of stanza 1 and hence the text has been added in accordance with C.

#### 278 "Fremitidens Land!"

pf.

Text: Bjørnstjerne Bjørnson

Dating: 28.11.1929

#### Sources

- A Print, first edition (**PR 45**)
- B Fair copy, autograph (**MS 33 2074**)
- C Text (**MS Ext. 19**)

Bar	Part	Comment
3-4	pf.2	B: notated in G major B:



#### 279 "Morgenhanen atter gol"

pf.

Text: N.F.S. Grundtvig

Dating: [1929]  
Other versions: **401** (unison song)

#### Sources

- A Draft without text (**MS 33 2136**)
- B **401** (unison song)

Source A only includes text underlay of stanza 1 and hence the text has been added in accordance with B.

Bar	Part	Comment
1		Med begejstret Sving added as in B

#### 280 "Ind under Jul, hvor er det trist"

pf.

Text: Jonas Lie

Dating: [1929]

Other versions: **404** (unison song)

#### Sources

- A Print, first edition (**PR 46**)
- B Draft (**MS 33 2136**)

#### 281 "I kølende Skygger"

pf.

Text: Johannes Ewald

Dating: [1929]

Other versions: **266** (voice, pf.), **408** (unison song)

#### Sources

- A Print, first edition (**PR 47**)
- B Draft (**MS 33 2136**)

Bar	Part	Comment
7-9	pf.1	B:

8-9 voice A: footnote to *Camoernes: Musernes*

Stanza	Line	Comment
2	4	A: footnote to <i>Helsingør: Helsingborg</i>

**282** "Dannebrog, vift med din Vinge"

pf.

Text: Steen Steensen Blicher

Dating: 1929

Other versions: **413** (unison song)

Sources

A Print, first edition (**PR 48**)

B Fair copy, autograph (**MS 33 2034**)

C Draft without text (**MS 33 2136**)

Bar	Part	Comment
1	pf.1	B, C: chord 3: a, d', f'

**283** "Har I nu Tænder i Riven sat"

pf.

Text: Jeppe Aakjær

Dating: [1929]

Other versions: **416** (unison song)

Sources

A Draft without text (**MS 33 2136**)

B **416** (unison song)

Source A does not include text underlay and hence the text has been added in accordance with B.

Bar	Part	Comment
1		Frisk tog djærvt added as in B

**284** "Det är höst"

voice, pf.

Text: Alma Rogberg

Dating: 7.12.1929

Sources

A Fair copy, autograph (**MS 33 2052**)

B Draft, bb. 1-36 (**MS 33 2136**), bb. 37-66 (**MS 33 3018**)

C Manuscript copy (**MS Ext. 20**)

Bar	Part	Comment
16-44	pf.2	C: notated in E minor emended from open slur b.16 note 2 to b.24 and open slur bb.25-44; A: bb.24-25: page turn

49-66 pf.2 emended from one slur b.49 note 3 to b.66 by analogy with bb.45-48  
60 voice *dril* emended to *drill*

**285** "Danmark, nu blunder den lyse Nat"

pf.

Text: Thøger Larsen

Dating: 20.12.1929

Other versions: **399** (SA), **400** (SSA)

Sources

A Print, first edition (**PR 49**)

B Fair copy, autograph (**MS 33 2031**)

**286** *Gensyn* ("Hvor blev den Blomst, som fyldte")

pf.

Text: Frederik Paludan-Müller

Dating: 4.1.1930

Sources

A<sup>1</sup> Print, first edition (**PR 50**)

A<sup>2</sup> Print, first edition (**MS Ext. 35**)

B Draft (**MS 33 2085**)

C Draft (**MS 33 2276**)

In A<sup>2</sup> Nielsen has inserted a few partly, now blurred changes in pencil, should the song be performed by a choir.

**287** *Island* ("I gamle Dage – for over hundred tusind

Aar tilbage")

pf., recitation

Text: Otto Lagoni

Dating: 29.1.1929

Sources

A Fair copy, autograph (**MS 33 3005**)

B Draft (**MS 33 3006**)

Bar	Part	Comment
16	pf.2	lower part: note 4: G♯/ emended to E' as in B
17-19	pf.2	open slur emended to slur; A: bb.19-20: change of system
20	pf.2	<i>trem.</i> added

29		A: above system (beginning of bar); <i>piano</i> added in pencil (foreign hand)
41-43	pf.	open slur emended to slur; A: bb.43-44: change of system

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T O S A N G E F R A A D A M  
O E H L E N S C H L Ä G E R S  
' S A N C T H A N S A F T E N S P I L '

Carl Nielsen's fair copies are the only sources to these two songs for choir and piano from Adam Oehlenschläger's play, *Sanct Hansaften Spil*. The sources were possibly employed during the rehearsals of the theatre version; the title pages seem to indicate, however, that Carl Nielsen had a publication of them in mind. The revision has mainly consisted in the complementation of dynamics and articulation.

#### 288 "I Skyggen vi vanke"

SSAA, pf.

Text: Adam Oehlenschläger

Dating: [1913]

Other versions: 89 (voice, pf.), 176 (pf.), 350 (unison song)

#### Sources

##### A Fair copy, autograph (MS 33 2118)

Bar	Part	Comment
1	pf.1	note 4: <i>c''</i> emended to <i>d''</i> by analogy with pf.2
1-12	A1 A2	dynamic markings added by analogy with S1, S2
1-12	A1 A 2	bb.1-12: notes with one stem emended to notes with double stems
3	pf.	A: <i>mf</i> added in pencil (CN)
3	pf.1	note 5: stacc. omitted
5	pf.1	chords 3-4 lower part: superfluous slur omitted
5	pf.2	chords 1-2, 3-4 lower part: superfluous slur omitted; chord 3: marc. added by analogy with chord 1
8	S1 S2	A: note 6: <i>mp</i> added in pencil (CN)
8	pf.	A: <del>====</del> <i>mp</i> added in pencil (CN)
9	A1 A2	<i>mp</i> added by analogy with b.8 (S1, S2)

11 <sup>I</sup> , 11 <sup>II</sup>		above top staff: <i>rall.</i> added by analogy with pf.
11 <sup>I</sup>	A1 A2	note 2: <i>♪</i> added by analogy with S1, S2
11 <sup>I</sup>	pf.1	top note: <i>♪</i> emended to <i>♩</i> .
11 <sup>I</sup>	pf.1	note 1: <i>♪</i> added by analogy with S1, S2, A1, A2
11 <sup>I</sup>	pf.2	rest 1: <i>♪ ♪</i> emended to <i>♩</i>
11 <sup>II</sup>	A1 A2	<i>♪</i> emended to <i>♩</i> . by analogy with S1, S2
11 <sup>II</sup>	pf.1	lower part: stacc. added by analogy with b.11 <sup>I</sup>

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#### 289 "I Maaneskin titter"

SSATTBB, and children's choir, pf.

Text: Adam Oehlenschläger

Dating: [1913]

#### Sources

##### A Fair copy, autograph (MS 33 2117)

Bar	Part	Comment
2-3	børn	notes 1-3: stacc. added by analogy with b.1 <i>loco</i> omitted
3	pf.1	<i>mf</i> added by analogy with børn
4	S1 S2 A	notes 1-3: stacc. added by analogy with bb.12-13
14-15	børn	b.14 note 2 to b.15 note 1: slur added by analogy with pf.1 <i>loco</i> omitted
14-15	pf.2	stacc. added by analogy with b.21 notes 2-5
15	pf.1	A: <i>frit</i> added in pencil (foreign hand)
20	A	note 4: <i>b''/b'</i> emended to <i>b''/b'</i> by analogy with pf.; note 5: ten. added by analogy with b.23
23	A	slur emended from open slur; A: end of slur open (change of system)
24	børn	notes 1-3: stacc. added by analogy with bb.23-24; note 5: ten. added by analogy with b.23 <i>loco</i> omitted
24-25	pf.2	A: in left margin: <i>Bl. Kor</i> 'Mixed choir' added (CN)
25-26	børn	A: in left margin: 5/3 added in pencil (foreign hand)
25	pf.1	A: in left margin: 4/5 added in pencil (foreign hand)
29	S1 S2 A T1 T2 B1 B2	A: in left margin: <i>Bl. Kor</i> 'Mixed choir' added (CN)
29	T1 T2	A: in left margin: 5/3 added in pencil (foreign hand)
29	B1 B2	A: in left margin: 4/5 added in pencil (foreign hand)

30-38	børn	notes 1-3: stacc. added by analogy with bb.23-24; note 5: ten. added by analogy with b.23
31		A: <i>froe</i> added in pencil (foreign hand)
35	pf.1	top note 5: slur added by analogy with b.31
39		final bar line: single bar line emended to double bar line
39		A: in right margin: <i>ect Efterspil mangler 'ect [etc] Postlude missing'</i> added (CN)
39	børn S1 S2 A T1 T2 B1 B2 pf.2	⌚ added by analogy with pf.1

#### 290 "Sænk kun dit Hoved, du Blomst"

voice, orch.

Text: Johannes Jørgensen

Dating: [1922?]

Other versions: 23 (voice, pf.)

#### Sources

- A Fair copy, autograph (**MS 33 2218**)
- B Manuscript copy, score and parts (**MS 33 2219**)
- C Print (voice, pf.) (**PR 51**)
- D Parts (**MS Ext. 21**)

Carl Nielsen's fair copy of the score for orchestra (A) has been elected as copy text while the vocal parts (B) have been consulted in cases of doubt; they have been used in one instance on the basis of the composer's addition in the material. The printed edition for song and piano (C) is the copy text as regards the vocal part and the text.

Bar	Part	Comment
		(stille, <i>inderligt</i> ) added as in C
fl.1	B:	above system: <i>Sænk kun dit Hoved, Sænk kun</i> added in pencil
fl.2	B:	above system: <i>Sænk kun det Hode,</i> added in pencil; above system 3 Vers added in pencil
fg.	B:	above system: 3, <i>Sænk kun</i> added in pencil; below system: 3 Vers added in pencil
vl.1	B (vl.1 No.1):	above system: <i>Sænk kun</i> added in pencil; №1 added in pencil (CN); II added in red crayon; Carl

vl.2		Nielsen added in blue crayon; (vl.1 No.2): above system: <i>Sænk kun</i> added in pencil; №2 added in pencil (CN) and crossed out in red crayon; IV added en red crayon; (vl.1 No.3): above system: <i>Sænk kun</i> added in pencil; <i>dit Hoved / Carl Nielsen</i> added in blue crayon; №3 added in pencil (CN); III added in red crayon; (vl.1 No.4): above system: <i>dit Hoved / Carl Nielsen</i> added in pencil
vl.2	va.	B (vl.2 No.1): above system: <i>Carl Nielsen / Sænk kun / 3 Vers</i> added i pencil; №1 added in pencil (CN); 2 added in red crayon; (vl.2 No.2): above system: <i>Sænk kun</i> added in pencil, 3 Vers, №2 added in pencil (CN); 3 added in red crayon; (vl.2 No.3): above system: 1 added in red crayon
va.		B (va. No.1): above system: <i>Sænk kun</i> added in pencil; №1 added in pencil (CN); 3 Vers added in red crayon; (va. No.2): above system: <i>Sænk kun dit Hoved</i> added in pencil; №2 added in pencil (CN); 3 Vers added in red crayon
vc.		B (vc. No.1): above system: <i>Sænk kun</i> added in pencil; №1 added in pencil (CN); 3 Vers added in pencil; <i>Con sordino</i> added in pencil and underlined in red crayon; (vc. No.2): above system: <i>Sænk kun</i> added in pencil; 2 added in blue crayon; below system: <i>Bas tacet</i> added in red crayon
vl.1 vl.2		G major key signature added
va. vc.		A: above vl.1,2: *; below system:
vl.1,2 va.		*  viol.
1	vl.2	B (vl.1 No.2): ( <i>con sordino</i> ) added in pencil (CN)
2	voice	mezza voce added as in C
3-4	vc.	b.3 note 1 to b.4 note 2: slur emended from open slur; A: b.3 note 1 to b.4: end of slur open
4-5	fl.1	b.4 note 1 to b.5 note 1: slur emended from open slur; A: b.5 note 1: beginning of slur open after page turn; b.4 note 2: end of slur open; b.4 note 1 to b.5 note 1: slur
4-7	fg.2	b.4 note 1 to b.7 note 2: slur emended from open slur by analogy with fg.1; A: b.4 note 1: end of

		slur open (page turn); b.5 note 1 to b.7 note 2: slur
4	va.	<b>B</b> (va. No.2): note 1: g changed to <i>a</i> in pencil
5	voice	$\downarrow$ . $\ddagger$ emended from $\downarrow$ - as in <b>C</b>
5	vc.	notes 1-2: slur added by analogy with va.
6	fg.2	<b>B</b> : note 2: $\sharp$ added in pencil
6	voice	<b>mf</b> espressivo added as in <b>C</b>
6-7	va.	<b>A</b> : end of slur changed from b.7 note 4 to b.8 in ink
7	fg.1	<b>B</b> : <del>—</del> <b>pp</b>
7	fg.2	<b>B</b> : note 1: $\natural$ added in pencil
8	voice	<i>poco rall.</i> added as in <b>C</b>
9-10	fl.1	<b>B</b> : b.9 note 1 to b.10 note 1: slur <i>a tempo</i> added as in <b>C</b>
9	voice	below system: 3 <i>Verse</i> omitted
10	fl.1	<b>B</b> : note 2: $\natural$ added in pencil
10-11	fl.1	<b>B</b> : b.10 note 2 to b.11 note 2: slur
11	voice	<b>p</b> added as in <b>C</b>
12	voice	notes 1-2: slur omitted in accordance with the text in stanza 2
14	voice	$\downarrow$ . $\ddagger$ emended from $\downarrow$ - as in <b>C</b>
15	voice	<i>espressivo</i> added as in <b>C</b>
17	voice	<i>poco rall.</i> added as in <b>C</b>
18	voice	<i>a tempo</i> added as in <b>C</b>
18	voice	<b>pp</b> added as in <b>C</b>
21	voice	notes 1-2: slur omitted in accordance with the text in stanza 3;
		note 2: $\downarrow$ emended from $\downarrow$ $\ddagger$ as in <b>C</b>
23	voice	$\downarrow$ emended from $\downarrow$ - as in <b>C</b>
24	voice	<i>mezza voce</i> added as in <b>C</b>
26	voice	<i>poco rall.</i> added as in <b>C</b>
27	voice	<i>a tempo</i> added as in <b>C</b>
27-29	fg.1	b.27 note 1 to b.29 note 1: slur emended from open slur in accordance with <b>B</b> ; <b>A</b> : b.27 note 1 to b.28: end of slur open
29	fg.1	superfluous <i>dim</i> omitted
29	vl.2	<i>dim.</i> added by analogy with va., vc.
30	fl.	$\downarrow$ emended from $\downarrow$
30	va.	<b>A</b> : <b>pp</b> changed to <b>PPP</b> in ink
30	vc.	<b>PPP</b> added by analogy with vl.1,2, va.
30	fg.1	<b>B</b> : $\textcircled{n}$ added in pencil
30	vl.1	<b>B</b> (vl.1 Nos.1,2) <b>pp</b> changed to <b>PPP</b> in pencil
30	vl.1	<b>B</b> (vl.1 Nos.3,4): <b>pp</b> instead of <b>PPP</b>

### 291 "Der er et yndigt Land"

voice, orch.

Text: Adam Oehlenschläger

Dating: 28.1.1924

Other version: **262** (pf.), **307** (SATTB), **308** (SATB),  
**329** (TTBB), **334** (SSA), **394** (SSAA)

### Sources

- A** Draft without text (fl., cl. (A), cnt. (A), trb. 1, 2, vl.  
1, 2, va., vc., cb., pf.), probably rehearsal material  
**(MS Ext. 22)**
- B** Text (**262**)

Carl Nielsen's draft (**A**) has been elected as the copy  
text for the music while the text and the vocal part  
are added in accordance with the version for pf., **262**  
(**B**). The revision has mainly included complementing  
dynamics and articulation by analogy.

Bar	Part	Comment
		voice and text added in accordance with <b>B</b>
8	cnt. trb.	( <b>p</b> ) emended to <b>p</b>
8	va.	<b>mf</b> added by analogy with vl.1,2
9	trb. va.	<i>cresc.</i> added by analogy with the other parts
9-10	vc. cb.	<del>—</del> added by analogy with trb.
10	trb.1	<del>—</del> added by analogy with fl., cl., cnt.
10	vl.1 va. pf.	<del>—</del> added by analogy with vl.2
10	vl.2	chords 1-2: slur added by analogy with vl.1, va.; chords 1-2 bottom notes: tie added because of slur
11	cl.	note 1: marc. emended to ten. by analogy with note 2 and notes 2-4 (fl.); notes 2-4: ten. added by analogy with fl.
11	vl.1	notes 1-4: ten. added by analogy with fl. cl.

### 292 "Den Spillemand spiller paa Strenge"

voice, 3 vl.

Text: Mogens Damm

Dating: [1931]

Other versions: **186** (voice, pf.), **375** (SA)

### Sources

- A** Print (**PR 51**)
- B** Fair copy, autograph (**MS 32 3050**)

The elected copy text (**A**) was drafted on basis of the fair copy (**B**); the two sources have been collated and the revision has mainly consisted in complementing dynamics and articulation by analogy.

Bar	Part	Comment
+1	vl.1	stacc. added by analogy with b.1
+1-12		staff for voice added
+1-8	vl.1	stanzas 1-3 omitted and added below voice
1-6	vl.3	b.1 note 1 to b.7 note 3: stacc. added by analogy with vl.1, 2
3	vl.2	stacc. added by analogy with bb.1-2
4-7	vl.1	stacc. added by analogy with bb.1-3
4-5	vl.2	stacc. added by analogy with b.2
6	vl.1	stacc. added by analogy with b.3
6-8	vl.2	stacc. added by analogy with bb.2-4
8	vl.3	stacc. added by analogy with vl.2
12		<b>B:</b> final bar line:

T O S A N G E F R A ' K A N T A T E  
V E D A A R H U S L A N D S U D S T I L -  
L I N G S A A B N I N G S - H Ø J T I D E -  
L I G H E D 1 9 0 9 '

#### 293 "Skummende laa Havet"

SATB  
Text: Olaf Hansen  
Dating: [1913]

#### Sources

- A** Print (**PR 52**)  
**B** Printing manuscript, autograph (**MS 33 2296**)  
**C** Draft (**MS 32 3048**)

Bar	Part	Comment
2	A	<b>B:</b> note 1: <i>d'</i> changed to <i>g'</i> in ink (CN)
3	B	<b>B:</b> note 2: <i>a</i> changed to <i>b<sup>i</sup></i> in ink (CN)
4	B	<b>B:</b> notes 2-3: <i>d</i> changed to <i>g</i> in ink (CN)

#### 294 "Danmark, du kornblonde Datter"

SATB  
Text: L.C. Nielsen  
Dating: [1909]

#### Sources

- A** Print (**PR 52**)  
**B** Printing manuscript, autograph (**MS 33 2296**)

Bar	Part	Comment
1	A	<b>B:</b> note 1: <i>c<sup>#</sup></i> " changed to <i>a'</i> in ink (CN)
10	S A T B	second to third crotchet:
11	S A T B	note 1: <i>f</i> added as in <b>B</b>
13-15	S A T B	<i>man kan vide</i> emended to <i>man kan lide</i> in accordance with text in cantata, see CNU III/2; <b>B:</b> <i>vi kan lide</i> instead of <i>man kan vide</i>
20		( <i>bredt</i> ) emended to <i>bredt</i>
23		at bar line:  added as in <b>B</b>

#### T O S K O L E S A N G E

#### 295 "Blomsterstøv fra Blomsterbæger"

SATB  
Text: Viggo Stuckenberg  
Dating: May 1929

#### Sources

- A** Print (**PR 53**)  
**B** Draft (**MS 32 4008**)

Bar	Part	Comment
1		<b>B:</b> <i>Blomsterblad</i> instead of <i>Blomsterstøv</i>
9, 11, 26, 28	A	notes 1-6: stacc. added by analogy with S

#### 296 "Nu er for stakket Tid forbi"

SATB  
Text: Viggo Stuckenberg  
Dating: May 1929

#### Sources

- A** Print (**PR 53**)  
**B** Draft (**MS 32 4008**)  
**C** Text, manuscript, letter from Knud Malmström to Nielsen, 7.5.1929, (DK-Kk, CNA, I.A.b.)

Bar	Part	Comment
11	B	B: note 1: <i>c'</i> ( <i>lidt bredere</i> ) emended to <i>lidt bredere</i>
13		note 2: <i>rall.</i> added as in B
15		at bar line:  added as in B
16		

### T R E M O T E T T E R , O P . 5 5

Source **C**, from which **B** has been drafted, is the earliest source comprising the whole composition. According to the literature and correspondence two additional sources dating from the period before the premiere seem to have been in existence; their location today is unknown. The sources in question are Wöldike's manuscript copy and a set of vocal parts for the choir (see *Preface*, pp.119-120). The Print was published by Skandinavisk og Borups Musikforlag in 1931; this latter score (**A**) has been elected as copy text for the present edition.

In **B** especially the dynamic markings are considerably more detailed than in **C**. Source **A** displays obvious differences in two areas in relation to the fair copy (**B**): firstly, many caesurae have been added to the score including some which do not follow the punctuation or the text – many of them are placed in the middle of a syllable (this amount of caesurae is not found in any other of Nielsen's choral works); secondly, the text is different from what appears in the printing manuscript, especially in the third motet. Since Wöldike's manuscript copy of the score has not been available, it has not been possible to determine precisely to what extent Carl Nielsen was involved in the work producing **A**. Nevertheless, Nielsen must have sanctioned the changes, as they are included in the printed edition. In the present edition, the copy text is the version which must be regarded as reflecting final authorial intention, that is, the printed edition. Source **B** has been reproduced as facsimile, see pp. 163-172.

### 297 "Afflictus sum"

ATTB

Text: Psalms 38:8 (King James Version)

Dating: 1929

### Sources

- A** Print (**PR 54<sup>1</sup>**)
- B** Fair copy, autograph (**MS 33 2251**)
- C** Draft (**MS 33 2252**)
- D** Sketch (**MS 33 2253**)

Bar	Part	Comment
4	A	B: different distribution of syllables, see facsimile; C: identical with B
11	T1	B: different distribution of syllables, see facsimile; C: identical with B
12-13	T2	b.12 note 5 to b.13 note 1: slur omitted as in B, C
17	T1	C: <i>poco piu</i> erased
17	T1	note 1: <b>ff</b> added as in C and by analogy with A, T1
17	T1	B: note 1: <b>p</b> ; note 2: <b>ff</b>
17	B	C: 
18-19	T2	b.18 note 4 to b.19 note 1: tie added as in B, C
25-26	A T1 T2 B	<i>di-mi-nu-en-do</i> added as in B (A, B)
25	T1	C: b.25 notes 3-4: <i>-i cor-</i>
27	A T1 T2	note 1: <b>p</b> added as in B
27	T2	notes 4-5:  emended to  as in B, C (rhythmic error)
31	A	C: note 2: <i>dim.</i>
31	T1	C: note 1: <i>dim.</i>
32	A	note 2: <b>ff</b> added as in B, C and by analogy with B
32	B	after note 1: caesura added by analogy with T1 (b.27) and T2 (b.39)
33-36	T2	B: different text and rhythmic variants, see facsimile; C: identical with B
34-35	A	B, C: b.34 to b.35 note 1: <i>cor-dis me-i</i>
34	T1	B: different text and rhythmic variants, see facsimile; C: identical with B
35-36	T1	B, C: b.35 note 2 to b.36 note 1: <i>a ge-ni-tu cor-dis me-</i> ; b.36 note 3: <i>-i</i>
36	A	B: <i>et</i> on note 7 instead of note 6
37-38	T2	<i>di - mi - nu - do</i> added by analogy with A
37-38	B	<i>dim.</i> and  (b.38 note 1) emended to <i>di - mi - nu - en - do</i>
39	T	<b>p</b> added by analogy with A, B
40	T2	C: notes 2-3: 
40	B	B: notes 1-2: A changed to e; notes 3-6: e changed to <i>b<sup>3</sup></i> ; C: notes 1-2: A; notes 3-6: e

42-43	A	<b>B:</b> distribution of syllables and rhythm changed in pencil (Mogens Wöldike), see facsimile; <b>C:</b> 
42-43	T2	<b>B:</b> different distribution of syllables and rhythmic variants, see facsimile; <b>C:</b> identical with <b>B</b>
45	T1	after note 4: caesura added in accordance with other voices b.46
46-47	A	<b>B:</b> b.46 note 2 to b.47 note 3: <i>dim.</i> - - -
46	A	<b>B:</b> -cor note 3 instead of note 2
46	T1	<b>B:</b> note 1: <i>dim.</i>
46	B	after note 5: caesura added in accordance with T2
47-48	A	<b>C:</b> b.47 note 1 to b.48 note 6: slur
47	B	<b>C:</b> - <i>dis</i> note 2 instead of note 3
48	T1	<b>B, C:</b> - <i>tus</i> note 7 instead of note 6
49	A	<b>B:</b> - <i>tus</i> note 7 instead of note 6
50-51	A	<b>B:</b> different distribution of syllables and rhythmic variants, see facsimile; <b>C:</b> identical with <b>B</b>
50	B	<b>B, C:</b> - <i>tus</i> note 7 instead of note 6
51	T2	<b>B, C:</b> - <i>tus</i> note 7 instead of note 6
52	A	<b>B:</b> notes 2-6: <del>————</del> ; note 7: - <i>tus</i> instead of note 6
53	T1	<b>B, C:</b> note 7: - <i>tus</i> instead of note 6
53	B	<b>B:</b> notes 2-3: <i>dim.</i>
58	B	<b>C:</b> note 3: <i>e</i>
60	A	<b>B, C:</b> <i>me-i</i> instead of <i>cor-dis</i>
60	T1	<b>B:</b> note 2: <del>————</del>
62	A	<b>B, C:</b> - <i>bam</i> note 5 instead of note 4
62-63	B	<b>B:</b> b.62 to b.63 note 1: <del>————</del> <b>mf</b>
63-65	A	<b>C:</b> b.63 note 1: <i>cor-</i> ; b.65 note 3: - <i>dis</i>
64	A	<b>C:</b> <i>o</i>
65	A	<b>B:</b> - <i>cor</i> note 3 instead of note 2
65	A T2 B	<b>B:</b> notes 1-2: <i>dim.</i>
65	T2	notes 1-2: <i>me-e</i> emended to <i>me---</i>
65	T2	<b>C:</b> notes 1-2: <i>dim.</i>
66	B	<b>B:</b> <del>————</del>
67	B	<b>B, C:</b> lower part in brackets
68-71	A	<b>B:</b> distribution of syllables changed in pencil (Mogens Wöldike?), see facsimile; <b>C:</b> <i>hu-</i> b.68 note 4 instead of note 5
75-76		<b>C:</b> <i>poco a poco crescendo</i>
76-78	T1 T2	<del>————</del> added by analogy with A, B
78	T2	note 1: <i>e''</i> emended to <i>e''</i> as in <b>B, C</b> and by analogy with b.77 note 2
80	A	note 1: <b>ff</b> omitted as in <b>B</b> ; <b>B:</b> note 2: <b>ff</b>

80	T1	note 2: <b>ff</b> added as in <b>B, C</b>
80	B	note 1: <b>ff</b> omitted by analogy with A, T
81	T1	<b>B, C:</b> note 2: <i>d''</i>
82	A	<b>B:</b> notes 1-2: <del>————</del> <b>p</b>
82	T1	<b>B:</b> notes 1-4: <del>————</del> <b>p</b> ; note 5: <b>ff</b>
82	T2	<b>B:</b> notes 1-2: <del>————</del> <b>p</b> ; note 3: <b>ff</b>
82	B	<b>B:</b> notes 1-5: <del>————</del> <b>pp</b>
83	A B	<b>B:</b> note 1: <b>ff</b>
88	A	<b>B, C:</b> - <i>cor</i> note 3 instead of note 2; - <i>dis</i> b.89 note 3 instead of b.88 note 4
89	A	<b>B, C:</b> <i>me-</i> note 5 instead of note 1

## 298 "Dominus regit me"

SATB

Text: Psalms 23:1-2 (King James Version)

Dating: 1929

### Sources

**A** Print (**PR 54<sup>1</sup>**)

**B** Fair copy, autograph (**MS 33 2251**)

**C** Draft (**MS 33 2252**)

Bar	Part	Comment
		<b>B, C:</b> text in general: <i>gegit</i> instead of <i>regit</i> ; <b>C:</b> text in general: <i>reflectionis</i> instead of <i>refectionis</i>
	S	<b>A, B, C:</b> <i>Cantus</i>
1	S	<b>B:</b> <i>ge-</i> changed to <i>re-</i> in pencil (CN?)
2	A	<b>mp</b> added as in <b>B</b>
3	T	<b>mp</b> added as in <b>B</b>
8	T	<b>C:</b> <i>(a) (f)</i> changed to only one <i>(a)</i> in ink
9-10	S	<b>B, C:</b> <i>bi</i> b.9 note 5 instead of b.9 note 4; <i>me</i> b.10 note 1 instead of b.9 note 5; <i>col-</i> b.10 note 2 instead of b.10 note 1, see facsimile
		<b>C:</b> <i>-mi</i> note 3 instead of note 5
		notes 1-2: <i>pa-as</i> emended to <i>pas-</i>
		<b>B:</b> notes 2-4: <del>————</del>
		<b>B:</b> note 4: <i>↓</i>
		<b>B:</b> <del>————</del>
11	S	<b>B:</b> b.16 to b.17 note 1: <del>————</del>
14	T	<b>B:</b> notes 3-6: <del>————</del>
14	B	<i>ca-a</i> emended to <i>ca---</i>
15	B	<b>B:</b> note 2: <b>mp</b>
16	S	<b>B, C:</b> <i>per</i> note 2 instead of note 1; <i>a-</i> note 3 instead of note 2
16-17	B	<b>B:</b> note 2: <b>mp</b>
17	A	<b>B:</b> notes 3-6: <del>————</del>
18	T	<i>ca-a</i> emended to <i>ca---</i>
24	B	<b>B:</b> note 2: <b>mp</b>
26	A	<b>B, C:</b> <i>per</i> note 2 instead of note 1; <i>a-</i> note 3 instead of note 2
27	T	<i>refectionus</i> emended to <i>refectionis</i>
28	B	<b>C:</b> note 1: <i>G</i> changed to <i>g</i> in pencil
29	S	<b>B:</b> <i>↓ (b'')</i> changed to <i>↓ (b'') ↓ (e'')</i> in pencil (CN?)

30-31	S	<b>B:</b> a- b.31 note 1 instead of b.30 note 4
30-31	T	<b>B:</b> -quam b.30 note 8 and a- b.31 note 2 missing
32	B	<b>B:</b> note 3: ♫(d) ♪(b') instead of ♪(d)
33	S	caesura emended from after note 7 to after note 6 in accord- ance with A, T, B; <b>B:</b> notes 8-10: <del>—————</del>
33	A	note 7: superfluous <i>dim.</i> omitted; <b>B:</b> note 6: <i>dim.</i>
33	T	note 10: superfluous <i>dim.</i> omitted
33	B	<b>B:</b> notes 9-10: <del>—————</del>
35-37	T	<b>B, C:</b> b.35 note 5: <i>du-</i> ; b.35 note 6: <i>ca-</i> ; b.36 note 2: <i>-vit</i> ; b.36 note 3: <i>e-</i> b.36 note 4: <i>du-</i> ; b.36 note 5: <i>-ca</i>
36	B	after note 9: superfluous caesura omitted
38		<i>tranquillo</i> added as in <b>B</b>
40	S	<b>pp</b> added as in <b>B</b> and by analogy with b.39 (A.)
41-42	S	b.41 note 7 and b.42 note 2: <i>e-e</i> emended to <i>e---</i>
41	T	<b>B:</b> notes 2-3: ♫ ♫ changed to ♪. ♪ in pencil (CN?)
43	A	<b>B:</b> notes 1-2: ♫ ♫ changed to ♪. ♪ in pencil (CN?); <b>C:</b> notes 1-2: ♫ ♫; notes 6-7: ♫ ♫ changed to ♪. ♪ in ink

## 299 "Benedictus, benedictus Dominus"

SSATB

Text: Psalms 31:21 (King James Version)

Dating: 1929

### Sources

- A Print (PR 54<sup>t</sup>)
- B Fair copy, autograph (MS 33 2251)
- C Draft (MS 33 2252)
- D Sketch (MS 33 2253)
- E Sketch (MS 33 2254)

Bar	Part	Comment
	S1 S2	A, B: <i>Cantus I Cantus II</i>
1		<i>Allegro non troppo</i> added as in <b>B</b>
5	A	after note 3: caesura added by analogy with T (b.2)
14	T	C: note 1: in margin: ♫ (e'); note 1 added in ink (CN)
15-20	B	<b>B, C:</b> b.15 note 4: <i>Do-</i> ; b.17 notes 2-4: <i>mi-nus</i> , <i>Do-</i> ; b.19 notes 4-5: - <i>mi-nus</i> ; b.20 note 1: <i>Be-</i>

22-26	S2	<b>B, C:</b> b.22 notes 4-5: <i>-mi-nus</i> ; b.23 note 3: <i>be-</i> ; b.24 note 5: <i>-ne</i> ; b.25 note 1: <i>-dic</i> ; b.25 note 3: <i>-tus</i> ; b.25 note 5: <i>Do-</i> ; b.25 note 7: <i>-mi</i>
30	S2	note 2: <b>mf</b> added by analogy with T, B
32-34	B	<b>B, C:</b> b.32 notes 2-5: <i>be-ne-dic-tus</i> ; b.33: note 1: <i>Do-</i> ; b.33 note 4: <i>mi</i> ; b.34 note 1: <i>-nus</i>
34	S1	note 1: <i>b'</i> emended to <i>b'</i> by anal- ogy with <b>B, C</b>
35-38	A	<b>B, C:</b> b.35 note 3: <i>Do-</i> ; b.37 note 3: <i>mi-</i> ; b.38 note 1: <i>-nus</i>
38	T	note 2: <i>f<sup>#</sup></i> emended to <i>f<sup>#</sup></i> as in <b>B, C</b>
41-46	B	<b>B:</b> different text and different notes, see facsimile; <b>C:</b> identical with <b>B</b>
48-52	B	<b>B:</b> different distribution of syllables, see facsimile; <b>C:</b> identical with <b>B</b>
49-53	A	<b>B:</b> different distribution of syllables, see facsimile; <b>C:</b> identical with <b>B</b>
52-66	B	<b>B, C:</b> b.52 note 2: <i>mi-</i> ; b.53 note 4: <i>ri-</i> ; b.54 note 2 to b.55 note 2: <i>-fi-ca-vit</i> , <i>be-</i> ; b.56 notes 2-3: <i>ne-dic</i> ; b.57 note 2 to b.61 note 1: <i>-tus</i> , <i>Do-mi-nus quo-ni- am mi-ri-fi-ca</i> ; b.61 note 3 to b.62 note 1: <i>-vit</i> , <i>quo</i> ; b.63 note 2 to b.65 note 1: <i>ni-am mi-ri-fi-ca</i> ; b.66 note 1: <i>-vit</i>
56-57	A	<b>B, C:</b> b.56 note 4: <i>-vit</i> ; b.57 notes 1-3: <i>mi-se ri-</i>
59	S1 S2	<b>B:</b> notes 1-3: <del>—————</del>
61-68	T	<b>B, C:</b> b.61 note 3: <i>quo-</i> ; b.63 note 2: <i>-ni</i> ; b.64 note 1: <i>-am</i> ; b.65 note 1: <i>mi</i> ; b.66 notes 1-2: <i>ri-fi-</i> ; b.67 note 1: <i>-ca</i> ; b.68 note 1: <i>-vit</i>
62	A	notes 1, 3: <i>co-or</i> emended to <i>cor ---</i> ; <b>C:</b> note 3: <i>c<sup>#</sup></i>
64	B	<b>B, C:</b> ♫ (f) ♫ instead of ♪ (f)
69-72	S2	<b>B, C:</b> b.69 note 2: <i>mi-</i> ; b.70 note 2: <i>ri-</i> ; b.70 note 5: <i>-fi</i> ; b.71 note 1: <i>-ca</i> ; b.72 note 3: <i>-vit</i>
72-74	S1	<b>B, C:</b> b.72 note 2: <i>mi-</i> ; b.73 note 4 to b.74 note 1: <i>ri-fi-ca</i> ; b.74 note 3: <i>-vit</i>
75-77	S1	<b>B, C:</b> b.75 note 1: <i>quo-</i> ; b.77 notes 2-3: <i>-ni-am</i>
86	S2	<b>C:</b> <i>Do-</i> note 2 instead of note 3
86-87	A	<b>B:</b> b.86: ♫ (e', Be'); b.87 note 1: no text, see facsimile; <b>C:</b> identical with <b>B</b>
89	S1	<b>B, C:</b> notes 2-4: <i>be-ne-dic-</i>
92-95	S1	<b>C:</b> stacc.
92-104	A	<b>B, C:</b> b.92 note 2: <i>mi-</i> ; b.93 notes 1-2: <i>-ri-fi</i> ; b.93 notes 4-5: <i>-ca-vit</i> ; b.94

			notes 2-4: <i>mi-se-ri</i> ; b.95 note 1: <i>-cor</i> ; b.96 notes 2: <i>-di</i> ; b.96 note 4: <i>-am</i> ; b.97 note 1: <i>mi</i> ; b.98 notes 1-2: <i>-seri</i> ; b.99 note 1: <i>-cor</i> ; b.99 note 6: <i>-di</i> ; b.100 notes 1-2: <i>-am</i> , <i>mi</i> ; b.101 notes 2-3: <i>-se-ri</i> ; b.102 note 1: <i>-cor</i> ; b.102 note 3: <i>-di</i> ; b.103 notes 1-4: <i>-am su-am mi</i> ; b.104 note 1: <i>-hi</i>	104-114 S2	<b>B, C:</b> b.104 notes 1-2: <i>quo-ni</i> ; b.105 notes 1-2: <i>-am mi</i> ; b.106 notes 3-4: <i>ri-fi</i> ; b.107 note 1: <i>ca</i> ; b.108 notes 1-2: <i>-vit mi</i> ; b.109 notes 3-4: <i>se-ri</i> ; b.110 notes 1-3: <i>cor-di-am</i> ; b.112 note 1: <i>su</i> ; b.113 notes 5-6: <i>-am mi</i> ; b.114 note 2: <i>-hi</i>
93-95	B		<b>B, C:</b> b.93 note 2: <i>mi</i> ; b.94 notes 2-4: <i>-ri-fi-ca</i> ; b.95 note 1: <i>-vit</i>	107 S1	<b>B:</b> note 3: $\downarrow\downarrow$ instead of $\downarrow$ (change of text)
98-123	T		<b>B:</b> b.98 note 2 to b.100 note 4: <i>Do-mi-nus: quo-ni-am mi-ri-fi</i> ; b.101 note 2: <i>ca</i> ; b.101 notes 4-5: <i>-vit mi</i> ; b.102 notes 2-4: <i>-se-ri-cor</i> ; b.103 note 4 to b.106 note 1: <i>-di-am su-am mi-hi, quo-ni-am</i> ; b.107 note 3: <i>mi</i> ; b.107 note 5 to b.108 note 3: <i>-ri-fi-ca-vit mi</i> ; b.109 notes 2-5: <i>-se-ri-cor-di</i> ; b.110 note 1: <i>-am</i> ; b.111 note 1: <i>su</i> ; b.111 note 3 to b.112 note 1: <i>-am mi</i> ; b.112 note 3: <i>-hi</i> ; b.113 note 2 to b.114 note 1: <i>be-ne-dic</i> ; b.114 note 4 to b.115 note 1: <i>-tus Do</i> ; b.116 note 2 to b.117 note 1: <i>-mi-nus, be</i> ; b.117 note 3 to b.119 note 1: <i>-ne-dic-tus Do-mi-nus</i> ; b.120 notes 2-3: <i>mi-se</i> ; b.121 notes 2-4: <i>ri-cor-di</i> ; b.122 notes 2-3: <i>-di-am</i> ; b.123 notes 1-4: <i>su-am mi-hi</i> , see facsimile; <b>C:</b> b.98 note 2 to b.100 note 4: <i>Do-mi-nus: quo-ni-am mi-ri-fi</i> ; b.101 note 1: <i>ca</i> ; b.101 notes 4-5: <i>-vit mi</i> ; b.102 notes 2-4: <i>-se-ri-cor</i> ; b.103 note 4 to b.106 note 1: <i>-di-am su-am mi-hi, quo-ni-am</i> ; b.107 note 3: <i>mi</i> ; b.107 note 5 to b.108 note 3: <i>-ri-fi-ca-vit mi</i> ; b.109 notes 2-5: <i>-se-ri-cor-di</i> ; b.110 note 1: <i>-am</i> ; b.111 note 1: <i>su</i> ; b.111 note 3 to b.112 note 1: <i>-am mi</i> ; b.112 note 3: <i>-hi</i> ; b.113 note 2 to b.114 note 1: <i>Be-ne-dic</i> ; b.114 note 4 to b.115 note 1: <i>-tus Do</i> ; b.116 note 2 to b.117 note 1: <i>-mi-nus, be</i> ; b.117 note 3 to b.119 note 1: <i>-ne-dic-tus Do-mi-nus</i> ; b.120 notes 2-3: <i>mi-se</i> ; b.121 notes 2-3: <i>ri-cor</i> ; b.122 notes 2-3: <i>-di-am</i> ; b.123 notes 1-4: <i>su-am mi-hi</i>	107 S2	<b>B, C:</b> notes 4-5: $\downarrow$ instead of $\downarrow$ (change of text)
			<b>B:</b> b.98 note 2 to b.100 note 4: <i>Do-mi-nus: quo-ni-am mi-ri-fi</i> ; b.101 note 1: <i>ca</i> ; b.101 notes 4-5: <i>-vit mi</i> ; b.102 notes 2-4: <i>-se-ri-cor</i> ; b.103 note 4 to b.106 note 1: <i>-di-am su-am mi-hi, quo-ni-am</i> ; b.107 note 3: <i>mi</i> ; b.107 note 5 to b.108 note 3: <i>-ri-fi-ca-vit mi</i> ; b.109 notes 2-5: <i>-se-ri-cor-di</i> ; b.110 note 1: <i>-am</i> ; b.111 note 1: <i>su</i> ; b.111 note 3 to b.112 note 1: <i>-am mi</i> ; b.112 note 3: <i>-hi</i> ; b.113 note 2 to b.114 note 1: <i>Be-ne-dic</i> ; b.114 note 4 to b.115 note 1: <i>-tus Do</i> ; b.116 note 2 to b.117 note 1: <i>-mi-nus, be</i> ; b.117 note 3 to b.119 note 1: <i>-ne-dic-tus Do-mi-nus</i> ; b.120 notes 2-3: <i>mi-se</i> ; b.121 notes 2-3: <i>ri-cor</i> ; b.122 notes 2-3: <i>-di-am</i> ; b.123 notes 1-4: <i>su-am mi-hi</i>	111 S2	<b>mf</b> added by analogy with the other parts
			<b>B, C:</b> notes 4-5: $\downarrow$ instead of $\downarrow$ (change of text)	112 A	<b>B, C:</b> notes 5-6: $\downarrow(g^{\#}) \downarrow(e') \downarrow(b^{\#})$ instead of $\downarrow(g^{\#}) \downarrow(b^{\#})$
			<b>B, C:</b> notes 4-5: $\downarrow$ instead of $\downarrow$ (change of text)	113-123 S1	<b>B, C:</b> b.113 note 1: <i>mi</i> ; b.113 notes 3-4: <i>-ri-fi</i> ; b.114 note 1: <i>-ca</i> ; b.114 note 3 to b.115 note 1: <i>-vit mi</i> ; b.115 note 3: <i>-se</i> ; b.116 notes 2-3: <i>-ri-cor</i> ; b.117 notes 2-3: <i>-di-am</i> ; b.118 notes 1-2: <i>su-am</i> ; b.118 notes 4-5: <i>mi-hi</i> ; b.119 notes 2-3: <i>mi-se</i> ; b.120 note 2: <i>-ri</i> ; b.120 note 4: <i>-cor</i> ; b.121 note 2: <i>-di</i> ; b.122 note 2: <i>-am</i>
			<b>B, C:</b> b.114 note 2 to b.115 note 1: <i>mi-se-ri-cor</i> ; b.116 note 2 to b.117 note 3: <i>-di-am mi-se-ri-cor-di-am</i> ; b.119 note 2: <i>su</i> ; b.119 note 4: <i>-am</i> ; b.120 note 3: <i>mi</i> ; b.121 note 3 to b.122 note 1: <i>-hi, be-ne-dic</i> ; b.122 note 5: <i>-tus</i> ; b.123 note 1: <i>Do</i>	114-123 B	<b>B, C:</b> b.114 note 2 to b.115 note 1: <i>mi-se-ri-cor</i> ; b.116 note 2 to b.117 note 3: <i>-di-am mi-se-ri-cor-di-am</i> ; b.119 note 2: <i>su</i> ; b.119 note 4: <i>-am</i> ; b.120 note 3: <i>mi</i> ; b.121 note 3 to b.122 note 1: <i>-hi, be-ne-dic</i> ; b.122 note 5: <i>-tus</i> ; b.123 note 1: <i>Do</i>
			<b>B, C:</b> b.115 notes 1-3: <i>mi-ri-fi</i> ; b.116 notes 3-4: <i>-ca-vit</i> ; b.117 note 2 to b.118 note 3: <i>mi-se-ri-cor-di-am</i> ; b.120 note 3 to b.121 note 1: <i>su-am mi</i> ; b.123: <i>-hi</i>	115-123 A	<b>B, C:</b> b.115 notes 1-3: <i>mi-ri-fi</i> ; b.116 notes 3-4: <i>-ca-vit</i> ; b.117 note 2 to b.118 note 3: <i>mi-se-ri-cor-di-am</i> ; b.120 note 3 to b.121 note 1: <i>su-am mi</i> ; b.123: <i>-hi</i>
			<b>B, C:</b> notes 4-5: $\downarrow(d'')$ instead of $\downarrow(d'')$ ( $d''$ ) (change of text)	118 T	<b>B, C:</b> notes 4-5: $\downarrow(d'')$ instead of $\downarrow(d'')$ ( $d''$ ) ( $d''$ ) (change of text)
			<b>B, C:</b> notes 1-2: $\bullet(d'')$ instead of $\downarrow(d'')$ ( $d''$ ) ( $d''$ )	125 T	<b>B, C:</b> notes 1-2: $\bullet(d'')$ instead of $\downarrow(d'')$ ( $d''$ ) ( $d''$ )
			<b>B, C:</b> $\bullet(d'')$ instead of $\downarrow(d'')$ ( $d''$ ) ( $d''$ )	126 S2	<b>B, C:</b> $\bullet(d'')$ instead of $\downarrow(d'')$ ( $d''$ ) ( $d''$ )
100-104	S1				S E P A R A T E     S O N G S
100-101	T				<b>300</b> Fædrelandssang ("Du danske Mand! af al din Magt") SATB Text: Holger Drachmann Dating: 1916? Other versions: <b>167</b> (pf), <b>224</b> (voice, pf), <b>320</b> (TTBB), <b>339</b> (SA), <b>391</b> (SSA)
100	B		<b>C:</b> b.100 note 4 to b.101 note 1: tie crossed out in ink <b>B:</b> 29 added in pencil (CN?)		

## Sources

- A** Print, first edition (**PR 55<sup>1</sup>**)
- B** Printing manuscript, autograph (**MS 32 3065**)
- C** Fair copy, autograph, (**MS 33 2078**)
- D** Printed parts (**PR 55<sup>a,b,c,d</sup>**)
- E** Reprint of **PR 55<sup>1</sup>** (**55<sup>2</sup>**)
- F** Reprint of **PR 55<sup>2</sup>** (**55<sup>3</sup>**)
- G** Reprint of **PR 55<sup>2</sup>** (**55<sup>4</sup>**)
- H** Reprint of **PR 55<sup>2</sup>** (**55<sup>5</sup>**)
- I** Reprint of **PR 55<sup>1</sup>** (**55<sup>6</sup>**)

The dating of the version for choir is uncertain as according to the engraver's book it was engraved at the same time as **320** but apparently not printed until 1916 as part of *Wilhelm Hansens Korbibliotek*. The printed edition of *Wilhelm Hansens Korbibliotek* has been elected as copy text and collated with the autograph printing manuscript (**B**) as well as with the incomplete fair copy (**C**).

Bar	Part	Comment
+1		<b>A:</b> <i>mf</i> changed to <i>f</i> in ink (CN); <b>C:</b> <i>mf</i>
4	T	<b>C:</b> note 2: <i>e</i>
5-6	A	<b>C:</b> b.5 note 4 to b.6 note 1: <i>e'-c#'</i>
5	T	<b>C:</b> note 4: <i>g#</i>
6	T	<b>C:</b> note 1: <i>a</i>
9	B	<b>C:</b> note 4: <i>c#</i> changed to <i>e</i> in ink (CN)
12	T	<b>C:</b> note 1: <i>f#</i>
13		<b>B:</b> note 1: <i>mf</i>
13	A	<b>C:</b> notes 1-4: <i>a'-a'-a'-a'</i>
13	T	<b>C:</b> notes 1-4: <i>e'-a-e'-e'</i>
14	A	<b>C:</b> note 1: <i>a'</i> changed to <i>d''</i> in ink (CN); note 2: <i>c#''</i>
14	T	<b>C:</b> notes 1-2: <i>d'</i> ; note 3: <i>a</i> ; note 4 missing <b>C:</b> missing
15-18		<b>B:</b> note 1: <i>f</i> <b>B:</b> at bar line:

### 301 Sidskensang ("Du er, min Tro, en underlig Pog")

SSAT

Text: Emil Aarestrup

Dating: 1906

## Sources

- A** Fair copy, autograph (**MS 33 2257**)

**B** Fair copy, autograph (**MS 33 2258**)

**C** Draft (**MS 33 2259**)

**D** Vocal parts, manuscript copy (**MS Ext. 24<sup>1</sup>**)

**E** Vocal parts, manuscript copy (**MS Ext. 24<sup>1</sup>**)

**F** Vocal parts, manuscript copy (**MS Ext. 24<sup>2</sup>**)

**G** Vocal parts, manuscript copy (**MS Ext. 24<sup>4</sup>**)

**H** Corrections from Chr. J. (**MS 33 2260**)

Source **C** from which **B** was drafted is the earliest source. The vocal parts (**D**) used at the premiere were drafted from **B**. Source **A** is an autograph fair copy, which most likely was also drafted from **B**, and made in order to send it to C. Rocholl in Germany for translation. The latest of Nielsen's fair copies (**A**) has been elected as copy text. Sources **A** and **B** are two very different fair copies, in particular as regards the articulation. For this reason, they must be viewed separately, and a complementation by analogy has therefore only been made based on the source itself. Variants in **B**, **C** and **D** are listed below.

Bar	Part	Comment
	T	<b>C:</b> notated in tenor clef
1		<b>B:</b> Allegretto moderato; <b>C:</b> Allegretto poco
2	A T	<b>B:</b> notes 1, 5: stacc.
2	T	note 4: stacc. omitted by analogy with A
3	A T	<b>B:</b> 3: stacc.
3-4	T	b.3 note 1 to b.4 note 1:  added by analogy with A
3	T	<b>C:</b> note 4: <b>pp</b>
4-7	S1	<b>C:</b> klog og fin saa fin og klog instead of fin og klog, saa klog og fin
4-7	A	<b>C:</b> saa klog saa fin, saa fin saa klog instead of saa fin og klog, saa klog og fin
4	A T	note 2: stacc. added by analogy with S1 (b.3 note 2); note 3: ten. added by analogy with S1 (note 2)
4	T	note 2: <b>pp</b> added by analogy with A
4	T	<b>C:</b> klog instead of fin
5	S2	<b>B:</b> notes 1-4: stacc.; <b>C:</b> notes 1-3: stacc.; saa klog og fin instead of saa fin og klog
5	A T	note 2: stacc. added by analogy with S1 (b.4 note 3); note 3: ten. added by analogy with S1 (note 1)
6	S1	note 2: ten. added by analogy with b.4

6	A T	note 2: stacc. added by analogy with S1 (b.5 note 2); note 3: ten. added by analogy with S1 (note 2)	28	S1 S2 A	<b>D:</b> <i>Tempo I poco meno</i>
7	S1	note 1: ten. added by analogy with b.5	28	A	<b>B, D:</b> note 1: <b>f</b> marc.; notes 2-7: marc.
7	S2	C: notes 1-4: stacc.; <i>saa fin og klog</i> instead of <i>saa klog og fin</i>	29	S1	notes 1-6: stacc. added by analogy with b.19 note 4 to b.21 note 1; C: <b>mp</b> changed to <b>mf</b> in pencil
7	A T	B: note 2: <i>saa</i> instead of <i>og</i>	29	S1 S2	B: <b>mf</b> erased
7	T	note 4: stacc. added by analogy with A	29	S2	notes 1-3: stacc. added by analogy with b.19 note 4 to b.21 note 1
8	T	note 1: ten. added by analogy with S1	29	S2	note 3: <b>h</b> added
9	S1	B: note 3: ten.	29	A	C: note 3: e'
9	S2	C: note 1: stacc.	29-30	A	B: b.29 note 3 to b.30 note 1: marc.
10	S1	C: note 2: ten.	29	T	B: <b>f</b> marc.; C: <b>f</b>
10	A T	note 1: ten. added by analogy with S1	30	T	B: notes 1-6: marc.
11	S1	B: <b>h</b>	31	S1	B: <b>f</b> ; C: a'
14	S1 S2	B: note 1: ten.; notes 2-5: stacc.	31-32	S1	B: b.31 note 1 to b.32 note 9: marc.
14	S1	C: note 1: ten.; notes 2-5: stacc.	31	S2	notes 1-6: stacc. added by analogy with b.19 note 4 to b.21 note 1; C: note 2: <b>b</b> '
15	S1 S2	B: note 1: ten.; notes 2-4: stacc.	31	A	notes 1-3: stacc. added by analogy with b.20 note 1 to b.22 note 2; D: note 4: stacc.
15	S1	C: note 1: ten.; notes 2-4: stacc.	31	A	note 3: <b>h</b> added
15	T	A: notes 4-5: <i>fe</i> corrected to <i>e-d</i> in ink; B, D: <i>fe</i>	31	T	note 3: stacc. added by analogy with A
17	S1 S2 A	B: note 2: ten.	33	S1	B, C: ( <i>Sop.I non dim</i> )
18	S1	B: notes 1-6: stacc.	33	S2 A T	notes 1-4: stacc. added by analogy with b.19 note 4 to b.21 note 1 (S1, S2); B: note 4: <b>mp</b>
18	S2	B: notes 1-2: stacc.	34	S1	C: note 4: <i>dim</i> .
19	S1 T	B: notes 1-3: <del>p</del>	34-35	S1	B, C: b.34 note 4: <i>dim</i> ; b.35 note 3: <b>p</b>
19	S1 S2 A T	C: note 3: <b>p</b>	35	S1	B, C: note 2: ten.
20	A T	B: b.19 note 3: <b>p</b>	35	S2 A	notes 1-6: stacc. added by analogy with b.19 note 4 to b.21 note 1 (S1, S2); B: note 1: <b>p</b> ; note 3: <i>dim</i> ; C: note 6: <b>p</b>
20	T	C: note 2: <i>c''</i> changed to <i>f''</i> in pencil	35	T	B: <i>espress</i> :
22		B, C: ( <b>h</b> = <b>h</b> )	36	S2 A	B: note 1: ten.
22-23	S2	b.22 note 6 to b.23 note 3: stacc. added by analogy with b.22 notes 1-5	36	A	notes 2-4: stacc. added by analogy with S2
22	A T	superfluous <b>p</b> omitted	37	S1	B: <i>espress</i> :
22-25	T	b.22 note 6 to b.25 note 5: text added as in B	37	S2 A	B: note 1: ten.
23	S1 A	notes 1-3: stacc. added by analogy with b.22	37	A	notes 2-4: stacc. added by analogy with S2
23	T	note 1: stacc. added by analogy with b.22; B: <i>e''</i> changed to <i>d''</i> in ink	39	S2 A	notes 1-4: stacc. added by analogy with bb.35-38; B: note 1: ten.
25-27	S1 S2	B: <i>cre - scen - do</i>	40	S1 S2 A T	C: notes 4-5: <b>h</b>
25	S1 S2 A	C: note 1: <i>cresc</i> .	41	S1	C: notes 2-3: <b>h</b>
25-26	A T	D: <i>cresc e accel</i> :	42	S1	C: notes 3-4: one <b>h</b> ( <i>e''</i> )
25	T	notes 1-2: stacc. added by analogy with S1, S2, A (b.24 note 4 to b.25 note 1)	42	S2 A T	C: notes 1-2: <b>h</b>
26		C: <i>poco accel</i> :	43	S2	C: notes 1-2: <b>h</b>
26	S2 A T	note 3: <i>cresc</i> . added by analogy with S1	43	A	B, C: notes 1-2: <b>h</b> instead of <b>h</b> ( <i>g#</i> ): text: only <i>f!</i>
27	S1 S2 A T	B: note 5: <b>f</b>	43	T	C: notes 1-2: <b>h</b>
28		B, C: <i>Tempo I<sup>mo</sup> ma un pochettino meno</i> ( <b>h</b> = <b>h</b> )			

44	S1 S2	<b>B:</b> <i>Tempo I</i> <b>C:</b> note 1: <b>p</b> changed to <b>mp</b> in pencil	59	S1	<b>C:</b> note 1: <b>mf</b>
44	A T	b.44 note 1 to b.45 note 3: stacc. added by analogy with S1, S2 (b.44)	60	S1	<b>C:</b> note 3: <i>cresc.</i>
45	S1	note 2: stacc. added by analogy with b.3; <b>D:</b> note 2: <b>p</b>	60	A	<b>B:</b> note 1: <i>stacc.</i>
45-46	A	b.46 note 1: end of <del>—————</del> emended from b.45 note 4 by analogy with S1 (b.45); b.46 note 2: <b>pp</b> moved from b.46 note 1 by analogy with S1 (b.45)	60	T	<b>B:</b> note 1: <i>stacc.</i>
45	A T	<b>B, C:</b> b.45 note 4: <b>pp</b>	61	A	<b>B:</b> <del>—————</del>
45-46	T	<del>—————</del> <b>pp</b> added by analogy with A.	61	A	<b>B:</b> note 2: <i>b'</i> changed to <i>b</i> in pencil; <b>C:</b> <i>b'</i>
46	S1	note 2: ten. added by analogy with b.4; note 3: stacc. added by analogy with b.4	61	T	<b>D:</b> note 1: <i>stacc.</i>
46	A T	note 2: stacc. added by analogy with S1 (b.45 note 2); note 3: ten. added by analogy with S.1 (note 2)	62	S1 S2 A T	<b>C:</b> <b>ff</b>
47	S1	note 1: ten. added by analogy with b.5; note 2: stacc. added by analogy with b.5	62	S2	<b>B:</b> note 2: <i>a'</i> changed to <i>c''</i> in pencil; <b>C:</b> note 2: <i>e''</i>
47	S2	text added as in <b>B</b>	62	A	<b>C:</b> notes 1-2: <i>e-c</i>
47	A T	note 2: stacc. added by analogy with S1 (b.46 note 3); note 3: ten. added by analogy with S1 (note 1)	62	T	<b>C:</b> note 2: <i>a''</i> ; <b>D:</b> note 2: <i>c#''</i> changed to <i>e''</i> in pencil
48	S1	note 2: ten. added by analogy with b.6; note 3: stacc. added by analogy with b.6	63-64	A	<b>A:</b> <i>a'</i> changed to <i>c#''</i> in ink (CN?)
48	A T	note 2: stacc. added by analogy with S1 (b.47 note 2); note 3: ten. added by analogy with S1 (note 2)	63-64	T	<b>A:</b> <i>c#''</i> changed to <i>a''</i> in ink (CN); <b>B:</b> <i>cis</i> ; <b>D:</b> <i>c#''</i> changed to <i>a''</i> in pencil
49	S1	<b>B:</b> in <del>—————</del> : <i>poco</i> ; <b>C:</b> note 2: <b>mf</b> changed to <b>mp</b> in pencil			
49-52	S1	<b>B:</b> b.49 note 2 to b.52 note 5: stacc.			
49	S1 S2	<b>B:</b> in <del>—————</del> : <i>poco</i>			
49	S2	text added as in <b>B</b>			
49	T	<b>A:</b> note 3: <i>f</i> ; <b>B:</b> note 3: <i>d</i>			
50-52	S2	<b>B:</b> b.50 note 1 to b.52 note 5: stacc.			
50-52	A T	<b>B:</b> b.50 note 1 to b.52 note 6: stacc.			
51		<b>B:</b> note 1: <i>poco f</i>			
52	A	<b>B, C:</b> note 5: <i>poco rall.</i>			
52		note 2: <i>dim.</i> added by analogy with S1, S2, T			
53	S1	<b>C:</b> note 1: <b>p</b>			
54	S1 S2 A T	notes 1-3: <i>marc.</i> added by analogy with b.53 note 3; <b>B:</b> note 4: stacc.			
54	S2	<b>D:</b> note 4: <i>marc.</i>			
56	S1 A T	<b>B:</b> note 1: <i>dim.</i>			
57		<b>B:</b> note 1: <b>p</b>			
58	S2	<b>B:</b> notes 1-3: stacc.			
58-59		<b>C:</b> bars missing			
59-60	S1	<b>B:</b> b.59 note 1 to b.60 note 3: stacc.			

### 302 Serenade (“Gerne vi lytter, naar Strængene bringer”)

SATB

Text: Hother Ploug

Dating: 1907

### Sources

**A** Vocal parts, fair copy, partly autograph (**MS 32 3086**)

**B** Tenor part, manuscript copy (**MS 33 2256**)

The main source is a partly autograph fair copy of the vocal parts drafted by Nielsen and Henrik Knudsen, respectively. Furthermore, a tenor part, fair copied by Henrik Knudsen at an earlier stage than the copy text, has survived.

Bar	Part	Comment
2	A	<b>A:</b> note 1: <i>f#''</i> changed to <i>g''</i> in pencil
6	S A B	notes 4-6: <i>marc.</i> added by analogy with T
8	A T B	<i>dim.</i> added by analogy with S
9	A	stacc. added by analogy with S
10	S A	stanza 1: <i>folge</i> emended to <i>folger</i> by analogy with T, B (b.10)
10	T	<b>A:</b> note 4: <i>b'</i> changed to <i>a'</i> in ink (CN?); <b>B:</b> note 4: <i>b'</i>
10	B	<b>A:</b> notes 1-6: slur added in pencil
13	S A	<b>A:</b> stanza 1: <i>danne</i> changed to <i>skabe</i> in pencil
14	T	<b>A:</b> stanza 1: <i>danne</i> changed to <i>skabe</i> in pencil; <b>B:</b> <i>danne</i> instead of <i>skabe</i>

14	B	A: stanza 1: <i>danne</i> changed to <i>skabe</i> in ink (CN)
17	B	stanza 3: <i>ja</i> emended to <i>i</i> by analogy with T; A: notes 1-3: <i>rit.</i> added in pencil
18	S	<i>poco rall.</i> emended to <i>rall.</i> by analogy with A, T, B
18	T	B: notes 4-5: <i>poco rall.</i> :

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### 303 "Kom, Gudsengel, stille Død"

ATB

Text: Emil Aarestrup

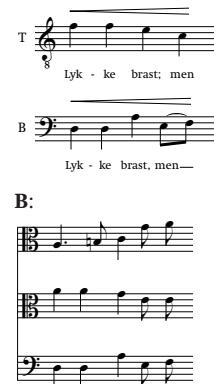
Dating: 1907

#### Sources

- A Vocal parts, manuscript copy (**MS Ext. 25<sup>2</sup>**)
- B Draft (**MS 33 2141**)
- C Manuscript copy (**MS Ext. 25<sup>1</sup>**)

Source A has been elected as copy text, as the differences between the vocal parts and the draft suggest that a fair copy once existed which apparently is lost.

Bar	Part	Comment
	A	B: notated in alto clef
	T	B: notated in tenor clef
1	A T B	B: notes 3-4: <del>————</del> ; C: <b>pp</b> changed to <b>mp</b> in pencil; (♩ = 58)
2	A	A: note 6: in four of the parts for alto b♭ is changed to c' in pencil
2	A T	B: notes 1-4: <del>————</del>
2	B	B: notes 2-3: <del>————</del> ; note 3: <b>mf</b>
4	B	beginning of <del>————</del> emended from note 2 by analogy with A, T
6	T	note 4: d' emended to c' as in B
9	T	notes 1-2: <del>————</del> added by analogy with A; B: in tenor clef: f-g-d
9	B	note 1: <del>————</del> added by analogy with A
33	A T B	stanza 4: <i>brast, men</i> emended to <i>brast</i> because of a nonsensical addition in A; it has not been possible to determine whether Nielsen or the copyist added the <i>men</i>
	A:	



### 304 "Ja, tag os, vor Moder"

SATB

Text: L.C. Nielsen

Dating: 1908?

Other versions: **28** (voice, pf.)

#### Sources

- A Draft (**MS 33 4024**)

Bar	Part	Comment
		text added from <b>28</b> ; A: text incomplete
2	T B	e-c added by analogy with S, A
8	S A T B	cresc. emended to <del>————</del> in accordance with bb.12, 16

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### 305 "Vi børn, vi Børn, vi vaagner"

SATB

Text: Johannes Jørgensen

Dating: 1911

Other versions: **230** (pf.), **325** (TTBB), **388** (SA)

#### Sources

- A Draft (**MS 33 2025**)

Bar	Part	Comment
	A:	A: <i>Vi Børn! / Bl: Kor</i> text added from the printed edition for TTBB, <b>325</b>

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- 306** *Sangen til Danmark* (“Som en rejseysten Flaade”)  
 SATB  
 Text: Helge Rode  
 Dating: 1921  
 Other versions: **124** (voice, pf.), **177** (pf.), **342** (SSA)

#### Sources

- A** Print, first edition (**PR 56<sup>1</sup>**)
- B** Printing manuscript, autograph (**MS 32 3062**)
- C** Draft (**MS 33 3061**)
- D** Reprint of **PR 56<sup>1</sup>** (**PR 56<sup>2</sup>**)
- E** Reprint of **PR 56<sup>1</sup>** (**PR 56<sup>3</sup>**)
- F** Print (**PR 56<sup>4</sup>**)
- G** Print (**PR 56<sup>5</sup>**)

Source **A**, which has been elected as copy text, has been collated with **B, C**. Source **A** is reprinted in *Sange for Danske Folkekor Fynske Afdeling ved Sangstævnet i Faaborg 1924* (**PR 56<sup>3</sup>**) and as a lithographic reproduction of a manuscript copy in *Dansk Korforening, Nordre jyske Kreds. Sangstævnet i Hobro 1926* (**PR 56<sup>4</sup>**). In *Danske Folkekor. Landssangstævne i København 1923* (**PR 56<sup>2</sup>**) the song has been drafted using the same plate, including, however, a few performance related adjustments made by a conductor. Furthermore, it also appears in a simplified version in *13 flerstemmige Sange for Sopran, Alt, Tenor og Bas. 1928-29* (**PR 56<sup>5</sup>**).

In the same year as when the first edition appeared, Hakon Andersen arranged and printed a version for the same arrangement (SATB). With the exception of one single chord, this edition is identical to the version in Hakon Andersen's and Finn Høffding's *Gymnasiessangbogen. Sangbog for blandet Kor med og uden Instrumental��sagelse til Brug for Gymnasier, Seminarier, Højskoler og Korforeninger* of 1929.

Bar	Part	Comment
2	B	<b>B</b> : notes 1-2: $\downarrow$ (A) instead of $\downarrow$ (A) $\downarrow$ ( $c^\sharp$ )
6	B	<b>B</b> : notes 1-2: $\downarrow$ (A) instead of $\downarrow$ (A) $\downarrow$ ( $c^\sharp$ )
14	S A T	<b>C</b> : $\frac{2}{4}$ added in pencil; $\downarrow$ $\downarrow$ changed to $\downarrow$ (CN)
14	B	<b>C</b> : $\downarrow$ ( $f^\sharp$ ) $\downarrow$ ( $c^\sharp$ ) $\downarrow$ ( $f^\sharp$ ) $\downarrow$ ( $e$ ) $\downarrow$ ( $d$ ) changed to $\downarrow$ ( $f^\sharp$ ) in pencil (CN)

- 
- 18      A      C:  $f^\sharp$  changed to  $a^\sharp$  in pencil (CN)  
 18      T      C:  $a^\sharp$  changed to  $c^\sharp$  in pencil (CN)
- 

- 307** “Der er et yndigt Land”  
 SATB  
 Text: Adam Oehlenschläger  
 Dating: 1924  
 Other versions: **262** (pf.), **291** (voice, orch.), **308** (SATB), **329** (TTBB), **334** (SSA), **394** (SSAA)

#### Sources

- A** Print, first edition (**PR 57**)
- B** Printing manuscript, autograph (**MS 33 2044**)
- C** Draft (**MS 33 2145**)

Bar	Part	Comment
		<b>B</b> : only first stanza; 3 Vers ‘3 stan- zas’ indicated
6	T2	<b>C</b> : $g^\sharp$ changed to $f^\sharp$ in ink (CN)
9	A	<b>C</b> : note 2: $a'$ changed to $e'$ in ink (CN)
12	B	<b>C</b> : $E$ , $e$ changed to $e$ , $g^\sharp$ in ink (CN)

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- 308** “Der er et yndigt Land”  
 SATB  
 Text: Adam Oehlenschläger  
 Dating: 1924  
 Other versions: **262** (pf.), **291** (voice, orch.), **307** (SATB), **329** (TTBB), **334** (SSA), **394** (SSAA)

#### Sources

- A** Print, first edition (**PR 58<sup>1</sup>**)
- B** Reprint of **PR 58<sup>1</sup>** (**PR 58<sup>2</sup>**)

Presumably the draft to **262** (pf., **MS 33 2048**) was also an early draft to **308**. With the exception of bar 10 the present song is the same, but notated for piano in E major.

- 
- 309** *Hjemvee* (“Underlige Aftenlufte!”)  
 SATB  
 Text: Adam Oehlenschläger  
 Dating: 1924  
 Other versions: **90** (voice, pf.), **163** (pf.), **345** (SSA)

## Sources

- A Print (**PR 59<sup>1</sup>**)
- B Printing manuscript, autograph (**MS 33 2103**)
- C Draft (**MS 33 2105**)
- D Reprint of **PR 59<sup>1</sup>** (**PR 58<sup>2</sup>**)
- E Reprint of **PR 59<sup>1</sup>** (**PR 59<sup>2</sup>**)
- F Print (**PR 59<sup>3</sup>**)
- G Reprint of **PR 59<sup>1</sup>** (**PR 59<sup>4</sup>**)
- H Reprint of **PR 59<sup>1</sup>** (**PR 59<sup>5</sup>**)

The printed edition (A) has been elected as copy text and collated with B, C.

Bar	Part	Comment
1-8		C: notated in E <sup>b</sup> major; b.1: key signature crossed out
8	B	C: b <sup>b</sup>

### 310 "Jeg bærer med Smil min Byrde"

SATB

Text: Jeppe Aakjær

Dating: 1924

Other versions: **97** (voice, pf.), **166** (pf.)

## Souces

- A Print, first edition (**PR 60<sup>1</sup>**)
- B Printing manuscript, autograph (**MS 33 2119**)
- C Draft (**MS 33 2105**)
- D Reprint of **PR 60<sup>1</sup>** (**PR 60<sup>2</sup>**)
- E Print (**PR 60<sup>3</sup>**)
- F Reprint of **PR 60<sup>1</sup>** (**PR 60<sup>4</sup>**)
- G Print (**PR 60<sup>5</sup>**)
- H Print (**PR 60<sup>6</sup>**)

The copy text (A) has been collated with B, C. In addition, a number of prints and reprints, all with the same harmonisation, are known.

Bar	Part	Comment
		A: definition of words printed at bottom of page: 1) Arker: Fjerskyer 2) dynker: stænker

### 311 Sjølunds Sangere ("Paa Sjølunds fagre, sommer-

skonne Ø")

SATB

Text: Karl Elnegaard

Dating: 1924

## Sources

- A Print, first edition (**PR 61**)
- B Fair copy, autograph (**MS 33 2261**)
- C Draft (**MS 33 2262**)

Bar	Part	Comment
+1	B	C: first in E <sup>b</sup> major but later changed to E major <i>mf</i> added by analogy with S, A, T1, T2
3	A	C: note 6: d <sup>#</sup> /
7	T2	C: note 6: c <sup>#</sup> /
10	T2	♪ emended to ♪ (rhythmic error)
12	B	note 2: ♪ emended to ♪ (rhythmic error)
12	B2	B: note 1: A
13	A	C: b <sup>b</sup>

### 312 "Udrundne er de gamle Dage"

SATB

Text: N.F.S. Grundtvig

Dating: 1925

Other versions: **116** (pf.), **140** (pf.), **147** (pf.), **359** (unison song)

## Sources

- A Print, first edition (**PR 62<sup>1</sup>**)
- B Fair copy, autograph (**MS 33 2231**)
- C Draft (**MS 33 2232**)
- D Reprint of **PR 62<sup>1</sup>** (**PR 62<sup>2</sup>**)

The printed edition (A) has been elected as copy text and collated with B, C. Source C is nearly identical to A; B, however, differs somewhat from these but may very well have been drafted in connection with the piano version in *Højskolebladet* (**PR 9<sup>2</sup>**) as there are only a few differences in the harmonisation. Source B is reproduced as facsimile, p. 173.

Bar	Part	Comment
+1	S A T B	<b>B:</b> med værdig Fasthed ( $\downarrow = 84$ )
+1	T	<b>B:</b> <i>f</i>
2	A	<b>B:</b> note 1: $\downarrow (e^b) \downarrow (d^b)$ instead of $\downarrow (e^b)$
2	T	<b>B:</b> note 1: $\downarrow (c') \downarrow (d^b)$ instead of $\downarrow (c')$
2	B	<b>B:</b> note 2: <i>f</i> ; notes 3-4: $\downarrow (g')$ instead of $\downarrow (B^b) \downarrow (c)$
3	S A T B	<b>B:</b> note 2: $\downarrow \gamma$
3	A	<b>B:</b> note 3: $e'$
3	T	<b>B:</b> note 2: $d^b$
3	B	<b>B:</b> notes 2-3: $d^b-c$
6	S A T B	<b>B, C:</b> note 1: $\downarrow$
6	A	<b>B:</b> note 3: $a^b$
6	B	<b>B:</b> note 3: <i>f</i>
7	T	<b>B:</b> notes 3-4: $d^b-d^b$
7	B	<b>B:</b> note 4: $b^b$
8	A	<b>B:</b> note 2: $d^b$
8	T	<b>B:</b> note 1: $\downarrow (c') \downarrow (d^b)$ instead of $\downarrow (a^b)$ ; note 2: $b^b$
8	B	<b>B:</b> notes 1-3: $a^b-f-g^b$
9	S A T B	<b>B:</b> note 2: $\downarrow \gamma$
9	A	<b>B:</b> note 3: $d^b$
9	T	<b>B:</b> notes 2-3: $d^b-a^b$
9	B	<b>B:</b> notes 2-3: $d^b-d^b$
10	A	<b>B:</b> notes 2-4: $f'-a^b-f'$
10	T	<b>B:</b> notes 1-4: $c'-d^b-e^b-d^b$
10	B	<b>B:</b> note 2: $B^b$
11	A	<b>B:</b> notes 1-2: $\downarrow (f')$ instead of $\downarrow (c') \downarrow (f')$
11	T	<b>B:</b> notes 1-2: $\downarrow (c') \downarrow (c')$ ; note 2: marc.
11	B	<b>B:</b> notes 1-2: $\downarrow \gamma$ ; note 2: marc.
12	S A T B	<b>B, C:</b> note 1: $\downarrow$
12	T	<b>B:</b> note 3: $a^b$
12	B	<b>B:</b> chords 1-2: only <i>f</i>
13	A	<b>B:</b> note 4: $b^b$
13	T	<b>B:</b> note 1: $c'$ ; notes 3-4: $d^b-g^b$
14	S A T B	<b>B:</b> note 3: $\downarrow$
14	A	<b>B:</b> note 1: $a^b$ ; note 4: $d^b$
14	T	<b>B:</b> note 1: $e^b$ ; note 4: $b^b$
15	A	<b>B:</b> notes 1-2: $f'-c'$ ; note 4: $g^b$
15	T	<b>B:</b> notes 1-2: $c'-a^b$ ; note 4: $e^b$
15	B	<b>B:</b> note 2: <i>f</i>
16	A	<b>B:</b> notes 1-2: $a^b-e^b$
16	T	<b>B:</b> note 1: $d^b$
16	B	<b>B:</b> note 2: $g^b$

### 313 "Vaaren – Vaaren er i Brudd!"

SATB

Text: Marinus Børup after a Latin text by Morten Børup

Dating: 1926

Other versions: 402 (unison song)

### Sources

A Print of manuscript copy (PR 63<sup>2</sup>)

B Print of manuscript copy (PR 63<sup>1</sup>)

C Printed text, Arosia, 6 (1928), p. 85

The printed version in *Arosia* (A) has been elected as copy text. Since no source in Nielsen's hand seems to have survived and since it is known with certainty from letters that he is the composer, the latest edition has been chosen as copy text as he might have participated in its publication.

Bar	Part	Comment
9		stanzas 1-3: text added from <b>C</b>
		<b>B:</b> stanza 1 note 3: <i>mark</i> instead of <i>Bugt</i>
11	S	<b>B:</b> notes 1-2: $e''$
13	B	<b>B:</b> note 2: a chord ( $c, e$ )
21	B	<b>B:</b> only <i>f</i>

**314** *Sang for femstemmigt blandet Kor ved Dansk Ligbrændingsforenings Jubilæum den 23<sup>de</sup> Marts 1931 ("Af Flamme blev du avlet")*  
 SSATB  
 Text: Sophus Michaëlis  
 Dating: 1931

### Sources

A Copy of autograph fair copy (Danish Radio's copy)

B Draft (MS 33 2309)

C Vocal parts (MS Ext. 26)

Bar	Part	Comment
4	S1 S2 A T	A: stanza 1 added below the music and stanza 2 after the music. The music is repeated and stanzas 3 and 4 are here added below the music; <b>C:</b> stanzas 1 and 2 are added below the music, then the music is repeated and stanzas 3 and 4 are added below the music
7	S1 S2 A T B	note 3: <b>p</b> stanzas 3-4: note 1: beginning of <del>          </del> emended from b.6 note 3 by analogy with stanzas 1-2
7	S1 S2	<b>C:</b> stanzas 3-4: notes 1-4: <del>          </del>
7	A	<b>C:</b> notes 1-5: <del>          </del>
8		<b>C:</b> $\downarrow \downarrow$

12	S1	C: last crotchet: <b>p</b> C (S1 No.1): stanzas 3-4: note 2: <b>f</b> changed to <b>pp</b> in pencil
12	B	notes 1-4: <del>—————</del> added by analogy with S, A, T
15	S1	C (No.1 stanza 1): notes 1-4: <del>—————</del>
15-16	A T B	b.15 note 1 to b.16 note 3: <del>—————</del> added by analogy with S1, S2; b.16 note 4: <b>f</b> added by analogy with S1, S2
16	T	A: stanza 2: <i>I dette Vers synger Tenorerne i 3<sup>de</sup> sidste takt</i> ‘the tenors sing in the third last bar of this stanza’ 
18	B	stanzas 3-4: A emended to A, e by analogy with stanzas 1-2

### 315 “Byd mig at leve”

TTBB

Text: Robert Herrick; Danish translation: Caralis (pseud. for Christian Preetzman)

Dating: [1888]

#### Sources

A Fair copy, autograph (**MS 33 2020**)

B Printed text, Caralis [Christian Preetzmann], *Digte og Sange*, Copenhagen 1867, pp. 25-26

Nielsen's fair copy of the vocal score with the first stanza placed below each staff has been elected as copy text; stanzas 2-6, however, have been added in accordance with *Digte og Sange* (B). The additions and changes are all noted below.

Bar	Part	Comment
		stanzas 2-6 added in accordance with B
2	T1	A: note 1: $\downarrow$ changed to $\downarrow$ in ink
3	B1	A: notes 3-4: $d-e$ changed to $a-g$ in ink
4	B1	A: note 3: $g$ changed to $a$ in ink
4	B2	A: note 3: $B^b$ changed to $A$ in ink
5	B2	A: note 4: $G$ changed to $c$ in ink
6	T1	A: note 3: $e''$ changed to $c''$ in ink
6	T2	A: notes 3-4: $a''-a''$ changed to $c''-c''$ in ink
6	B1	A: notes 3-4: $f^{\natural}-c$ changed to $c-A$ in ink

8	T1 T2 B1 B2	after note 2: superfluous $\gamma$ omitted
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### 316 Længsel (“I hvor jeg end slaar Øjet hen”)

TTBB

Text: Robert Burns; Danish translation: Caralis (pseud. for Christian Preetzman)

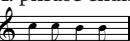
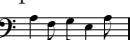
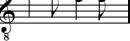
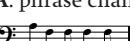
Dating: [1888]

#### Sources

A Fair copy (**MS 33 2053**)

B Printed text, Caralis [Christian Preetzmann], *Digte og Sange*, Copenhagen 1867, pp. 73-75

Nielsen's fair copy of the vocal score with the first stanza placed below each staff has been elected as copy text; stanzas 2-4, however, have been added in accordance with *Digte og Sange* (B). Additions and changes are all noted below.

Bar	Part	Comment
		stanzas 2-4 added in accordance with B
1	T2	A: notes 2-3: illegible change in pencil
3	T2	A: note 1: $e^b$ changed to $g'$ in pencil
7	T2	A: phrase changed in pencil from 
7	B1	A: phrase changed in pencil from 
9	T2	A: note 4: $c'$ changed to $a^b$ in pencil
10	T2	A: phrase changed in pencil from 
11	T2	A: phrase changed from 
11	B1	in pencil A: phrase changed from 
12	T2	in pencil A: phrase changed from 
		in pencil

12	T2	A: phrase changed to 
13	B1	in pencil and crossed out A: phrase changed from 
16	T2 B1	in pencil note 1: $\downarrow$ emended to $\downarrow$ . by analogy with T1, B2

### 317 "Det bødes der for i lange Aar"

TTBB

Text: J.P. Jacobsen

Dating: 4.12.1887

#### Sources

A Fair copy (**MS 33 2053**)

B Text (9)

Nielsen's fair copy of the vocal score with the first stanza placed below each staff has been elected as copy text; stanzas 2-4, however, have been added in accordance with the version for voice, pf. (B). The added stanzas have been emended according to Nielsen's score; these changes as well as the additions and changes made in the copy text are noted below.

Bar	Part	Comment
		stanzas 1-4 added in accordance with B
1	T2	A: note 5: $e^b''$ changed to $c''$ in pencil
1	B1	A: note 5: $g$ changed to $e'$ in pencil
2		stanza 1: <i>lange</i> emended from <i>mange</i> as in B
5		stanza 4: <i>Smil er Glans kun af</i> emended to <i>Smil er kun Glans af</i> because of rhythm by analogy with change of order of words in stanza 1
5	T1	A: notes 4-6: $c'-c'-c'$ changed to $e^b''-c'-e''$ in pencil
5	B1	A: phrase changed from 
		in pencil
5	B2	A: note 6: $e^b$ changed to $c$ in pencil
6	T2	note 3: $a^b$ emended to $a^b$ by analogy with b.5 notes 5-6 and in accordance with the harmony

7		A: <i>bort kan i Aar ej</i> changed from <i>man i Aar ej bort</i> in B because of rhythm
8	T1	A: notes invisible due to water damage and notes 1-2 added in ink

### 318 "Til Asali" ("Før drømte jeg fast hver eneste Nat")

TTBB

Text: J.P. Jacobsen

Dating: [1888]

#### Sources

A Fair copy, autograph (**MS 33 2020**)

B Text (3)

Nielsen's fair copy of the vocal score with the first stanza placed below each staff has been elected as copy text; stanza 2, however, has been added in accordance with the version for voice, pf. (B). The added stanza has been emended in accordance with Nielsen's score; these changes as well as the additions and changes in the main source are noted below.

Bar	Part	Comment
		title and stanzas 1-2 added in accordance with B
2	T2	A: note 3: $a'$ changed to $e'$
2	B1	A: note 3: $d^b$ changed to $c$
2	B2	A: note 3: chord F, A changed to note A
4	B1	A: note 4: $f$ changed to $g$
8	T2	note 1: $\downarrow$ emended to $\downarrow$ .
8	B1	notes 1-2: slur added because of text
8	B1	A: note 1: $\downarrow$ . ( $B^b$ ) changed to $\downarrow$ . ( $B^b-f^b$ ); note 3: $\downarrow$ (c) changed to $\downarrow$ (e), note 3: $\downarrow$ emended to $\downarrow$ by analogy with the other parts
8	T1 T2	
	B1 B2	✓ after last crotchet omitted

### 319 "Kom blankeste Sol"

TTBB

Text: Albert Thura

Dating: [1906]

Other versions: **385** (SSA), **386** (SA)

#### Sources

A Print (**PR 64**)

The printed vocal score (**A**) has been elected as copy text.

Bar	Part	Comment
		Albert Thura added
		title <i>Kom blankeste Sol! / Sang til Kolding Latinskoles majfest. (Teksten fra 22 Maj. 1750.)</i> omitted
+1	T2 B1	marc. added by analogy with T1, B2
1	T2 B1	note 5: marc added by analogy with T1, B2
8		stanza 2: <i>Pryd</i> emended from <i>Fryd</i> (compositor's error)
9		stanza 2: <i>al</i> emended from <i>at</i> (compositor's error)
10	T2 B1	note 5: ten. added by analogy with T1, B2

### 320 Fædrelandsang ("Du danske Mand! af al din Magt")

TTBB

Text: Holger Drachmann

Dating: 1906

Other versions: **167** (pf.), **224** (voice, pf.), **300**, (SATB), **339** (SA), **391** (SSA)

#### Sources

**A** Print (**PR 65<sup>1</sup>**)

**B** Printing manuscript, autograph (**MS 33 2077**)

**C** Printing manuscript (voice, pf.), autograph (**MS 33 2076**)

**D** Print (**PR 65<sup>2</sup>**)

The print (**A**), which is based on the printing manuscript (**B**), has been elected as copy text; stanzas 2-3 are borrowed from the printing manuscript to the version for voice, pf. (**C**); **D** is a reprint of **A**; variants in **B** are noted below.

Bar	Part	Comment
+1	T1 T2	
	B1 B2	<b>B:</b> <i>mf</i> instead of <i>f</i>
3	B2	<b>B:</b> note 2: <i>d</i> changed to <i>b</i> (CN)
5	B1	marc. added by analogy with B2
13	T1 T2	
	B1 B2	<b>B:</b> note 1: <i>mf</i> instead of <i>f</i>
17	T1 T2	
	B1 B2	<b>B:</b> note 1: <i>f</i> instead of <i>ff</i>
18	T1 T2	

B1 B2

**B:** final bar line: ↩

**B:** below final system: 2<sup>den</sup> og 3<sup>die</sup> Vers (se Udgaven for Sang og Piano) 'second and third stanzas (see the version for voice and piano)' added (CN)

### 321 Aftenstemning ("Alt Skoven sig fordunkler")

TTBB

Text: Mathias Claudius; Danish translation:

Carsten Hauch

Dating: 1908

#### Sources

**A** Print (**PR 66**)

The printed vocal score (**A**) has been elected as copy text.

Bar Part Comment

German text omitted, see p. 311

### 322 Til Snapsen i 'Bel Canto' ("Endskønt jeg ganske sikkert ved")

TTBB

Text: Aage Berntsen

Dating: 16.9.1909

#### Sources

**A** Fair copy, autograph (**MS 33 2263**)

**B** Draft (**MS 33 2264**)

The fair copy (**A**), based on the draft (**B**), has been elected as copy text. Variants in the draft are noted below.

Bar Part Comment

**B:** underfundigt 'with roguishness'

+1 T1 T2

**B:** *pp*

4 T1 T2

**B:** first crotchet: ↩

7 T B

**B:** notes 3-4: *dim*

9 T1 T2

**B:** *stringendo*

12 T1 T2

**B:** *rall*

12 B1 B2

**B:** note 1: ↩ added by analogy with T1, T2

13 T1 T2

**B:** *rall largo*

13 T1 T2

**B:** notes 1-2: marc. instead of ten.

**323** *De unges Sang* (“Vi fik ej under Tidernes Tryk”)

TTBB

Text: Jens Christian Hostrup

Dating: [1909]

Other versions: **155** (pf.), **227** (pf.), **360** (SSA)

Sources

A Print (**PR 67**)

B Draft without text (**MS 33 2264**)

The printed vocal score (A), based on an unknown printing manuscript presumably made from the draft (B), has been elected as copy text.

Bar	Part	Comment
10	T2 B2	marc. added by analogy with T1, B1

**324** *Paaske-Liljen* (“Paaskeblomst! En Draabe stærk”)

TTBB

Text: N.F.S. Grundtvig

Dating: [1910]

Other versions: **146** (pf.), **229** (pf.)

Sources

A Print (**PR 68**)

B Printing manuscript, autograph (**MS 33 2183**)

The printed vocal score (A), based on the printing manuscript (B), has been elected as copy text.

Bar	Part	Comment
1	B2	B: note 1: <i>a</i> instead of A
8	T2 B1 B2	B: <del>————</del> added in pencil
9	B2	B: note 4: A corrected to B in ink
11-12	B2	B: <del>————</del> added in pencil
16		B: final bar line: 

**325** “Vi Børn, vi Børn, vi vaagner”

TTBB

Text: Johannes Jørgensen

Dating: 27.5.1911

Other versions: **230** (pf.), **305** (SATB), **388** (SA)

Sources

A Print (**PR 69**)

B Printing manuscript, autograph (**MS 33 2023**)

C Draft without text (**MS 33 2026**)

The printed vocal score (A), based on the printing manuscript (B), has been elected as copy text.

Bar	Part	Comment
7	T2 B2	above top system ( <i>Børnehjælpssangen for Mandsstemmer</i> ) ‘(Child Welfare Song for male voices)’ omitted marc. added by analogy with T1, B1 <b>B:</b> instructions for syllabic division in stanzas 2-6 added in ink below final system (CN)

**326** “Fredlys din Jord, Du danske Mand!”

TTBB

Text: Anders W. Holm

Dating: [1914]

Other versions: **233** (voice, pf.)

Sources

A Print (**PR 70**)

B Draft without text (**MS 33 1048**)

C Text (**233**)

The printed vocal score (A), based on an unknown printing manuscript (B), has been elected as copy text; the text, however, has been added in accordance with the version for voice, pf. (C).

Bar	Part	Comment
3	B1 B2	text added in accordance with C
8	T1 T2	<b>f</b> added by analogy with T1, T2
	B1 B2	superfluous cresc. omitted (change of system) in accordance with B
12	B1 B2	B: phrase changed from 

13                   B: final bar line: 

**327** “Ak, Julesne fra Bethlehem”

S solo, TTBB

Text: Johannes Jørgensen

Dating: 13.12.1914.

## Sources

- A Fair copy, autograph (**MS Ext. 27<sup>1</sup>**)  
B Manuscript copy (**MS Ext. 27<sup>2</sup>**)

The fair copy (A) has been elected as copy text. The manuscript copy (B) has not been used in the revision and there is no evidence suggesting when it was made.

Bar	Part	Comment
1-46	T1 T2	dynamic markings added by analogy with B1, B2
2		A: left bar line: repeat mark added in pencil
13	B1	note 1: g emended to f <sup>#</sup> by analogy with b.33
21, 41		A: right bar line: repeat mark added in pencil

## 328 "Hil dig vor Fane!"

TTBB  
Text: N.F.S. Grundtvig  
Dating: [1915]

## Sources

- A Fair copy, autograph (**MS Ext. 28**)  
B Draft without text (**MS 33 2167**)

The fair copy (A), which is based on the draft (B), has been elected as copy text.

Bar	Part	Comment
	T1 T2	B: notated in bass clef
4	B1	note 1: brackets omitted

## 329 "Der er et yndigt Land"

TTBB  
Text: Adam Oehlenschläger  
Dating: 1924  
Other versions: **262** (pf.), **291** (voice, orch.), **307** (SATTB), **308** (SATB), **334** (SSA), **394** (SSAA)

## Sources

- A Print (**PR 71**)  
B Printing manuscript, autograph (**MS 33 2044**)  
C Fair copy without text, autograph (**MS 33 2045**)  
D Draft (**MS 33 2145**)

The printed vocal score (A), based on the printing manuscript (B) which possibly was drafted from the fair copy without text, has been elected as copy text. All the sources have been collated and variants are noted below.

Bar	Part	Comment
11-12	T1 TB	D: bars crossed out in pencil, b.11 added below system
	B1 B2	D: notes 2: e, g instead of d, f <sup>#</sup>

**330** "Den danske Sang er en ung, blond Pige"  
TTBB  
Text: Kai Hoffmann  
Dating: [1926/1927]  
Other versions: **191** (pf.)

## Sources

- A Fair copy, autograph (**MS 33 2223**)  
B Draft without text (**MS 33 2038**)  
C Text (**191**)

The fair copy (A), which is based on the draft (B), has been elected as copy text, the text, however, has been added in accordance with the version for pf. (C).

Bar	Part	Comment
1	T2	stanzas 2-3 added as in C B: note 5: b <sup>b'</sup>

**331** *Til min Fødeø* ("Blidt vugges du i Himmelsgeng")  
TTBB  
Text: S.P. Raben-Korch  
Dating: 27.11.1929

## Sources

- A Fair copy, autograph (**MS 33 2223**)  
B Draft without text (**MS 33 2276**)  
C Text, letter from S.P. Raben-Korch to Nielsen (**MS Ext. 29**)

The fair copy (A), based on the draft (B), has been elected as copy text; five stanzas, however, have been added in accordance with letter from S.P. Raben-Korch to Nielsen (C).

Bar	Part	Comment
		<b>B:</b> source also includes a sketch in E <sup>b</sup> major stanzas 4, 5, 6, 7, 9 added in accordance with C
1	T2	<b>B:</b> note 2: <i>f<sup>#</sup></i>
1	B2	<b>B:</b> notes 2-3: <i>d-B</i>

**332 Kvadet om Nordens Harpe** ("Nordens herlige Harpe!")  
 TTBB  
 Text: Aage Berntsen  
 Dating: 1931

#### Sources

- A Print (**PR 72**)
- B Fair copy, autograph (**MS 33 2249**)
- C Draft with text enclosed (**MS 33 2250**)
- D Text, typewritten (**MS Ext. 30**)

The printed vocal score (A), based on an unknown printing manuscript which most likely was drafted on the fair copy (B) that was based on the draft (C), has been elected as copy text.

Bar	Part	Comment
3	T1 T2	
	B1 B2	<b>B:</b> <i>mp</i> instead of <i>mf</i>
3-4	T1 T2	
	B1 B2	<b>B:</b> end of <del>—————</del> b.4 note 2
4	T1 T2	
	B1 B2	<b>B:</b> note 2: <i>pp</i>
5	T1	<b>B:</b> note 5: $\text{♪} 8$ -note ( <i>f<sup>#</sup>/e''</i> ) changed to $\downarrow (e'')$
5	T2	<b>B:</b> note 5: $\text{♪} \downarrow (d''-c#/)$ changed to $\downarrow (c#/)$
7	T1 T2	
	B1 B2	<b>B:</b> <del>—————</del>
10	T1	<b>B:</b> note 5: <i>f<sup>#</sup>/</i> changed to <i>b<sup>#</sup>/</i>
13	T1 T2	
	B1 B2	<b>B:</b> last bar line: <i>p</i>
16	T1 T2	
	B1 B2	<b>B:</b> <i>mp</i> instead of <i>p</i>
16-17	T1 T2	
	B1 B2	<b>B:</b> end of <del>—————</del> b.4 note 2
29	T1 T2	
	B1 B2	<b>B:</b> <i>p</i> instead of <i>mf</i>
31	T1	<b>B:</b> note 5: $\text{♪} \downarrow (f#/e'')$ changed to $\downarrow (e'')$
31	T2	<b>B:</b> note 5: $\text{♪} \downarrow (d''-c#/)$ changed to $\downarrow (c#/)$
33	T1 T2	
	B1 B2	<b>B:</b> <del>—————</del>

36	B2	note 3: <i>g<sup>#</sup></i> emended to <i>g<sup>b</sup></i> by analogy with bb.10, 23
38	T1 T2	<b>B:</b> note 1: <i>ff</i>
39	T1 T2	<b>B:</b> last note: <del>—————</del> <i>p</i>
40-42	T1 T2	<b>B:</b> b.40 note 1 to b.43 last bar line: <del>—————</del>
44	T1	<b>B:</b> note 5: $\text{♪} \downarrow (f#/-e'')$ changed to $\downarrow (e'')$
44	T1 T2	<b>B:</b> note 1: <i>ff</i> instead of <i>f</i>
44	T2	<b>B:</b> note 5: $\text{♪} \downarrow (d''-c#/)$ changed to $\downarrow (c#/)$
45	T2	note 3: marc. added by analogy with bb.6, 19, 32
49-50	T1 T2	<b>B:</b> b.49 note 2: beginning of <del>—————</del>
49	B2	note 3: <i>g<sup>#</sup></i> emended to <i>g<sup>b</sup></i> by analogy with bb.10, 23, 36
52	T1 T2	<b>B:</b> last note: <i>(lang)</i> ; last note to final bar line: <del>—————</del> <i>pp</i>

B I D R A G   T I L   M E L O D I E R   T I L  
 ‘ S A N G B O G E N   D A N M A R K ’

The first printed edition of *Melodier til Sangbogen "Danmark"* (1924) has been elected as copy text for all the songs (A). In 1940, the collection was printed in "a new revised edition". There are no indications that Nielsen had anything to do with this new edition already in 1926/27 as the entry in Fog & Schousboe (1965) seems to imply (the dating is clearly erroneous since song 270 was not composed until 1928). A collation of A with the 1940-edition reveals furthermore that only minor changes were included; these have not been relevant and hence not listed in the *Editorial Emendations and Alternative Readings*. The printing manuscript has apparently not survived while a draft which is partly autograph (that is, Albert Jørgensen wrote the melody in ink and Nielsen then added the other vocal parts in pencil) includes many of the songs. Most of the surviving drafts and sketches have not been relevant for the present revision since they are often incomplete or in a version different from A.

The copy text regarding the text is Albert Jørgensen (ed.), *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924.

**333** "Dannevang med grønne Bred"

SA

Text: B.S. Ingemann

Dating: [1924]

Other versions: **199** (pf.)

Sources

A Print, first edition (**PR 73<sup>1</sup>**)

B Draft (**MS 33 2036**)

C Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
2	A	A: 1b*; B: № 1;
15	A	B: second dotted crotchet: ♩ (b') ♩ (a') B: note 2: g'

**334** "Der er et yndigt Land"

SSA

Text: Adam Oehlenschläger

Dating: [1924]

Other versions: **262** (pf.), **291** (voice and orch.),

**307** (SATTB), **308** (SATB), **329** (TTBB), **394** (SSAA)

Sources

A Print, first edition (**PR 73<sup>1</sup>**)

B Sketch/draft (**MS 33 2152**)

C Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
		A: 4b*

**335** "Rosen blusser alt i Danas Have"

SA

Text: Poul Martin Møller

Dating: [1924]

Other versions: **94** (voice, pf.), **164** (pf.)

Sources

A Print, first edition (**PR 73<sup>1</sup>**)

**B** Draft (**MS 33 2036**)

C Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
		A: 6; B: № 6

**336** "Lad en og anden have Ret"

SSA

Text: Peter Faber

Dating: [1924]

Other versions: **252** (pf.)

Sources

A Print, first edition (**PR 73<sup>1</sup>**)

B Draft (**MS 33 2144**)

C Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
14	S1	A: 12*
14	S2	B: note 2: note added in ink B: note 3: g

**337** "Morgendug, der sagte bæver"

SA

Text: Carsten Hauch

Dating: [1924]

Other versions: **128** (pf.), **162** (pf.)

Sources

A Print, first edition (**PR 73<sup>1</sup>**)

B Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
		A: 13

**338** "Se dig ud en Sommerdag"

SA

Text: Jeppe Aakjær

Dating: [1924]

Other versions: **106** (voice, pf.), **175** (pf.)

## Sources

- A Print, first edition (**PR 73<sup>1</sup>**)  
B Draft, partly autograph (**MS 33 2152**)  
C Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
	A: 21	

### 339 "Du danske Mand"

SA  
Text: Holger Drachmann  
Dating: [1924]  
Other versions: **167** (pf.), **300** (SATB), **320** (TTBB),  
**391** (SSA)

## Sources

- A Print, first edition (**PR 73<sup>1</sup>**)  
B Draft, partly autograph (**MS 33 2152**)  
C Print (**PR73<sup>2</sup>**)  
D Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
		A: 23
6	A	B: note 4: c'
11	A	B: note 4: ♯
13	A	B: second to third crotchet: ↘
17	A	B: second crotchet: ↘ (b)

### 340 "Du gav os de Blomster"

SSA  
Text: Helge Rode  
Dating: [1924]

## Sources

- A Print, first edition (**PR 73<sup>1</sup>**)  
B Fair copy, autograph (**MS 33 2062**)  
C Draft, partly autograph (**MS 33 2152**)  
D Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
		A: 28*; B: № 28
3	S2	B: notes 5-6: c'-c'
4	S2	B: note 5: omitted

7	S2	C: note 5: ♯ added in ink (CN?)
9	stanza 4	Natten den lyse emended to Natten, den lyse
11	S2	C: notes 2-3: omitted

### 341 "Vi elsker vort blomstrende Fædreland"

SA  
Text: Axel Juel  
Dating: [1924]  
Other versions: **242** (voice, pf.), **253** (pf.)

## Sources

- A Print, first edition (**PR 73<sup>1</sup>**)  
B Draft (**MS 33 2030**)  
C Draft (**MS 33 2029**)  
D Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
		A: 29*; B, C: № 29
18	A	B: note 4: e'
19	S	B: note 4: c'

### 342 "Som en rejselfysten Flaade"

SSA  
Text: Helge Rode  
Dating: [1924]  
Other versions: **124** (voice, pf.), **177** (pf.), **306** (SATB)

## Sources

- A Print, first edition (**PR 73<sup>1</sup>**)  
B Draft, partly autograph (**MS 33 2152**)  
C Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
		A: 30
12	stanza 2	Hil Jer vore emended to Hil Jer, vore
13	stanza 3	Jacobstige emended to Jacobsstige
14		B: bar changed from $\frac{4}{4}$ to $\frac{2}{2}$ in pencil (CN)
18	A	B: note 1: omitted

### 343 "Kær est du, Fødeland"

SSA  
Text: Steen Steensen Blicher

Dating: [1924]  
Other versions: **254** (voice, pf.)

#### Sources

- A** Print, first edition (**PR 73<sup>1</sup>**)  
**B** Draft (**MS 33 2144**)  
**C** Draft, partly autograph (**MS 33 2152**)  
**D** Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
		A: 39*
2	S2, A	B: notes 1-2: c'-c'
5	S1	B: notes 3-4: ♫. ♫
8	A	B: note 4: g

**344** "Der dukker af Disen"  
SA  
Text: Jeppe Aakjær  
Dating: [1924]  
Other versions: **107** (voice, pf.), **205** (pf.)

#### Sources

- A** Print, first edition (**PR 73<sup>1</sup>**)  
**B** Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
		A: 43
3-4		bar line added
11-12	stanza 1	<i>Landet i Landet</i> emended to <i>Landet, er Landet</i>
11-12	stanza 2	<i>op mod dens op mod dens</i> emended to <i>op mod dens, op mod dens</i>
11-12	stanza 3	<i>vældende vældende</i> emended to <i>vældende, vældende</i>
11-12	stanza 4	<i>Behold i Behold</i> emended to <i>Behold, i Behold</i>
11-12	stanza 5	<i>paa Banker den Banker</i> emended to <i>paa Banker, paa Banker</i>
11-12	stanza 6	<i>bag Grønkaal og Grønkaal</i> emended to <i>bag Grønkaal, bag Grønkaal</i>
11-12	stanza 7	<i>om Sokkel og Sokkel</i> emended to <i>om Sokkel, om Sokkel</i>
11-12	stanza 8	<i>Valmuer Valmuer</i> emended to <i>Valmuer, Valmuer</i>
11-12	stanza 9	<i>og rynket at rynket</i> emended to <i>og rynket, og rynket</i>
11-12	stanza 10	<i>saa kroget en kroget</i> emended to <i>saa kroget, saa kroget</i>

**345** "Underlige Aftenlufte!"  
SSA  
Text: Adam Oehlenschläger  
Dating: [1924]  
Other versions: **163** (pf.), **309** (SATB)

#### Sources

- A** Print, first edition (**PR 73<sup>1</sup>**)  
**B** Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
		A: 44

**346** "Den kedsom Vinter gik sin Gang"  
SSA  
Text: Ambrosius Stub  
Dating: [1924]

#### Sources

- A** Print, first edition (**PR 73<sup>1</sup>**)  
**B** Draft (**MS 33 2152**)  
**C** Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
		A: 45* and title <i>Det danske Aar</i>

**347** "Frydeligt med Jubelkor"  
SA  
Text: Morten Børup  
Dating: [1924]  
Other versions: **207** (pf.), **387** (SSA), **422** (unison song)

#### Sources

- A** Print, first edition (**PR 73<sup>1</sup>**)  
**B** Manuscript copy, partly autograph (**MS 33 2152**)  
**C** Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
		A: 51

**348 "Grøn er Vaarens Hæk"**

SSA

Text: Poul Martin Møller

Dating: [1924]

Other versions: **188** (voice, pf.), **403** (unison song)**Sources****A** Print, first edition (**PR 73<sup>1</sup>**)**B** Fair copy, autograph (**MS 33 2090**)**C** Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition**Bar Part Comment**

		A: 58b*
9	stanza 3	hun et let! emended to hun er let
10-11	stanza 6	blir saa om emended to blir saa øm
16	stanza 2	sin Hale vipper; emended to sin Hale vipper.

**349 "Nu er Dagen fuld af Sang"**

SSA

Text: Jeppe Aakjær

Dating: [1924]

Other versions: **98** (voice, pf.), **170** (pf.)**Sources****A** Print, first edition (**PR 73<sup>1</sup>**)**B** Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition**Bar Part Comment**

A: 59;	B: Paa Vaarengen. / En Flok Landsbypiger / plukker Blomster og synger.
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**350 "I Skyggen vi vanke"**

S

Text: Adam Oehlenschläger

Dating: [1924]

Other versions: **89** (voice, pf.), **176** (pf.), **288**

(SSAA, pf.)

**Sources****A** Print, first edition (**PR 73<sup>1</sup>**)**B** Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition**Bar Part Comment**

A: 64a

**351 "Nu lyser Løv i Lunde"**

SA

Text: Johannes Jørgensen

Dating: [1924]

Other versions: **143** (pf.), **172** (pf.)**Sources****A** Print, first edition (**PR 73<sup>1</sup>**)**B** Draft, partly autograph (**MS 33 2152**)**C** Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition**Bar Part Comment**

A: 66

**352 "O, hvor jeg er glad i Dag!"**

SA

Text: Michael Rosing

Dating: [1924]

Other versions: **190** (voice, pf.), **255** (pf.)**Sources****A** Print, first edition (**PR 73<sup>1</sup>**)**B** Draft (**MS 33 2152**)**C** Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition**Bar Part Comment**

A: 70\*

**353 "Nu Sol i Øst oprinder mild"**

SSA

Text: C.J. Brandt

Dating: [1924]

Other versions: **71** (pf.)**Sources****A** Print, first edition (**PR 73<sup>1</sup>**)**B** Draft (**MS 33 2049**)**C** Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
A: 89		

**354** "Jeg lægger mig saa trygt til Ro"

SSA

Text: Christian Winther

Dating: [1924]

Other versions: **189** (voice, pf.)

#### Sources

**A** Print, first edition (**PR 73<sup>1</sup>**)

**B** Draft (**MS 33 2152**)

**C** Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
A: 107*		
5	stanza 1	thi du min Gud emended to Thi du, min Gud
8	S2 A	<b>B:</b> note 3: d' / b

**355** "Tyst som Aa i Engen rinder"

SSA

Text: Helge Rode

Dating: [1924]

Other versions: **184** (voice, pf.), **256** (pf.), **395** (SA)

#### Sources

**A** Print, first edition (**PR 73<sup>1</sup>**)

**B** Draft (**MS 33 2029**)

**C** Draft (**MS 33 2036**)

**D** Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
A: 125*; B: № 125; C: № 125		

**356** "Sol er oppe!"

SSA

Text: N.F.S. Grundtvig

Dating: [1924]

#### Sources

**A** Print, first edition (**PR 73<sup>1</sup>**)

**B** Draft (**MS 33 2152**)

**C** Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
A: 134*; C: title Bjarkemalets Efterklang.		
1	stanza 5	<i>Sol er oppe</i> , emended to <i>Sol er oppe!</i>
12	stanza 2	Konge Sale emended to Konge=Sale

**357** "De snækker mødtes i Kvæld paa Hav"

SSA

Text: N.F.S. Grundtvig

Dating: [1924]

Other versions: **135** (pf.), **160** (pf.)

#### Sources

**A** Print, first edition (**PR 73<sup>1</sup>**)

**B** Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
A: 161; B: Indskrift paa Mindestenen over de faldne fra "Prins Kristian" paa Oddens Kirkegaard		

**358** "Søndret Folk er vokset sammen"

SSA

Text: Helge Rode

Dating: [1924]

#### Sources

**A** Print, first edition (**PR 73<sup>1</sup>**)

**B** Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
A: 180; B: Dybbøl Mølle. Melodi: Som en rejstysten Flaade		

**359** "Udrundne er de gamle Dage"

S

Text: N.F.S. Grundtvig

Dating: [1924]

Other versions: **116** (pf.), **140** (pf.), **147** (pf.), **312** (SATB)

## Sources

- A Print, first edition (**PR 73<sup>1</sup>**)  
B Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
		A: 183

### 360 "Vi fik ej under Tidernes Tryk"

SSA

Text: Jens Christian Hostrup

Dating: [1924]

Other versions: **155** (pf.), **227** (pf.), **323** (TTBB)

## Sources

- A Print, first edition (**PR 73<sup>1</sup>**)  
B Fair copy, autograph (**MS 33 2235**)  
C Fair copy, partly autograph (**MS33 32 3012**)  
D Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
		A: 186
2, 4	S1	C: notes 4-5: $\downarrow \downarrow$
9	S1 S2	C: note 1: <i>f</i>
12	S1 S2	C: <del>—</del>
13	S1	C: note 1: <i>ff</i>
16	S1 S2	third crotchet: <i>d'</i> emended to <i>e'</i> by analogy with key and A and in accordance with C

### 361 "Danmark, i tusind Aar"

S

Text: Valdemar Rørdam

Dating: [1924]

Other versions: **111** (voice, pf.), **390** (SA)

## Sources

- A Print, first edition (**PR 73<sup>1</sup>**)  
B Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
		A: 189

### 362 "Er din Stue lav og trang"

SA

Text: L.C. Nielsen

Dating: [1924]

## Sources

- A Print, first edition (**PR 73<sup>1</sup>**)  
B Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
		A: 191; B: Melodi: Dannevang med grønne Bred.

### 363 "Paa det jævne, paa det jævne!"

SSA

Text: H.V. Kaalund

Dating: [1924]

Other versions: **125** (pf.), **156** (pf.)

## Sources

- A Print, first edition (**PR 73<sup>1</sup>**)  
B Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
		A: 193

### 364 "Byg paa Sletten"

SA

Text: Zakarias Nielsen

Dating: [1924]

Other versions: **257** (pf.)

## Sources

- A Print, first edition (**PR 73<sup>1</sup>**)  
B Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition  
B Draft (**MS 33 2201**)

Bar	Part	Comment
4		A: 195* fourth crotchet: <i>v</i> emended to <i>z</i>

**365 "Vi fri Folk fra Norden"**

SSA

Text: Valdemar Rørdam

Dating: [1924]

Other versions: **418** (unison song)

## Sources

**A** Print, first edition (**PR 73<sup>1</sup>**)**B** Draft (**MS 33 2152**)**C** Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar Part Comment

A: 200

**366 "Vældige Riger rives om Jorden"**

SSA

Text: Ahrent Otterstrøm

Dating: [1924]

Other versions: **258** (pf.)

## Sources

**A** Print, first edition (**PR 73<sup>1</sup>**)**B** Draft (**MS 33 2152**)**C** Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar Part Comment

A: 210\*

7 S2 note 4: f♯ emended to d' in accordance with **B**; **B**: two distinct pitches (S1, S2) are notated (d' and f♯)7 A **B**: notes 1-2: added in ink (CN)8 S1 S2 **B**: first crotchet: ♦**367 "Havet omkring Danmark"**

SSA

Text: L.C. Nielsen

Dating: [1924]

Other versions: **31** (voice, pf.), **203** (pf.)

## Sources

**A** Print, first edition (**PR 73<sup>1</sup>**)**B** Draft (**MS 33 2152**)**C** Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar Part Comment

A: 212

**368 "Naar Somrens Sang er sungen"**

SSA

Text: Jens Christian Hostrup

Dating: [1924]

Other versions: **134** (pf.), **153** (pf.)

## Sources

**A** Print, first edition (**PR 73<sup>1</sup>**)**B** Draft (**MS 33 2152**)**C** Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar Part Comment

A: 219

**369 "Sov, mit Barn,sov længe"**

SSA

Text: Christian Richardt

Dating: [1924]

## Sources

**A** Print, first edition (**PR 73<sup>1</sup>**)**B** Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar Part Comment

A: 222b

**370 "Spurven sidder stum bag Kvist"**

SSA

Text: Jeppe Aakjær

Dating: [1924]

Other versions: **185** (voice, pf.), **407** (unison song)

## Sources

**A** Print, first edition (**PR 73<sup>1</sup>**)**B** Draft (**MS 33 2208**)**C** Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar Part Comment

A: 225b\*; **C**: the songbook lists Thorvald Aagaard as the composer of this melody

9 stanzas 1, 8 *Lul* in italic emended to roman  
26 stanza 8 *Rokken gaar*, emended to *Rokken gaar!*

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**371** "Farvel min velsignede Fødeby!"

SA

Text: Poul Martin Møller

Dating: [1924]

Other versions: **96** (voice, pf.), **174** (pf.)

Sources

A Print, first edition (**PR 73<sup>1</sup>**)

B Draft (**MS 33 2152**)

C Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

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Bar	Part	Comment
		A: 230

---

**372** "Ud gaar du nu paa Livets Vej"

S

Text: Steen Steensen Blicher

Dating: [1924]

Other versions: **88** (voice, pf.), **212** (pf.)

Sources

A Print, first edition (**PR 73<sup>1</sup>**)

B Steen Steensen Blicher, *Samlede Digte. Anden Deel*, Copenhagen 1836, pp. 111-112

C Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

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Bar	Part	Comment
6	voice	A: 231 <i>Nedgangs Sol</i> emended to <i>Medgangs Sol</i> by analogy with <b>212</b> and as B

---

**373** "Jeg ved en Lærkerede"

SA

Text: Harald Bergstedt

Dating: [1924]

Other versions: **182** (voice, pf.)

Sources

A Print, first edition (**PR 73<sup>1</sup>**)

B Draft (**MS 33 2206**)

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C Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

---

Bar	Part	Comment
3	S	A: 249; B: № 249 B: note 1: ↘ ↗

---

**374** "Solen er saa rød, Mor"

SSA

Text: Harald Bergstedt

Dating: [1924]

Other versions: **183** (voice, pf.), **259** (pf.)

Sources

A Print, first edition (**PR 73<sup>1</sup>**)

B Draft (**MS 33 2152**)

C Draft (**MS 33 2201**)

D Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

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Bar	Part	Comment
		A: 258*

---

**375** "Den Spillemand spiller paaa Strenge"

SA

Text: Mads Damm

Dating: [1924]

Other versions: **186** (voice, pf.), **292** (voice, 3 vl.)

Sources

A Print, first edition (**PR 73<sup>1</sup>**)

B Draft (**MS 33 2206**)

C Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

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Bar	Part	Comment
3	S	A: 262*; B: № 262 B: note 2: g' 7 S B: note 2: b'

---

**376** "Naar Smaabørn klynker ved Aftentide"

SA

Text: Christian Dabelsteen

Dating: [1924]

Other versions: **187** (voice, pf.), **260** (pf.)

#### Sources

- A Print, first edition (**PR 73<sup>1</sup>**)  
B Draft (**MS 33 2152**)  
C Draft (**MS 33 2206**)  
D Printed text, *Danmark Sangbog for Skolen og Hjemmet*, Copenhagen 1924, second edition

Bar	Part	Comment
7	A	A: 264* B: note 3: <i>a</i>

B I D R A G T I L  
' 6 0 D A N S K E K A N O N S '

The printed edition of 1930 (A) has been elected as copy text; no printing manuscript has survived, only drafts (B).

#### 377 Bokserne ("Ve' du sla' mej")

three-part canon  
Text: Carl Nielsen (?)  
Dating: [1930]

#### Sources

- A Print (**PR 74**)  
B Draft (**MS 33 2135**)

Bar	Part	Comment
		A: 18. B: notated a whole tone higher (key signature: one sharp)

#### 378 "Traaden brister, Rokken staar"

three-part canon  
Text: H.C. Andersen  
Dating: [1930]

#### Sources

- A Print (**PR 74**)  
B Draft (**MS 33 2250**)

Bar	Part	Comment
		A: 33.
8	voice 1	B: notes 1-2: ♩ ♩
8	voice 3	B: notes 1-2: ♩ ♩

#### 379 "Vægter jeg beder"

two-part canon  
Text: Ludvig Holberg  
Dating: [1930]

#### Sources

- A Print (**PR 74**)  
B Draft (**MS 33 2135**)  
C Letter from Høffding to Carl Nielsen, 13.8.1930  
(DK-Kk, CNA I.A.b.,12)

Bar	Part	Comment
		A: 34.
2	voice 2	note 1: <i>mf</i> added by analogy with b.1 (voice 1)
3	voice 2	note 3: <i>b</i> added in accordance with imitation of the parts and in accordance with C

#### 380 "Ikke det altid slaar til"

three-part canon  
Text: Ludvig Holberg  
Dating: [1930]

#### Sources

- A Print (**PR 74**)  
B Draft (**MS 33 2135**)

Bar	Part	Comment
		A: 35.
3	voice 3	<i>B: Allegretto</i> <i>mp</i> added by analogy with b.1 (voice 1) and b.2 (voice 2)
11	voice 3	B: note 5: <i>largo</i> B: note 4: <i>c'</i>

#### 381 "Du skal le ad Ødelæggelse"

two-part canon  
Text: Book of Job, V,22  
Dating: [1930]

#### Sources

- A Print (**PR 74**)  
B Draft (**MS 33 2085**)

Bar	Part	Comment
		A: 36. B: notated in C major

### 382 "Stilhed og Mørke"

two-part canon

Text: Einar Christiansen

Dating: [1930]

#### Sources

A Print (PR 74)

B Draft (MS 33 2135)

Bar	Part	Comment
		A: 37; text: E. Christiansen efter Carl Nielsen; B: notated a semitone higher

### S E P A R A T E S O N G S

### 383 Græshoppen ("Græshoppen sidder paa Engen")

SA

Text: B.S. Ingemann

Dating: [1898?]

#### Sources

A Print (PR 75)

B Sketch (MS 33 2088)

The printed vocal score (A) has been elected as copy text. The incomplete sketch (B) has clearly common traits with the printed edition (A); hence the composer of the song is most likely Nielsen which cannot be documented in any other way.

Bar	Part	Comment
1	A	B: in G major; E Dur 'E major' added above system; All <i>moderato</i> notes 4-6: stacc. added by analogy with notes 1-3
2		stanzas 1-3: between last two syllables: breathing mark omitted
5	A	notes 1-3, 5: stacc. added by analogy with S
7	A	note 5: ♫ added because of text in stanza 2
8		final bar line: repeat mark omitted

### 384 Edderkoppens Sang af 'Aladdin' ("Betragt mit svage

Spind")

SSA

Text: Adam Oehlenschläger

Dating: 4.12.1899

#### Sources

A Print (PR 76)

B Printing manuscript, autograph (MS 33 2064)

C Draft (MS 33 2065)

The printed vocal score (A), based on the printing manuscript (B), has been elected as copy text. Source A has been collated with the printing manuscript (B) and the draft (C).

Bar	Part	Comment
10	S2	C: <i>Moderato</i> instead of <i>Moderato, quasi Allegretto</i> B: notes 1-2: ♫

24-25  
B:



28	S2	B: notes 1-2: ♫
36		rest 1 emended from ♫ to ♪ because of b.+1

### 385 "Kom blankeste Sol"

SSA

Text: Albert Thura

Dating: [1901]

Other versions: 386 (SA), 319 (TTBB)

#### Sources

A Print (PR 77<sup>1</sup>)

B Print (PR 77<sup>2</sup>)

C Print (PR 77<sup>3</sup>)

D Manuscript copy, Henrik Knudsen (MS 33 2140 recto)

The printed vocal score (**A**), based on an unknown printing manuscript presumably drafted by Henrik Knudsen from his own manuscript copy (**D**), has been elected as copy text for this version. Source **A** is most likely the original source for the prints (**B**, **C**) and with which **A** has been collated.

Bar	Part	Comment
		<i>Sang til Kolding Latinskoles Majfest / (Teksten fra 22nde Maj 1730) 'A Song for Kolding Latinskole's May Festival / (Text of 22 May 1730)' omitted</i>
+1	S1 S2 A	<b>B</b> , <b>C</b> : note 1: <i>f'</i>
4	S1 S2 A	note 5: <i>fz</i> added as in <b>B</b> , <b>C</b> , <b>D</b>
6	S1 S2 A	note 5: <i>fz</i> added as in <b>B</b> , <b>C</b> , <b>D</b>
10	S1 S2 A	note 5: <i>fz</i> , ten. added as in <b>B</b> , <b>C</b> , <b>D</b>
11	S1 S2 A	note 1: ten. added as in <b>C</b> , <b>D</b>
12	S1 S2 A	final bar line: repeat mark omitted

#### 386 "Kom blankeste Sol"

SA

Text: Albert Thura

Dating: 9.4.1901

Other versions: 385 (SSA), 319 (TTBB)

#### Sources

- A** Manuscript copy without text, Henrik Knudsen (MS 33 2140 verso)
- B** Text and music (385)

Henrik Knudsen's manuscript copy without text (**A**), presumably drafted at the same time as the manuscript copy for SSA (385), has been elected as copy text for this version; text and dynamics, however, have been added in accordance with the printed edition for SSA (**B**).

Bar	Part	Comment
		text added in accordance with <b>B</b>
		<i>Marziale</i> added in accordance with <b>B</b>
4	S A	note 5: <i>fz</i> added in accordance with <b>B</b>
6	S A	note 5: <i>fz</i> added in accordance with <b>B</b>
6	A	note 5: <i>f#</i> emended to <i>g'</i> in accordance with <b>B</b>
10	S A	note 5: ten. added in accordance with <b>B</b>

11	S A	note 1: ten. added in accordance with <b>B</b>
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#### 387 Morten Børups Majvise ("Frydeligt med Jubelkor")

SSA

Text: Morten Børup; Danish translation: Frederik Moth

Dating: [1906]

Other versions: 207 (pf.), 347 (SA)

#### Sources

- A** Print (PR 78<sup>1</sup>)
- B** Print (PR 78<sup>2</sup>)
- C** Print (PR 78<sup>3</sup>)

The vocal score (**A**), based on an unknown printing manuscript, has been elected as copy text. Source **A** is most likely the original source for the prints (**B**, **C**) and with which **A** has been collated.

Bar	Part	Comment
7-8	S1 S2 A	<b>B</b> : above top system: <i>Komponistens Udsættelse</i> b.7 note 3 to b.8 note 2: marc. added by analogy with bb.3-4

#### 388 "Vi Børn, vi Børn, vi vaagner"

SA

Text: Johannes Jørgensen

Dating: 1911

Other versions: 230 (pf.), 305 (SATB), 325 (TTBB)

#### Sources

- A** Print, facsimile of autograph (PR 79)
- B** Fair copy, autograph (MS 33 2022)
- C** Draft (MS 33 1043)

The vocal score (**A**), which has been collated with the second fair copy (**B**) and the draft (**C**), has been elected as copy text.

Bar	Part	Comment
4	S A	<b>B</b> : <i>Allegretto</i> instead of <i>Andantino quasi allegretto</i>
7	S	<b>B</b> : note 1 to rest 1: ↓. <b>B</b> : notes 1, 3: marc.

**389** *Barnets Sang* (“Kom, i Dag maa alle synge”)

SA

Text: Johannes Dam

Dating: [1915]

Other versions: **236** (pf.)**Sources****A** Fair copy, autograph (**MS 33 2014**)**B** Draft without text (**MS 33 2015**)**C** Text (**236**)

The fair copy (**A**), which has been collated with the draft (**B**), has been elected as copy text for this version; the text, however, has been added in accordance with the printed edition for pf. (**C**).

Bar	Part	Comment
		below title: <i>(for to lige Stemmer)</i> ‘for two equal voices’ omitted
		stanzas 1-3 added in accordance with <b>C</b>
1		beginning of top staff: $\frac{2}{4}$ added
2		stanza 3: <i>Liv</i> emended to <i>Sind</i> in accordance with <b>C</b>
2	A	<b>B:</b> note 4: $\downarrow(f)-\downarrow(e')$
4		stanza 2: <i>øjet</i> emended to <i>øjne</i> in accordance with <b>C</b>
9-17		<b>B:</b> $\frac{4}{4}$ instead of $\frac{2}{4}$
9-10	A	<b>B:</b> same phrase as <b>S</b>
15	A	<b>B:</b> notes 1-2: <i>a-b</i> changed in pencil to <i>unis</i> ; note 4: <i>b<sup>b</sup></i> instead of <i>g</i>

**390** *Hymne til Danmark* (“Danmark, i tusind Aar”)

SA

Text: Valdemar Rørdam

Dating: [1917]

Other versions: **111** (voice, pf.), **361** (unison song)**Sources****A** Draft (**MS 33 2220**)**B** Text (**361**)

The draft without text (**A**) has been elected as copy text for this version; the text, however, has been added in accordance with the unison song (**B**).

Bar	Part	Comment
		stanzas 1-3 added in accordance with <b>B</b>
4	A	notes 1-2: $\downarrow$ emended to $\downarrow.\downarrow$ because of text
5	A	notes 1-2, 3-4: slurs added because of text
12	A	notes 1-2: $\downarrow$ emended to $\downarrow.\downarrow$ because of text
13	A	note 2: <i>e'</i> changed to <i>c'</i> in blue crayon
14	A	<i>c'</i> changed to <i>a</i> in blue crayon

**391** *Fædrelandssang* (“Du danske mand! af al din magt”)

SSA

Text: Holger Drachmann

Dating: [1906/1920]

Other versions: **167** (pf.), **224** (voice, pf.), **300** (SATB), **320** (TTBB), **339** (SA)**Sources****A** Print (**PR 80**)

The printed vocal score (**A**) has been elected as copy text.

**392** “Min Pige er saa lys som Rav”

SA

Text: Helge Rode

Dating: [1921]

Other versions: **118** (voice, pf.)**Sources****A** Print (**PR 81**)

The printed vocal score (**A**) has been elected as copy text.

**393** *Hymne til Livet* (“Himmelkraftens Herre”)

SSAA, Boys' choir

Text: Sophus Michaëlis

Dating: 31.10.1921

**Sources****A** Print (**PR 82**)**B** Fair copy, autograph (**MS Ext. 31**)

The printed vocal score (**A**), based on the manuscript copy (**B**), has been elected as copy text for both text and music, and collated with the fair copy.

Bar	Part	Comment
		stanzas 2-3 added as in A p.15 see German text p. 311
4	S2 A	superfluous <i>calando</i> omitted, notated as tempo marking

### 394 "Der er et yndigt Land"

SSAA

Text: Adam Oehlenschläger

Dating: 20.6.1924

Other versions: **262** (pf.), **291** (voice, orch.), **307** (SATTB), **308** (SATB), **329** (TTBB), **334** (SSA)

#### Sources

**A** Fair copy without text, autograph (**MS 32 3051**)

**B** Text (**262**)

The fair copy (**A**) has been elected as copy text for this version; the text, however, has been added in accordance with the printed edition for pf. (**262**).

Bar	Part	Comment
		<i>Varmt og frejdigt</i> added in accordance with <b>B</b>
		stanzas 1-3 added in accordance with <b>B</b>

### 395 "Tyst som Aa i Engen rinder"

SA

Text: Helge Rode

Dating: [1924]

Other versions: **184** (voice, pf.), **256** (pf.), **355** (SSA)

#### Sources

**A** Draft (**MS 33 2036**)

**B** Draft, voice, unacc. (**MS 32 3082**)

**C** Text (**355**)

The draft (**A**) has been elected as copy text for this version. The text has been revised in accordance with the printed edition for SSA (**C**).

Bar	Part	Comment
		stanzas 1-3 added in accordance with <b>C</b> <i>Roligt men ikke for langsomt</i> added in accordance with <b>C</b>

### 396 "Jeg har baaret Lærkens Vinge"

SA

Text: Michael Rosing

Dating: [1926/1927]

#### Sources

**A** Fair copy, autograph (**MS 33 2124**)

**B** Sketch (**MS 33 2164**)

**C** Text, *Folkehøjskolens Sangbog*, Odense 1926, eleventh edition

The fair copy (**A**) has been elected as copy text, and the text has been revised in accordance with *Folkehøjskolens Sangbog* (**C**).

Bar	Part	Comment
		stanzas 2-4 added in accordance with <b>C</b>

### 397 "Jeg kører frem gennem Straalefryd"

SA

Text: Bjørnstjerne Bjørnson

Dating: [1926/1927]

Other versions: **263** (pf.), **412** (unison song)

#### Sources

**A** Fair copy, autograph (**MS 33 2125**)

**B** Text (**412**)

The fair copy (**A**) has been elected as copy text for this version, and the text has been revised in accordance with the unison song (**B**).

Bar	Part	Comment
6	A	stanzas 2-10 added in accordance with <b>B</b> note 5: ♫ added by analogy with S skøndt emended to skønt in accordance with <b>B</b>

### **398** "Nu ruger paa Reden i Fjer og Straa"

SA

Text: Ludvig Holstein

Dating: [1926/1927]

Other versions: **273** (pf.)

#### Sources

**A** Fair copy, autograph (**MS 33 2163**)

**B** Sketch and draft (**MS 33 2164**)

**C** Text, *Dansk Sangbog*, ed. Johan Borup, Copenhagen 1926, second changed and expanded edition

The fair copy (**A**), based on the sketch and draft (**B**), has been elected as copy text for the present edition. The text has been revised according to *Dansk Sangbog* (**C**).

Bar	Part	Comment
		stanzas 2-3 added in accordance with <b>C</b>

### **399** "Danmark, nu blunder den lyse Nat"

SA

Text: Thøger Larsen

Dating: [1930]

Other versions: **285** (pf.), **400** (SSA)

#### Sources

**A** Draft without text (**MS 33 2046**)

**B** Text: (**285**)

As regards the music, the draft (**A**) has been elected as copy text. The text, however, has been added in accordance with the printed edition for pf. (**B**).

Bar	Part	Comment
8	S	stanzas 1-3 added in accordance with <b>B</b> note 2: ↘ emended to ↗ in accordance with A

### **400** "Danmark, nu blunder den lyse Nat"

SSA

Text: Thøger Larsen

Dating: 10.9.30

Other versions: **285** (pf.), **399** (SA)

#### Sources

**A** Fair copy, autograph (**MS 33 2033**)

**B** Draft without text (**MS 33 2032**)

**C** Text (**285**)

As regards the music, the fair copy (**A**), based on the draft (**B**), has been elected as copy text; the text, however, has been added in accordance with the printed edition for pf. (**C**). The draft (**B**) has been collated with the fair copy (**A**).

Bar	Part	Comment
		stanzas 2-6 added in accordance with C
		B: D major; above b.1: 1 Tone op (E) added (CN)
1	A	A: note 6: a changed to b <sup>h</sup>
12	A	rest 1 added by analogy with S1, S2

B I D R A G T I L  
' N Y E M E L O D I E R T I L  
J O H A N B O R U P S S A N G B O G '

*Nye Melodier til Johan Borups Dansk Sangbog of 1926* (**PR 83**), based on an unknown printing manuscript which has been drafted using the available fair copies and drafts (**401-416**), has been elected as copy text (**A**). All manuscripts have been consulted; however, the very few revisions have been based on the copy text itself, using internal arguments. The text has been added and revised as in *Dansk Sangbog* ed. Johan Borup, Copenhagen 1926, second changed and expanded edition.

### **401** "Morgenhanen etter gol"

unison song

Text: N.F.S. Grundtvig

Dating: 30.6.1926

Other versions: **279** (pf.)

#### Sources

**A** Print (**PR 83**)

**B** Draft without text (**MS 33 2158**)

- C** Text, *Dansk Sangbog*, ed. Johan Borup, Copenhagen 1926, second changed and expanded edition

- 402** *Foraarssang* ("Vaaren, Vaaren er i Brud")  
unison song  
Text: Latin text by Morten Børup; Danish translation: Marinus Børup  
Dating: 15.5.1926  
Other versions: **313** (SATB)

#### Sources

- A** Print (**PR 83**)  
**B** Text, *Dansk Sangbog*, ed. Johan Borup, Copenhagen 1926, second changed and expanded edition

- 403** "Grøn er Vaarens Hæk"  
unison song  
Text: Poul Martin Møller  
Dating: [1926]  
Other versions: **188** (voice, pf.), **348** (SSA)

#### Sources

- A** Print (**PR 83**)  
**B** Draft (**MS 32 3082**)  
**C** Text, *Dansk Sangbog*, ed. Johan Borup, Copenhagen 1926, second changed and expanded edition

- 404** "Ind under Jul, hvor er det trist"  
unison song  
Text: Jonas Lie  
Dating: 3.7.1926  
Other versions: **280** (pf.)

#### Sources

- A** Print (**PR 83**)  
**B** Draft (**MS 33 2137**)  
**C** Text, *Dansk Sangbog*, ed. Johan Borup, Copenhagen 1926, second changed and expanded edition

- 405** "Nu spinder vi for Dittemor"  
unison song  
Text: Martin Andersen Nexø  
Dating: 11.5.1926

#### Sources

- A** Print (**PR 83**)  
**B** Text, *Dansk Sangbog*, ed. Johan Borup, Copenhagen 1926, second changed and expanded edition

- 406** "Undrer mig paa, hvad jeg faar at se"  
unison song  
Text: Bjørnstjerne Bjørnson  
Dating: [1926]

#### Sources

- A** Print (**PR 83**)  
**B** Text, *Dansk Sangbog*, ed. Johan Borup, Copenhagen 1926, second changed and expanded edition

- 407** "Spurven sidder stum bag Kvist"  
unison song  
Text: Jeppe Aakjær  
Dating: [1926]  
Other versions: **185** (voice, pf.), **370** (SSA)

#### Sources

- A** Print (**PR 83**)  
**B** Text, *Dansk Sangbog*, ed. Johan Borup, Copenhagen 1926, second changed and expanded edition

Bar	Part	Comment
16		<i>Ar-men</i> emended to <i>Ar-nen</i> as in <b>B</b>

- 408** "I kølende Skygger"  
unison song  
Text: Johannes Ewald  
Dating: 8.5.1926  
Other versions: **266** (voice, pf.), **281** (pf.)

#### Sources

- A** Print (**PR 83**)  
**B** Text, *Dansk Sangbog*, ed. Johan Borup, Copenhagen 1926, second changed and expanded edition  
**C** Draft without text, typewritten text (**MS 33 2116**)

Bar	Part	Comment
12		↓ emended to ↓

**409** "En Sømand med et modigt Bryst"

unison song

Text: Johannes Ewald

Dating: 23.5.1926

Sources

A Print (**PR 83**)

B Text, *Dansk Sangbog*, ed. Johan Borup, Copenhagen 1926, second changed and expanded edition

**410** "Den gamle Husmand staar ved Gavl"

unison song

Text: Johan Skjoldborg

Dating: 19.5.1926

Other versions: **264** (pf.)

Sources

A Print (**PR 83**)

B Draft without text, pf. (**MS 33 2126**)

C Text, *Dansk Sangbog*, ed. Johan Borup, Copenhagen 1926, second changed and expanded edition

**411** "Hver har sit, du har dit"

unison song

Text: L.C. Nielsen

Dating: 17.5.1926

Other versions: **265** (pf.)

Sources

A Print (**PR 83**)

B Draft without text, pf. (**MS 33 2126**)

C Text, *Dansk Sangbog*, ed. Johan Borup, Copenhagen 1926, second changed and expanded edition

**412** "Jeg kører frem gennem Straalefryd"

unison song

Text: Bjørnstjerne Bjørnson

Dating: 20.5.1926

Other versions: **263** (pf.), **397** (SA)

Sources

A Print (**PR 83**)

B Draft without text, pf. (**MS 33 2126**)

**C** Text, *Dansk Sangbog*, ed. Johan Borup, Copenhagen 1926, second changed and expanded edition

**413** "Dannebrog, vift med din Vinge"

unison song

Text: Steen Steensen Blicher

Dating: 8.7.1926

Other versions: **282** (pf.)

Sources

A Print (**PR 83**)

B Draft without text, pf. (**MS 33 2136**)

C Text, *Dansk Sangbog*, ed. Johan Borup, Copenhagen 1926, second changed and expanded edition

**414** "Jeg er saa glad i Grunden"

unison song

Text: Bjørnstjerne Bjørnson

Dating: 18.5.1926

Sources

A Print (**PR 83**)

B Text, *Dansk Sangbog*, ed. Johan Borup, Copenhagen 1926, second changed and expanded edition

**415** "Den Magt, som gav mig min lille Sang"

unison song

Text: Bjørnstjerne Bjørnson

Dating: 10.5.1926

Sources

A Print (**PR 83**)

B Draft without text, typewritten text  
(**MS 33 2039**)

C Text, *Dansk Sangbog*, ed. Johan Borup, Copenhagen 1926, second changed and expanded edition

**416** "Har I nu Tænder i Riven sat"

unison song

Text: Jeppe Aakjær

Dating: 8.5.1926

Other versions: **283** (pf.)

#### Sources

- A Print (**PR 83**)  
B Sketch without text, typewritten text (**MS 33 2096**)  
C Text, *Dansk Sangbog*, ed. Johan Borup, Copenhagen 1926, second changed and expanded edition
- 

#### S E P A R A T E S O N G S

- 417** *Vuggevise* (“Sov min lille, min dejlige Dreng”)  
unison song  
Text: Carl Nielsen?  
Dating: [1880?]

#### Sources

- A Draft (**MS 32 4052**)

The draft (A) which is the only existing source has been elected as copy text.

Bar	Part	Comment
		lower staff omitted; A: written on 2 staves with lower staff with bass clef but empty

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- 418** *Vi frie Folk fra Norden*  
unison song  
Text: Valdemar Rørdam  
Dating: [1908]

#### Sources

- A Print (**PR 84<sup>1</sup>**)  
B Print (**PR 84<sup>2</sup>**)

The first printed edition of 1909 (A), collated with the edition of 1912 (B), has been elected as copy text.

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- 419** *Student-Tanker i en Gymnastiksals* (“Ovnekrog, Lærebog”)  
Text: Ernesto Dalgas  
Dating: [1911]

#### Sources

- A Print (**PR 85**)

The first printed edition of 1911 (reprinted in a fifth, sixth and seventh edition) has been elected as copy text.

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- 420** “Guds Fred er mer end Englevagt”  
unison song  
Text: N.F.S. Grundtvig  
Dating: [1919]

#### Sources

- A Sketch (**MS 33 2059**)  
B Text (**56**)

The sketch (A) has been elected as copy text for the music; the text, however, has been added in accordance with **56** (B).

Bar	Part	Comment
8		lower staff omitted; A: written on 2 staves with lower staff empty stanzas 1-7: added in accordance with B A: note 2: ↘ (f') changed to ↘ ↘

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- 421** “Og jeg vil drage fra Sydens Blommer”  
unison song  
Text: Holger Drachmann  
Dating: [1914]  
Other versions: **239** (pf.)

#### Sources

- A Print (**PR 86<sup>1</sup>**)  
B Text, *Dansk Sangbog*, ed. Johan Borup, Copenhagen 1914 (B)

The first printed edition (A) has been elected as copy text for the music; the text, however, has been added as in *Dansk Sangbog*, 1914 (B)

Stanza	Line	Comment
3	6	<i>Vinden</i> emended to <i>Vinter</i> in accordance with <b>239</b>

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**422 "Vaaren, Vaaren er i Brud!"**

unison song

Text: original Latin text by Morten Børup; Danish translation: Marinus Børup

Dating: [1921]

**Sources**

- A** Print (**PR 87**)  
**B** Text (**402**)

The printed version in *Arosia* of 1921 (**A**) has been elected as copy text for the music; the text, however, has been added in accordance with **402 (B)**.

Bar	Part	Comment
		above top staff: <i>Aarhus Skoles Sang. Carmen Vernalē</i> . 'The Song of the School of Aarhus. Carmen vernale'
		omitted
		Latin text omitted, see p. 311
		stanzas 2-3: added in accordance with <b>B</b>

**423 "Velkommen Lærkelil"**

unison song

Text: Christian Richardt

Dating: 23.12.28

**Sources**

- A** Draft without text (**MS 33 2236**)  
**B** Manuscript copy and text (**MS 32 3029**)

The draft without text (**A**) has been elected as copy text; however, the text, however, has been added in accordance with the manuscript copy (**B**).

Bar	Part	Comment
		stanzas 1-3: added in accordance with <b>B</b>
16		‡ emended to †

**A P P E N D I X****424 Solnedgang ("Svømmende Skyer, dejlige Cyklader")**

voice, pf.

Text: J.P. Jacobsen

Dating: 25.05.1893

**Sources**

- A** Draft, bb. 1-10 (**MS 33 2004**)  
**B** Draft, bb. 11-19 (**MS 33 2202**)  
**C** Text (**1**)

The only source for this song is a pencil draft (**A, B**; see facsimiles pp. 177-178) with sporadic text underlay to the first stanza; hence the text has been added in accordance with **1** (another song, but same text).

Bar	Part	Comment
3		repeat sign added
19		repeat sign added
20		bar added

**425 "Stille, Guds Folk, o bøj dig ned"**

pf. SATB

Text: based on the Greek St Jacob's liturgy, fourth century; freely by I.A. 1908

Dating: [ca. 1914]

**Sources**

- A** Draft without text (**MS 33 2209**)

Only a single, ambiguous pencil draft without text to this hymn melody has been available; hence the present edition represents a reading of this source (see facsimile, CNU III/6, p. 686). The text has been added in accordance with a handwritten text folio placed in **MS 33 2209**.

**426 "O Du Guds Lam! Med Korsets Skam"**

pf. SATB

Text: N.F.S. Grundtvig

Dating: [ca. 1914]

## Sources

- A Sketch (**MS 33 2167**)  
B Printed text, *Psalmebog for Kirke og Hjem*, Copenhagen 1911, pp. 225-226 (No. 218)

This hymn melody has only been available as a pencil draft in an incomplete harmonisation with fragmentary text underlay (see facsimile, CNU III/6, p. 687). The text has been added in accordance with B.

Bar	Part	Comment
+1-2		A: b.+1 to b.2 note 3: notated as unison and <i>unis.</i>

### 427 "Underlige Aftenlufte!"

voice, pf.  
Text: Adam Oehlenschläger  
Dating: 14.12.1914

## Sources

- A Draft (**MS 33 2104**)  
B Text (**90**)

The only musical source to this song is a pencil draft with an incomplete piano accompaniment and a sporadic text underlay of the first stanza (A; see facsimile, pp. 156-157); hence the text has been added in accordance with 90 (another song, but same text).

Bar	Part	Comment
2		repeat sign added
22		repeat sign added
23		bar added

### 428 Impromptu ("De skal rejse og vi er bedrøvede")

unison song  
Text: Carl Nielsen  
Dating: [1887-1889]

## Sources

- A Fair copy (**MS Ext. 32**)

Title emended from *Impromtu* to *Impromptu*

See facsimile, CNU III/6, p. 691.

### 429 "En svunden Dag"

voice, pf.  
Text: J.P. Jacobsen  
Dating: 26.02.1890

## Sources

- A Fair copy (**MS Ext. 33**)

See facsimile, CNU III/6, p. 692.

### 430 "Disse djærve Hammerslag"

unison song  
Text: Holger Drachmann  
Dating: [1894]

## Sources

- A Sketch (**MS 32 4042**)  
B Printed text, Holger Drachmann, *Vølund Smed Melodrama*, Copenhagen 1894, pp. 35-37

This song has only been available as a unison rough draft with fragmentary text (see facsimile, CNU III/6, p. 693). Apparently Nielsen only had the first stanza of Drachmann's poem in mind while sketching the song, since the metre in the second stanza differs from the first, and the third stanza has two lines more than the other stanzas. The text has been added in accordance with the first printed edition of Holger Drachmann's melodrama.

### 431 "Der er i Amsterdam"

unison song  
Text: Carl Nielsen?  
Dating: 13.05.1920

## Sources

- A Draft (**MS Ext. 34**)

See facsimile, CNU III/6, p. 694.

## A U T H O R I N D E X

Italic: song titles

Roman: first lines and secondary titles

Numbers in bold: song numbers

Regarding translations or re-workings, only originator of printed texts included in the present volumes have been listed.

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Vilhelm Birkedal (1809-1892) | Jeg fandt en Trøst **63**

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C.J. Brandt (1817-1889) | Nu Sol i Øst oprinder mild **71, 353**

Hans Adolph Brorson (1694-1764) | Ak, min Rose visner bort **38** | Den store, hvide Flok vi se **41** | Det koster ej for megen Strid **45** | Drag, Jesus, mig dog efter dig **47** | Frisk op! endnu en Gang **53** | Gud skal al Ting mage **57** | O, havde jeg dog tusind Tunger **72** | O Helligaand! mit Hjerte **73** | Op al den Ting, som Gud har gjort **76** | Op, I Kristne, ruster eder! **77**

Johan Brydegaard (1866-1943) | Du frie, danske Tunge **247**

Emil Bønnelycke (1893-1953) | Hjemlige Jul, straaler Du nu! **250**

Marinus Børup (1891-1959) | Vaaren – Vaaren er i Brudd! **313, 402, 422**

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Christian Dabelsteen (1861-1927) | Naar Smaabørn klynker ved Aftentide **187, 260, 376**

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