

D E T
K G L

B I B
L I O
T E K

PAUL VON KLENAU

20 SANGE TIL TEKSTER AF LUDVIG HOLSTEIN

20 SONGS TO TEXTS BY LUDVIG HOLSTEIN

KØBENHAVN 2010

UDGIVET AF
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PAUL VON KLENAU

Klenaus sange

Paul von Klenaus produktion af vokalmusik spænder over hele hans aktive periode og rummer værker i mange genrer: operaer, skuespil, sange med orkester eller klaver. Hans ansættelser som dirigent og kapelmester ved forskellige teatre i Tyskland har givet anledning til en stor dramatisk produktion, således enaktsoperaen *Sulamith*, München 1913, og balletten *Den lille Idas Blomster* efter H.C. Andersens eventyr, Stuttgart 1916. Et hovedværk blandt operaerne er *Michael Kohlhaus*, Stuttgart 1933, som gav anledning til en længere korrespondance mellem forlaget Universal og Klenau vedrørende begrebet "tolvtonemusik" – et begreb, som ifølge det daværende regime i Tyskland hørte til kategorien "entartete Musik".¹

Udover operaerne komponerede Klenau en del vokalværker for sang og orkester, hvor iblandt *Gespräche mit dem Tod* til tekst af Rudolf G. Binding (1915) er et af de få værker, der blev trykt (Universal Edition, U.E. 5761).

Klenau var overordentlig flittig, hvad angår værker for sang og klaver, og sangene fordeler sig ligeledes over alle hans produktive år. De er alle skrevet for sangstemme med ledsagende klaver og må henregnes under kunstsange. De fleste er overleveret som manuskripter på Det Kongelige Bibliotek (i autograf), og af de omkring ca. 300 registrerede enkeltsange blev kun 41 trykt, så vidt det vides i dag.

Størstedelen af sangene er til tysk tekst, men på trods af at Klenau boede det meste af sit liv i Tyskland, bevarede han fuld fortrolighed med det danske sprog; fx udgav han i 1917 *Sange* (i alt seks sange) til tekster af Sophus Michaëlis på Wilhelm Hansens Musikforlag, og under første verdenskrig og tiden derefter fulgte flere dansksprogede sange til tekster af blandt andre Helge Rode og Jeppe Aakjær.

Efter at have virket i Frankfurt og Wien som dirigent og komponist vendte han i slutningen af 1939 hjem til Danmark, og her blev den sidste store del af hans sange til, fortrinsvis til tyske tekster; blandt de danske er de her udgivne 20 Sange til tekster af Ludvig Holstein, alle komponeret i 1941.

¹ Michael Fjeldsøe, "Paul von Klenau, Alban Berg og den 'toneartsbestemte' tolvtonemusik", i *Musik og Forskning*, 29 2004.

20 Sange til tekster af Ludvig Holstein

De tyve sange indgår i den store Klenau samling, som Det Kongelige Bibliotek købte i Wien privat i 2005. Her er de overleveret i Klenaus hånd med noder og tekst til første vers og relevante rytmiske og melodiske alternativer til de øvrige vers samt en afskrift af musikken indeholdende samtlige vers.

Teksterne stammer fra Ludvig Holsteins *Digte*, der udkom første gang i 1895. Sangene blev aldrig trykt, men det forhold, at der er tilføjet kunstnernavne på manuskripterne med tilknyttede toneartsændringer, tyder på, at i hvert fald nogle af dem er blevet opført; der er ikke nævnt datoer og koncertsteder til yderligere dokumentation. Det drejer sig blandt andre om nr. 1 "Det er i Dag et Vejr", nr. 2 *Sang bag Ploven*, hvortil er føjet navnet "Skjær",² nr. 11 "Den milde Majluft" med tilføjelsen "D.L. i F. Dur" og "Nørby en stor Terz" samt nr. 14 "I vor lave Stue", "½ Tone Nørby".³

Det fremgår af skitser og kladder i autografen, at Klenau selv efterfølgende har skrevet nye tekster til seks af Holsteins melodierne. De nye tekster er tilføjet i nr. 8 og 11 med henholdsvis blæk og blyant i afskriften og i nr. 8 i autografen med blyant. Klenaus digte findes i autograf i to eksemplarer samt i en maskinskrevet renskrift inklusive gennemslag. På den sidste side i en af autograferne har Klenau skrevet følgende brev:

"Kære Jos.!

Vær rar og fordrive en Times Tid med disse Digte – og sig mig hvad Du synes om dem. –

Dem Not gehorchend nicht sein eignen Triebe. –⁴

Men nu skal de frem.

Korriger hvad der skal korrigeres – i Marginen! –

Jeg skrev til Dig i Gaar – og haaber paa Svar.

Hjertelige Hilsener til D og alle

Din P.

d. 25 Juni 42"

² Henry Skjær, kongelig kammersanger (1899-1991).

³ Einar Nørby, kongelig kammersanger (1896-1983).

⁴ Omskrivning af "Der Not gehorchend (nicht dem eignen Triebe)", første vers i Schillers: *Die Braut von Messina*.

Disse seks sange blev udgivet med titlen *Seks Solsange* hos Engstrøm & Sødring AS uden forlagsnummer i 1942.

Det drejer sig om følgende sange:

Holstein sange	<i>Seks Solsange:</i>
nr. 1	nr. 1
“Det er i Dag et Vejr”	“Nu straaler Foraarsolen”
nr. 5	nr. 4
“Kys mig paa Øjnene ”	“Herlige, straalende Sol”
nr. 8	nr. 2
“Her staar de samme Lygter”	“Jeg gaar de kendte Veje”
nr. 10	nr. 3
“Min lille Blomst”	“Saa blev det Foraar”
nr. 11	nr. 5
“Den milde Majluft”	“Hvor er det skønt, naar Foraarsolen skinner”
nr. 20	nr. 6
“Det er Lærkernes Tid”	“Nu er Svalen vendt hjem”

Ludvig Holsteins *Digte* fra 1895 vakte allerede den unge Carl Niensens interesse. Han satte efterfølgende musik til seks af disse digte, som fik sin samlede uropførelse i 1898. Klenau komponerede nye melodier til de samme seks digte med undtagelse af *Hilsen* (“Den dovne Fjord som gynger”); desuden indgår “Vi Sletternes Sønner har Drømme i Sind”

i Klenaus Holstein-samling, digtet som Holstein lod indgå i Niensens musik til skuespillet *Tove* fra 1908.

De to komponister havde kun perifer forbindelse til hinanden, men Nielsen har dog været på så tæt hold af Klenau, at han kunne bringe følgende vurdering af ham som dirigent: “Emil T. spillede min Violinkoncert i Dansk Philharmonisk Selskab og gjorde det udmærket, om muligt bedre end forrige Gang, Klenow dirigerede uden særlig Evne til at ‘accompagnere’ men dog med godt ‘Haandelag’”⁵ Senere var de sammen i Odense i forbindelse med fejringen af H.C. Andersens i 1930, hvor Niensens festspil *Amor og Digteren* og Klenaus ballet *Den lille Idas Blomster* blev opført med henholdsvis Nielsen og Klenau som dirigent.⁶

Sangene er alle (på nær nr. 1 “Det er i Dag et Vejr”, som har et fast fortegn (♯)) noteret uden fortegn; de synes dog alle at bevæge sig inden for dur-mol tonaliteten, idet Klenau selv bruger “dur” ved de tidligere nævnte toneartsændringer.

Afskriften er valgt til hovedkilde, da den er komplet med alle vers samt viser tydelige tegn på, at Klenau har læst korrektur og er kommet med flere ændringsforslag, muligvis med henblik på, at han tænkte på at gøre afskriften klar til trykforlæg; blandt andet har han i en note henvendt sig til “Hr. Frederiksen”, som var kendt i forlagsverdenen som professionel nodeskriver og også har renskrevet de to klaversonater, udgivet af *Dansk Center for Musikudgivelse* i 2010.

Afskriften er kollationeret med Klenaus autograf, og afskriverfejle er rettet.

Elly Bruunshuus Petersen

⁵ Torben Schousboe, udg., *Carl Nielsen, Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 476.

⁶ *Ibid.*, s. 581.

PAUL VON KLENAU

The Songs of Paul von Klenau

Paul von Klenau's vocal music covers the whole of his active period as a composer and includes works from many genres: operas, incidental music, and songs with orchestra or piano. His comprehensive dramatic production is a result of his appointments as conductor at various theatres in Germany: thus the one-act-opera, *Sulamith* (Munich 1913), and the ballet, *Den lille Idas Blomster* (Little Ida's Flowers), based on a fairy tale by Hans Christian Andersen (Stuttgart 1916); one of the major works among the operas, *Michael Kohlhaus* (Stuttgart 1933), gave rise to a longer correspondence between the publishers Universal and Klenau concerning the concept of the twelve-note series, which – according to the regime in Germany – was part of the so-called 'entartete Musik'.¹

Apart from the operas, Klenau composed a number of other works for song and orchestra among which *Gespräche mit dem Tod*, to a text by Rudolf G. Binding (1915), was one of the few works which was published (Universal Edition, U.E. 5761).

Klenau wrote a great many songs for voice and piano, all of them composed throughout his productive years and all of them in the category of art songs, that is songs with piano accompaniment. Most of them are kept at The Royal Library as autograph manuscripts; of a total of 300 songs only 41 seem to have been printed.

The major part of the songs use texts by German authors; however, though Klenau lived most of his life in Germany he never lost connection with his native language: thus, in 1917 the publishers Wilhelm Hansen issued Klenau's *Sange* (Songs) including six songs with texts by Sophus Michaëlis, and during and following World War I Klenau wrote more Danish songs to texts by Helge Rode and Jeppe Aakjær among others.

In late 1939, after having worked as composer and conductor in Frankfurt and Vienna he returned to Denmark where the last part of his songs was composed, primarily to German texts; the 20 songs to texts by Ludvig Holstein, all of them composed in 1941, belong to the group of Danish songs from these years.

20 Songs with texts by Ludvig Holstein

The songs are part of the comprehensive Collection of Klenau Manuscripts which was bought by The Royal Library from a private owner in Vienna in 2005. Two manuscripts hold the songs: an autograph manuscript with music and text of the first stanza of each song, including rhythmic and melodic variants for the other stanzas where relevant, and a transcript copy of the songs including all stanzas.

All the texts are taken from Ludvig Holstein's collection, *Digte* (Poems), which was published in 1895. Klenau's songs were never printed, but the fact that the names of singers and indication of transpositions have been added to some of them indicates public performances of the songs in question; neither dates nor places of performance further document the dissemination of the songs. To the two first songs ('Det er i Dag et Vejr', and *Sang bag Ploven*) the name 'Skjær' has been added,² and to No. 11, 'Den milde Majluft', 'D.L. i F. Dur' (D.L. in F major) and 'Nørby en stor Terz' (Nørby a major third) have been added, whereas No. 14, 'I vor lave Stue', includes the addition, '½ Tone Nørby' (semitone Nørby).³

It appears from sketches and drafts in the autograph manuscript that Klenau himself later wrote new texts to the music, which he had already written for six of the Holstein songs; the new texts are added in pencil in the autograph. Klenau's poems have survived in two holograph copies and a typewritten fair copy including the carbon copy. On the final page of one of the holographs, Klenau has written the following letter:

Dear Jos!
Please be kind and spend one hour or so on the poems
– and tell me what you think of them. –
Out of necessity, not on your own initiative.⁴
But now they must be known.
Correct all that must be corrected – in the margin! –
I wrote to you yesterday – and hope for an answer.
Heartfelt greetings to D and everybody else
Yours P.
25 June 42

1 Michael Fjeldsøe, 'Paul von Klenau, Alban Berg og den "toneartsbestemte" tolvtone Musik', in *Musik og Forskning*, 29 2004.

2 Henry Skjær, singer at The Royal Theatre (1899-1991).

3 Einar Nørby, singer at The Royal Theatre (1896-1983).

4 'Der Not gehorchend (nicht dem eignen Triebe)' of first stanza of Schiller's *Die Braut von Messina*.

These six songs (with Klenau's new texts) were published around 1942 as *Seks Solsange* (Six Songs to the Sun) by the music publishers Engstrøm & Sødring AS without plate numbers.

The collection contains the following songs:

Holstein songs	<i>Seks Solsange</i>
No. 1	No. 1
'Det er i Dag et Vejr'	'Nu straal'er Foraarsolen
No. 5	No. 4
'Kys mig paa Øjnene'	'Herlige, straalende Sol'
No. 8	No. 2
'Her staar de samme Lygter'	'Jeg gaar de kendte Veje'
No. 10	No. 3
'Min lille Blomst'	'Saa blev det Foraar'
No. 11	No. 5
'Den milde Majluft'	'Hvor er det skønt, naar Foraarssolen skinner'
No. 20	No. 6
'Det er Lærkernes Tid'	'Nu er Svalen vendt hjem'

Ludvig Holstein's *Digte* of 1895 had already aroused the interest of the young Carl Nielsen who wrote six art songs to texts from this collection which were premiered as a whole in 1898. Klenau later composed new music to the same texts by Holstein apart from *Hilsen* (Greeting), 'Den dovne Fjord som gynger'; furthermore, Klenau's Holstein collection includes 'Vi Sletternes Sønner har Drømme i Sind', a song also known from Nielsen's music to Ludvig Holstein's play, *Tove*, of 1908.

The two composers only had a remote connection with each other, even though Nielsen knew Klenau so well that he could formulate the following evaluation of Klenau as a conductor: 'Emil T. played my violin concerto at the Danish Philharmonic Society and did it very well – if possible better than the previous time; Klenau conducted without any special gift for "accompanying", even if he had a certain "knack"'.⁵ Later, in 1930, they met in Odense in connection with the celebration of Hans Christian Andersen, when Nielsen's festive play, *Amor og Digteren* (Cupid and the Poet), and Klenau's ballet, *Den lille Idas Blomster* (Little Ida's Flowers), were performed with Nielsen and Klenau as conductors of their own works.⁶

Apart from No. 1, 'Det er i Dag et Vejr', all the songs are notated without key signatures. However, they can all be understood within the major/minor tonality, and Klenau himself uses the expression major key in connection with the changes of key mentioned above.

The manuscript copy has been chosen as the main source of the present edition as it includes all stanzas; furthermore, it clearly shows that Klenau proofread it and added various suggestions for changes – probably in connection with plans for a future publication which apparently never appeared; among other things a note is addressed to a certain Mr Frederiksen who in those days was a well known professional copyist, and who also copied the two piano Sonatas by Klenau published by *Danish Centre for Music Publication* in 2010. The copy has been collated with Klenau's autograph, and copyist's errors have been corrected.

Elly Bruunshuus Petersen
Translation: Niels Krabbe

⁵ Torben Schousboe, edg., *Carl Nielsen, Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, p. 476.

⁶ *Ibid.*, p. 581.

CRITICAL COMMENTARY

ABBREVIATIONS

b.	bar
bb.	bars
<i>DK-Kk</i>	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
K.S.	Klenaus Samling
marc.	marcato
pf.	pianoforte
PvK	Paul von Klenau
stacc.	staccato
ten.	tenuto

SOURCES

- A Score (voice and piano), copy
- B Score (voice and piano), holograph
- C Score (voice and piano), copy
- D Score (voice and piano), copy
- E¹ Score (voice and piano), copy
- E² Score (voice and piano), copy
- F Text, holograph and typewritten
- G Printed score (voice and piano)

A Score (voice and piano), copy.
DK-Kk, K.S. 124.
Title page: “20 Sange af Ludvig Holstein” written in ink.
‘1 Side ii Her staar de samme Lygter original / 2 Side 16: Den milde Mailuft / en Quart / 3 Side 18. I vor lave Stue ½ Tone / 4 Side 29. Træd stille min Veninde (enkelt Tone) / Side 32. Det er Lærkernes Tid (en stor Terz)’¹ added in blue crayon.
On verso of title page:
‘1) Hyacinther / 2, Her staar de samme Lygter / 3) Min lille Blomst / 4) Kys mig paa Øjnene / 5) 4) Den milde Majluft / 6. Det er Lærkernes Tid / Træd , stille min Veninde’ added in pencil.
34.5x26 cm, 18 folios in 1 gathering, including 8 bifolios, written in ink, paginated 1-25, 25^v blank, 26-33 in pencil, title page and verso unpaginated; several additions in pencil, blue and red crayon, song numbers and titles type-written on pasted-in paper, numbers changed in red crayon or in pencil.
Paper type: 12 staves (4 systems).
20 songs with text from Ludvig Holstein’s *Digte*, first edition of 1895:
p. 1: ‘Nr. 1. Det er i Dag et Vejr.’;
p. 2: ‘Nr. 2. Sang bag Ploven.’;

p. 3: ‘Nr. 3. Det gyldenhvide Himmellys.’, two upper staves cancelled in pencil;
p. 4: ‘Nr. 4. Solskin i Stuen.’;
p. 6: ‘Nr. 5. Kys mig paa Øjnene Sol.’;
p. 8: ‘Nr. 6. Aa, se dog, min Veninde.’;
p. 9: ‘Nr. 7. Luk dine Øjne’;
p. 11: ‘Nr. 8. Her staar de samme Lygter’;
p. 13: ‘Nr. 9. Fylt med Blomster blusser’, music cancelled in pencil;
p. 15: ‘Nr. 10. Viol’;
p. 16: ‘Nr. 11. Den milde Mailuft’;
p. 18: ‘Nr. 12. I vor Lave Stue’;
p. 19: ‘Nr. 13. En Duft af Viol’, music cancelled in pencil;
p. 21: ‘Nr. 14. Veninde, luk Verandadøren op’;
p. 24: ‘Nr. 15. Jeg gik mig ud, da Sol oprandt –’, music cancelled in pencil;
p. 26: ‘Nr. 16. Æbleblomst’, music cancelled in pencil;
p. 27: ‘Nr. 17. Sjælland’;
p. 28: ‘Nr. 18. Uro’;
p. 29: ‘Nr. 19. Erindringens Sø.’;
p. 32: ‘Nr. 20. Det er Lærkernes Tid’.

B Score (voice and piano), holograph.
DK-Kk, K.S. 124.
Titles written in ink or pencil, song numbers added in pencil:
fo. 1: ‘Holstein Sange /Aa, se dog min Veninde / Kys mig paa Øjnene’, ‘6, / 5.’;
fo. 3^r: ‘Uro 18 / Det er Lærkernes Tid 20’;
fo. 5^r: ‘Erindringens Sø.’, ‘19’;
fo. 7^r: ‘Sang bag Ploven.’, ‘No. 2’, ‘Det gyldenhvide Himmellys.’, ‘No. 3’;
fo. 9^r: ‘Solskin i Stuen’, ‘4’;
fo. 11^r: ‘Fylt med Blomster blusser’, ‘9’, ‘Luk Dine Øjne.’, ‘7’;
fo. 13^r: ‘En Duft af Viol’, ‘13’; verso: music written on pasted-in paper;
fo. 15^r: ‘Veninde, luk Verandadøren op’, ‘14’;
fo. 17^r: ‘Jeg gik mig ud da Sol oprandt / 15’;
fo. 19^r: ‘Sjælland’, ‘17’, ‘Æbleblomst.’, ‘16’ added in pencil;
fos. 22-23:
fo. 22^r: title on first music page: ‘Viol’, ‘No. 10’; at top of page: ‘10/11/12’ added in pencil;
fo. 22^v: ‘Den milde Majluft’, ‘No. 11’;
fo. 23^v: title on first music page: ‘I vor lave Stue’, ‘No. 12 / færdig’² added in pencil;
fo. 24^r: title on first music page: ‘Det er i dag et Vejr’, ‘No i’;
fo. 25^r: ‘Her staar de samme Lygter’, ‘8’).
End dating: ‘April 41’.
34x27 cm, 27 folios written in ink with additions in pencil, blue and red crayon.
Paper type: B. & H. Nr. 14 (24z.) (24 staves).
Source contains music for 20 songs with texts from Ludvig Holstein’s *Digte*, first edition of 1895, with first stan-

¹ ‘1 page ii Her staar de samme Lygter original / 2 page 16: Den milde Mailuft / a fourth / 3 page 18. I vor lave Stue semitone / 4 Page 29. Træd stille min Veninde (whole tone) / Side 32. Det er Lærkernes Tid (major third)’.

² ‘finished’.

- za of each song including rhythmic and melodic variants for the other stanzas where relevant; it also includes sketches for unidentified pieces on fos. 26^v-27^r and a sketch for No. 10 *Viol* on fo. 27^v.
Enclosed in A.
- C** Score (voice and piano), copy.
DK-Kk, K.S. 124.
Title on first music page: 'Sang bag Ploven', pagination '1' added in pencil.
34.5x26 cm, 1 folio written in ink.
Paper type: 12 staves (4 systems).
Music identical with No. 2 in A.
Enclosed in A.
- D** Score (voice and piano), copy.
DK-Kk, K.S. 124.
Title on first music page: 'Kys mig paa Øjnene, Sol', pagination '2' added in pencil.
34.5x26 cm, 1 folio written in ink.
Paper type: 12 staves (4 systems).
Several additions and changes in ink in Paul von Klenau's hand.
Main source for No. 5.
Enclosed in A.
- E¹** Score (voice and piano), copy.
Singer's copy.
DK-Kk, K.S. 124.
Title on first music page: 'Det er Lærkernes Tid', pagination '3' added in pencil.
At top left corner 'Sanger'³ added in pencil.
34.5x26 cm, 1 folio written in ink.
Paper type: 12 staves (4 systems).
Music identical with No. 20 apart from key signature which is A^b major.
Enclosed in A.
- E²** Score (voice and piano), copy.
Accompanist's copy.
DK-Kk, K.S. 124.
Title on first music page: 'Det er Lærkernes Tid', pagination '3' added in pencil.
At top left corner 'Akkompagnatør'⁴ added in pencil.
34.5x26 cm, 1 folio written in ink.
Paper type: 12 staves (4 systems).
Music identical with No. 20 apart from key signature which is A^b major.
Enclosed in A.
- F** Six Songs to the Sun.
Text, holograph and typewritten.
DK-Kk, K.S. 124.
Holograph 1:
- Title on first page: 'Solsange'.⁵
28x21 cm, 4 folios written in ink.
Contents:
fo. 1^r: '1. Nu straaler Foraarsolen';
fo. 1^v: '2. Jeg gaar de kendte Veje';
fo. 2^r: '3. Saa blev det Foraarstid paa ny';
fo. 2^v: blank;
fo. 3^r: '4 Herlige, straalende Sol';
fo. 3^v: '6 Nu er Svalen vendt hjem';
fo. 4^r: '5. Hvor er det skønt, naar Foraarsolen skinner';
Holograph 2:
Title on first page: 'Solsange'.
End dating: 'd. 25 Juni 42'.
28x21 cm, 2 folios written in ink, additions in pencil.
Contents:
fos. 1-2^r as holograph 1, references to pagination in A added in pencil;
fo. 2^v:
'Kære Jos.! / Vær rar og fordriv en Times Tid med disse Digte – og sig mig hvad Du synes om dem. / Dem Not gehorchend nicht sein eignen Triebe. – / Men nu skal de frem. / Korrigjer hvad der skal korrigeres – i Marginen! – / Jeg skrev til Dig i Gaar – og haaber paa Svar. / Hjertelige Hilsener til D og alle / Din P. / d. 25 Juni 42'.⁶
Typewritten:
Title on first page: 'Solsange'.
29x22 cm, 7 folios, type-written on recto.
Contents: typewritten fair copy including the carbon copy;
fo. 1: 'Nu straaler Foraarsolen' and 'Jeg gaar de kendte Veje';
fo. 3: 'Nu straaler Forraarsolen', no carbon copy;
fo. 4: 'Hvor er det skønt, naar Foraarsolen skinner', 'Nu er Svalen vendt hjem';
fo. 5: 'Saa blev det Foraarstid paa ny', 'Herlige, straalende Sol'.
Enclosed in A.
- G** Printed score (voice and piano).
Title page:
'PAUL VON KLENAU / Seks Solsange / for Sang og Klaver / ENGSTRØM & SØDRING / MUSIKFORLAG / KØBENHAVN / II', at bottom right corner stamped 'Med venlig Hilsen fra / Forlæggerne'.⁷
31x24 cm, 9 pages.
- Klenau's fair copy (B) is the earliest source for '20 Sange til Tekster af Ludvig Holstein'; here all songs carry the date 'April 1941' apart from 'I vor lave Stue' (No. 12), 'Jeg gik mig ud, da Sol oprandt' (No. 15), *Æbleblomst* (No. 16), and *Sjælland* (No. 17), all of which have no date but must have been composed during the same period. Klenau only wrote the first stanza below the music, indicating metrical deviations of the other stanzas either as alternative suggestions in the

3 'Singer'.
4 'Accompanist'.

5 'Songs to the Sun'.
6 See translation in the preface.
7 'Yours sincerely, the publishers'.

music or on separate staves after the final system of the song in question.

Source **B** was used as copy text for **A** in which all stanzas are notated with metrical deviations according to the instructions in the fair copy; this source furthermore contains numerous corrections and additions in Klenau's hand.

The same copyist transcribed *Sang bag Ploven* (C), 'Kys mig paa Øjnene, Sol' (D), and 'Det er Lærkernes Tid' (singer's copy E¹, pianist's copy E²), probably having specific performances in mind. *Sang bag Ploven* (C) is identical with No. 2 of source A. The two copies of 'Det er Lærkernes Tid' (E¹, E²) are identical with No. 20 of A, transposed to A^b major. The separate copy of 'Kys mig paa Øjnene, Sol' (D) has corrections and additions in Klenau's hand.

Source **A** has been chosen as main source because it is the most complete source as to stanzas, and furthermore Klenau's latest version. The copy **D** is the main source for 'Kys mig paa Øjnene, Sol' (No. 5), however, since Klenau made a revision of this song later than the collection **A**.

Klenau has added his own texts to Nos. 1, 5, 8, 10, and 11 in the fair copy (**B**) and the transcript (**A**); these texts are known from two holographs and a typewritten copy with the title *Seks Solsange* (Six Songs to the Sun) (F). According to a letter on the back of one of the holographs, the poems seem to have been written in 1942 when the songs were published by Engstrøm & Sødring AS (G). The printed edition has not been consulted in connection with the revision of the relevant Holstein songs.

EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

No. 1 'Det er i Dag et Vejr'

Bar	Part	Comment
		A: above top stave: <i>F. Dur</i> added in ink (PvK); <i>N^o i</i> added in red crayon
		A, B: noted with one sharp key signature, yet the movement is notated as if without the key signature
		B: in left margin: <i>færdig / Nørby / E-Dur en lille Terz ned</i> 'finished / Nørby / E major a minor third down' added in pencil
		B: after final bar: <i>For andre Vers se Bogreolen</i> 'for other stanzas, see the bookshelf' added in ink and cancelled (PvK)
		A: after final bar: <i>Knapt 3 Min, Skjær</i> 'not quite 3 min., Skjær' added in pencil (PvK)
1	pf.	pf.2 upper part note 1 to pf.1 lower part note 1: arrow removed
1	pf.	A: <i>Espr.</i> added in ink (PvK)
4	pf.1	chord 4: stacc. added as in B and by analogy with pf.2; A: upper part note 4: <i>f[#]</i> changed to <i>g[#]</i> ; <i>gis</i> added in pencil
4	pf.2	upper part notes 4-5: beam broken because of slur notes 3-4 and stacc. note 5; upper part note 5: stacc. added by analogy with lower part
4	pf.2	A: rest 1: \bullet (<i>f[#]</i>) changed to γ \bullet (<i>b^h</i>) in pencil (PvK?); B: rest 1: \bullet (<i>f[#]</i>) - \bullet (<i>b^h</i>)
6	pf.1	chord 4 note 3: \bullet emended to \bullet because of repetition of note; brackets at <i>espr.</i> removed

9	pf.1	lower part note 5: <i>b^h</i> emended to <i>c</i> " as in B ; B: lower part note 5: <i>c</i> [letter] added in ink
9	pf.1	A: lower part notes 4-5: tie added in ink
11	pf.2	A: notes written on pasted-in paper
12	pf.1	upper part notes 3-4: ————— added as in B
12	pf.2	upper part last 3 notes: slur added by analogy with bb. 9, 10 (pf.1)
13	pf.1	A: chord 4: notated in pf.2
13	pf.2	A: ♯ * added in ink (PvK)
14	pf.1	A: <i>espr.</i> added in ink (PvK)
16		<i>Slut</i> 'End' removed
16	pf.2	upper part note 1 to chord 2 top note: slur added as in B
16	pf.2	A: upper part: notes 1-3: slur cancelled in ink

No. 2 *Sang bag Ploven* ('I Solen gaar jeg bag min Plov')

Bar	Part	Comment
		A: between voice and pf.1: <i>No. 2</i> added in red crayon
		A: <i>Skjær / 2 Minuter</i> 'Skjær / 2 minutes' added in pencil
		B: at top left margin: <i>færdig / kendt</i> 'finished / known' [illegible] added in pencil
		A: <i>Kraftig og glad</i> changed to <i>Kraftigt og glad</i> in ink (PvK); metronome marking added in ink (PvK)
12	pf.1	chord 1 note 3: <i>b^h</i> " emended to <i>b^b</i> " by analogy with pf.2
15	pf.2	marc. added by analogy with b.1
16a, 16b	pf.2	B: chord 1: only <i>c[#]</i> , <i>c[#]</i> ; chord 2: only <i>B</i> , <i>b</i> ; chord 3: only <i>E</i> , <i>e</i>
17	pf.2	ten. added by analogy with pf.1

No. 3 'Det gyldenhvide Himmelys'

Bar	Part	Comment
		A: music cancelled in pencil
		A: 3 cancelled in red crayon; above top stave: <i>Tenor eller Sopran; Korum? ikke</i> "Tenor or soprano; "Korum?" no' added in pencil and underlined in red crayon
		B: above top stave: <i>færdig / kendt</i> 'finished / known' [illegible] added in pencil
1	pf.2	chord 3 note 2: <i>E^h</i> emended to <i>E^b</i> as in B and by analogy with chord 3 note 5; chord 3 note 3: <i>G^b</i> emended to <i>G^h</i> as in B and by analogy with chord 3 note 6
1-2	pf.2	lower part: stacc. added by analogy with pf.1 lower part
2-21	voice	B: stanza 2 cancelled in ink; phrases and stanza 2 written below final system
3	pf.2	chord 3 note 2: <i>G^b</i> emended to <i>G^h</i> as in B and by analogy with chord 3 note 5 and b.1
4	pf.2	chord 2 note 1: <i>C</i> emended to <i>C^b</i> by analogy with chord 2 note 5
5	pf.1	lower part chord 2 note 2: <i>b^b</i> emended to <i>b^h</i> as in B and by analogy with lower part chord 2
6	pf.1	lower part chord 1: <i>b^b</i> emended to <i>c^b</i> as in B
9	pf.1	A: upper part note 3: <i>a^b</i> changed to <i>g^b</i> in pencil; <i>ges</i> added in pencil
10	pf.1	lower part notes 1-2: slur added as in B and by analogy with b.9
14	pf.1	upper part chord 1 top note: <i>e[#]</i> " emended to <i>e</i> " as in B
15	pf.2	chord 1: ten. added by analogy with pf.1
20	pf.1	upper part notes 3, 5: <i>d^b</i> emended to <i>d'</i> by analogy with voice

No. 4 Solskin i Stuen ('I en lys og lystig Lue')

Bar	Part	Comment
		A: number 13 added in red crayon and cancelled in pencil A: 1 Tone ned., væk 'a whole tone down, out' added in pencil (PvK); ikke 'no' added in red crayon; B: færdig 'finished' added in pencil stacc. added by analogy with bb.3-4
5-12	pf.1	
11	pf.2	A: note 2: g changed to c in pencil; B: note 2: c
15-24	pf.1	stacc. added by analogy with bb.3-4, 5-12
20	pf.2	A: note 2: c' changed to g' in pencil; B: note 2: c
21	pf.2	A: notes 1-2: g'-c' changed to g-g' in pencil
22	pf.2	A: notes 1-2: f#-c# changed to f#-f#; fis added in pencil
22b-24b	pf.1	stacc. added by analogy with bb.3-4, 5-12, 15-24
22b		B: above b.22a: 3die Gang ritenuto '3rd time ritenuto'
30-32	pf.2	bas clef emended to treble clef

No. 5 'Kys mig paa Øjnene, Sol'

Bar	Part	Comment
		A: Nr. 5 changed to Nr.3 in red crayon; N ^o 3 added in red crayon B: færdig / Nørby en lille Terz ned / Cis Dur / 'finished / Nørby a minor third down / C ² major' added in pencil A: 5 changed to 3 in red crayon A, B: phrase changed from



		in ink (PvK)
5	pf.2	B: chord 2: E, A, c, f
6	pf.1	B: chord 2: a', c'', e'', f#''; A: illegible chord erased and chord a', e'', a'' added in ink
6	pf.2	A: illegible chord erased and chord f ² , a, c', e' added in ink; B: chord 2: a, c', e', f#
7	pf.	A: p changed to psub. in pencil (PvK)
8	voice	ten. added as in B
8	pf.1	A: chord 2: b ^b , e ^b , b ^b '' changed to d (e ^b) in pencil (unknown hand); B: chord 2: b ^b , e ^b , b ^b ''; C: chord 2: b ^b , e ^b , b ^b '' changed to a note e ^b in ink (PvK); chord 2: b ^b , e ^b , b ^b '' emended to =; D: chord 2: G ^b , e ^b , g ^b cancelled
8	pf.2	+1
9	pf.	A: p changed to pp in pencil (PvK); B: p; C: pp
9	pf.2	B: chord 2: B ^b , f changed to B ^b , F in pencil
11	voice	A, D: notes 4-5: ♩ changed to ♩
11	pf.	chords 1-2: arpeggio added as in D; A: arpeggio cancelled; B: no arpeggio
11	pf.1	top note: (♩) g ^b '' emended to g ^b ''-f''-c ^b '' as in D; notes 4-6: fermata added as in C; bottom note: (♩) g ^b '' emended to g ^b ''-f'' as in D
14	pf.1	A: corrections (illegible); B: chord 1: g ^b , d ^b ''; chord 2: e ^b , g ^b ; ? added above bar in pencil
17-19	pf.	chords emended as in D in accordance with corrections in A (PvK)
17-18	voice pf.	A, D: phrase changed from



in pencil below final system

17-18 voice D: note names a-gis-a-h-a-h-c written below stave (PvK)

19-20 voice pf. B:

19-20 voice pf. B: alternative version added in pencil below final stave:

24 voice pf. bar added as in D; D: pf.: final bar added on hand-ruled staves in ink
B: below final system: alle Vers passer / (en lille Terz) 'all stanzas fit / (a minor third)'; drafts for the final eight bars added after the final stave

No. 6 'Aa, se dog, min Veninde'

Bar	Part	Comment
		A: Nr. 6 changed to Nr.4 in red crayon; N ^o 4 added in red crayon; B: N ^o 6 added in ink in left margin; færdig 'finished' added in pencil in left margin; B: includes only the first stanza; below final system added in pencil (PvK): De sidste to Vers ma skrives nye baade for Klaverets og Texternes Vedkommende. Musikken er den samme fra # [b.4] til ## [b.12] saa springer den til @ [b.19]. Kun den sidste Node i Bassen bliver lagt en 8 ^{va} højere (♩) 'the two final stanzas must be rewritten, as regards both piano and texts. The music is the same from # [b.4] to ## [b.12], then it skips to @ [b.19]. Only the last note in the bass is placed an octave higher (♩)' A: (♩ = 68) added in ink (PvK)
		A: Ledsagelsen, som et Klokkespil 'The accompaniment as a carillon' added in ink (PvK)
+1-12	pf.2	A: bb. +1-12: ♯* added in ink (PvK); b.12 note 1: simile added in ink (PvK)
3	pf.1	A: chord: a', c ² '' f ² '' changed to a', d ² '' f ² '' in ink
4	voice	B: above note 1: # added in pencil
10	voice	B: note 3: b ^b '' changed from d'' in ink
12	voice	B: in right margin: ## added in pencil
12	pf.	chord 1: stacc. added by analogy with b.11
12	pf.2	B: after note 2: ♩ (b ^b) added in pencil
13	pf.2	B: below note 4: h added in pencil
14	pf.2	B: below note 1: fis added in pencil
15	pf.2	B: below note 2: gis added in pencil
16	voice	B: note 3: b ^b '' changed from c ² '' in ink
16	pf.2	B: below notes 1-3: eis gis h added in pencil
17	voice	B: note 4: a ² '' changed from c'' in ink
18	pf.2	chords 1-2: ten., stacc. added by analogy with pf.1
19		B: before right bar line: * added in pencil
20-22	pf.	B: below system: crescendo f
22-23	pf.1	A: b.22 note 4 to b.23 note 1: tie added in pencil
24	voice	A: note 2: f'' changed to c'' in ink
24-26	voice	A: rit (ossia) added in ink (PvK); lower voice added in ink

24	pf.1	A: bottom note: letter <i>c</i> added in ink (PvK); B: chord: <i>c</i> [♯] , <i>f</i> [♯] , <i>a</i> [♯] , <i>c</i> [♯] changed from <i>c</i> [♯] , <i>e</i> [♯] , <i>a</i> [♯] , <i>c</i> [♯] in pencil and emphasized in ink			B: <i>Nørby / No 8 / færdig / se Copie</i> 'Nørby / No. 8 / finished / see copy' added in pencil (PvK)
25	pf.1	A: chord 1 note 2: \sharp added in pencil			B: below final system: phrases for stanzas 2-5 written on separate staves in ink (PvK)
25	pf.2	A: chord 1 note 4: \sharp added in pencil			A: voice part written on two staves because of differences in the number of syllables in the stanzas
27a		B: 1,2,3 ^{die} Vers '1st, 2nd, 3rd stanzas' added in pencil			
27a	voice	B: stanza 2: <i>Ak</i> , stanza 3: <i>Thi</i> , added in pencil	3	pf.	B: <i>legatissimo og monoton</i>
27a	pf.1	A: <i>a Tempo</i> added in ink (PvK)	3	pf.1	B: rest 1: rest 1 changed to \downarrow (<i>b</i> [♯]) in pencil (PvK)
27a	pf.2	A: arpeggio cancelled in pencil	5	voice	A: notes 2-3: \downarrow changed to \downarrow in pencil
27b	pf.1	A: <i>a Tempo</i> added in ink (PvK)	9	voice	stanza 2: phrase added as indicated below final system in B
35	pf.	A: p added in ink (PvK)			superfluous pp omitted as in B
27b	voice	p added by analogy with b.4	11	pf.	A: slurs cancelled in pencil; B: slurs
40	voice pf.	A: \longleftarrow cancelled in pencil	11-13	pf.	B: chord 1: arpeggio added in pencil
41	voice	A: (<i>ossia</i>) added in ink (PvK); note 2: <i>f</i> [♯] changed to <i>c</i> [♯] in ink	14	pf.2	notes 3-4: ten. added as in phrase written below final system in B
41-42	voice	A: lower voice added in ink	26	voice	\downarrow (chord <i>e</i> , <i>e'</i>) emended to \downarrow as in B
44a	voice	p added by analogy with b.4	37	pf.	
44b		B: <i>Sidste Vers</i> 'final stanza' added in pencil			
44b	pf.	B: bar added in ink below system			
No.7 'Luk dine Øjne'					
Bar	Part	Comment			
		A: No 5 added in red crayon, 7 changed to 5 in red crayon; B: N ^o 7	4-5	pf.	B: from first note b.4 to last note b.5: p --- added in pencil
		B: <i>færdig</i> ; <i>let</i> 'finished; light' changed to <i>flygtigt</i> 'fleetingly' in pencil; <i>se Kopie</i> 'see copy' added in pencil	4	pf.2	A: <i>8</i> --- added above stave in pencil; note 6: <i>c</i> changed to <i>b</i> in pencil
5	voice	A: note 5: <i>a</i> [♯] changed to <i>f</i> [♯] in ink (PvK?); B: <i>a</i> [♯]	6	voice	B: notes 2-4: <i>f</i> [♯] - <i>e</i> [♯] - <i>e'</i> changed to <i>c</i> [♯] - <i>b</i> [♯] - <i>b</i> [♯] in pencil
6	pf.2	A: bottom note: <i>F</i> [♯] changed to <i>G</i> [♯] in ink (PvK)	6	pf.1	note 7: \sharp added
7	pf.1	A: bottom note: notated in pf.2, marked with * and reference to bottom of page: * / <i>Hr Frederiksen. Skriv de med / mærkede Noder i højre Haand</i> '* / Mr Frederiksen. Write those with the (/) marked notes in the right hand' (PvK)	9	voice	A: <i>b</i> [♯] changed to <i>a</i> [♯] in pencil
9	pf.1	upper part: notes 2-12: slur added by analogy with bb.2-10	10	pf.1	note 3: \sharp added
13b	pf.	A: changed from 	16	pf.1	A: last note changed from <i>e</i> [♯] to <i>g</i> [♯] in pencil
		and new phrase added below stave in pencil (PvK)	18	pf.2	slur added by analogy with pf.1 notes 1-3
13b	pf.1	lower part: notes 2-6, 7-12: slurs added by analogy with b.13a			A: <i>2 Min</i> '2 min.' added in pencil
14b	voice	A: note 3 <i>f</i> [♯] changed to <i>g</i> [♯] , <i>g</i> [letter] added in pencil (PvK)			B: <i>alle Vers passer til Rythmen</i> . 'All stanzas fit the rhythm.' added in pencil
17	pf.2	chord 1: stacc. added by analogy with pf.1			
		B: <i>alle Vers passer</i> 'All stanzas fit' added in pencil			
No. 8 'Her staar de samme Lygter'					
Bar	Part	Comment			
		A: <i>Nr. 8</i> changed to <i>1</i> in ink and to <i>18</i> in red crayon; N ^o 2 added ink	5-6	pf.2	ten. and slurs added by analogy with pf.1
		A: tempo marking: <i>Stille og resigneret</i> cancelled in ink; <i>Langsomt</i> added in ink (copyist); <i>skridende</i> added in ink (PvK); B: <i>Stille og resigneret</i> , <i>Langsomt skridende</i>	7	pf.1	lower part notes 1-2: slur added by analogy with bb.10, 12; lower part note 3: ten. added by analogy with upper part
		A: stanza 1 ("Jeg gaar de glemte Veje") in <i>Seks Solsange</i> 'Six Songs to the Sun' added in ink below and above system in ink (PvK); B: text for "Jeg gaar de glemte Veje" (3 stanzas) in <i>Seks Solsange</i> 'Six Songs to the Sun' added below or above voice in pencil (PvK)	7	pf.2	chord 3: ten. added by analogy with upper part
			8	pf.2	last crotchet: ten. added by analogy with pf.1
			9	pf.2	ten. added by analogy with pf.1
			10	pf.1	lower part notes 1-2: slur added as in B and by analogy with pf.2 lower part
			11	pf.2	chord 1: ten added by analogy with pf.1
			12	pf.2	last crotchet: ten. added by analogy with pf.1
			13	pf.	A: <i>poco rall.</i> added in pencil (PvK)
			14	pf.	last crotchet: superfluous p omitted
			14	pf.2	notes 1-3: slur added by analogy with pf.1
No. 9 'Fyldt med Blomster blusser Æbletræets Gren'					
Bar	Part	Comment			
		A: N ^o 6 added in red crayon			
		B: <i>No 9 / færdig</i> , <i>se Copie</i> 'No. 9 / finished, see copy' added in pencil			
			4-5	pf.	B: from first note b.4 to last note b.5: p --- added in pencil
			4	pf.2	A: <i>8</i> --- added above stave in pencil; note 6: <i>c</i> changed to <i>b</i> in pencil
			6	voice	B: notes 2-4: <i>f</i> [♯] - <i>e</i> [♯] - <i>e'</i> changed to <i>c</i> [♯] - <i>b</i> [♯] - <i>b</i> [♯] in pencil
			6	pf.1	note 7: \sharp added
			9	voice	A: <i>b</i> [♯] changed to <i>a</i> [♯] in pencil
			10	pf.1	note 3: \sharp added
			16	pf.1	A: last note changed from <i>e</i> [♯] to <i>g</i> [♯] in pencil
			18	pf.2	slur added by analogy with pf.1 notes 1-3
					A: <i>2 Min</i> '2 min.' added in pencil
					B: <i>alle Vers passer til Rythmen</i> . 'All stanzas fit the rhythm.' added in pencil
No.10 Viol ('Min lille Blomst! Min lille Fugl!')					
		A: <i>Nr. 10</i> changed to <i>Nr.8</i> in red crayon; N ^o 3 added in pencil			
		B: <i>No 10, færdig</i> 'No. 10, finished' added in pencil (PvK)			
		B: <i>Enkelt og som en Folkevis</i> added in ink (PvK); <i>og</i> cancelled in ink (PvK)			
		\longleftarrow added as in B	1	pf.1	
			1	pf.2	ten. added by analogy with pf.1
			2	pf.1	lower part: ten. added by analogy with b.1
			2	pf.2	chord 2: ten. added by analogy with chord 1
			3	pf.2	chord 1: ten. added by analogy with chords 2-3
			5-6	pf.2	ten. and slurs added by analogy with pf.1
			7	pf.1	lower part notes 1-2: slur added by analogy with bb.10, 12; lower part note 3: ten. added by analogy with upper part
			7	pf.2	chord 3: ten. added by analogy with upper part
			8	pf.2	last crotchet: ten. added by analogy with pf.1
			9	pf.2	ten. added by analogy with pf.1
			10	pf.1	lower part notes 1-2: slur added as in B and by analogy with pf.2 lower part
			11	pf.2	chord 1: ten added by analogy with pf.1
			12	pf.2	last crotchet: ten. added by analogy with pf.1
			13	pf.	A: <i>poco rall.</i> added in pencil (PvK)
			14	pf.	last crotchet: superfluous p omitted
			14	pf.2	notes 1-3: slur added by analogy with pf.1

15	pf.2	chord 1: ten. added by analogy with pf.1
16	pf.2	chord 2: ten. added by analogy with pf.1
17-18	pf.2	chord 1: ten. added by analogy with pf.1
19-20	pf.2	upper part: ten. added by analogy with pf.1
21-22	pf.1	above last quaver: <i>Fine</i> removed and bar 22 added; B : after final bar: <i>Alle Vers passer</i> 'All stanzas fit' added in pencil (PvK)

No. 11 'Den milde Majluft'


Bar	Part	Comment
		B : <i>færdig</i> 'finished'
		A : <i>Tenor eller Sopran</i> ; <i>D.L. i F.Dur</i> 'tenor or soprano; D.L. in F major' added in pencil; $\frac{1}{4}$ <i>Tone ned</i> 'a fourth whole tone down' added in blue crayon; <i>E-dur</i> 'E major' added ink and in pencil; $\frac{1}{2}$ <i>Tone ned</i> 'one whole tone down'; <i>F-dur</i> 'F major' <i>en lille Terz</i> 'a minor third'; <i>Nørby en Terz Cis Dur Begynde med B</i> 'Nørby a third C [♯] major, begin with B [♭] '; $2\frac{1}{2}$ <i>Min</i> '2½ min.' added in pencil
		A : text for <i>Hvor er det skønt naar Foraarsolen skinner</i> in <i>Seks Solsange</i> 'Six Songs to the Sun' added in pencil above bb.11-14 (PvK)
		A : <i>Livligt og fornøjet</i> added in pencil (PvK); B : <i>Vuggende</i> 'rockingly'
1-2		B : phrases of stanzas 2-3 written on staves above top system in pencil; <i>ellers passer Versene</i> 'otherwise the stanzas fit' added in pencil (PvK)
2	voice	<i>f</i> emended to <i>mf</i> as in B
8	pf.1	A : lower part note 2: ♯ added in pencil
8	pf.2	upper part: slur added by analogy with pf.1 upper part
9	pf.1	A : lower part last note: ♯ added in pencil
9-10		A : <i>rall Tempo</i> added in pencil (PvK)
10	pf.2	A : upper part last note: <i>b</i> [♯] changed to <i>a</i> [♯] and <i>as</i> added in pencil
11	pf.1	A : last crotchet: <i>f</i> added in pencil
13	pf.2	upper part: slur added by analogy with b.12
14-15		A : <i>poco rall. Tempo</i> added in pencil (PvK)
15	voice	A : last note: alternative note <i>a</i> ' added in pencil
16	voice pf.	note 3: brackets at fermata removed
16	voice	A : notes 1-2: alternative notes <i>c</i> "- <i>c</i> " added in pencil
16-17		A : <i>poco rall Tempo</i> added in pencil
17	voice	A : last note: alternative notes <i>g</i> " and <i>c</i> ' added and cancelled in pencil
18	pf.2	bottom note: ten. added by analogy with pf.1 A : below final system: <i>Skjær</i> added in pencil

No. 12 'I vor lave Stue'

Bar	Part	Comment
		A : <i>Tenor</i> ; <i>Nørby ½ Tone</i> 'Tenor, Nørby a semitone'; $\frac{1}{2}$ <i>Tone Nørby</i> 'a semitone Nørby' added in pencil; <i>Nr. 12</i> changed to <i>Nr. 8</i> in red crayon; <i>N^o. 9</i> added in red crayon
		B : <i>N^o 12 / færdig</i> 'No. 12 / finished'; <i>Hammershøj</i> ; (<i>♩</i> 68) added in pencil (PvK)
1	pf.2	notes 1-4: stacc. omitted as in B and in accordance with bb.11-12, 21-22
5	pf.1	A : <i>e</i> ' changed to <i>b</i> ' in pencil
9-10	pf.2	A : chords 1-2: <i>a</i> added in pencil
15	pf.1	notes 1-2: slur added by analogy with bb.13-14
17	pf.1	A : notes 1-2: <i>d</i> "- <i>d</i> " changed to <i>a</i> '- <i>e</i> " in ink
18	pf.1	A : notes 1-2: <i>b</i> '- <i>e</i> ' changed to <i>g</i> "- <i>b</i> ' in ink
19	pf.1	A : notes 1-2: <i>f</i> [♯] - <i>g</i> ' changed to <i>a</i> [♯] - <i>b</i> in ink (PvK?); <i>ais h cis</i> added above stave in ink (PvK?)

20	pf.	first slur between pf.1 and pf.2 added by analogy with second slur
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No. 13 'En Duft af Viol'

Bar	Part	Comment
		A : <i>væk</i> 'out' added in pencil, music cancelled in pencil; above top stave: <i>Tenor</i> added in pencil; B : <i>færdig</i> 'finished' added in pencil, <i>alle Vers passer</i> 'All stanzas fit' added in pencil
14	pf.1	A : chord 1 bottom note: ♯ added below stave
14	pf.2	chords 1-2: slur added by analogy with b.13 chords 1-2
15	pf.1	chord 1 top note: <i>c</i> " emended to <i>c</i> [♯] by analogy with voice
15		B : stanza 1: <i>vokser</i> instead of <i>vaagner</i>
18	pf.	chord 2: <i>c</i> , <i>e</i> emended to <i>c</i> , <i>g</i> as in B ; A : <i>e</i> , <i>b</i> , <i>d</i> , <i>g</i> and <i>E</i> , <i>c</i> , <i>e</i> , <i>g</i> , <i>d</i> added in pencil; B : chord 2: <i>E</i> , <i>A</i> , <i>e</i> , <i>g</i> , <i>g</i> , <i>c</i> ' changed to <i>A</i> , <i>e</i> , <i>g</i> , <i>c</i> , <i>g</i> ' in pencil
18-20	pf.1	A : phrase added in pencil:
		
21	pf.	<i>f</i> added as in B
21	pf.1	B : below final system: chord 1 added in pencil

No. 14 'Veninde, luk Verandadøren op'

Bar	Part	Comment
		the movement has been set five times because of the different metres and dynamics; A : stanzas 4, 5 added on two different staves below top stave; A : <i>Nr. 14</i> cancelled and <i>N^o 7</i> added in red crayon; B : phrases of stanzas 4, 5 written on separate staves above first system
2	pf.	<i>mf</i> added by analogy with b.19
4	pf.2	A : chord 3: <i>B</i> [♯] , <i>F</i> [♯] , <i>d</i> [♯] changed to <i>F</i> [♯] , <i>c</i> [♯] in pencil
6	pf.1	note 6: <i>g</i> [♯] emended to <i>g</i> [♯] by analogy with voice
7	pf.1	A : note 5: <i>d</i> ' cancelled in pencil; A : chord 2 lower part: <i>a</i> omitted
7-8	pf.2	A : chords 1-2: top notes added in pencil
8	pf.1	A : notes 5-6 upper part: <i>b</i> '- <i>a</i> ' cancelled in pencil; chord 2 lower part: <i>f</i> [♯] cancelled in pencil
10		A : <i>rit.</i> added in pencil
11		A : <i>meno mosso</i> added in pencil
11	pf.1	A : chord 1: <i>b</i> ' added in pencil; chord 2: <i>e</i> ' added in pencil
11	pf.2	A : chord 2: <i>e</i> added in pencil
12	pf.1	A : chord 2: <i>e</i> ' added in pencil
12	pf.2	chords 1-3: slur added by analogy with b.11; A : chord 2: <i>e</i> added in pencil
13		A : <i>meno mosso</i> added in pencil
14		A : <i>a tempo</i> added in pencil
17		A : <i>rit.</i> added in pencil
18		A : <i>a tempo</i> added in pencil
48	voice	note 5: ten. added as in B B : phrases of stanzas 2-3 written on separate staves below final system

No. 15 'Jeg gik mig ud, da Sol oprandt'

Bar	Part	Comment
		A : <i>Nr. 15</i> cancelled in red crayon; <i>Tenor</i> added in pencil in unknown hand; music cancelled in pencil
		A : below final system: <i>3^{die} Vers skrives ud (after Repetitionstegnet) fra x [b.3] til x [b.11] '3rd</i>

stanza to be written out in full (after the repetition sign) from x [b.3] to x [b.11] added in pencil (PvK); bb.30-31: phrase of stanza 3 bb.1-2 added in pencil (PvK); *efter sidste Takt tilføjes Takten mærket o* [b.38] 'following the final bar, the bar marked o is to be added' added in pencil (PvK)

metronome marking added as in B; B: *Bredt og i Folkevisetone* (♩ = 60) added in pencil (PvK)

2	voice	rest 3: 7 added
26-27	voice	A: b.26 last note to b.27 note 1: ♩ 7 (e" - e") cancelled and ♩ (c") added in pencil in b. 26

No. 16 Æbleblomst ('Du fine, hvide Æbleblomst')

Bar	Part	Comment
		A: Nr. 16 changed to 6 in red crayon
		A: ikke 'no' added in red crayon; <i>Tenor eller Sopran</i> 'Tenor or Soprano' added in pencil; music cancelled in pencil
2	pf.1	lower part notes 2-3: slur added by analogy with upper part
2-3	pf.1	lower part: slur added by analogy with upper part
3	pf.1	lower part notes 2-4: stacc. added by analogy with upper part
4	pf.1	lower part notes 2-3: stacc. added by analogy with upper part
5	pf.1	lower part note 1: ten. added by analogy with upper part
7	pf.2	upper part: slur added by analogy with pf.1
7	voice	B: alternative notes for stanza 4 added in ink [see b.17]
8	pf.2	upper part note 3: stacc. added as in B and by analogy with pf.1
9	pf.2	upper part note 2: ♩ emended to ♩ as in B
10	pf.1	lower part: stacc. added by analogy with upper part
10	pf.	pp added as in B
12a		<i>Fine</i> removed and final bar added
12a	pf.1	p added by analogy with b.2
12b	pf.1	p added by analogy with b.2
17-18	voice	B: phrase of stanza 4 written above voice
22	pf.	final bar added

No. 17 Sjælland ('Vi Sletternes Sønner')

Bar	Part	Comment
		A: <i>Chor, Kommer ikke</i> 'Choir, none' added in pencil; ikke 'no' added in red crayon
		B: <i>Kraftigt og stærkt</i> 'Forcefully and strong' added in pencil (PvK)
		time signature added
6	pf.1	note 1: ♩ emended to ♩ as in B
7	pf.1	A: lower part chord 1: f changed to a', b' in pencil (PvK)
8	pf.1	A: lower part chord 1: e' changed to g#, b' in pencil (PvK)
12	pf.2	last crotchet: e added by analogy with b.10
14	pf.2	A: last crotchet: f, g#, b corrected to f#, a, b in pencil in accordance with B
17	pf.2	upper part notes 4-5: slur added as in B
18		<i>Fine</i> after third crotchet omitted

No. 18 Uro ('I Skoven? Nej!')

Bar	Part	Comment
		A: <i>Sopran eller Tenor</i> 'Soprano or tenor' added in pencil and cancelled in red crayon

10	pf.1	A: Nr. 18 changed to 12 and cancelled again in red crayon; N ^o ii added in red crayon
13	pf.1	lower part note 7: e ^b emended to e ^h by analogy with pf.2 lower part note 4
		A: chord 1: f' cancelled in pencil; c" added in pencil

No. 19 Erindringens Sø ('Træd stille, min Veninde')

Bar	Part	Comment
		A: Nr. 19 changed to N ^o 12 in red crayon; 12 added in red crayon
		A: <i>Nørby 1/2 Tone ned</i> , <i>Tenor</i> 'Nørby a semitone down, tenor' added in pencil 1 <i>helt Tone ned</i> 'a whole tone down' added in blue crayon
		A: <i>Melankolsk drømmende</i> . added in pencil (PvK)
1	pf.1	— added
17	voice	A: f# changed to g# and gis added above stave
19	pf.1	A: chord 1: c ^h changed to c ^h in pencil
27	pf.	A: pp added in pencil (PvK)
27-28	pf.	A: lower part: b.27 note 2 to b.28 note 1: tie added in pencil
34		A: b.34: bar line between third and fourth crotchet cancelled in pencil; final bar line added in ink
36	pf.2	A: notes 5-8 added after final bar in pencil (PvK)
		A: after final bar: 1/2 Tone ned, <i>Skjær</i> 'A semitone down, Skjær' added in pencil

No. 20 'Det er Lærkernes Tid'

Bar	Part	Comment
		A: Nr. 20 changed to 15 and cancelled in red crayon; N ^o 14 added in red crayon
		A: 1 <i>stor Terz</i> 'A major third' added in blue crayon; 1/2 Tone ned 'A semitone down'
		E ¹⁺² : A ^h major key signature
9-16		A, B: phrase consisting of bb.10, 11a-12a, 12b-14:

9-16		cancelled in ink in A; A: bb. 9-16 added below system in ink (PvK)
		B: bar between bb.12b and 13b:

		cancelled in ink
		A: below final system: 1 1/2 Min '1 1/2 minute' added in pencil