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W O R K S

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Serie I. Scenemusik. Bind 6

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Edition Wilhelm Hansen  
Copenhagen 2007

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D E T

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C A R L N I E L S E N

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S K U E S P I L M U S I K 1

I N C I D E N T A L M U S I C 1

Udgivet af

Edited by

Niels Bo Foltmann

Lisbeth Ahlgren Jensen

Kirsten Flensburg Petersen



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I N D H O L D  
C O N T E N T S

General Preface ix Generelt forord

Preface xi Forord

Facsimiles Ixiv Faksimiler

MUSIC FOR ANDREAS MUNCH'S PLAY	1	MUSIK TIL ANDREAS MUNCHS SKUESPIL
AN EVENING AT GISKE		EN AFTEN PAA GISKE
No. 1 <i>Prelude</i>	1	Nr. 1 <i>Forspil</i>
No. 2 <i>Final Chorus</i>	18	Nr. 2 <i>Slutningskor</i>

MUSIC FOR HOLGER DRACHMANN'S MELODRAMA	25	MUSIK TIL HOLGER DRACHMANN'S MELODRAMA
SNEFRID		SNEFRID
ACT ONE	25	FØRSTE AKT
No. 1 <i>Prelude</i>	25	Nr. 1 <i>Forspil</i>
No. 2 <i>Poco allegretto</i>	37	Nr. 2 <i>Poco allegretto</i>
No. 3 <i>Poco moderato</i>	39	Nr. 3 <i>Poco moderato</i>
No. 4 <i>Andante quasi sostenuto</i>	42	Nr. 4 <i>Andante quasi sostenuto</i>
No. 5 <i>Allegro marziale</i>	43	Nr. 5 <i>Allegro marziale</i>
No. 6 <i>Change of Scene</i>	44	Nr. 6 <i>Sceneskift</i>
No. 7 <i>Allegretto</i>	51	Nr. 7 <i>Allegretto</i>
No. 8 <i>Allegro marziale</i>	52	Nr. 8 <i>Allegro marziale</i>
No. 9 <i>Andantino pastorale</i>	52	Nr. 9 <i>Andantino pastorale</i>
No. 10 <i>Allegro</i>	55	Nr. 10 <i>Allegro</i>
No. 11 <i>Moderato</i>	55	Nr. 11 <i>Moderato</i>
No. 12 <i>Postlude</i>	56	Nr. 12 <i>Efterspil</i>
ACT TWO	68	ANDEN AKT
No. 13 <i>Prelude</i>	68	Nr. 13 <i>Forspil</i>
No. 14 <i>Andantino</i>	70	Nr. 14 <i>Andantino</i>
No. 15 <i>Moderato</i>	74	Nr. 15 <i>Moderato</i>
No. 16 <i>Moderato e maestoso</i>	77	Nr. 16 <i>Moderato e maestoso</i>
No. 17 <i>Funeral Music</i>	80	Nr. 17 <i>Sørgemusik</i>

SONG FOR HELGE RODE'S PLAY	85	SANG TIL HELGE RODES SKUESPIL
THE FIGHTS IN STEFAN BORG'S HOUSE		KAMPENE I STREFAN BORG'S HJEM
"Skal Blomsterne da visne"	85	"Skal Blomsterne da visne"

<b>SONG FOR 89 SANG TIL</b>	
<b>GUSTAV WIED'S AND JENS PETERSEN'S PLAY GUSTAV WIEDS OG JENS PETERSENS SKUESPIL</b>	
<b>ATALANTA ATALANTA</b>	
<i>God Help Me! 89 Gudhjælp!</i>	
<b>MUSIC FOR LAURITZ CHRISTIAN NIELSEN'S PLAY 91 MUSIK TIL LAURITZ CHRISTIAN NIELSENS SKUESPIL</b>	
<b>WILLEMOES WILLEMOES</b>	
<i>No. 1 Our native Land 91 Nr. 1 Fædreland</i>	
<i>No. 2 Then take us, o Mother 92 Nr. 2 Ja, tag os, vor Moder</i>	
<i>No. 3 The Song of the Sea 96 Nr. 3 Havets Sang</i>	
<i>No. 4 Prelude 99 Nr. 4 Forspil</i>	
<i>No. 5 Vibeke's Song 102 Nr. 5 Vibekes Sang</i>	
<b>MUSIC FOR OTTO BENZON'S PLAY 105 MUSIK TIL OTTO BENZONS SKUESPIL</b>	
<b>PARENTS FORÆLDRE</b>	
<i>No. 1 Tempo giusto 105 Nr. 1 Tempo giusto</i>	
<i>No. 2 105 Nr. 2</i>	
<i>No. 3 Tempo giusto 106 Nr. 3 Tempo giusto</i>	
<b>MUSIC FOR LUDVIG HOLSTEIN'S PLAY 109 MUSIK TIL LUDVIG HOLSTEINS SKUESPIL</b>	
<b>TOVE TOVE</b>	
<i>No. 1 Prelude 109 Nr. 1 Forspil</i>	
<i>No. 2 "Fru Kedsomhed satte sin Krone paa" 121 Nr. 2 "Fru Kedsomhed satte sin Krone paa"</i>	
<i>No. 3 "Det er Lærkernes Tid" 125 Nr. 3 "Det er Lærkernes Tid"</i>	
<i>No. 4 Andante 132 Nr. 4 Andante</i>	
<i>No. 5 "Glenten styrter fra Fjeldets Kam" 140 Nr. 5 "Glenten styrter fra Fjeldets Kam"</i>	
<i>No. 6 Fowler Lay 152 Nr. 6 Fuglefængervise</i>	
<i>No. 7 We Sons of the Plains 153 Nr. 7 Vi Sletternes Sønner</i>	
<i>No. 8 "Der sad to Fluer paa Aakandens Blad" 158 Nr. 8 "Der sad to Fluer paa Aakandens Blad"</i>	
<i>No. 9 "Der stod en Engel hos mig" 162 Nr. 9 "Der stod en Engel hos mig"</i>	
<i>No. 10 Prelude 163 Nr. 10 Forspil</i>	
<i>No. 11 Andantino 165 Nr. 11 Andantino</i>	
<i>No. 12 Prelude 176 Nr. 12 Forspil</i>	
<i>No. 13 Andante 179 Nr. 13 Andante</i>	
<b>MUSIC FOR JEPPE AAKJÆR'S PLAY 189 MUSIK TIL JEPPE AAKJÆRS SKUESPIL</b>	
<b>THE WOLF'S SON ULVENS SØN</b>	
<i>No. 1 Come soon, ye Cottagers! 189 Nr. 1 Kommer I snart, I Husmænd!</i>	
<i>No. 2 Old Anders Shepherd's Song 191 Nr. 2 Gamle Anders Røgters Sang</i>	

<b>MUSIC FOR ADAM OEHLENSCHLÄGER'S PLAY</b>	<b>195</b>	<b>MUSIK TIL ADAM OEHLENSCHLÄGERS SKUESPIL</b>
<b>HAGBARTH AND SIGNE</b>		<b>HAGBARTH OG SIGNE</b>
No. 1 <i>Prelude</i>	<b>195</b>	Nr. 1 <i>Indledning</i>
<b>ACT ONE</b>	<b>196</b>	<b>FØRSTE AKT</b>
No. 1a	<b>196</b>	Nr. 1a
No. 1b	<b>196</b>	Nr. 1b
No. 2 <i>Allegretto moderato</i>	<b>196</b>	Nr. 2 <i>Allegretto moderato</i>
No. 3 <i>Andante</i>	<b>197</b>	Nr. 3 <i>Andante</i>
<b>ACT TWO</b>	<b>198</b>	<b>ANDEN AKT</b>
No. 4 <i>Andantino</i>	<b>198</b>	Nr. 4 <i>Andantino</i>
<b>ACT THREE</b>	<b>199</b>	<b>TREDJE AKT</b>
No. 5 <i>Dance of the Handmaidens</i>	<b>199</b>	Nr. 5 <i>Ternernes Dans</i>
No. 6 "Nu Maanen gennem Mulmet saa mægtigt bryder"	<b>202</b>	Nr. 6 "Nu Maanen gennem Mulmet saa mægtigt bryder"
<b>ACT FOUR</b>	<b>204</b>	<b>FJERDE AKT</b>
No. 7 <i>Halloges Song</i>	<b>204</b>	Nr. 7 <i>Halloges Sang</i>
No. 8 <i>Andantino</i>	<b>206</b>	Nr. 8 <i>Andantino</i>
<b>ACT FIVE</b>	<b>209</b>	<b>FEMTE AKT</b>
No. 9 <i>Andante con moto</i>	<b>209</b>	Nr. 9 <i>Andante con moto</i>
<b>MUSIC FOR ADAM OEHLENSCHLÄGER'S</b>	<b>215</b>	<b>MUSIK TIL ADAM OEHLENSCHLÄGERS</b>
<b>MIDSUMMER EVE PLAY</b>		<b>SANCT HANSAFTENSPIL</b>
<i>Prelude</i>	<b>215</b>	<i>Forspil</i>
No. 1 "I Skyggen vi vanke"	<b>226</b>	Nr. 1 "I Skyggen vi vanke"
No. 2 <i>Andantino</i>	<b>230</b>	Nr. 2 <i>Andantino</i>
No. 3 "Saa langsomt i Sandet vi glide afsted"	<b>234</b>	Nr. 3 "Saa langsomt i Sandet vi glide afsted"
No. 4 <i>Andantino</i>	<b>241</b>	Nr. 4 <i>Andantino</i>
No. 5 "Tryllende Harmoni"	<b>245</b>	Nr. 5 "Tryllende Harmoni"
No. 6 <i>Andante maestoso</i>	<b>248</b>	Nr. 6 <i>Andante maestoso</i>
No. 7 "I Maaneskin titter"	<b>251</b>	Nr. 7 "I Maaneskin titter"
<b>MUSIC FOR EINAR CHRISTIANSEN'S PLAY</b>	<b>259</b>	<b>MUSIK TIL EINAR CHRISTIANSENS SKUESPIL</b>
<b>NATIVE LAND</b>		<b>FÆDRELAND</b>
No. 1a <i>Military March</i>	<b>259</b>	Nr. 1a <i>Soldatermarsch</i>
No. 1b <i>Military March</i>	<b>261</b>	Nr. 1b <i>Soldatermarsch</i>
No. 2 "Denne er Dagen, som Herren har gjort!"	<b>268</b>	Nr. 2 "Denne er Dagen, som Herren har gjort!"

<b>MUSIC FOR HELGE RODE'S PROLOGUE SHAKESPEARE</b>	<b>271</b>	<b>MUSIK TIL HELGE RODES PROLOG SHAKESPEARE</b>
No. 1 "Mod og Vilje har du hærdeet"	271	Nr. 1 "Mod og Vilje har du hærdeet"
No. 2 "Længsel op til Himmelblaaet"	274	Nr. 2 "Længsel op til Himmelblaaet"
No. 3 "Lad mig snorke her i Skyggen"	277	Nr. 3 "Lad mig snorke her i Skyggen"
No. 4 <i>Ariel's Song</i>	280	Nr. 4 <i>Ariels Sang</i>
No. 5 "Hæder til Digtets Drot"	284	Nr. 5 "Hæder til Digtets Drot"

<b>BALLAD FOR JÓHANN SIGURJÓNSSON'S PLAY</b>	<b>287</b>	<b>KVAD TIL JÓHANN SIGURJÓNSSONS SKUESPIL</b>
<b>THE LIAR</b>		<b>LØGNEREN</b>
No. 1 "Dagene skriver Lykkens Runer"	287	Nr. 1 "Dagene skriver Lykkens Runer"
No. 2 "Dagene skriver Sorgens Runer"	289	Nr. 2 "Dagene skriver Sorgens Runer"

Abbreviations 292 Forkortelser

Critical Commentary 293 Kritisk beretning

## GENERELT FORORD

## GENERAL PREFACE

**T**he Carl Nielsen Edition is an independent project under the auspices of the Music 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

**C**arl Nielsen Udgaven er et selvstændigt projekt under Det Kongelige Biblioteks Musikafdeling, 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 udgivelsesprincipper. 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 noteteksten.

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

### Serie I, Scenemusik

- Operaer
- Skuespilmusik

### Serie II, Instrumentalmusik

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

### Series III, Vocal Music

Cantatas  
Songs and recitations with piano  
Songs without accompaniment  
Choral Pieces  
Songs arranged for vocal soloists and orchestra

### 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.

*Copenhagen 1998  
The Carl Nielsen Edition*

*Revised 2007*

### Serie III, Vokalmusik

Kantater  
Enstemmige sange og recitation med klaver  
Enstemmige sange uden akkompagnement  
Korsatser  
Enstemmige sange i arrangement for orkester

### 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, partituropstilling, instrument- og genrebetegnelse 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 Niensens 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 Niensens 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 Niensens tekster stiltiende tilføjet.

Nøgler gengives normalt som i hovedkilden.

*København 1998  
Carl Nielsen Udgaven*

*Revideret 2007*

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# F O R O R D

## P R E F A C E

Carl Nielsen wrote music for no fewer than 22 plays performed in six different theatres, spread over a period of more than 40 years – from the earliest, *An Evening at Giske* from 1889-90, to the last, *Grundtvig Easter Evening*, performed less than six months before the death of the composer. So apart from the operas and symphonies, the theatre music is the genre that is most amply represented in Nielsen's overall oeuvre, and among the works are a couple of his most voluminous scores (*Aladdin* and *Sir Oluf He Rides*–). In the present edition the theatre music has been published in four volumes in series I: volume 6, comprising the early works up to 1918; vol. 7, *Sir Oluf He Rides*–; vol. 8, *Aladdin*; and vol. 9, the theatre music from the 1920s up to the death of the composer.

With nine works, The Royal Theatre in Copenhagen is the theatre to which Nielsen most frequently contributed stage music.<sup>1</sup> He knew the Theatre from the inside for better or worse, and his various relations with it were at times somewhat strained. In the years 1889-1905 he was employed as a second violinist in the Royal Orchestra, and between 1908 and 1914 as a conductor, after deputizing in this capacity for a short period around 1904-1905. He had to resign both these posts as a result of dissatisfaction with management decisions, and in 1919, in connection with the staging of *Aladdin*, he engaged in a public polemic on the role of the music in the performance.<sup>2</sup>

Three of the works were written for performance at the Open Air Theatre in Jægersborg Royal Deer Park north of Copenhagen.<sup>3</sup> The establishment of an open air theatre in Denmark had been inspired by similar theatres in Germany and France, where the actor Adam Poulsen<sup>4</sup> and the poet Lauritz Christian Nielsen,<sup>5</sup> independently of each other, had attended

Carl Nielsen skrev musik til ikke færre end 22 skuespil, opført på seks forskellige teatre, fordelt over en periode på mere end 40 år – fra det tidligste, *En aften på Giske* fra 1889-90, til det sidste, *Grundtvig-Paaske-Aften*, opført mindre end et halvt år før komponistens død. Når der ses bort fra operaerne og symfonierne, er skuespilmusik således den genre, der er fyldigst repræsenteret i Carl Niensens samlede produktion, og blandt værkerne findes et par af hans allermest omfangsrige partiturer (*Aladdin* og *Hr. Oluf han rider*–). Skuespilmusikken er i nærværende udgave gengivet i fire bind i Serie I, henholdsvis bind 6 omfattende de tidlige værker frem til 1918, bd. 7 *Hr. Oluf han rider*–, bd. 8 *Aladdin* og bd. 9 skuespilmusikken fra 1920'erne frem til komponisten død.

Med ni værker er Det Kongelige Teater i København det teater, til hvilket Carl Nielsen hyppigst bidrog med musik til skuespil.<sup>1</sup> Han kendte teatret indefra på godt og ondt og havde i sine forskellige relationer undertiden et noget anstrengt forhold til det. I årene 1889-1905 var han ansat som 2. violinist i Det Kongelige Kapel og mellem 1908 og 1914 som kapelmester efter i en kortere periode omkring 1904-1905 at have vikarieret som sådan. Begge de nævnte faste stillinger måtte han opsigte på grund af utilfredshed med ledelsens dispositioner, ligesom han i 1919, i forbindelse med opsætningen af *Aladdin*, førte en offentlig polemik omkring musikkens rolle i forestillingen.<sup>2</sup>

Tre af værkerne er skrevet til opførelse på Friluftsteatret i Jægersborg Dyrehave nord for København.<sup>3</sup> Etableringen af et friluftsteater i Danmark var sket under inspiration fra tilsvarende teatre i Tyskland og Frankrig, hvor skuespilleren Adam Poulsen<sup>4</sup> og digteren Lauritz Christian Nielsen<sup>5</sup> uafhængigt af hinanden begge havde overværet sådanne forestillinger i

---

1 *Sir Oluf He Rides*– (1906), *Parents* (1908), *Native Land* (1916), *The Liar* (1918), *Aladdin* (1919), *The Mother* (1921, performed the same year at the Odense Theatre), *Cosmus* (1922), *Hommage to Holberg* (1922), and *Grundtvig Easter Evening* (1931). To these we can of course add the operas *Saul and David* (1902) and *Masquerade* (1906).

2 See the preface to *Carl Nielsen Works*. Published by The Carl Nielsen Edition, The Royal Library. Series I. Vol. 8. Edited by David Fanning, Copenhagen 2000, p. xvi.

3 *Hagbarth and Signe* (1910), *Midsummer Eve Play* (1913) and *Ebbe Skammelsen* (1925).

4 (1879-1969).

5 Danish poet (1871-1930).

1 *Hr. Oluf han rider*– (1906), *Forældre* (1908), *Fædreland* (1916), *Løgneren* (1918), *Aladdin* (1919), *Moderen* (1921, opført samme år på Odense Teater), *Cosmus* (1922), *Hyldest til Holberg* (1922), samt *Grundtvig-Paaske-Aften* (1931). Hertil kommer naturligvis yderligere operaerne *Saul og David* (1902) og *Maskarade* (1906).

2 Se forord i *Carl Nielsen Værker*. Udgivet af Carl Nielsen Udgaven, Det Kongelige Bibliotek. Serie I. Bind 8. Udgivet af David Fanning, København 2000, s. xvi.

3 *Hagbarth og Signe* (1910), *Sanct Hansaftenspil* (1913) og *Ebbe Skammelsen* (1925).

4 (1879-1969).

5 Digter (1871-1930).

such performances in the summer of 1909. The same autumn they drew up plans for the establishment of a similar institution in the Copenhagen area. They realized that the positive involvement of the press was necessary, so the editor of *Politiken*, Henrik Cavling,<sup>6</sup> was drawn into the plans at an early stage. In the spring of 1910 a committee was formed to be responsible for the running of the theatre; Nielsen became a member and was most active in the dramatic sub-committee.<sup>7</sup> Any profits from the performances were to be spent to “send Copenhagen council schoolchildren to holiday camps or for related purposes”.<sup>8</sup>

The area Ulvedalene in the Royal Deer Park was well suited, since it was surrounded on three sides by forest, and on one side consisted of a high, broad slope that was laid out for the audience (with space for almost 4.000 people), all landscaped by the artist J.F. Willumsen.<sup>9</sup> Several of the city’s theatres also offered their services by lending costumes and props. In practice the theatre had neither walls nor curtain. The landscape was used as the scenic and acoustic backdrop, and presumably because of the special acoustic conditions Nielsen composed the music for the open-air performances for wind orchestra, whose sound penetrates better than that of string instruments when there are no walls and doors.

The Dagmar Theatre too occupies a prominent place in Nielsen’s theatrical output: in the years 1890-1908 he composed music for five of the theatre’s productions.<sup>10</sup> This theatre was built in 1883 as Copenhagen’s third private theatre – the other so-called ‘second theatres’ were Casino and The Folke-teatret – and existed until 1937. From 1889 on it succeeded in being a serious competitor to the Royal Theatre, inasmuch as at this time there was an easing of the restrictions that had hitherto limited the repertoire of the private theatres to popular comedies and operettas.<sup>11</sup> This more serious repertoire policy is reflected clearly in the productions for which Nielsen wrote music.

6 (1858-1933).

7 The other members were Professor Vilhelm Andersen, the ballet-master Hans Beck, the editors Blangstrup and Henrik Cavling, the chairman of the Union of Journalists Kristian Dahl, the painter Bertha Dorph, the painter N.V. Dorph, the chairman of the Journalists’ Association Franz V. Jessen, the theatre director Johannes Nielsen, the writer L.C. Nielsen, Consul P. Nørgaard, the actor Adam Poulsen, the actor Johannes Ring, the lawyer Werner and the painter J.F. Willumsen – cf. *Beretning om Friluftsteatret i Ulvedalene 1910*, Copenhagen 1910.

8 *Beretning om Friluftsteatret i Ulvedalene 1910*, Copenhagen 1910. Adam Poulsen, *En skuespillers erindringer*, Copenhagen 1961, pp. 266-271.

9 Danish painter and sculptor (1863-1958).

10 *An Evening at Giske* (1890), *Snefrid* (1894), *The Fights in Stefan Borg’s House* (1901), *Atalanta* (1901) and *Tove* (1908).

11 Elin Rask, “Dagmar-teatret. Nationalscenens ‘dårlige samvittighed’”, *Dansk Teaterhistorie*, Copenhagen 1992, vol. 2, pp. 49-54.

sommeren 1909. Samme efterår lagde de planer for oprettelsen af en tilsvarende institution i Københavnsområdet. De indså, at det var nødvendigt med pressens positive medvirken, så *Politikens* redaktør Henrik Cavling<sup>6</sup> blev tidligt involveret i planerne. I foråret 1910 nedsattes en komité, der stod for driften af teatret, hvor Carl Nielsen blev medlem og især lagde sit virke i komitéens dramatiske udvalg.<sup>7</sup> Et eventuelt overskud fra forestillingerne skulle anvendes til “Anbringelse af københavnske Kommuneskolebørn i Feriekolonier eller dermed beslægtede Formaal.”<sup>8</sup>

Ulvedalene i Dyrehaven var velegnet, da de på tre sider var omringet af skov, og på den ene side bestod af en høj, bred skråning, som blev indrettet til publikum (med plads til hen mod 4.000 personer), alt sammen udtænkt af billedkunstneren J.F. Willumsen.<sup>9</sup> Flere af byens teatre stillede sig desuden til rådighed med udlån af kostumer og rekvisitter. Teatret var i praksis uden mure og scenetæppe. Man benyttede naturen som kulisse og klangbund, og formentlig på grund af de særlige akustiske forhold komponerede Carl Nielsen musikken til friluftsteatrerne for blæserorkester, der bedre end strygerinstrumenter kan klinge igennem uden døre.

Også Dagmar-teatret indtager en fremtrædende plads i Carl Niensens skuespilproduktion, idet han i årene 1890 til 1908 komponerede musik til fem af teatrets opsætninger.<sup>10</sup> Dette teater blev opført i 1883 som Københavns tredje privatteater – de øvrige, såkaldte ‘Sekondteatre’ udgjordes af Casino og Folketeatret – og eksisterede frem til 1937. Fra 1889 gjorde det sig gældende som en seriøs konkurrent til Det Kongelige Teater, idet der på dette tidspunkt indtrådte en lempelse i de restriktioner, som indtil da havde begrænset privatteatrenes repertoire til overvejende at omfatte folkekomedier og operetter.<sup>11</sup> Denne mere seriøse repertoirepolitik afspejles tydeligt i de forestillinger, som Carl Nielsen skrev musik til.

6 (1858-1933).

7 De øvrige medlemmer var professor Vilhelm Andersen, balletmester Hans Beck, redaktør Blangstrup, redaktør Henrik Cavling, formand for Journalistforbundet Kristian Dahl, maleren Bertha Dorph, maleren N.V. Dorph, formand for Journalistforeningen Franz V. Jessen, teaterdirektør Johannes Nielsen, forfatteren L.C. Nielsen, konsul P. Nørgaard, skuespiller Adam Poulsen, skuespiller Johannes Ring, overretssagfører Werner og maleren J.F. Willumsen, jf. *Beretning om Friluftsteatret i Ulvedalene 1910*, København 1910.

8 *Beretning om Friluftsteatret i Ulvedalene 1910*, København 1910. Adam Poulsen, *En skuespillers erindringer*, København 1961, s. 266-271.

9 Maler og billedhugger (1863-1958).

10 *En Aften paa Giske* (1890), *Snefrid* (1894), *Kampene i Stefan Borgs Hjem* (1901), *Atalanta* (1901) og *Tove* (1908).

11 Elin Rask, “Dagmar-teatret. Nationalscenens ‘dårlige samvittighed’”, *Dansk Teaterhistorie*, København 1992, bd. 2, s. 49-54.



The other theatres for which Nielsen wrote stage music were the Aarhus Theatre,<sup>12</sup> The Folk Theatre in Copenhagen,<sup>13</sup> and the Odense Theatre,<sup>14</sup> to which we can add the performance of the *Prologue to Shakespeare* on the Kronborg Castle hills in 1916.

The works in this volume have been distributed among the three editors as follows:

Lisbeth Ahlgren Jensen: *Tove, Willemoes, Parents, The Wolf's Son* and *Midsummer Eve Play*.

Kirsten Flensborg Petersen: *Prologue to Shakespeare, Hagbarth and Signe, Native Land* and *The Liar*.

Niels Bo Foltmann: *An Evening at Giske, Snefrid, The Fights in Stefan Borg's House* and *Atalanta*

#### MUSIC FOR ANDREAS MUNCH'S PLAY AN EVENING AT GISKE

Nielsen's *Prelude* and *Final Chorus* for Andreas Munch's<sup>15</sup> one-acter *An Evening at Giske* were probably composed around New Year 1889-1890, but the further circumstances of their genesis remain obscure. It can be established, however, that this period was marked by great events both in Nielsen's private life and in his musical career. In September 1889 he had been engaged as a violinist in the Royal Orchestra, and the same autumn he had applied for and been awarded the grant *Det Anckerske Legat*, which was to take him on his first major European journey over the next two years. Finally, it was in this period that his relationship with the sweetheart of his youth – the eight years younger Emilie Demant<sup>16</sup> – ended. Although no statement about the music for *An Evening at Giske* from the composer appears to have been preserved, it is not difficult to imagine how he might have come by this task. In the years 1889-1891 the close friend of Nielsen's youth and his fellow student at the Conservatory, Vilhelm Rosenberg,<sup>17</sup> was conductor at the Dagmar Theatre, and it seems highly likely that he hired Nielsen to write this music. It must have been

12 *The Wolf's Son* (1909), *From Rold to Rebild* (1929) and the revival of *Native Land* in 1916.

13 *Willemoes* (1908).

14 *Cupid and the Poet* (1930) and a revival of *The Mother* in 1921.

15 Norwegian poet and dramatist (1811-1884).

16 Danish author, artist, ethnologist (1873-1958).

17 Danish composer and conductor (1862-1944).

De øvrige teatre, til hvilke Carl Nielsen har skrevet skuespilmusik, omfatter Aarhus Teater,<sup>12</sup> Folketeatret i København,<sup>13</sup> Odense Teater,<sup>14</sup> hvortil kommer opførelsen af Shakespeare-prologen på Kronborg Slotsbanker i 1916.

Værkerne er i dette bind fordelt mellem de tre redaktører således:

Lisbeth Ahlgren Jensen: *Tove, Willemoes, Forældre, Ulvens Søn* og *Sanct Hansaftenspil*.

Kirsten Flensborg Petersen: *Prolog til Shakespeare, Hagbarth og Signe, Fædreland* og *Løgneren*.

Niels Bo Foltmann: *En Aften paa Giske, Snefrid, Kampene i Stefan Borgs Hjem* og *Atalanta*

#### MUSIC TO ANDREAS MUNCH'S SKUESPIL EN AFTEN PAA GISKE

Carl Niensens *Forspil* og *Slutningskor* til Andreas Munch's<sup>15</sup> énakter *En Aften paa Giske* er sandsynligvis komponeret omkring årsskiftet 1889-1890, men de nærmere omstændigheder omkring tilblivelsen fortøner sig i det uvisse. Det kan dog fastslås, at denne tid var præget af store begivenheder i såvel Carl Niensens privatliv som hans musikalske løbebane. I september 1889 var han blevet ansat som violinist i Det Kongelige Kapel, og samme efterår havde han søgt og modtaget Det Anckerske Legat, som i de følgende to år skulle føre ham ud på hans første store europarejse. Endelig var det netop i denne periode, at forholdet til hans ungdomskærlighed – den otte år yngre Emilie Demant<sup>16</sup> – afsluttedes. Skønt der tilsyneladende ikke er bevaret nogen udsagn om musikken til *En Aften paa Giske* fra komponistens side, er det ikke vanskeligt at forestille sig, hvordan han kan have fået denne opgave. I årene 1889-1891 var Carl Niensens nære ungdomsven og konservatoriekammerat, Vilhelm Rosenberg,<sup>17</sup> kapelmester ved Dagmar-teatret, og det synes oplagt, at han har hyret Carl Nielsen til at skrive denne musik. Det må have været et attraktivt tilbud for den

12 *Ulvens Søn* (1909) og *Fra Rold til Rebild* (1929) samt genoprettningen af *Fædreland* i 1916.

13 *Willemoes* (1908).

14 *Amor og Digteren* (1930) samt en genopførelse af *Moderen* i 1921.

15 Norsk lyriker og dramatiker (1811-1884).

16 Forfatter, kunstner, etnolog (1873-1958).

17 Komponist og kapelmester (1862-1944).

an attractive offer for the young composer, who would now presumably for the first time have a work for full orchestra performed. It is all the more surprising that he did not have more to say about the work. One possible explanation may be that as a newly engaged musician in the Royal Orchestra he had no wish to advertise his engagement with the competing theatre.<sup>18</sup>

*An Evening at Giske* was premiered at the Dagmar Theatre on 15th January 1890, and up to 4th February it was played a total of seven times.<sup>19</sup> The play was not very well received in the press. Several reviewers pointed out that it came from the Royal Theatre's 'cast-off' repertoire<sup>20</sup> – one reviewer actually wished the play had been allowed to rest in peace.<sup>21</sup> Although there were reviews in well nigh all the Copenhagen newspapers, Carl Nielsen's music was only mentioned in one, *Morgenbladet* (16th January 1890), where one could read the following short passage about the prelude: "For the play the Royal musician Mr C a r l N i e l s e n had written a small prelude whose Norwegian character apparently had Grieg as its model." Apart from the performances mentioned here, it has been possible to document further performances neither of the prelude nor of the final chorus in the composer's lifetime, and it must be assumed that the work now lay dormant for many years.

It was only long after the death of the composer that the existence of this music became known again, in connection with the transfer of the music archives of the Dagmar Theatre to the Royal Library in 1943. On that occasion the then head of the Library's music department, Sven Lunn, discovered a package of orchestral parts marked "Carl Nielsen: En Aften paa Giske". He had the parts written out in score, and there emerged two pieces that had an amazing resemblance to the style of the young Nielsen. He further found the following note in the theatrical periodical *Saisonen*<sup>22</sup> under the Dagmar Theatre's programme for January 1890: "C. Nielsen: Prelude to 'An Evening at Giske' ". On this basis Sven Lunn concluded in an article in *Dansk Musiktidsskrift* that it must be a forgotten Nielsen work.<sup>23</sup> As for the final chorus, there are no contemporary printed sources that associate it with Nielsen; but it was

18 At this time the singers of the Royal Theatre were explicitly forbidden to perform on other stages.

19 Lauritz Swendsen, *De københavnske Privatteatres Repertoire (1847-1906)*, Copenhagen 1907, p. 2.

20 It had already been played at the Royal Theatre in 1873.

21 *Nationaltidende*, 16.1.1890.

22 Vol. 17, no. 145.

23 Sven Lunn, "Lumbye, Frølich og Grieg", *Dansk Musiktidsskrift*, vol. 19 (1944), pp. 145-148.

unge komponist, som her, antagelig for første gang, fik opført et værk for fuldt orkester. Så meget desto mere kan det undre, at han ikke i højere grad har ytret sig om værket. En mulig forklaring kan ligge i den omstændighed, at han som nyansat musiker ved Det Kongelige Kapel ikke har ønsket at udstille sit engagement hos det konkurrerende teater.<sup>18</sup>

*En Aften paa Giske* havde premiere på Dagmar-teatret den 15. januar 1890, og frem til den 4. februar gik det i alt syv gange.<sup>19</sup> Stykket fik ikke nogen særlig god modtagelse i pressen. Flere anmeldere hæftede sig ved, at det stammede fra Det Kongelige Teaters aflagte repertoire<sup>20</sup> – én anmelder ønskede ligefrem, at stykket havde fået lov til at hvile i fred.<sup>21</sup> Skønt der var anmeldelser i stort set alle københavnske aviser, blev Carl Niensens musik kun omtalt i en enkelt, nemlig *Morgenbladet* (16. januar 1890), hvor man finder følgende korte passus om forspillet: "Til Stykket havde Hr. Kapelmusikus C a r l N i e l s e n skrevet et lille Forspil, hvis norske Karakter øjensynlig havde Grieg til Forbillede." Bortset fra de her nævnte forestillinger har det hverken været muligt at dokumentere flere opførelser af forspillet eller af slutningskoret i komponistens levetid, og det må antages, at værket nu henlå i en tornerosesøvn i mange år.

Først længe efter komponistens død blev eksistensen af denne musik atter kendt, nemlig i forbindelse med overdragelsen af Dagmar-teatrets nodearkiv til Det Kongelige Bibliotek i 1943. Den daværende leder af musikafdelingen, Sven Lunn, opdagede ved denne lejlighed en pakke orkesterstemmer, som var betegnet "Carl Nielsen: En Aften paa Giske". Han lod stemmerne udskrive i partitur, og frem kom et par satser, der havde en forbløffende lighed med den unge Carl Niensens stil. Endvidere fandt han følgende notits i teatertidsskriftet *Saisonen*<sup>22</sup> under Dagmar-teatrets program for januar 1890: "C. Nielsen: Forspil til 'En Aften paa Giske' ". På dette grundlag konkluderede Sven Lunn i en artikel i *Dansk Musiktidsskrift*, at der måtte være tale om et glemt Carl Nielsen-værk.<sup>23</sup> Mht. slutningskoret findes der ingen samtidige trykte kilder, der knytter det til Carl Nielsen, men det har i sin tid på Dagmar-teatret været arkiveret

18 Det Kongelige Teaters sangere havde på denne tid direkte forbud mod at optræde på andre scener.

19 Lauritz Swendsen, *De københavnske Privatteatres Repertoire (1847-1906)*, København 1907, s. 2.

20 Stykket havde gået på Det Kongelige Teater allerede i 1873.

21 *Nationaltidende*, 16.1.1890.

22 Årg. 17, nr. 145.

23 Sven Lunn, "Lumbye, Frølich og Grieg", *Dansk Musiktidsskrift*, 19. årg. (1944), s. 145-148.

once archived at the Dagmar Theatre under Nielsen's name in the same package as the prelude, which suggests that Nielsen was also the composer of this piece. Moreover, it was composed for the same orchestral ensemble and with the same style of instrumentation as the prelude. Finally, there are certain motivic resemblances between the two pieces, which further supports the authenticity of the final chorus. In this connection it should also be mentioned that in the above-mentioned article Sven Lunn states that it may be an incomplete set of parts, since it does not include bassoon parts. An investigation of other similar theatre music from this time<sup>24</sup> shows, however, that the orchestra could vary greatly from work to work – so the absence of bassoon parts does not necessarily mean that this is a torso. Nor does an analysis of the instrumentation seem to indicate that there were ever any bassoon parts.

It will be evident from the above that the preserved source material is extremely limited: apart from the set of parts from the Dagmar Theatre's music archives, there are only two manuscript first violin parts whose provenance is unknown. These parts may suggest that at some point the music was also played outside the Dagmar Theatre. The editorial work in connection with the present edition has in all essentials consisted of normalizations of articulation and dynamics.

The action of the play is set at Giske Manor at Søndmøre on an autumn evening in the year 1027. Giske, a small island on the west coast of Norway, was the seat of the richest and noblest of Norway's aristocratic dynasties, the Arnungs. The outlawed Stein has sought refuge at Giske, where the Lady Ragnhild – whom he has once helped – has given him shelter while the Lord Thorberg is at the court of King Olaf. When Thorberg comes back home, Ragnhild persuades him to observe the old laws of hospitality. But when she reveals that she has sheltered the outlawed Stein in his absence, he immediately breaks his promise. In the end King Olaf appears and settles the dispute, and the play ends with a chorus of tribute to the King.

*Niels Bo Foltmann*

under Carl Nielsens navn i samme pakke som forspillet, hvilket taler for, at Carl Nielsen også er ophavsmand til denne sats. Endvidere er det komponeret for samme orkesterbesætning og i samme instrumentationsstil som forspillet. Endelig er der et vist motivslægtskab de to satser imellem, hvilket yderligere bestyrker slutningskorets autenticitet. I denne forbindelse skal det endvidere nævnes, at Sven Lunn i den omtalte artikel anfører, at der muligvis er tale om et ukomplet stemmesæt, idet det ikke indeholder fagotstemmer. En undersøgelse af anden tilsvarende scenemusik fra denne tid<sup>24</sup> godtgør imidlertid, at orkesterbesætningen kunne variere meget fra værk til værk – og således indikerer de manglende fagotstemmer ikke nødvendigvis, at der er tale om en torso. Heller ikke en analyse af instrumentationen synes at pege på, at der skulle have eksisteret nogen fagotstemmer.

Som det fremgår af ovenstående, er det overleverede kildemateriale yderst begrænset – ud over stemmesættet fra Dagmartheatrets nodearkiv foreligger der kun to håndskrevne primoviolinstemmer, hvis proveniens ikke er kendt. Disse stemmer kunne tyde på, at musikken på et tidspunkt også er blevet spillet udenfor Dagmartheatret. Det redaktionelle arbejde i forbindelse med nærværende udgave har i alt væsentligt bestået i normaliseringer mht. artikulation og dynamik.

Handlingen foregår på Giske Gård på Søndmøre en høstaften år 1027. Giske, en lille ø på Norges vestkyst, var sædet for den rigeste og højbyrdigste af Norges ætter, Arnungerne. Den fredløse Stein har søgt tilflugt på Giske, hvor fru Ragnhild – som han tidligere har hjulpet – har givet ham husly, mens husherren Thorberg opholder sig hos kong Olaf. Da Thorberg vender hjem igen, overtaler Ragnhild ham til at love at overholde den gamle gæstfrihedsskik. Men da hun afslører, at hun har huset den fredløse Stein i hans fravær, bryder han straks sit løfte. I sidste ende dukker kong Olaf dog op og får bilagt stridighederne, hvorefter stykket afsluttes med et hyldestkor til kongen.

*Niels Bo Foltmann*

24 Dagmartheatrets og Casinos nodearkiver (DK-Kk).

24 Music archives of the Dagmar Theatre and Casino (DK-Kk).

MUSIC FOR HOLGER DRACHMANN'S  
MELODRAMA SNEFRID

Nielsen and the author Holger Drachmann<sup>25</sup> were two very different artist types, and there are indications that Nielsen was anything but enthusiastic about Drachmann personally. For example he wrote in 1897 in a letter to his friend Gustav Wied:<sup>26</sup> “Drachmann is uncongenial to me; he does not seem to be truly male. A great long spiral with a voice like a eunuch. He is no man.”<sup>27</sup> Nevertheless Nielsen set texts by Drachmann to music several times; the first time at the beginning of 1893, when Erik Skram<sup>28</sup> requested him to write music for the melodrama *Snefrid* in connection with a planned performance at ‘the Free Theatre’.<sup>29</sup> Nielsen agreed to the request, and less than a month later the score was finished. From Nielsen’s diary entries it is possible to follow how the work progressed:

14th January: “Began the love music for ‘Snefrid’ and think it is very good”

17th January: “Finished the love music for Snefrid. It is a really good piece and intensely felt.”

19th January: “I played the love music for ‘Snefrid’ for him [Rudolph Bergh<sup>30</sup>]. He got very red in the face over the sensual character of the music and had great praise for both the piece and the prelude to the first act.”

22nd January: “Finished composing the funeral music for ‘Snefrid’ later in the evening.”

23th January: “Have been working on the music for ‘Snefrid’. I think what I have done is good, but I must always have my things well behind me before I can look at them objectively.”

24th January: “Finished the melodramatic music for the King’s monologue in ‘Snefrid’. I have now actually quite finished the music, only the fair-copying remains. That is no fun. I wish one had an apparatus that

Carl Nielsen og forfatteren Holger Drachmann<sup>25</sup> var to meget forskellige kunstnertyper, og noget kunne tyde på, at Carl Nielsen var alt andet end begejstret for personen Drachmann. Således skrev han i 1897 i et brev til vennen Gustav Wied:<sup>26</sup> “Drachmann er mig usympatisk; han er vist ikke noget rigtigt Mandfolk. Denne lange Spiral med en Stemme som en Kastrat. Han er ingen Mand.”<sup>27</sup> Ikke desto mindre kom Carl Nielsen flere gange til at sætte musik til tekster af Drachmann; første gang i begyndelsen af 1893, hvor Erik Skram<sup>28</sup> opfordrede ham til at sætte musik til melodramaet *Snefrid* i forbindelse med en planlagt opførelse på Det frie Theater.<sup>29</sup> Carl Nielsen tog imod opfordringen, og mindre end en måned efter forelå det færdige partitur. Gennem Carl Niensens dagbogsop- tegnelser er det muligt at følge hvordan arbejdet skred frem:

14. januar: “Begyndte paa Elskovsmusik til ‘Snefrid’ og synes det er ganske godt”

17. januar: “Gjorde Elskovsmusiken til Snefrid færdig. Det er et rigtig godt Stykke og intensivt følt.”

19. januar: “Jeg spillede Elskovsmusikken til ‘Snefrid’ for ham [Rudolph Bergh<sup>30</sup>]. Han blev ganske rød i Ansigtet over Musikens sandselige Karakter og meget roste baade det Stykke og Forspillet til først[e] Akt.”

22. januar: “Componerede Sørgemusiken til ‘Snefrid’ færdig senere paa Aftenen”

23. januar: “Har arbejdet paa Musiken til ‘Snefrid’. Jeg tror det er godt hvad jeg har gjort, men jeg maa altid have mine Ting langt bagved mig, inden jeg kan se objektivt paa dem.”

24. januar: “Gjorde den melodramatiske Musik til Kongens Monolog i ‘Snefrid’ færdig. Jeg er nu egentlig helt færdig med Musiken og mangler nu blot Renskrivningen. Det er ikke morsomt. Gid man havde et Aparat som skrev Alt hvad man tænkte, hvilke

25 (1846-1908).

26 Danish author (1858-1914).

27 Quoted from John Fellow (ed.), *Carl Nielsen Brevudgaven. Bind 1, 1886-1897*, Copenhagen 2005, p. 501.

28 Danish author and parliamentary recorder (1847-1923).

29 The Free Theatre was part of the Student Union, whose chairman in 1893-96 was Erik Skram. Other Carl Nielsen works to texts by Drachmann: *Cantata for the Inauguration of the Student Union* (1901), the song *Du danske Mand* (1906) and music for the drama *Sir Oluf He Rides* - (1906).

30 Danish composer, originally zoologist (1859-1924).

25 (1846-1908).

26 Forfatter (1858-1914).

27 Citeret efter John Fellow (udg.), *Carl Nielsen Brevudgaven. Bind 1, 1886-1897*, København 2005, s. 501.

28 Forfatter og protokolsekretær ved Rigsdagen (1847-1923).

29 Det frie Theater sorterede under Studentersamfundet, hvis formand i årene 1893-96 var Erik Skram. Andre Carl Nielsen-værker til tekster af Drachmann: *Kantate til Studentersamfundets Bygnings Indvielse* (1901), sangen *Du danske Mand* (1906) og musik til dramaet *Hr. Oluf han rider* - (1906).

30 Komponist, oprindeligt zoolog (1859-1924).

wrote down everything one thought – what works I would make then! But I would have to be the only one who had such a machine. – Well, when it comes to it, it is not the quantity that counts, and I suppose toil is really good for you. Asceticism – ugh!!”

5th February: “Finished the fair-copying for ‘Snefrid’ ”<sup>31</sup>

The music consisted of a total of five movements: the Prelude to Act One, *Love Music*; the Prelude to Act Two, *Melodrama* (King Harald’s Monologue); and *Funeral Music*. As can be seen from the above, Nielsen was extraordinarily satisfied with his music; so he was all the more annoyed when the Free Theatre’s plans for a *Snefrid* production came to nothing. Not until a year later was *Snefrid* successfully performed. Before the concert the newspaper *Dannebrog* featured an article whose substance can hardly come from anyone but the rejected composer. It says among other things:

“At Christmas 1893<sup>32</sup> the board of ‘the Free Theatre’ approached Mr C a r l N i e l s e n through its chairman, Mr E r i k S k r a m, and entreated him to compose Music for ‘Snefrid’. But it had to be done fast; the rehearsal of the piece was of the greatest urgency, for it was to form part of the theatre’s next production, which was to be very soon.

At first Mr Carl Nielsen had no great desire to do so, but persuaded by Mr V i c t o r B e n d i x he agreed, resolutely pushed aside teaching and all other work and in a fortnight wrote music for ‘Snefrid’ which according to connoisseurs is quite excellent – something the public can ascertain on Tuesday.

– Time passed. Mr Carl Nielsen heard nothing of either a fee for his work or a rehearsal of it. Rumour had it that ‘Snefrid’ would not be played. At long last ‘the Free Theatre’ got its production – without ‘Snefrid’ – up on its feet; they did not even send Mr Carl Nielsen a free ticket to this production as thanks for his services.

So he lost patience and wrote to Mr Skram asking how ‘the Free Theatre’ viewed the payment of the fee for the work that he has supplied o n c o m m i s s i o n.

31 Quoted from John Fellow, *op. cit.*, pp. 282-284.

32 The dating must be mistaken. Skram and Nielsen met on 12th January 1893, according to Carl Nielsen’s diary entry (cf. John Fellow, *op. cit.*, p. 281).

Værker skulde jeg saa ikke lave! Men jeg skulde være den eneste som havde en saadan Maskine. – Naa, det er jo endelig ikke Mængden det kommer an paa, og man har vist rigtig godt af Arbejdets Kvaler. Askese Føj!!”

5. februar: “Blev færdig med Renskriften til ‘Snefrid’ ”<sup>31</sup>

Musikken bestod af i alt fem satser: Forspil til første Akt, *Elskovsmusik*, Forspil til anden Akt, *Melodrama* (Kong Haralds Monolog) og *Sørgemusik*. Som det fremgår af ovenstående, var Carl Nielsen overordentlig tilfreds med sin musik, og så meget desto mere ærgerlig blev han, da Det frie Theaters planer om en *Snefrid*-forestilling løb ud i sandet. Først et års tid senere lykkedes det at bringe *Snefrid*-musikken til opførelse. Forud for koncerten bragte avisen *Dannebrog* en artikel, hvis substans næppe kan stamme fra andre end den forsmåede komponist. Her kunne man bl.a. læse:

“Ved Juletid 1893<sup>32</sup> henvendte ‘Det frie Theater’s Bestyrelse sig gennem Formanden, Hr. E r i k S k r a m, til Hr. C a r l N i e l s e n og anmodede ham indtrængende om at komponere Musik til ‘Snefrid’. Men i en Fart maatte det gaa, thi det havde allerstørste Hast med Stykkets Indstudering, det skulde danne et Led af Theatrets næste Forestilling, der stod lige for Døren.

Hr. Carl Nielsen havde til en Begyndelse ikke speciel Lyst hertil, men paa Hr. V i c t o r B e n d i x’ Overtalelser gik han dog ind derpaa, kastede resolut Informationer og alt andet Arbejde til Side og skrev paa fjorten Dage til ‘Snefrid’ en Musik, der efter Kjenderes Udsagn skal være ganske fortræffelig – noget, hvorom Publikum paa Tirsdag vil kunne forvise sig.

– Tiden gik. Hr. Carl Nielsen hørte hverken Tale om Honorar for sit Arbejde eller om Indstudering deraf. Rygtevis hørte han, at ‘Snefrid’ ikke kom op. ‘Det frie Theater’ fik langt om længe sin Forestilling – uden ‘Snefrid’ – stillet paa Benene; man sendte ikke engang Hr. Carl Nielsen en Fribillet til denne Forestilling som Tak for hans Tjeneste.

Saa tabte han Taalmodigheden og skrev til Hr. Skram, hvorledes ‘Det frie Theater’ stillede sig med Hensyn til Honoraret for det Arbejde, han p a a B e s t i l l i n g havde leveret.

31 Citeret efter John Fellow, *op. cit.*, s. 282-284.

32 Dateringen må bero på en fejl. Skram og Nielsen mødtes den 12. januar 1893, iflg. Carl Niensens dagbogsnotat (jf. John Fellow, *op. cit.*, s. 281).



Mr Skram replied that the play was now not to be performed, but recited, for which a little more musical accompaniment was required. Mr Skram added in reply to the question of the fee: 'At this moment I have received from the board of the Free Theatre authority to express our thanks to you.'

Neither then nor later was there any payment from the 'fine' and 'literary' theatre for the commissioned work: no more did 'Snefrid' appear in one form or another.

No wonder Mr Carl Nielsen has at last lost patience.

It would be quite reasonable if he sued 'the Free Theatre'.

Instead Mr Carl Nielsen, who is a good-natured person, prefers to use his work elsewhere.

And this is the reason why his music for 'Snefrid' appears on the programme for Tuesday, for the edification of any members of the board 'the Free Theatre' who might be present".<sup>33</sup>

Thus the *Snefrid* music had its first public performance on 10th April 1894 in the large hall of the Concert Palæ in a matinee benefit for Drachmann. Nielsen himself conducted the music, which consisted of four pieces, *Prelude*, *Love Music*, *Melodrama* and *Funeral Music*. The music was well received by the audience, and the reviews were mainly positive. In *Politiken* the reviewer R. wrote:

"New to the public was the music for *Snefrid*, which Mr Carl Nielsen was once kind enough to write for the Free Theatre's intended performance of the melodrama. The exquisite orchestra Mr Nielsen had put together and which he himself conducted played an extract consisting of four items. A strong impression was made by the brief, powerful *Prelude*, in whose proud, masculine introductory motif gentle 'Snefrid' tones are entwined, and the profoundly melancholy funeral music for the dead Snefrid. Hard to grasp was the patchy *Love Music*, in which very different moods contended, and less substantial seemed the

<sup>33</sup> *Dannebrog*, 8.4.1894, signed *Qui*. This story is further supported by a letter from Carl Nielsen to Erik Skram dated 13.5.1893. From the same day there is a letter from Skram to Carl Nielsen. However, it has not been possible to decipher this letter, as it is written in shorthand characters that can no longer be directly read (*Dk-Kk*, NKS 4500, 4<sup>o</sup>).

Hr. Skram svarede tilbage, at Stykket nu ikke skulde spille men oplæses, hvortil ønskedes endnu lidt mere Musikledsagelse. Hr. Skram tilføjede som Svar paa Honorar-spørgsmaalet: 'I dette Øjeblik modtager jeg fra det frie Theaters Bestyrelse Bemyndigelse til at udtale vor Tak til Dem.'

Om Honorar for det bestilte Arbejde var og blev der ikke Tale fra det 'fine' og 'literære' Theaters Side, lige saa lidt som 'Snefrid' paa den ene eller anden Maade kom frem.

Intet Under, at Hr. Carl Nielsen omsider har tabt Taalmodigheden.

Rimeligst var det jo, om han anlagde Sag mod 'det frie Theater'.

I Stedet herfor foretrækker Hr. Carl Nielsen, der er en godmodig Natur, at bruge sit Arbejde andet Steds.

Og dette er Grunden til, at hans Musik til 'Snefrid' paa Tirsdag figurerer paa Programmet til Opbyggelse for muligt tilstedeværende Medlemmer af 'Det frie Theater's Bestyrelse'.<sup>33</sup>

Og således fik *Snefrid*-musikken sin første offentlige fremførelse den 10. april 1894 i Koncertpalæets store sal ved en matiné, der var arrangeret til fordel for Drachmann. Carl Nielsen dirigerede selv musikken, som udgjordes af fire stykker, nemlig *Forspil*, *Elskovsmusik*, *Melodrama* samt *Sørgemusik*. Musikken blev godt modtaget af publikum, ligesom anmelderne var overvejende positive i deres kritik. I *Politiken* skrev anmelderen R. bl.a.:

"Ny for Publikum var Musiken til *Snefrid*, som Hr. Carl Nielsen i sin Tid elskværdig skrev til *det fri Teaters* paatænkte Opførelse af Melodramaet. Det udsøgte Orkester, Hr. Nielsen havde sammensat og som han selv dirigerede, spillede et Uddrag bestaaende af fire Numre. Stærkt Indtryk gjorde det korte kraftige Forspil, i hvis mandig stolte Begyndelsesmotiv blide Snefrid-Toner slynger sig, og den dybt tungsindige Sørgemusik over den døde Snefrid. Vanskelig at faa fat i var den sønderrevne *Elskovsmusik*, hvori meget forskellige Stemninger brødes, og mindst betydelig syntes det dæmpede Akkompagnement til Kongens Elskovsord

<sup>33</sup> *Dannebrog*, 8.4.1894, signeret *Qui*. Denne historie understøttes endvidere af et brev fra Carl Nielsen til Erik Skram dateret 13.5.1893. Fra samme dag foreligger et brev fra Skram til Carl Nielsen. Det har dog ikke været muligt at dechifrere dette brev, da det er skrevet med stenografitegn, som ikke længere umiddelbart lader sig tyde (*Dk-Kk*, NKS 4500, 4<sup>o</sup>).

subdued accompaniment to the King's words of love to the dead Snefrid. Mr *Martinius Nielsen* tastefully recited the marvelous verses. After the *extract* Mr *Carl Nielsen* several times had to thank the audience for the loud applause".<sup>34</sup>

In April 1897 the *Snefrid* music was performed again in connection with a recitation that Orla Ramsøe had organized at Larsen's Hall in Copenhagen. On this occasion a team of young actors were responsible for the reading, while a 20-member orchestra composed of theatre musicians and amateurs conducted by Felix Ramsøe played Nielsen's "magnificent music."<sup>35</sup>

Finally, in 1899 the Dagmar Theatre planned a stage performance of *Snefrid*. For this production Nielsen revised and expanded his music, and on 9th February 1899 he was able to end-date the 84-page score (see the disposition on p. xxi). On 1st November the same year *Snefrid* was premiered, after which the piece was played a total of 13 times up to 27th January.<sup>36</sup> The production was not an unqualified success. There was however general agreement among the reviewers that Nielsen's music was successful. In *Dannebrog* Nanna Liebmann wrote:

"In 'Snefrid' the music is of the genuine melodramatic kind, and one may be permitted to point to the musical treatment of this work as a striking proof of the composer's, Mr C a r l N i e l s e n's, unfailing talent and fine gifts.

As a melodrama, 'Snefrid' is perhaps the one, of all those performed so far, that comes closest to the ideal.

An extremely characteristic Prelude in which the pithy, energetic nature of the string texture excellently contrasts with the melodious, singing motif of the clarinets, begins the piece, where one constantly finds the music exactly where it should be, precisely as discreet or prominent as the situation or the words demand.

With very few resources – a small run in the flutes, an expressive violin figure, a couple of harp chords – the music points up or illustrates Drachmann's poetry.

One notes for example the accompaniment to the Skald's Wedding Lay. How excellently it follows the text, supporting and colouring – and pausing, where the words are strong enough in themselves.

til den døde *Snefrid*. Hr. *Martinius Nielsen* reciterede med Smag de pragtfulde Vers. Efter *Uddraget* maatte Hr. *Carl Nielsen* flere Gange takke for det stærke Bifald."<sup>34</sup>

I april 1897 blev *Snefrid*-musikken atter fremført i forbindelse med en oplæsning, som Orla Ramsøe havde arrangeret i Larsens Lokale i København. Det var et hold af yngre skuespillere, der ved denne lejlighed stod for oplæsningen, mens et 20-mands orkester, sammensat af teatermusikere og amatører, dirigeret af Felix Ramsøe, spillede Carl Niensens "storslaaede Musik".<sup>35</sup>

Endelig i 1899 planlagde Dagmar-teatret en scenisk opførelse af *Snefrid*. Til denne forestilling reviderede og udvidede Carl Nielsen sin musik, og den 9. februar 1899 kunne han slutdatere det 84 sider lange partitur (se opstilling s. xxi). Den 1. november samme år fik *Snefrid* premiere, hvorefter stykket frem til 27. januar gik i alt 13 gange.<sup>36</sup> Forestillingen blev ikke nogen ubetinget succes. Derimod var der blandt anmelderne almindelig enighed om, at Carl Niensens musik var vellykket. I *Dannebrog* skrev Nanna Liebmann bl.a.:

"I 'Snefrid' er Musikken af ægte melodramatisk Art, og man har Lov til at pege paa dette Arbejdes musikalske Behandling som et fremtrædende Bevis paa Komponistens, Hr. C a r l N i e l s e n's, usvigelige Talent og fine Begavelse.

Som Melodrama betragtet er 'Snefrid' maaske det af alle hidtil opførte, der kommer Idealet nærmest.

Et overordenlig karakteristisk Forspil, i hvilket den prægnante, energiske Karakter i Strygersatsen staar i ypperlig Modsætning til Klarinetternes melodiose, syngende Motiv, indleder Stykket, hvor man bestandig træffer Musikken, netop hvor den skal være, netop saa diskret eller fremtrædende, som Situationen eller Ordene fordrer det.

Med ganske smaa Midler, et lille Løb i Fløjterne, en udtryksfuld Violinfigur, et Par Harpeakkorder, pointerer eller illustrerer Musikken den Drachmannske Lyrik.

Man lægge for Exempel Mærke til Akkompagnementet af Skjaldens Bryllupskvad. Hvor følger det ikke Texten udmærket, støttende og malende og – – pavserende, hvor Ordene er stærke nok i sig selv.

<sup>34</sup> *Politiken*, 11.4.1894.

<sup>35</sup> Cf. mention in *Politiken*, 22.4.1897.

<sup>36</sup> Lauritz Swendsen, *op. cit.*, p. 157.

<sup>34</sup> *Politiken*, 11.4.1894.

<sup>35</sup> Jf. omtale i *Politiken*, 22.4.1897.

<sup>36</sup> Lauritz Swendsen, *op. cit.*, s. 157.

In the final act the music only plays behind the scene. The introductory faraway oboe solo recalls the mood from Act Three of 'Tristan and Isolde' with the Shepherd's wistful pipe (cor anglais). Otherwise there is no reason to look for allusions in Carl Nielsen's music.

For its sake the public should pay attention to the performance of 'Snefrid'. It is hardly too much to say that it carries the audience over much of the piece's lack of dramatic nerve".<sup>37</sup>

Although the *Snefrid* music is among Carl Nielsen's relatively early works, he did return time and time again to this music in his later career. As early as 17th November 1900 he had two movements performed in a concert by the Royal Orchestra conducted by Johan Svendsen,<sup>38</sup> and in 1902 he arranged the whole of the music for piano quintet in connection with a tour with musicians from the Royal Orchestra.<sup>39</sup> But, just as remarkably, he re-used a section of the *Snefrid* music in two other stage works: in the music for Drachmann's *Sir Oluf He Rides* - (1906), and in the music for Sophus Michaëlis'<sup>40</sup> *Cupid and the Poet* (1929). In both cases he used the melodrama music from No. 4, naturally now with new texts.<sup>41</sup> Despite this lifelong interest, the music for *Snefrid* remained unprinted in Nielsen's lifetime, apart from a piano arrangement of the prelude to Act One, which appeared in 1895 in the periodical *Ungt Blod* with a dedication to Mrs Anna Kjær.<sup>42</sup>

The main source for the music in the present edition has been Nielsen's fair copy of the revised and expanded version from 1899, while the draft and the Dagmar Theatre's part material has been consulted in cases of doubt. The 1893 version and the version for piano quintet have had no influence on the editing. Nielsen's rendering of Drachmann's texts is inconsistent and sometimes defective. The text has therefore been given according to the original print from 1893, which also functioned as Nielsen's own textual source (see *Sources*, p. 296).

37 *Dannebrog*, 10.11.1899.

38 Norwegian composer and conductor (1840-1911).

39 There is documentation for at least two performances on this tour, at the Svendborg Theatre on 10.6.1902 and at the Odense Theatre on 11.6 - cf. John Fellow, *op. cit.*, vol. 2, p. 245.

40 Danish author (1865-1932).

41 *Sir Oluf He Rides* -, Act two, No. 6, bb. 2-25 (CNU, I/7, pp. 69-70), *Cupid and the Poet*, No. 4, bb. 41-64 (CNU, I/9, pp. 239-241).

42 Vol. 1895-96, fascicle 1, pp. 54-59. Anna Kjær née Ancker (1838-1907) had played the piano with Carl Nielsen since his study years at the Conservatory.

I Slutningsakten spiller Musiken kun bag Scenen. Den indledende, fjærne Obosolo gjenkalder Stemningen fra 3dje Akt i 'Tristan og Isolde' med Hyrdens vemodige Skalmelje (engelsk Horn). Ellers skal man ikke netop søge Reminiscenser i Carl Nielsens Musik.

For dens Skyld burde Publikum skjænke Opførelsen af 'Snefrid' Opmærksomhed. Det er næppe for meget sagt, at den bærer Tilhørerne over meget af Stykkets Mangel paa dramatisk Nerve."<sup>37</sup>

Skønt *Snefrid*-musikken hører til blandt Carl Nielsens forholdsvis tidlige værker, vendte han dog gang på gang tilbage til denne musik i sin senere løbebane. Allerede den 17. november 1900 lod han to satser opføre ved en koncert med Det Kongelige Kapel under ledelse af Johan Svendsen,<sup>38</sup> og i 1902 arrangerede han den komplette musik for klaverkvintet i forbindelse med en tournée sammen med musikere fra det Kongelige Kapel.<sup>39</sup> Men nok så bemærkelsesværdigt er det, at han genanvendte et afsnit fra *Snefrid*-musikken i to andre sceniske værker, nemlig dels i musikken til Drachmanns *Hr. Oluf han rider* - (1906), dels i musikken til Sophus Michaëlis'<sup>40</sup> *Amor og Digteren* (1929). I begge tilfælde drejer det sig om melodramamusikken fra nr. 4, idet den i sagens natur optræder til nye tekster.<sup>41</sup> Til trods for denne livslange interesse forblev musikken til *Snefrid* utrykt i Carl Nielsens levetid bortset fra et klaverarrangement af forspillet til første akt, som i 1895 udkom i tidsskriftet *Ungt Blod* med en tilegnelse til Fru Anna Kjær.<sup>42</sup>

Hovedkilden til nærværende udgave har for musikens vedkommende været Carl Nielsens renskrift af den reviderede og udvidede version fra 1899, mens kladden og Dagmar-teatrets stemmemateriale har været konsulteret i tvivlstilfælde. Derimod har 1893-versionen og versionen for klaverkvintet ikke haft indflydelse på revisionen. Carl Nielsens gengivelse af Drachmanns tekster er både inkonsekvent og til tider mangelfuld. Derfor er teksten gengivet efter originaltrykket fra 1893, som tillige fungerede som Carl Nielsens eget tekstforlæg (se *Sources*, s. 296).

37 *Dannebrog*, 10.11.1899.

38 Norsk komponist og dirigent (1840-1911).

39 Der er dokumentation for i det mindste to forestillinger på denne tournée, nemlig Svendborg Teater 10.6.1902 og Odense Teater 11.6., jf. John Fellow, *op. cit.*, bd. 2, s. 245.

40 Forfatter (1865-1932).

41 *Hr. Oluf han rider* -, 2. akt, nr. 6, t. 2-25 (CNU, I/7, s. 69-70), *Amor og Digteren*, nr. 4, t. 41-64 (CNU, I/9, s. 239-241).

42 Årg. 1895-96, hæfte 1, s. 54-59. Anna Kjær f. Ancker (1838-1907), spillede klaver sammen med Carl Nielsen siden hans studietid på konservatoriet.



The main source's numbering of the musical items is not consistent. It has therefore been necessary to carry out a normalization in this area. The chart below gives the numbering of the 1899 version as well as an overview of the content of the 1893 version.

CNU	1899 version	1893 version
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#### ACT ONE

No.	1899 version	1893 version
No. 1 PRELUDE	Prelude	Prelude
No. 2	N <sup>o</sup> 1	
No. 3	N <sup>o</sup> 2	
No. 4	N <sup>o</sup> 3	
No. 5	N <sup>o</sup> 4	
No. 6 CHANGE OF SCENE	Change of Scene	
No. 7	N <sup>o</sup> 5	
No. 8	N <sup>o</sup> 6	
No. 9	N <sup>o</sup> 7	
No. 10	N <sup>o</sup> 8	
No. 11	N <sup>o</sup> 9	
No. 12 POSTLUDE	N <sup>o</sup> 10 Postlude	Love Music

#### ACT TWO

No.	1899 version	1893 version
No. 13 PRELUDE	N <sup>o</sup> 12 Prelude	Prelude
No. 14	N <sup>o</sup> 13	Melodrama
No. 15	N <sup>o</sup> 14	
No. 16	N <sup>o</sup> 15	
No. 17 FUNERAL MUSIC	N <sup>o</sup> 16 Funeral Music	Funeral Music

#### SYNOPSIS

The action is set in Viking Age Norway (ca. 900) around the court of King Harald the Fair-Haired.

Act One takes place on Christmas Eve in the King's hall. The King asks the skald Gunnar to sing about the King's deeds on his Viking campaigns (**Music No. 2**), but instead Gunnar sings of the King's many female conquests (**Music No. 3**).

Hovedkildens nummerering af de enkelte numre er ikke konsekvent. Det har derfor været nødvendigt at foretage en normalisering på dette område. Nedenstående skema gengiver 1899-versionens nummerering tillige med en oversigt over 1893-versionens indhold.

CNU	1899-version	1893-version
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#### FØRSTE AKT

No.	1899-version	1893-version
No. 1 FORSPIL	Forspil	Forspil
No. 2	N <sup>o</sup> 1	
No. 3	N <sup>o</sup> 2	
No. 4	N <sup>o</sup> 3	
No. 5	N <sup>o</sup> 4	
No. 6 SCENESKIFT	Sceneskifte	
No. 7	N <sup>o</sup> 5	
No. 8	N <sup>o</sup> 6	
No. 9	N <sup>o</sup> 7	
No. 10	N <sup>o</sup> 8	
No. 11	N <sup>o</sup> 9	
No. 12 EFTERSPIL	N <sup>o</sup> 10 Efterspil	Elskovsmusik

#### ANDEN AKT

No.	1899-version	1893-version
No. 13 FORSPIL	N <sup>o</sup> 12 Forspil	Forspil
No. 14	N <sup>o</sup> 13	Melodrama
No. 15	N <sup>o</sup> 14	
No. 16	N <sup>o</sup> 15	
No. 17 SØRGEMUSIK	N <sup>o</sup> 16 Sørgemusik	Sørgemusik

#### SCENE- OG HANDLINGSGANG

Handlingen udspiller sig i Vikingetidens Norge (ca. år 900) omkring kong Harald Haarfagers hof.

Første akt foregår en juleaften i kongens hal. Kongen opfordrer skjalden Gunnar til at synge om kongens bedrifter på hans vikingetogter (**Musik nr. 2**), men i stedet beretter Gunnar om kongens mange kvindeerobringer (**Musik nr. 3**).

The King's man Thorleif enters and announces that Svase, a rich chieftain of the Finns, wants the King to visit him the same evening. When the King hears of Svase's beautiful daughter Snefrid, he immediately leaves (**Music Nos. 4-5**). The scene changes (**Music No. 6**). At Svase's house Snefrid and a Finn-woman are busy preparing a pot of mead for the King (**Music No. 7**). The King arrives (**Music No. 8**), and when Snefrid is brought in he is immediately enthralled by her. The powerful King Harald wants Snefrid as a gift, but Svase does not want his daughter to be tied to the King with 'loose bonds', and the King agrees to take Snefrid as his wedded wife (**Music No. 9**). As the King takes Snefrid into the bridal chamber Gunnar recites a wedding lay (**Music No. 11**). After this comes a postlude (**Music No. 12**).

Act Two takes place at King Harald's palace a few years later. Gunnar returns from a long journey and is received by Thorleif, who tells him that Snefrid has died long ago. The King holds a vigil at her bed in the belief that she is only sleeping, and in the meantime his kingdom is falling apart. In a mad monologue the King expresses his love for the dead Snefrid (**Music No. 14**). Gunnar comes in to the King and the skald brings him out of his madness (**Music No. 15**). Finally the King commands his men to bear Snefrid's body to the funeral pyre (**Music No. 16, Funeral Music**).

Niels Bo Foltmann

Kongens gode mand, Thorleif, kommer ind og melder, at Svase, en rig finnehøvding, ønsker, at kongen gæster ham samme aften. Da kongen hører om Svases smukke datter Snefrid, bryder han straks op (**Musik nr. 4-5**). Sceneskift (**Musik nr. 6**). Hos Svase er Snefrid og en finnekone i færd med at tilberede en gryde mjød til kongen (**Musik nr. 7**). Kongen ankommer (**Musik nr. 8**), og da Snefrid bliver ført ind, betages han straks af hende. Den magtfulde kong Harald ønsker Snefrid som gave, men Svase vil ikke, at hans datter skal knyttes til kongen med løse bånd, og kongen indvilliger i at fæste Snefrid som ægte hustru (**Musik nr. 9**). Idet kongen fører Snefrid ind i brudekammeret, fremsiger Gunnar et bryllupskvad (**Musik nr. 11**). Herefter følger et efterspil (**Musik nr. 12**).

Anden akt foregår på kong Haralds kongsgård nogle år efter. Gunnar vender hjem fra langfart og modtages af Thorleif, som fortæller ham, at Snefrid er død for lang tid siden. Kongen våger ved hendes leje i den tro at hun blot sover, og imens er hans rige ved at falde fra hinanden. I en vanvidsmonolog udtrykker kongen sin kærlighed til den døde Snefrid (**Musik nr. 14**). Gunnar kommer ind til kongen, og skjalden bringer ham ud af hans vildfarelse (**Musik nr. 15**). Til slut byder kongen sine mænd at bære Snefrids lig til bålet (**Musik nr. 16, Sørgemusik**).

Niels Bo Foltmann

SONG FOR HELGE RODE'S PLAY  
THE FIGHTS IN STEFAN BORG'S  
HOUSE

In 1901 Nielsen worked for the first time with the writer Helge Rode,<sup>43</sup> setting the poem “Skal Blomsterne da visne”, which is included in Rode’s play *The Fights in Stefan Borg’s House*. This was the start of a collaboration that was later to include the *Music for Helge Rode’s Prologue Shakespeare* (1916) and not least the large quantity of music for the play *The Mother* (1920). The song “Skal Blomsterne da visne” was composed in the course of January 1901: a pencil sketch is dated 26th January, less than a fortnight before the play had its first performance on 7th February at the Dagmar Theatre.

*The Fights in Stefan Borg’s House* has its roots in the dramas of Ibsen and Strindberg. The plot centres on the powerful Stefan Borg, who eliminates three people to conquer his stepdaughter, the young girl Helen. First he sends Helen’s fiancé, the zoologist Richard Ravn, off on a dangerous polar expedition. Then he supplies Helen’s own father, the drunken composer Gran, with so much money that he drinks himself to death. And finally he brings about his wife Alfhild’s suicide by furnishing her with poison. When Stefan Borg has finally achieved his goal he is killed by a pistol shot that Helen fires by accident with the pistol her mother has given her for self-defence.<sup>44</sup> The song “Skal Blomsterne da visne” appears at the beginning of Act Four in a scene between Helen and her mother where one hears the song played and sung from an adjacent room. Apparently it was difficult to achieve the intended acoustic effect, as is evident from the following remarks that Rode wrote to Nielsen in a dedication copy of the printed edition of the play:

“Thank you for the music. I told you it was a thankless task. It turned out on stage that it was even more thankless than expected, since the song had to be sung from all the way up in the loft to work as the situation required. I hope you are not too vexed at having made the pretty melody. Yours, HR.”<sup>45</sup>

It was presumably as thanks for this dedication copy that Nielsen wrote the following letter to Helge Rode, in which he said:

43 Danish author and dramatist (1870-1937).

44 On the play and its reception, see Hanne Engberg, *En digters historie*, Copenhagen 1996, pp. 99-104.

45 This copy of the printed edition is in the Carl Nielsen Museum, Odense.

SANG TIL HELGE RODES SKUESPIL  
KAMPENE I STEFAN BORG'S HJEM

In 1901 arbejdede Carl Nielsen for første gang sammen med forfatteren Helge Rode,<sup>43</sup> idet han satte musik til digtet “Skal Blomsterne da visne”, som indgår i Rodes skuespil *Kampene i Stefan Borgs Hjem*. Dette blev indledningen til et samarbejde, der senere skulle omfatte *Musik til Helge Rodes Prologue Shakespeare* (1916) og ikke mindst den omfattende musik til skuespillet *Moderen* (1920). Sangen “Skal Blomsterne da visne” blev til i løbet af januar 1901 – en blyantsskitse er således dateret den 26. januar – mindre end fjorten dage før skuespillet den 7. februar havde urpremiere på Dagmar-teatret.

*Kampene i Stefan Borgs Hjem* har sine rødder i Ibsens og Strindbergs dramaer. Handlingen samler sig om magtmanden Stefan Borg, der rydder tre mennesker af vejen for at erobre steddatteren, den unge pige Helen. Først sender han Helens udkårne, zoologen Richard Ravn, ud på en livsfarlig ishavsekspedition. Dernæst er det Helens egen fader, den drikfældige komponist Gran, som han forsyner med så mange penge, at han drikker sig ihjel. Og endelig driver han sin hustru Alfhild til selvmord, idet han selv forsyner hende med gift. Da Stefan Borg endelig står ved sit mål, omkommer han af et pistolskud, som Helen ved et uheld affyrer med den pistol, som hendes moder har givet hende til selvforsvar.<sup>44</sup> Sangen “Skal Blomsterne da visne” optræder i begyndelsen af fjerde akt i en scene mellem Helen og hendes moder, hvor man hører sangen spillet og sunget fra et tilstødende lokale. Tilsyneladende havde man svært ved at opnå den ønskede akustiske virkning, hvilket fremgår af følgende bemærkning, som Rode har skrevet til Carl Nielsen i et dedikationseksemplar af den trykte udgave af skuespillet:

“Tak for Musikken! Jeg sagde Dem, at det var en utaknemmelig Opgave. Det viste sig scenisk, at den var end mere utaknemmelig end forventet, da Sangen maatte synges helt oppe fra Loftet for at virke, som Situationen krævede det. Jeg haaber ikke De ærgrer Dem for meget over at have lavet den kønne Melodi. Deres HR.”<sup>45</sup>

Det var antagelig som tak for dette dedikationseksemplar, at Carl Nielsen skrev følgende brev til Helge Rode, hvori det hedder:

43 Forfatter og dramatiker (1870-1937).

44 Om skuespillet og dets baggrund og reception, se Hanne Engberg, *En digters historie*, København 1996, s. 99-104.

45 Dette eksemplar af den trykte udgave befinder sig på Carl Nielsen Museet, Odense.

“Thank you for Stephan Borg, for which I would have liked to thank you in person, but I cannot find the time to wait. He is excellent and I consider him the best figure you have created yet. I do have the objection that the man should not for one second show weakness and should to the last gasp be who he is from the start. But there is still plenty to be pleased about and you can’t escape being called rather a brick for not exaggerating”.<sup>46</sup>

*The Fights in Stefan Borg’s House* had a mixed reception from the Copenhagen theatre reviewers. The general attitude was that Helge Rode’s indisputable talent had to be acknowledged, but at the same time several reviewers considered the characterization so crude that it sometimes approached caricature. Nielsen’s song is not mentioned in any review. The play was performed a total of 13 times in the period up to 11th March 1901 and as far as is known was never performed again later.

However, Nielsen was satisfied with his song: in 1902 he had it printed in a musical supplement to the magazine *Illustreret Tidende*,<sup>47</sup> and he later included it in the collection *Strophic Songs* (published in 1907).

There are only two musical sources for the song as it was performed at the Dagmar Theatre: Nielsen’s pencil draft and a fair copy in an unknown hand. The latter has served as the main source for this edition. The text used in the main source differs in several respects from Rode’s autograph manuscript and the printed edition of the play. These differences are listed in the *Editorial Emendations and Alternative Readings*, p. 318.

Niels Bo Foltmann

#### SONG FOR GUSTAV WIED’S AND JENS PETERSEN’S PLAY ATALANTA

In 1898 Gustav Wied<sup>48</sup> and Jens Petersen<sup>49</sup> had worked very successfully together on the comedy *First Violin*. A few years later the same team made another attempt in the genre: *Atalanta or When Girls Have Money*. The play includes

46 Quoted from John Fellow, *op. cit.*, vol. 2, p. 207.

47 *Illustreret Tidende*, vol. 44, no. 9 (1902), p. 142.

48 Danish author (1858-1914).

49 Danish lawyer (1856-1902).

“Tak for Stephan Borg som jeg personlig vilde have takket Dem for men kan ikke faa Tid at vente. Han er udmærket og jeg finder det er den bedste Skikkelse De hidtil har gjort. Jeg har dog den Indvending at Manden ikke et eneste Secund burde vise Svaghed og lige til det sidste Suk være den han er fra Begyndelsen. Men der er nok at glæde sig over endda og De er ikke helt fri for at være noget af en Knop for ikke at overdrive.”<sup>46</sup>

*Kampene i Stefan Borgs Hjem* fik en blandet modtagelse af de københavnske teateranmeldere. Det var den almindelige holdning, at man anerkendte Helge Rodes ubestridte talent, men samtidig fandt flere anmeldere persontegningen så firkantet, at det til tider nærmede sig karikatur. Carl Niensens sang er ikke omtalt i nogen anmeldelse. Skuespillet blev opført i alt 13 gange i perioden frem til den 11. marts 1901 og er så vidt vides ikke blevet opført siden.

Carl Nielsen var imidlertid tilfreds med sin sang, og i 1902 lod han den trykke som musikbilag i *Illustreret Tidende*,<sup>47</sup> ligesom han senere indlemmede den i samlingen *Strofiske Sange* (udgivet 1907).

Der foreligger kun to musikalske kilder til sangen, som den blev opført på Dagmar-teatret, nemlig Carl Niensens blyantskladde og en renskrift foretaget med fremmed hånd. Sidstnævnte har tjent som hovedkilde for denne udgave. Den tekst, som anvendes i hovedkilden, afviger i flere henseender fra Rodes egenhændige manuskript og den trykte udgave af skuespillet. Der er redegjort for disse afvigelser i *Editorial Emendations and Alternative Readings*, s. 318.

Niels Bo Foltmann

#### SANG TIL GUSTAV WIEDS OG JENS PETERSENS SKUESPIL ATALANTA

I 1898 havde Gustav Wied<sup>48</sup> og Jens Petersen<sup>49</sup> med stor succes arbejdet sammen omkring komedien *Første Violin*. Få år efter forsøgte samme makkerpar sig endnu engang med denne genre, nemlig *Atalanta eller Naar Piger har Penge*. I dette stykke indgår sangen *Gudhjælp! Fædrelandssang for Danske i*

46 Citeret efter John Fellow, *op. cit.*, bd. 2, s. 207.

47 *Illustreret Tidende*, årg. 44, nr. 9 (1902), s. 142.

48 Forfatter (1858-1914).

49 Overretssagfører (1856-1902).

the song *God Help Me! Patriotic Song for Danes in America* which Gustav Wied had got his friend Nielsen to set to music. Nielsen received the text of the song along with a letter from Gustav Wied dated 3rd September 1901, which says: “Herewith the song, which was written by Mr Jens Petersen. I am no ‘poet’”.<sup>50</sup>

The job had its strict requirements. Jens Petersen had furnished his text with the following instructions for the form of the song:

“NB. The song will be performed in the theatre by a lady accompanied by a harmonium. Shortly before this she has sung the first verse of ‘In Denmark I was born, I have my home there’, and the melody for the present song should (by contrast) be rather less sentimental and the rhythm somewhat less dragging. However it may dwell on the refrains. But above all, it must be as simple as at all possible. There should preferably be a little introduction and it should be noted that the singer, when she has finished the song, must be able to let the accompaniment glide evenly and slyly over into Lumbye’s *Champagne Galop*”.<sup>51</sup>

As far as the character of the song is concerned, Nielsen fully accommodated Jens Petersen’s wishes, but he composed neither an introduction nor a subsequent bridging modulation to Lumbye’s *Champagne Galop*. What one does find in his ink manuscript is a four-bar introduction added in an unknown hand, and after the last bar a “Transition to D-major (*Champagne Galop*)” has been added. These four bars are given in *Editorial Emendations and Alternative Readings*, p. 318.

*Atalanta* was premiered at the Dagmar Theatre on 19th December 1901. Reviewers were unanimous in saying that the very witty characterization and the good performances by the actors did not make up for a nonsensical, incoherent plot. After just six performances the play was taken off the bill.<sup>52</sup> The song *God Help Me!* is not mentioned in any reviews, and as far as we know the song has not been performed in public since.

The plot of *Atalanta* revolves around the theme of marriage between rich and poor. A penurious baron has many years ago married the daughter of a prosperous burgher, and they now live in a bad marriage. The baroness has a niece,

Amerika, som Gustav Wied havde fået vennen Carl Nielsen til at sætte i musik. Carl Nielsen modtog teksten til sangen sammen med et brev fra Gustav Wied dateret 3. september 1901. Heri hedder det bl.a.: “Hermed Sangen, som er digtet af Hr. Jens Petersen. Jeg er jo ikke ‘Digter’”.<sup>50</sup>

Der var tale om en ganske bunden opgave. Jens Petersen havde forsynet sin tekst med følgende anvisninger angående udformningen af sangen:

“NB. Sangen vil paa Theatret blive foredraget af en Dame, med Accompagnement af et Stue-Organ. Hun har kort i Forvejen sunget første Vers af ‘I Danmark er jeg født, dør har jeg hjemme’, og Melodien til nærværende Sang skulde gjerne (i Modsætning hertil) være noget mindre sentimental og Rythmen noget mindre slæbende. Dog maa der gjerne dvæles paa Omkvædene. Men fremfor alt: den maa være saa enkel som paa nogen Maade muligt. Der skulde helst være et lille Forspil, og det bemærkes, at Sangerinden, naar hun er færdig med Sangen, skal være i Stand til at lade Accompagnementet glide jævnt og lumskeligt over i Lumbyes *Champagnegalop*”.<sup>51</sup>

Mht. sangens karakter efterlevede Carl Nielsen til fulde Jens Petersens ønsker, men han komponerede hverken noget forspil eller en efterfølgende overledende modulation til Lumbyes *Champagnegalop*. Derimod finder man i hans blækmanuskript et fire takters forspil tilføjet med fremmed hånd, ligesom der efter sidste takt er tilføjet “Overgang til D-dur (*Champagne Galop*)”. Disse fire takter er gengivet i *Editorial Emendations and Alternative Readings*, s. 318.

*Atalanta* havde premiere på Dagmar-teatret den 19. december 1901. Et enigt anmelderkorps kunne konstatere, at trods en meget vittig persontegning og gode skuespilpræstationer, kunne det dog ikke opveje en forvrøvlet usammenhængende handling. Efter kun seks opførelser blev stykket taget af plakaten.<sup>52</sup> Sangen *Gudhjælp!* er ikke omtalt i nogen anmeldelse, og så vidt vides har sangen ikke været fremført offentligt siden.

Handlingen i *Atalanta* kredser om temaet ægteskab mellem rig og fattig. En lidet formuende baron har for mange år siden taget en velhavende borgerdatter til ægte og de lever nu i et dårligt samliv. Baronessen har en søsterdatter, *Atalanta*,

50 Quoted from John Fellow, *op. cit.*, vol. 2, p. 223.

51 Note in Jens Petersen’s hand written on the back of the text of *God Help Me!*, enclosed with Carl Nielsen’s manuscript for the song (DK-Kk, CNS 334).

52 Lauritz Swendsen, *op. cit.*, p. 7.

50 Citeret efter John Fellow, *op. cit.*, bd. 2, s. 223.

51 Omtale i Jens Petersens hånd skrevet på bagsiden af teksten til *Gudhjælp!*, som er vedlagt Carl Niensens manuskript til sangen (DK-Kk, CNS 334).

52 Lauritz Swendsen, *op. cit.*, s. 7.



Atalanta, who has grown up in the USA as the daughter of a rich businessman – her odd name was incidentally given to her because she was born on an Atlantic steamer. Now the 17-year-old Atalanta comes to Denmark to marry a high school principal on whom she has earlier had a crush. In Act Two Atalanta sings two songs where she accompanies herself on a harmonium. First she sings “I Danmark er jeg født”<sup>53</sup> and then *God Help Me!* On the advice of the Baroness, Atalanta pretends to have lost all her fortune, whereupon the high school principal immediately beats a retreat. Finally a young American arrives – the one Atalanta at heart really loves – and the young couple are united.

Only a single musical source has survived for the song *God Help Me!*, Nielsen’s ink manuscript. Besides this there is Jens Petersen’s autograph manuscript for the text (included in the ink manuscript), the text that Nielsen used for the composition. The text is further preserved in the Dagmar Theatre’s script and in the printed edition of the play from 1901. There are only minor differences between the text in Nielsen’s manuscript and the other three textual sources. These differences are listed in the *Editorial Emendations and Alternative Readings*, p. 318.

Niels Bo Foltmann

#### MUSIC FOR LAURITZ CHRISTIAN NIELSEN’S PLAY WILLEMOES

Lauritz Christian Nielsen’s<sup>54</sup> play *Willemoes* was performed at the Folketeatret in 1908 with music by Nielsen and Emilius Bangert.<sup>55</sup> Of the two composers Emilius Bangert contributed most of the music, while Nielsen confined himself to composing an orchestral prelude for Act Three and four songs. The songs were published the same year with the title *Sange til L.C. Nielsen’s Skuespil “Willemoes”* (“Songs for L.C. Nielsen’s play ‘Willemoes’”) and in reality became the play’s only enduring success.

The immediate occasion for *Willemoes* was the centenary in 1908 of the death of the naval hero Peter Willemoes at the Battle of Zealand Point, but the true agenda of the play was agitation for defence measures that had been debated several times since the 1870s and had become topical again in 1908

53 Presumably Henrik Rung’s melody to Hans Christian Andersen’s text.

54 (1871-1930).

55 The Danish composer and organist Emilius Bangert (1883-1962) was a pupil of Carl Nielsen.

der er vokset op i USA som datter af en velhavende forretningsmand – hendes ejendommelige navn skyldes i øvrigt, at hun kom til verden på en atlantehavsdamper. Nu kommer den 17-årige Atalanta til Danmark for at gifte sig med en højskoleforstander, hun tidligere har sværmet for. I anden akt optræder Atalanta med to sange, som hun selv akkompagnerer på et stueorgel. Først synger hun “I Danmark er jeg født”<sup>53</sup> og derefter *Gudhjælp!* Efter baronessens råd foregiver Atalanta at have mistet hele sin formue, hvorefter højskolemanden straks trækker sig tilbage. Til sidst ankommer en ung amerikaner – han som Atalanta elsker inderst inde – og det unge par får hinanden.

Der er kun overleveret en enkelt musikalsk kilde til sangen *Gudhjælp!*, nemlig Carl Niensens blækmanuskript. Herudover findes Jens Petersens egenhændige manuskript til teksten (indgår i blækmanuskriptet), den tekst som Carl Nielsen anvendte ved kompositionen. Endvidere foreligger teksten i Dagmar-teatrets tekstbog samt i den trykte udgave af skuespillet fra 1901. Der forekommer kun mindre afvigelser imellem teksten i Carl Niensens manuskript og de tre øvrige tekstkilder. Disse afvigelser er meddelt i *Editorial Emendations and Alternative Readings*, s. 318.

Niels Bo Foltmann

#### MUSIC TIL LAURITZ CHRISTIAN NIELSENS SKUESPIL WILLEMOES

Lauritz Christian Niensens<sup>54</sup> skuespil *Willemoes* opførtes på Folketeatret i 1908 med musik af Carl Nielsen og Emilius Bangert.<sup>55</sup> Af de to komponister bidrog Emilius Bangert med hovedparten af musikken, mens Carl Nielsen begrænsede sig til at komponere et orkesterforspil til tredje akt og fire sange. Sangene udkom samme år under titlen *Sange til L.C. Nielsen’s Skuespil “Willemoes”* og blev i realiteten skuespillets eneste varige succes.

*Willemoes* var umiddelbart motiveret af, at det i 1908 var 100 år siden søhelten Peter Willemoes omkom under slaget ved Sjællands Odde, men skuespillets egentlige anliggende var agitation for forsvarsspørgsmålet, der havde været debatteret i flere omgange siden 1870erne og i 1908 var aktualiseret

53 Antagelig Henrik Rungs melodi til H.C. Andersens tekst.

54 (1871-1930).

55 Komponisten og organisten Emilius Bangert (1883-1962) var elev af Carl Nielsen.

because the Defence Commission was to issue a report on a reform of the Danish military. *Nationaltidende* wrote for example: “Much of the play’s earnest dialogue is in fact only superficially addressed to the Danes who lived in 1808. In reality it is the Denmark of 1908 they wish to adjure and arouse”.<sup>56</sup> *Politiken* mentions that one of the actresses shows the colours of the flag “as if the young lady bore a message from the Defence Commission”.<sup>57</sup>

The reviews in the newspapers were about as partisan as the play itself; the Radical-Liberal *Politiken* thought that the author must have had

“the large, wide, naive public in mind, the public in whose minds the idea of the Fatherland lives as a deep, obscure instinct and which permits itself to be fired and enthralled when brought face to face with armed victories and cannon shot on stage – just as it is entranced by boxing and wrestling bouts in the rings”.<sup>58</sup>

But not even the defence-friendly *Nationaltidende* could work up greater enthusiasm than to declare:

“There is a beautiful, poetic atmosphere over several of these scenes, a direct popular impact in the battle scenes – but dramatically the whole play is inept”.<sup>59</sup>

Some of the most dramatic scenes in the play, including the Battle of Copenhagen in 1801 and the daring troop transports over the turbulent sea heralded by the later so popular song *Havet omkring Danmark* (‘The Sea around Denmark’) were not shown on stage, only reported. Of the music *Nationaltidende* stated very briefly: “For the songs in the play Mr Carl Nielsen has written some melodies of a popular stamp while one of his pupils, Mr Bangert, has composed the expressive entr’acte music”.<sup>60</sup>

*Willemoes* went through a total of 31 performances at the Folketeatret in Copenhagen between 7th February and 18th April 1908 and in 1909 was played five times at the Aarhus Theatre.

The above-mentioned publication of Nielsen’s songs comprises five songs, but the play only has four of his songs. The song *Our native Land*, (“Følger hvo, som følge kan”) which

af, at forsvarskommissionen skulle afgive betænkning om en nyordning af det danske forsvar. I *Nationaltidende* hedder det fx “Mange af Stykkets alvorstunge Replikker er da ogsaa kun tilsyneladende henvendt til de danske, der levede i 1808. Det er i Virkeligheden paa et Danmark fra 1908, det er deres Hensigt at virke manende og vækkende.”<sup>56</sup> I *Politiken* nævnes det, at en af de kvindelige skuespillere viser flagets farver “som kom Frøkenen med Bud fra Forsvarskommissionen”.<sup>57</sup>

Anmeldelserne i dagbladene var omtrent lige så partiske som stykket selv; den radikale *Politiken* mente, at forfatteren måtte have haft

“det store, brede, naive Publikum for Øje, det Publikum, i hvis Sind Fædrelandets Idé lever som et dybt, uklart Instinkt, og som lader sig begejstre og henføre, naar det stilles Ansigt til Ansigt med Vaabensejre og Kanonnederlag paa Scenen – paa samme Maade, som det betages over Bokse- og Brydekampe paa Tribunerne.”<sup>58</sup>

Heller ikke den forsvarsvenlige *Nationaltidende* kunne dog svinge sig op til større højder end at erklære:

“Der er smuk poetisk Stemning over flere af disse Optrin, umiddelbar folkelig Virkning i Slagscenerne, men – dramatisk er det hele Skuespil ubehjælpomt.”<sup>59</sup>

Nogle af skuespillets mest dramatiske optrin, herunder Slaget på Reden i 1801 og de dristige troppetransporter over det oprørte hav, der indvarsledes af den siden så udbredte sang, “Havet omkring Danmark”, blev således ikke fremstillet scenisk, men blot genfortalt. Om musikken udtalte *Nationaltidende* sig ganske kort: “Til Stykkets Sange har Hr. Carl Nielsen skrevet nogle Melodier af folkeligt Tilsnit, medens en Elev af ham, Hr. Bangert, har komponeret den malende Mellemaktmusik.”<sup>60</sup>

*Willemoes* opnåede i alt 31 opførelser på Folketeatret i København mellem 7. februar og 18. april 1908 og blev i 1909 opført fem gange på Aarhus Teater.

Den nævnte udgave af Carl Niensens sange indeholder fem sange, mens skuespillet kun indeholder fire sange af

<sup>56</sup> *Nationaltidende*, 8.2.1908.

<sup>57</sup> *Politiken*, 8.2.1908. The review is signed “S.L.”

<sup>58</sup> *Ibid.*

<sup>59</sup> *Nationaltidende*, 8.2.1908.

<sup>60</sup> *Nationaltidende*, 7.2.1908.

<sup>56</sup> *Nationaltidende*, 8.2.1908.

<sup>57</sup> *Politiken*, 8.2.1908. Anmeldelsen er signeret “S.L.”

<sup>58</sup> *Ibid.*

<sup>59</sup> *Nationaltidende*, 8.2.1908.

<sup>60</sup> *Nationaltidende*, 7.2.1908.

is included in the play, has a text by K.L. Rahbek<sup>61</sup> and in the stage performance of *Willemoes* was sung to a melody by the Folketeatret's conductor Axel Schiøler.<sup>62</sup> In connection with the publication, however, Nielsen composed his own melody for Rahbek's text, but it was not sung at The Folk Theatre.

Despite the fact that *Willemoes* has music by no fewer than three composers – Bangert, Nielsen and Schiøler – there is no evidence in the musical material that they worked together on any of the individual musical numbers.<sup>63</sup> The only unified source for the music of the play is the performance material from the Folketeatret (Source I), which also includes Axel Schiøler's song and Emilius Bangert's music for the prelude, first, second and fourth act as well as the final scene; as part of the music in the final scene there is also a quotation of C.E.F. Weyse's melody for Grundtvig's poem *Gather round, ye maidens small*, written in memory of Peter Willemoes.

The sources for *Willemoes* comprise Nielsen's ink fair copy of the songs and the orchestral prelude to Act Three plus drafts and sketches for *Vibeke's Song*, *Our Native Land*, *Then take us, o Mother* and the orchestral prelude. There is also a set of parts in a manuscript copy.

The basis for the edition is the fair copy, partly completed by analogy from the source itself, partly edited with support from the parts and the draft. The printed edition of the songs has also been consulted as far as the songs are concerned.

## SYNOPSIS

The play consists of a prelude and four acts. Except for Act Three all sections have an orchestral prelude or an orchestral interlude by Emilius Bangert.

The prelude to the play takes place during the Battle of Copenhagen on 2nd April 1801. The course of the battle is followed at a distance through the eyes of the Willemoes brothers' landlady, Madam Paaske. In the second scene of the prelude *Our Native Land* is sung (**Music No. 1**) by a crowd of passers-by to the accompaniment of a bass drum. In the seventh scene Willemoes returns and gives a report of the battle to his brothers and his friends Grundtvig and Christen Pram. The young girl Vibeke enters to ascertain that Willemoes is

ham. Sangen *Fædreland* ("Følger hvo, som følge kan"), der indgår i skuespillet, har tekst af K.L. Rahbek<sup>61</sup> og blev i den sceniske opførelse af *Willemoes* sunget på en melodi af Folketeatrets kapelmester Axel Schiøler.<sup>62</sup> I forbindelse med udgaven komponerede Carl Nielsen imidlertid sin egen melodi til Rahbeks tekst, men det var altså ikke denne, man sang på Folketeatret.

Til trods for at *Willemoes* har musik af hele tre komponister, Bangert, Nielsen og Schiøler, er der ikke vidnesbyrd i nodematerialet om, at de arbejdede sammen om de enkelte musikalske indslag.<sup>63</sup> Den eneste samlede kilde til skuespilmusikken er opførelsesmaterialet fra Folketeatret, kilde I, der tillige indeholder Axel Schiølers sang og Emilius Bangerts musik til forspillet, første, anden og fjerde akt samt til slutscenen; som led i musikken i slutscenen citeres i øvrigt C.E.F. Weyses melodi til Grundtvigs digt *Kommer hid, I Piger smaa*, skrevet til minde om Peter Willemoes.

Kilderne til *Willemoes* omfatter Carl Niensens blækrift af sangene og orkesterforspillet til tredje akt samt kladder og skitser til *Vibekes Sang*, *Fædreland*, *Ja, tag os, vor Moder* og orkesterforspillet. Hertil kommer et sæt stemmer i afskrift.

Til grund for udgaven er lagt renskriften, der dels er analogikompletteret på kildens egne præmisser, dels er revideret med støtte i stemmerne og kladden. Desuden er den trykte udgave af sangene konsulteret for sangenes vedkommende.

## SCENE- OG HANDLINGSGANG

Skuespillet omfatter et forspil og fire akter. På nær tredje akt har alle dele orkesterforspil eller orkestermellemspil af Emilius Bangert.

Forspillet foregår under Slaget på Reden den 2. april 1801. Slagets gang følges på afstand gennem brødrene Willemoes' værtinde, madam Paaske. I forspillet anden scene synges *Fædreland* (**Musik nr. 1**) af en forbigående skare til akkompagnement af stortromme. I syvende scene vender Willemoes tilbage og aflægger beretning om slaget til sine brødre og vennerne Grundtvig og Christen Pram. Den unge pige Vibeke kommer til for at få vished om, at Willemoes er uskadt. K.L. Rahbeks sang *Fædreland* ("Følger hvo, som følge kan"), lyder i niende scene fra en skare af kunstnere, studen-

61 Danish poet (1760-1830).

62 Danish composer, violinist and conductor (1872-1930).

63 Emilius Bangert's music for *Willemoes* is preserved in DK-Kk, Emilius Bangerts Samling, I/1, and in Source I.

61 Digter (1760-1830).

62 Komponist, violinist og kapelmester (1872-1930).

63 Emilius Bangerts musik til *Willemoes* er bevaret i DK-Kk, Emilius Bangerts Samling, I/1, samt i kilde I.



unharmed. K.L. Rahbek's song *Fædreland* ("Følger hvo, som følge kan") is heard in the ninth scene from a crowd of artists, students, workers and citizens who go off to the Royal Palace to demonstrate their allegiance. Willemoes and his brothers and friends join the crowd, and the prelude ends with Willemoes breaking into song with *Then take us, o Mother* (**Music No. 2**). Everyone joins in the refrain.

Act One takes place in Tranekær Manor Park on the island of Langeland on a sunny day in August 1807. In the first scene we meet Grundtvig, who is the tutor of the young Carl Leth. They talk about Willemoes, who has sought service in faraway Russia, but now that Denmark is again threatened by the English, the fatherland has need of him, thinks Grundtvig, who complains that Willemoes' brave deeds have only been rewarded with exile. At the end of the act it is announced that Willemoes is expected home.

The first section of Act Two begins a week later at a landing stage off the coast of Langeland, where some men under the command of Willemoes repel an attack from the English. Despite the harsh weather Willemoes orders the troops from a Jutland regiment to sail over to Lolland so they can join a regiment there. His decision brings protests from the officers of the troops, but Willemoes insists and urges Pram to strengthen the men's resolve with a song. Pram then breaks into *The Song of the Sea* (**Music No. 3**). Between each verse the storm can be heard. Willemoes takes a tender farewell of Vibeke and promises to return. This is followed by an orchestral interlude by Bangert illustrating the raging of the storm. In the second section of the act Willemoes' return from his perilous journey is awaited with longing, and finally he appears. Vibeke declares her love for him.

Act Three, which begins with Nielsen's orchestral prelude (**Music No. 4**), takes place a few weeks later in a hall at Tranekær Manor. Vibeke sits at a piano and when the curtain rises she sings *Vibeke's Song* (**Music No. 5**). Suddenly a message comes that the English have taken all the Danish ships, and that the capital is in flames. Willemoes asks what has gone wrong, and is told that they had forgotten to act while there was time. As a condition of peace the English demand the Danish fleet. Willemoes announces that he will immediately seek to be released from his service on Langeland and will find a ship from which he can resume the struggle. He takes a tearful farewell of Vibeke, who hangs a medallion around his neck as a token of their love.

ter, arbejdere og borgere, der drager af sted til kongeslottet for at vise deres troskab. Willemoes og hans brødre og venner slutter sig til skaren, hvorpå forspillet slutter med, at Willemoes bryder ud i sangen *Ja, tag os, vor Moder* (**Musik nr. 2**). Alle synger med på omkvædet.

Første akt udspiller sig på Langeland i Tranekær slotspark en solfyldt dag i august 1807. I første scene møder man Grundtvig, der er huslærer for den unge Carl Leth. De taler om Willemoes, der har søgt tjeneste i det fjerne Rusland, men nu da Danmark atter er truet af englænderne, har fædrelandet brug for ham, mener Grundtvig, der beklager, at Willemoes' modige bedrifter kun er blevet lønnet med landflygtighed. I slutningen af akten bebudes det, at Willemoes ventes tilbage.

Anden akt, første afdeling foregår en uge senere ved et udskibningssted ud for Langelands kyst, hvor nogle mænd under Willemoes' ledelse afværger et angreb fra englænderne. Trods det hårde vejr befaler Willemoes at lade troppeperne fra et jysk regiment sejle over til Lolland, for at de kan slutte sig til et regiment dér. Hans beslutning får troppernes officerer til at protestere, men Willemoes står fast og opfordrer Pram til at styrke mændenes mod med en sang. Pram bryder derpå ud i *Havets Sang* (**Musik nr. 3**). Mellem hvert vers høres stormen. Willemoes tager en varm afsked med Vibeke og lover at komme tilbage. Herpå følger et orkestermellemspil af Bangert, der illustrerer stormens rasen. I aktens anden afdeling venter man med længsel Willemoes tilbage efter den farefulde færd, og endelig kommer han. Vibeke erklærer ham sin kærlighed.

Tredje akt, der indledes med Carl Nielsens orkesterforspil (**Musik nr. 4**), foregår nogle uger senere i en sal på Tranekær slot. Vibeke sidder ved et flygel, og da tæppet går op, synger hun *Vibeke's Sang* (**Musik nr. 5**). Pludselig kommer der besked om, at englænderne har taget alle de danske skibe, og at hovedstaden står i brand. Willemoes spørger, hvad der er gået galt, og får svaret, at man glemte at handle, mens det var tid. Som betingelse for freden kræver englænderne den danske flåde. Willemoes bebuder, at han straks vil søge om at blive løst fra sin tjeneste på Langeland og finde et skib, hvorfra han kan tage kampen op. Han tager en tårevædet afsked med Vibeke, som hænger en medaljon om hans hals til minde om sin kærlighed.

Act Four is set in the officers' mess on the ship *Prins Christian*. Five foreign ships of the line are approaching and they prepare for battle. The captains Jessen, Willemoes, Lieutenant Top and Pram step silently out of the commander's cabin. But the wind is favourable to the English, who are numerically superior. The men have consulted fortune-telling cards that bode ill for Willemoes. He hears this, but does not fear death. He takes Vibeke's medallion out and kisses it. During an engagement he is shot by the enemy's bullets and dies of his wounds, praising his unhappy country. The concluding tableau, which is accompanied by Bangert's orchestral music, shows Vibeke leaning against Grundtvig.

*Lisbeth Ahlgren Jensen*

#### MUSIC FOR OTTO BENZON'S PLAY PARENTS

In 1908, for the author Otto Benzon's<sup>64</sup> one-act *Parents*, Nielsen composed two short piano pieces that not only frame the play musically but also help to express its central idea.

The music thus plays an important role for the two male characters, a father and a son: as a young man the father has been divided between his love of music on the one hand and duty on the other. Now, many years later, he sees his son facing a similar dilemma, because his love of a woman – a married woman into the bargain – has inspired him to create music; the son is thus attracted by the idea of becoming an artist. But duty dictates that he should continue with his sensible law studies. The mother, too, tells her son that she has been tempted to break out of her marriage of duty. After being told the story of each of his parents, the son is left to his own reflections, while his parents grow closer and find their way to a new understanding.

The first of the piano pieces, which according to the script has been left on the piano by the composing son, starts off the dialogue, as the mother asks the father whether he has been playing one of his own youthful works. During the playing his face has expressed happy surprise, and he approvingly repeats the musical theme. When he becomes aware of the pres-

<sup>64</sup> The author Otto Benzon (1856-1927) also worked as a pharmacist and for a period was director of the Royal Theatre.

Fjerde akt foregår i officersmessen på skibet *Prins Christian*. Fem fremmede linjeskibe nærmer sig, og man gør klar til kamp. Kaptajnerne Jessen, Willemoes, løjtnant Top og Pram træder tavse frem fra chefkahytten. Men vinden er gunstig for englænderne, der er talmæssigt overlegne. Mændene har lagt spåkort op, der varsler ilde for Willemoes. Han hører det, men frygter ikke døden. Han tager Vibeke's medaljon frem og kysser den. Under en træfning rammes han af fjendens kugler og dør af sine sår, idet han priser sit ulykkelige land. Det afsluttende tableau, der ledsages af Bangerts orkestermusik, viser Vibeke støttende sig til Grundtvig.

*Lisbeth Ahlgren Jensen*

#### MUSIC TIL OTTO BENZONS SKUE- SPIL FOR ÆLDRE

Til forfatteren Otto Benzons<sup>64</sup> enakter *Forældre* komponerede Carl Nielsen i 1908 to korte klaverstykker, der ikke blot indrammer skuespillet musikalsk men også er med til at udtrykke dets centrale idé.

Musikken spiller således en vigtig rolle for de to mandlige figurer, en far og en søn, idet faren som ung har været splittet mellem sin kærlighed til musikken på den ene side og pligten på den anden. Nu mange år senere oplever han sønnen stå foran et lignende dilemma, der er udløst af, at kærligheden til en kvinde – der oven i købet er gift – har inspireret ham til at skabe musik; sønnen føler sig altså draget af tanken om at blive kunstner. Men pligten dikterer ham at fortsætte med det fornuftsbetonede jurastudium. Også moren fortæller sønnen, at hun har følt sig fristet til at bryde ud af sit pligtbundne ægteskab. Efter at være blevet betroet hver af sine forældres historie overlades sønnen til sine egne overvejelser, mens forældrene nærmer sig hinanden og finder frem til en slags ny forståelse.

Det første af klaverstykkerne, der ifølge tekstbogen er efterladt på klaveret af den komponerende søn, sætter dialogen i gang ved at moren spørger faren, om han er i færd med at spille et af sine egne ungdomsværker. Under spillet har hans ansigt udtrykt glædelig overraskelse, og bifaldende gentager han det musikalske motiv. Da han bliver opmærksom på sin

<sup>64</sup> Forfatteren Otto Benzon (1856-1927) virkede også som farmaceut og var i en periode direktør for Det Kongelige Teater.

ence of his wife, he breaks off his playing but resumes a little later by striking a couple of chords. Once more, at the end of the play, the father plays the son's composition. It is evident from the score that he begins with an upbeat to bar 3, but it is not clear how much he is able to play before the curtain falls, since Nielsen's score has no concluding double bar line and fermata.

*Parents* was performed for the first time at the Royal Theatre on 9th February 1908 and was performed a further four times in the 1907-1908 season, then lay dormant for many years. With a total performance time of 25-30 minutes the one-acter did not fill a whole evening, but was played as a prelude to Karl Gjellerup's and C.F.E. Horneman's 'satyr play' *The Contest with the Muses*.<sup>65</sup> The reason for linking these two productions was that despite their different genres they had related subjects.

A few days after the premiere Nielsen wrote in a letter to Otto Benzon that he was looking forward to reading the play, so he could find out "how it can be that from the stage it seemed so extraordinarily perfect and architecturally fine as a little temple from Greece."

However, he was sorry about the context in which *Parents* was presented:

"It is a pity that the excellent little work has been linked together with the preposterous 'Thamyris' [*The Contest with the Muses*]; but we may hope that the bond is severed very soon, so the audience may be given a chance to see our play".<sup>66</sup>

Among the reviewers there was apparently only one who mentioned the music, and this was in a quite dispassionate tone: "to the musical bars of *Carl Nielsen* the curtain fell".<sup>67</sup>

In 1923 *Parents* was revived at the Royal Theatre and now, under the overall title *Three Unframed Pictures*, had been supplemented by a further two one-acters by Otto Benzon, *Landscape with Figures* and *Genre Pictures*. In this form it was performed a total of 34 times from 4th January 1923 until 7th April 1924. Nielsen's piano pieces were still used in the stage performance of *Parents* (which was now called *Interior*), but they do not seem to have been mentioned in the newspapers.

65 *The Contest with the Muses* was an adaptation of Karl Gjellerup's (1857-1919) versified literary allegory *Thamyris* from 1887. C.F.E. Horneman's (1840-1906) music takes the form of something between drama and opera and is rich in song, choric scenes and dances.

66 Letter to Otto Benzon, 13.2.1908 (DK-Kk, Ny Kgl. Saml. 4838,4<sup>o</sup>).

67 *Politiken*, 10.2.1908.

hustrus tilstedeværelse, afbryder han spillet men genoptager det lidt efter ved at anslå et par akkorder. Atter engang ved skuespillets slutning spiller faren sønnens komposition. Det fremgår af partituret, at han begynder med en optakt til takt 3, mens det ikke står klart, hvor meget han når at spille, før tæppet falder, da Carl Niensens partitur savner afsluttende dobbeltstreg og fermat.

*Forældre* blev opført på Det Kongelige Teater første gang den 9. februar 1908 og opførtes yderligere fire gange i sæsonen 1907-1908 for dernæst at ligge i dvale i en årrække. Med en samlet spilletid på 25-30 minutter udfyldte enakteren ikke en hel aften men spilledes som optakt til Karl Gjellerups og C.F.E. Hornemans satyrspil *Kampen med Muserne*.<sup>65</sup> Begrundelsen for at kæde disse to forestillinger sammen var, at de til trods for deres forskellige genrer var emnemæssigt beslægtet.

Nogle dage efter premieren skrev Carl Nielsen i et brev til Otto Benzon, at han glædede sig til at læse skuespillet, så han kunne finde ud af, "hvori det stikker, at det fra Scenen virkede saa overordenligt formfuldendt og arkitektonisk fint som et lille Tempel fra Grækenland."

Han var dog ked af den sammenhæng, *Forældre* blev præsenteret i:

"Det er Skade at det udmærkede lille Arbejde er koblet sammen med det sindsvage 'Thamyris' [*Kampen med Muserne*]; men forhaabentlig bliver Baandet hugget over meget snart, saa at Publikum kan faa Lejlighed til at se Deres Stykke".<sup>66</sup>

Blandt anmelderne var der tilsyneladende kun én, der nævnte musikken, og det skete i et ganske lidenskabsløst tonefald: "til *Carl Nielsen*'s Musiktakter faldt Tæppet".<sup>67</sup>

I 1923 blev *Forældre* genoptaget på Det Kongelige Teater og var nu under fællestitlen *Tre Billeder uden Ramme* udbygget med yderlige to enaktere af Otto Benzon, *Landskab med Figurer* og *Genrebilleder*. I denne skikkelse opførtes den i alt 34 gange fra 4. januar 1923 til 7. april 1924. Carl Niensens klaverstykker blev fortsat benyttet i den sceniske opførelse af *Forældre* (der nu kaldtes *Interior*), men de ser ikke ud til at være blevet genstand for omtale i dagspressen.

65 *Kampen med Muserne* var en omarbejdning af Karl Gjellerups (1857-1919) versificerede litteraturallegori *Thamyris* fra 1887. C.F.E. Hornemans (1840-1906) musik former sig som en mellemting mellem drama og opera og er rig på sang, koriske optrin og danse.

66 Brev til Otto Benzon, 13.2.1908 (DK-Kk, Ny Kgl. Saml. 4838,4<sup>o</sup>).

67 *Politiken*, 10.2.1908.

The sources for the musical items in *Parents* consist of Nielsen's draft, **D**, and the manuscript copies **A**, **B** and **C**. The manuscript copies are more or less identical, but since they all differ a little from the draft, they were probably copied from a now-unknown fair copy. At the bottom of the draft the name of the actor Karl Mantzius,<sup>68</sup> who played the father's role in the first season of the play, has been added.

The basis of the edition is **A**, which was used for the performance at the Royal Theatre in 1908.

It appears from the script that the first piano piece is played when the curtain goes up, and again when it goes down, and that the player has struck a couple of chords along the way. On the basis of this vague information about the performance of the music on stage, one cannot determine exactly how the individual pieces were played, and especially how the third piano piece ends, since it is not rounded off by a final chord, or even a double bar line – the music simply stops.

Only the first two piano pieces were notated by Nielsen, while the third, which is identical to the first, has been furnished with a verbal note that it is to be repeated at the end of the production. But since it is only to begin from b. 2, where an upbeat chord (quaver) has been added with a fermata, in connection with this edition it has been necessary to write out the piece in full, since b. 2 would otherwise be redundant.

Lisbeth Ahlgren Jensen

#### MUSIC FOR LUDVIG HOLSTEIN'S PLAY TOVE

**T**he music for Ludvig Holstein's<sup>69</sup> play *Tove* was composed in the autumn of 1907 and the early months of 1908.

In June 1907 Nielsen had replied to an inquiry from his wife: "I have not yet begun on *Tove*; but it is a matter of trifles; once I set about it."<sup>70</sup> There are some indications, though, that he had underestimated the task, for his score comprises a whole 120 pages and is end-dated twice, on 16th December

68 For a period the actor Karl Mantzius (1860-1921) was also director of the Royal Theatre.

69 Danish author (1863-1943).

70 Letter to Anne Marie Carl-Nielsen, 25.6.1907, quoted from Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, pp. 244-245.

71 The datings are in the draft (Source A) on p. "36" and p. "07" respectively. The pagination is not sequential.

Kilderne til de musikalske indslag i *Forældre* består af Carl Niensens kladde, **D**, og afskrifterne **A**, **B** og **C**. Afskrifterne er stort set identiske, men da de alle afviger en smule fra kladden, er de formentlig afskrevet efter en nu ikke længere kendt renskrift. Nederst på kladden er tilføjet navnet på skuespilleren Karl Mantzius,<sup>68</sup> der udførte farens rolle i skuespillets første sæson.

Til grund for udgaven er lagt **A**, der blev benyttet ved opførelsen på Det Kgl. Teater i 1908.

Af tekstbogen fremgår det, at det første klaverstykke spilles, da tæppet går op, og atter lyder, da det går ned, samt at den spillende undervejs har anslået et par akkorder. På baggrund af disse vage oplysninger om musikens udførelse på scenen, kan man ikke afgøre, præcis hvordan de enkelte stykker er blevet spillet og navnlig ikke, hvordan det tredje klaverstykke slutter, da det ikke afrundes med en slutakkord, endsiges med en dobbeltstreg; musikken holder simpelthen bare op.

Fra Carl Niensens side er kun de to første klaverstykker noteret, mens det tredje, der altså er identisk med det første, er forsynet med en verbal angivelse af, at det skal gentages i slutningen af forestillingen. Men da det først skal sætte ind fra t. 2, hvor der er tilføjet en optaktsakkord af en ottendedels varighed, har det i forbindelse med udgivelsen været nødvendigt at udskrive stykket fuldstændigt, da t. 2 ellers ville blive overkomplet.

Lisbeth Ahlgren Jensen

#### MUSIK TIL LUDVIG HOLSTEIN'S SKUESPIL TOVE

**M**usikken til Ludvig Holsteins<sup>69</sup> skuespil *Tove* er komponeret i efteråret 1907 og de første måneder af 1908.

I juni 1907 havde Carl Nielsen på en forespørgsel fra sin hustru svaret: "Paa *Tove* har jeg ikke begyndt; men det er jo egentlig kun *Bagateller*; naar jeg først faar fat i en *Ende*."<sup>70</sup>

Men noget tyder på, at han undervurderede opgaven, for hans partitur omfatter hele 120 sider og er slutdateret to gange, hhv.

68 Skuespilleren Karl Mantzius (1860-1921) var i en periode også direktør for Det Kongelige Teater.

69 Forfatter (1863-1943).

70 Brev til Anne Marie Carl-Nielsen 25.6.1907. Citeret efter Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 244-245.

71 Dateringerne findes i kladden (kilde A) på henholdsvis s. "36" og s. "07". Pagineringen er ikke fortløbende.

1907 and 10th February 1908,<sup>71</sup> and after the latter date too he worked on with the music, as is evident from his letter to his friend Alette Schou:

“At present I am again so busy, but it is progressing, and now I will soon be finished with some music I had promised to compose for Ludv. Holstein’s drama ‘Tove’ and which is to come up at the Dagmar Theatre very soon”.<sup>72</sup>

A few weeks before this Ludvig Holstein had commented on the music, while at the same time asking a little impatiently for the missing numbers:

“Very soon the rehearsals of ‘Tove’ begin. [...] Bear with my stage fright and don’t be angry because I remind you of what is still missing – a tripping waltz behind the scenes (1st Act), Lady Boredom, and a little music in the final scene in Act Five. Whether the last of these is necessary I leave anyway to your discretion. But should there not be music before the curtain goes up??”<sup>73</sup>

So as late as six weeks before the premiere Nielsen had still not composed some of the music. It comes as no surprise, then, that he had to ask the pianist Henrik Knudsen for assistance with the fair-copying of the score so he could finish it in time.<sup>74</sup>

Not only from the letter from Ludvig Holstein, but also from the two different datings in the draft, can one see that Nielsen did not work consecutively with the music, but that he composed some of the first music at a late stage and some of the songs from the middle of the play before that. Concurrently with finishing the orchestral score, and even before the play had been performed, he was busy publishing four of the songs, *We sons of the plains* (Vi Sletternes Sønner), *Fowler Lay* (Fuglefængervise), *Tove’s Song* and *Hunting Song*. They appeared in a booklet with a title page designed by his wife and daughter, and they could even be bought individually.<sup>75</sup>

Holstein was mainly enthusiastic about the music Nielsen had created for *Tove*; but he thought one of the songs was not successful:

72 Letter to Alette Schou, 15.2.1908 (DK-Kk, NBD, 2.rk.).

73 Letter to Carl Nielsen, 2.2.1908 (DK-Kk, CNA, I.A.b.).

74 Carl Nielsen’s message to Henrik Knudsen about the fair copy appears in his note in the draft, p. “50 (a)”.

75 Carl Nielsen, *Songs by Ludvig Holstein. Tove*. Wilhelm Hansen, Musik-Forlag, Pl. No. 14237a [1908]. Anne Marie Carl-Nielsen’s proposal for the title page was commented on by Carl Nielsen in a letter of 10.2.1908; cf. Torben Schousboe, *op. cit.*, p. 270.

16. december 1907 og 10. februar 1908,<sup>71</sup> og også efter sidstnævnte dato arbejdede han videre med musikken, således som det fremgår af hans brev til veninden Alette Schou:

“For Tiden har jeg atter saa travlt, men det gaar dog, og nu er jeg snart færdig med en Del Musik, jeg havde lovet at komponere til Ludv. Holsteins Drama ‘Tove’ og som skal frem paa Dagmartheatret meget snart.”<sup>72</sup>

Nogle uger forinden havde Ludvig Holstein kommenteret musikken, samtidig med at han lidt utålmodigt rykkede for de manglende numre:

“Meget snart begynder Indstuderingen af ‘Tove’. [...] Bær over med min Lampefeber og vær ikke vred fordi jeg minder Dem om det endnu manglende – en Trippevals bag Scenen (1ste Akt), Fru Kedsomhed, og lidt Musik i Slutscenen i 5te Akt. Om det sidste er nødvendigt overlader jeg forøvrigt til Deres bedste Skøn. Men skulde der ikke noget Musik før Tæppet går op??”<sup>73</sup>

Så sent som seks uger før premieren manglede Carl Nielsen altså stadig at komponere en del af musikken. Det kan derfor ikke undre, at han måtte bede pianisten Henrik Knudsen om at assistere med renskrivningen af partituret for at nå det i tide.<sup>74</sup>

Af brevet fra Ludvig Holstein, men også af de to forskellige dateringer i kladden kan man se, at Carl Nielsen ikke arbejdede fortløbende med musikken, men at han komponerede noget af det første til sidst og nogle af sangene midt i skuespillet som det tidligste. Sideløbende med at han færdiggjorde orkesterpartituret, og endnu inden skuespillet var blevet opført, var han således i færd med at udgive fire af sangene, *Vi Sletternes Sønner*, *Fuglefængervise*, *Toves Sang* og *Jægersang*. De udkom i et hæfte med titelblad udført af hans hustru og datter, og de kunne endog købes enkeltvis.<sup>75</sup>

Holstein var helt overvejende begejstret for den musik, Carl Nielsen havde skabt til *Tove*; men én af sangene syntes han dog ikke var vellykket:

72 Brev til Alette Schou, 15.2.1908 (DK-Kk, NBD, 2.rk.).

73 Brev til Carl Nielsen, 2.2.1908 (DK-Kk, CNA, I.A.b.).

74 Carl Niensens besked til Henrik Knudsen angående renskriften fremgår af hans tilskrift i kladden, s. “50 (a)”.

75 Carl Nielsen, *Sange af Ludvig Holstein. Tove*. Wilhelm Hansen, Musik-Forlag, Pl. nr. 14237a [1908]. Anne Marie Carl-Nielsen’s forslag til titelbladet blev kommenteret af Carl Nielsen i et brev den 10.2.1908, jf. Torben Schousboe, *op. cit.*, s. 270.



“I think you have struck the tone in my play. Only ‘The Song of the Larks’ eludes me, undoubtedly my fault”.<sup>76</sup>

Perhaps Nielsen was also himself dissatisfied with his setting of “Det er Lærkernes Tid”, for it is not among the four published songs from *Tove* and later became well known with a melody by Thorvald Aagaard.<sup>77</sup>

Despite the fact that the music for *Tove* was created under great pressure of time and turned out to be a bigger task than Nielsen had thought, he did end up looking back at it as a successful piece of work. When he was asked later in 1908 to provide some information about his earlier works, he mentioned the music for the play as an enriching experience to have tried his strength with.

“I have myself written a few minor things and a rather voluminous opus – music for Ludv. Holstein’s drama ‘Tove’ which was performed at the Dagmar Theatre. This work – if I may say so – has its own Zealandish charm and warmth, and I believe I succeeded in finding the musical tone for it; friends of my music say that in ‘Tove’ there is a new, distinctively Danish element that I have not shown so strongly earlier. At any rate I suppose it is always good on the one hand to get and on the other to give oneself tasks of different kinds and sizes; it isn’t good for the bow to be constantly stretched to the limit”.<sup>78</sup>

*Tove* was performed for the first time at the Dagmar Theatre on 20th March 1908 and managed a further eight performances in the 1907-1908 season, but does not seem to have been performed at any theatre later. The reception of the play was rather lukewarm, but the reviewers were more or less agreed that Nielsen’s music was successful. In *Politiken* Charles Kjerulf wrote of the music:

“There is no shortage of it in the play and between the acts, but one does not really get any impression that it plays a major role; in this respect the composer – quite rightly – has kept it so to speak on another plane: illustrative, declamatory, accompanying.

76 Letter to Carl Nielsen, 2.2.1908 (DK-Kk, CNA, I.A.b.).

77 Thorvald Aagaard’s setting of *Song of the Larks* is dated 1927 and was printed as no. 570 in Carl Nielsen, Thomas Laub and Thorvald Aagaard (eds.), *Folkehøjskolens Melodibog, Tredje Oplag (med Tillæg)*. Copenhagen [1928].

78 Letter to Knud Harder, 8.5.1908, quoted from Irmelin Eggert Møller and Torben Meyer (eds.), *Carl Nielsens Breve*, Copenhagen, 1954, pp. 94-95.

“Jeg synes De har fundet Tonen i mit Stykke. Kun ‘Lærkernes Sang’ lykkedes det mig ikke at faa fat paa, det er utvivlsomt min Fejl.”<sup>76</sup>

Måske var Carl Nielsen også selv utilfreds med sin udsættelse af “Det er Lærkernes Tid”, for den er ikke blandt de fire udgivne sange fra *Tove* og blev senere udbredt med en melodi af Thorvald Aagaard.<sup>77</sup>

På trods af at musikken til *Tove* skabtes under et ret stort tidspres og viste sig at være et større arbejde end Carl Nielsen havde tænkt sig, endte han dog med at se tilbage på det som et vellykket arbejde. Da han senere på året 1908 blev bedt om at give nogle oplysninger om sin hidtidige produktion, nævnte han nemlig skuespilmusikken som en berigende oplevelse at have prøvet kræfter med:

“Jeg selv har skrevet en Del mindre Ting og et ret omfangsrigt Opus, nemlig Musik til Ludv. Holsteins Drama ‘Tove’ som er opført paa Dagmartheatret. Dette Arbejde er af en – om jeg maa sige – egen sjællandsk Ynde og Varme og jeg tror det er lykkedes mig at finde den musikalske Tone herfor; Venner af min Musik siger at der i ‘Tove’ er et nyt, særlig dansk Moment, som jeg ikke tidligere har vist saa stærkt. Ihvertfald er det vel altid godt, dels at faa og dels at stille sig Opgaver af forskjellig Art og Omfang; det er ikke godt at Buen bestandig er spændt til det yderste.”<sup>78</sup>

*Tove* blev opført første gang på Dagmartheatret den 20. marts 1908 og opnåede yderligere otte opførelser i sæsonen 1907-1908 men synes ikke at have været opført på et teater senere. Modtagelsen af skuespillet var temmelig lunken, men der var dog nogenlunde enighed blandt anmelderne om, at Carl Nielsens musik var vellykket. I *Politiken* skrev Charles Kjerulf om musikken:

“Der er ikke saa lidt af den i Stykket og mellem Akterne, men man faar egentlig ikke noget Indtryk af, den spiller en stor Rolle; dertil har Komponisten – med Rette – holdt den ligesom i andet Plan: illustrerende, deklamerende, akkompagnerende.

76 Brev til Carl Nielsen, 2.2.1908 (DK-Kk, CNA, I.A.b.).

77 Thorvald Aagaards udsættelse af *Lærkernes Sang* daterer sig fra 1927 og er trykt som nr. 570 i Carl Nielsen, Thomas Laub og Thorvald Aagaard (udg.), *Folkehøjskolens Melodibog, Tredje Oplag (med Tillæg)*. København [1928].

78 Brev til Knud Harder, 8.5.1908, citeret efter Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Nielsens Breve*, København, 1954, s. 94-95.

The entr'acte music is pleasant-sounding and natural, but – when it comes to the lighter subjects – a touch superficial. Only when the tragic appears does it take on real character and form.

There are quite a few songs in the play. Some went over the heads of the audience, but a couple were extraordinarily beautiful and apt, for example the Hunting Song, Folkvard's Song and – especially – the melancholy song about the roses. It was sung by Mrs Anna Larssen in a very small voice, but was touchingly beautiful and fine. One feels in every note the lady sings how musical she is.

Mr Psilander, who played Folkvard, has a truly good singing voice, but still uses it irregularly, despite the fact that – indeed perhaps precisely because – he makes such an effort. A debutant, Mr Povl Bjørnskjold (the Hunter), had some tenor resources, but very little grasp of managing them. He went to work extremely cautiously, indeed awkwardly, on his song”.<sup>79</sup>

In *Berlingske Tidende* too the music was appreciated more than Holstein's "dramatically inept" work:

“For the play Mr Carl Nielsen had written some music, among which one especially noted a couple of atmospheric preludes and some fresh and pretty songs which, however, were not always given the most flattering performance”.<sup>80</sup>

In the newspaper *Dannebrog*, where the music was discussed in a separate review, the reviewer was not particularly enthusiastic, and thought that Carl Nielsen – despite his ability – was not sufficiently lyrically inclined to “spin a web of harmonies over a summer legend of King Volmer and Tove.”

“Against such a dangerous background as J.P.E. Hartmann, C.F.E. Horneman and Lange-Müller, whom the same subject has inspired to beautiful strophes, much of Carl Nielsen's music seems dry. It has been hatched in a clear, cool brain, and does not flow often from a warm, beating heart. By contrast there are elements of humour – as in the fine dance rhythms in the first two sections of the play – and of a certain grand strength and stately loftiness that is expressed in the prelude and the entr'acte music, especially before the second and fourth acts.

<sup>79</sup> *Politiken*, 21.3.1908.

<sup>80</sup> *Berlingske Tidende*, 21.3.1908.

Mellemaktsmusikken er velklingende og naturlig, men – hvor det gælder de lysere Emner – ligesom noget overfladisk. Først hvor det tragiske melder sig, faar den rigtig Karakter og Form.

Der er ikke saa faa Viser i Stykket. Nogle gik hen over Hovedet paa Tilskuerne, men et Par var ganske overordentlig smukke og veltrufne, saaledes Jægersangen, Folkvards Vise og – navnlig – den melankolske Sang om Roserne. Den blev sun-gen af Fru Anna Larssen med en ganske lillebitte Stemme, men rørende skønt og fint. Man mærker i hver Tone, Fruen synger, hvor bundmusikalsk hun er.

Hr. Psilander, der spillede Folkvard, har en rigtig god Sangstemme, men bruger den endnu ujævnt, til Trods for – ja, maaske netop fordi han gør sig saa megen Umage. En Debutant, Hr. Povl Bjørnskjold (Jægeren), havde nogle Tenor-Midler, men kun lidet Begreb om at administrere dem. Han tog uhyre forsigtigt, ja, kejtet, paa sin Vise.”<sup>79</sup>

Også i *Berlingske Tidende* blev musikken påskønnet mere end Holsteins "dramatisk ubehændige" arbejde:

“Til Stykket havde Hr. Carl Nielsen skrevet en Del Musik, hvoraf man navnlig mærkede sig et Par stemningsfulde Forspil samt nogle friske og kønne Viser, der imidlertid ikke altid fik den mest flatterende Udførelse.”<sup>80</sup>

I avisen *Dannebrog*, hvor musikken omtaltes i en separat notits, var anmelderen ikke særlig begejstret, idet han mente, at Carl Nielsen – trods sin dygtighed – ikke var lyrisk nok anlagt til at kunne “væve et Spind af Harmonier over et Sommersagn om Kong Volmer og Tove.”

“Paa en saa farlig Baggrund som J.P.E. Hartmann, C.F.E. Horneman og Lange-Müller, hvem samme Æmne har inspireret til skønne Strofer, virker meget af Carl Niensens Musik tør. Den er udarbejdet i en klar og kølig Hjerne, strømmer ikke ofte fra et varmt og bankende Hjærte. Derimod er der Udslag af Lune – som i de fine Danserhytmer i Stykkets første to Afdelinger – og af en vis storladet Kraft og pompøs Højhed, der kommer til Orde i Forspillet og Mellemaktsmusikken, især foran anden og fjerde Akt. Endvidere maa fremhæves den krasse Virkning,

<sup>79</sup> *Politiken*, 21.3.1908.

<sup>80</sup> *Berlingske Tidende*, 21.3.1908.

One must further single out the harsh effect with which the composer has the orchestra underscore the appearance of the monk in the last act and the subsequent moving final scene between him and King Volmer.”<sup>81</sup>

Ludvig Holstein's play is based on the old ballad of King Valdemar and Tove, and was first published as a novel in 1898 entitled *Tove. A Love Drama* but was reworked later into a play with the subtitle *A Summer Legend in 5 Acts*. In the dramatic adaptation the plot is abridged considerably from the novel, which according to some critics weakened the content and made several of the characters unconvincing. Nielsen thus not only had to suffer comparison with the great musical names Hartmann, Horneman and Lange-Müller, but also with a dramatic basis that was perhaps not very rewarding to set to music.

Special factors pertain to the editing of *Tove*, since no complete set of performance material appears to have been preserved. The preserved music comprises the prelude music to the first, fourth and fifth acts, stage music that forms the background for the dialogue, as well as a few vocal ensembles and solo songs. However, both the letter from Holstein and the review in *Dannebrog*, which speaks of a “tripping waltz” and “fine dance rhythms in the first two sections of the play”, suggest that there may have been more music in *Tove*. For example one of the published songs, the *Fowler Lay*, has not even survived in manuscript, while nothing in the Dagmar Theatre's director's material suggests that it was omitted in the performance.

The libretto for *Tove* comprises a manuscript director's script and a typescript, both in the Drama Section of the Royal Library. Since Ludvig Holstein's original reading drama was severely cut in connection with its adaptation for stage performance, the reading version has not been used in the present edition. Whether one of the above-mentioned scripts served as a source for Nielsen's composition of the music is unknown; but since the director's script (Source C) includes many additions about the music (in pencil and blue pen), this source is probably closest to reflecting the stage realization. It must however be emphasized that the additions about the music are very imprecise – for example a stage direction for the first scene says: “From a dancing place nearby, music is heard”.

hvormed Komponisten lader Orkestret understrege Munkens Tilsynekomst i sidste Akt og det paafølgende bevægede Slutningsoptrin mellem ham og Kong Volmer.”<sup>81</sup>

Ludvig Holsteins skuespil er formet over den gamle folkevise om Tove og kong Volmer og blev først udgivet som roman i 1898 under titlen *Tove. Et Kærlighedsdrama* men omarbejdedes altså senere til et skuespil med undertitlen *Et Sommersagn i 5 Akter*. I den dramatiske bearbejdning er handlingen forkortet betydeligt i forhold til romanen, hvilket ifølge nogle kritikere svækkede indholdet og gjorde flere af personerne utroværdige. Carl Nielsen måtte således ikke bare døje med sammenligningen med de store koryfæer Hartmann, Horneman og Lange-Müller, men også med et dramatisk oplæg, der måske ikke var særlig taknemmeligt at sætte musik til.

Der gør sig særlige forhold gældende ved udgivelsen af *Tove*, idet der tilsyneladende ikke er bevaret et samlet opførelsesmateriale. Den overleverede musik omfatter forspilmusik til første, fjerde og femte akt, scenemusik, der danner baggrund for dialogen, samt nogle vokalensembler og solistiske sange. Såvel brevet fra Holstein som anmeldelsen i *Dannebrog*, hvori der tales om hhv. en “Trippevals” og “fine Danserytmer i Stykkets to første Afdelinger”, tyder imidlertid på, at der kan have været mere musik i *Tove*. For eksempel er en af de udgivne sange, *Fuglefængervise*, end ikke overleveret i manuskript, men intet i Dagmartheatrets instruktionsparti antyder, at den blev udeladt ved opførelsen.

Librettoen til *Tove* omfatter et håndskrevet instruktionsparti og et maskinskrevet manuskript, begge i Dramatisk Bibliotek, Det Kongelige Bibliotek. Da Ludvig Holsteins oprindelige læsedrama i forbindelse med omarbejdelsen til scenisk opførelse blev stærkt beskåret, har læsedramaet ikke fundet anvendelse ved nyudgivelsen af musikken. Hvorvidt et af de nævnte manuskripter har tjent som forlæg for Carl Niensens komposition af musikken er uvist, men da instruktionspartiet (kilde C) rummer en mængde tilføjelser om musikken (med blyant og blå farvepen), er denne kilde sandsynligvis tættest på at afspejle den sceniske realisering. Det må dog fremhæves, at tilføjelserne om musikken er meget upræcise, fx hedder det i en regibemærkning til første scene: “Fra en Danseplads i Nær-

<sup>81</sup> *Dannebrog*, 21.3.1908. The review is signed “G.K.H.” (probably G.K. Hansen).

<sup>81</sup> *Dannebrog*, 21.3.1908. Anmeldelsen er signeret “G.K.H.” (formentlig G.K. Hansen).



But Nielsen's score appears to include no dance music, so although several of the reviews of *Tove* mention "the fine dancing rhythms" in the first two sections of the play, and Holstein reminded the composer in his letter to him of the still-missing "tripping waltz behind the scenes", it is not evident what was played. There is also an example of the opposite situation, since Nielsen's score begins with an instrumental prelude not mentioned with one word in the director's script. The source material thus gives the impression of a discrepancy between the preserved music and the musical items indicated in the director's script. The following arrangement of the individual numbers in the plot must against this background be treated with some reservations.

In the absence of a complete score or performance material the music for *Tove* is published on the basis of Nielsen's pencil draft, which despite its many obscurities – in tempo and character markings too – must be regarded as the main source. Since the *Fowler Lay* must be considered part of the music for *Tove*, it is published in the version for song and piano together with the other music, although it probably originally had orchestral accompaniment.

The editorial work has consisted not only of completing the score in terms of articulation, dynamics and phrasing on the basis of the score itself with the support of a few other sources (see the Description of Sources), but in certain passages is almost in the nature of a reconstruction, since Nielsen's draft bears the marks of being precisely that: a draft. Many bars are empty, for example, and lack either a verbal indication of whether the instrument in question should double one of the others or rest. A passage in No. 11 is known in piano notation with indications of the instrumentation above and below the staves (see the facsimile and music example, p. lxviii and 325), but is published for the sake of the practical use of the present edition with the fully written-out instrumentation at the relevant place in the score, while Nielsen's original notation is printed in the editorial commentary. In particular, there is some uncertainty about the final form of the prelude to Act Five, where only the string parts have been drawn up, while a number of staves with space for wind instruments are empty; one may thus presume that the composer had a different sonority from the pure string sound in mind. But whether he did in fact orchestrate this prelude with wind instruments and percussion cannot be determined on the available basis.

heden høres Musik". Men Carl Niensens partitur rummer tilsyneladende ikke dansemusik, så selv om flere af anmeldelserne af *Tove* omtaler "de fine Danserytmer" i skuespillets to første afdelinger, og Holstein i sit brev til komponisten mindede ham om den endnu manglende "Trippevals bag Scenen", fremgår det ikke, hvad der blev spillet. Der findes også et eksempel på den modsatte situation, idet Niensens partitur indledes med et instrumentalt forspil, der ikke med ét ord er hentydning til i instruktionspartiet. Kildematerialet giver således indtryk af et misforhold mellem den bevarede musik og de indslag af musik, der er angivet i instruktionspartiet. Den følgende tilordning af de enkelte numre til handlingsgangen må på denne baggrund tages med et vist forbehold.

I mangel af et komplet partitur eller opførelsesmateriale udgives musikken til *Tove* på grundlag af Carl Niensens blyantskladde, der trods sine mange uklarheder – også hvad angår tempo- og karakterbetegnelser – er at betragte som hovedkilden. Da *Fuglefængervise* må anses for at være en del af musikken til *Tove*, udgives den i versionen for sang og klaver sammen med den øvrige musik, skønt den oprindeligt formentlig var med orkesterledsagelse.

Revisionsarbejdet har ikke blot bestået i at komplettere partituret med hensyn til artikulation, dynamik og frasering på partiturets egne præmisser med inddragelse af enkelte andre kilder (se venligst kildebeskrivelsen), men har i visse passager nærmest haft karakter af rekonstruktion, idet Carl Niensens kladde bærer præg af at være netop dette: en kladde. Således er mange takter tomme og savner enten en verbal angivelse af, om det pågældende instrument skal dublere et andet eller holde pause. En passage i nr. 11 er blot noteret i klavernotation med angivelse af instrumentation over og under nodesystemerne (se facsimile og nodeeksempel s. lxviii og 325) men udgives af hensyn til nærværende udgaves praktiske anlæg med den fuldt udskrevne instrumentation på det relevante sted i partituret, mens Niensens originale notation er trykt i den kritiske beretning. Ikke mindst knytter der sig en vis usikkerhed til den endelige udformning af forspillet til femte akt, hvor kun strygernesatsen er udarbejdet, mens en række systemer med plads til blæserinstrumenter er tomme; man kan altså formode, at komponisten har haft et andet klangbillede end den rene strygerklang i tankerne. Men om han faktisk instrumenterede dette forspil med anvendelse af blæserinstrumenter og slagtøj, lader sig ikke afgøre på det foreliggende grundlag.

This edition of *Tove* thus does not live up to the Nielsen Edition's principle of publishing the music in the last version approved by the composer, the *Fassung letzter Hand*, since such a version could not be established. But the alternative would have been to leave the music unpublished or to relegate its publication to the volume of *Juvenilia et Addenda*. Since so much of the music is after all preserved in such a carefully drawn-up version, the editors have chosen to publish it in the main series.

## SYNOPSIS

*Tove* consists of five acts of which Act One, divided into two scenes, takes place on an evening in May in the woods near Vordingborg. One must presume that the Prelude (**Music No. 1**) was played *before* the curtain went up for the first scene, although there are also scattered remarks *during* the first four scenes indicating some music – probably part of the Prelude – should be played here. In the sixth scene the two drinking companions Bengt and Palle sing the song “Fru Kedsomhed” (**Music No. 2**) while they play dice in front of a hostelry. The second scene takes place on a road in the forest where a group of young, garlanded girls sing “Det er Lærkernes Tid” (**Music No. 3**). In the second part of the scene, where the chambermaid Else tells Tove that King Volmer is pursuing her, Tove says that she too is in love with a young horseman she has met the previous evening. In the next few scenes the King is warned against approaching the young, innocent Tove, but he does not listen to the warnings. The fourth scene is played between Tove and Volmer and takes the form of exchanges of lines with underlaid music (**Music No. 4**), but at the end of the scene one hears the girls in the distance singing some of “Det er Lærkernes Tid”.

Act Two takes place on a summer morning in the woods near Vordingborg. The act begins with some hunters appearing and singing “Glenten styrter fra Fjeldets Kam” (**Music No. 5**). In the fifth scene King Volmer, his attendant Folkvard and Else's sweetheart Thorvald appear in company with Tove and Else, and they speak of how time flies when one is in love. Tove sings the *Fowler Lay* (**Music No. 6**), which we must presume was sung with orchestral accompaniment. In the thirteenth scene the small company lays a table for lunch in the open

Denne udgave af *Tove* lever hermed ikke op til Carl Nielsen Udgavens principper om at gengive musikken i den af komponisten senest sanktionerede version, “*Fassung letzter Hand*”, da en sådan ikke har kunnet fastlægges. Men alternativet havde været at lade musikken forblive uudgivet eller at henvise den til udgivelse i bindet med *Juvenilia et Addenda*. Da så megen af musikken trods alt er bevaret i en så omhyggelig udarbejdelse, har redaktionen valgt at udgive den i hovedserien.

## SCENE- OG HANDLINGSGANG

*Tove* består af fem akter, hvoraf første akt, der fordeler sig på to optrin, foregår en aften i maj i skovene ved Vordingborg. Man må formode, at forspillet (**Musik nr. 1**) blev spillet *før* tæppet gik op for første scene, skønt der dog også *under* de fire første scener findes spredte bemærkninger om, at musikken begynder eller standser. I sjette scene istemmer de to svirebrødre Bengt og Palle sangen “Fru Kedsomhed” (**Musik nr. 2**), mens de spiller terninger foran et udskænkingssted. Det andet optrin foregår på en vej i skoven, hvor en gruppe unge blomstersmykkede piger synger “Det er Lærkernes Tid” (**Musik nr. 3**). I optrinnets anden scene, hvor kammerpigens Else betror Tove, at kong Volmer efterstræber hende, giver Tove udtryk for, at også hun er forelsket i en ung rytter, hun har mødt aftenen forinden. I de følgende scener advares kongen mod at nærme sig den unge, uskyldige Tove, men han lytter ikke til advarslerne. Fjerde scene udspiller sig mellem Tove og Volmer og former sig som replikker med underliggende musik (**Musik nr. 4**), mens man i slutningen af scenen hører pigerne i det fjerne synge noget af “Det er Lærkernes Tid”.

Anden akt foregår en sommermorgen i skovene ved Vordingborg. Akten indledes med, at nogle jægere kommer til syne og synger “Glenten styrter fra Fjeldets Kam” (**Musik nr. 5**). I femte scene er kong Volmer, hans følgesvend Folkvard og Elses kæreste Thorvald i selskab med Tove og Else, og de taler om, at tiden flyver hurtigt, når man er forelsket. Tove synger *Fuglefængervisen* (**Musik nr. 6**), der må formodes, at have været sunget med orkesterakkompagnement. I trettende scene dækker det lille selskab op til frokost i det grønne, og en flok jægere bydes at tage plads. En af jægerne istemmer *Vi Sletternes Sønner* (**Musik**

air, and a crowd of hunters are invited to be seated. One of the hunters begins singing *We sons of the plains* (**Music No. 7**). In the next scene the ballad “Der sad to Fluer paa Aakandens Blad” is sung alternately by Tove, Volmer and Folkvard (**Music No. 8**).

In the third scene of Act Three, which is set at Høfdinggaard, Tove sings the song “Der stod en Engel hos mig med en Rose i sin Haand” for Volmer and says that she learned it as a child from her mother (**Music No. 9**).

Act Four takes place in the dawning on Knudshoved beach and begins with an instrumental prelude (**Music No. 10**). The fourth scene, which is between Volmer and Folkvard, ends with a stage direction requiring muted music sounds from the orchestra (this is not an addition, so the musical interlude must have been clearly in Holstein’s mind when he wrote the scene). During the orchestral interlude (**Music No. 11**) the backdrop goes up on a scene showing Tove kneeling in fear in a bathroom. She has been lured into a trap by the Queen, who thus kills her rival by locking her in the confined, dark room until she dies. During the dialogue between Tove and her dead mother we hear again the notes of “Der stod en Engel” in the orchestra (**Music No. 9**).

Act Five begins with an instrumental prelude (**Music No. 12**) and takes place on a road in front of a chapel, where one sees Tove lying dead on a bier. Volmer kneels in grief at her side and swears vengeance on the Queen. In the third scene he steps out from the chapel, and a monk forces his way to him through the crowd. The monk has vowed that the King’s sin will be punished, and when the King sees him he greets him as a bird of ill omen. But the monk replies that the Lord, who is a “judge and an avenger”, has sent him, whereupon Volmer declares that if the Lord has condemned him to this “agony of Hell” which will scorch his soul until his last hour, he will declare war upon Him. He then rides off with his hunters into the night. The dialogue of Volmer and the monk is accompanied by an orchestral piece (**Music No. 13**).

*Lisbeth Ahlgren Jensen*

**nr. 7).** I den følgende scene synges visen “Der sad to Fluer paa Aakandens Blad” vekselvis mellem Tove, Volmer og Folkvard (**Musik nr. 8**).

I tredje akt, der udspiller sig på Høfdinggaard, synger Tove i den tredje scene sangen “Der stod en Engel hos mig med en Rose i sin Haand” for Volmer og fortæller, at hun har lært den i sin barndom af sin mor (**Musik nr. 9**).

Fjerde akt foregår i morgendæmringen på Knudshoved strand og indledes med et instrumentalt forspil (**Musik nr. 10**). Fjerde scene, der udspiller sig mellem Volmer og Folkvard, afsluttes med en regibemærkning om, at der lyder dæmpet musik i orkestret (der er her ikke tale om en tilføjelse, så det musikalske mellemspil må have stået Holstein klar, mens han skrev scenen). Under orkestermellemspillet (**Musik nr. 11**) går bagtæppet op for en scene, der viser Tove knælende i angst i en badstue. Hun er lokket i baghold af dronningen, der således dræber sin rivalinde ved at låse hende inde i det snævre, mørke rum, til hun dør. Under replikskiftet mellem Tove og hendes afdøde mor genlyder tonerne fra “Der stod en Engel” i orkestret (**Musik nr. 9**).

Femte akt indledes med et instrumentalt forspil (**Musik nr. 12**) og foregår på en vej foran et kapel, hvor man ser Tove ligge død på en bære. Volmer knæler i sorg ved hendes side og sværger hævn over dronningen. I tredje scene træder han ud fra kapellet, og en munk baner sig vej til ham gennem folkemængden. Munken har svoret, at kongens synd vil blive straffet, og da kongen ser ham, hilser han ham som en ulykkesfugl. Men munken svarer, at Herren, der er en “Dommer og en Hævner”, har sendt ham, hvorpå Volmer erklærer, at hvis Herren har idømt ham denne “Helvedskvide”, som vil svide hans sjæl til hans sidste stund, vil han erklære ham krig. Herpå rider han med sine jægere ud i natten. Volmers og munkens replikskifte ledsages af en orkestersats (**Musik nr. 13**).

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MUSIC FOR JEPPE AAKJÆR'S PLAY  
THE WOLF'S SON

In 1909, for Jeppe Aakjær's<sup>82</sup> drama *The Wolf's Son*, Nielsen composed two songs, *Old Anders Shepherd's Song* and *Come soon, ye Cottagers*. Two years earlier he had set Aakjær's *John the Roadman*, which was to become one of his most popular songs, and in time a warm friendship developed between the composer and the writer. In 1918, for example he wrote to Aakjær:

"I cannot say how much I honour you as a Danish poet. I should actually write music for all your poems, for I always feel growth in myself when I work with them; my thoughts and feelings seem to become weightier and my talents richer".<sup>83</sup>

We have more evidence of Nielsen's liking for Aakjær in the form of a letter where he discusses the matter of the fee for the songs for *The Wolf's Son*:

"I cannot take less than 100 Kroner for a song with both piano and orchestral accompaniment; but, as I have said, I can give it away, and it would be a great pleasure to me if it was you personally who had the profit or benefit of it".<sup>84</sup>

The question of the fee for the songs had been raised because the director of the Aarhus Theatre, Jacob Jacobsen, had offered Nielsen half this amount. He had in fact, according to Jeppe Aakjær, received some other songs which he could apparently get at a slightly cheaper price:

"A local amateur whose father is on the board of the theatre has tossed off a couple of tunes. They are already finished and on the director's table; they are so pretty too, and that seems to play a predominant role at this theatre. [...] However, you must take for your melodies what best serves you; for I will insist that only your music is used in my play. I am surprised that in my absence negotiations have been started with others; for my approach to you was not only the choice of my own heart but also in full accordance with the wishes of the director"<sup>85</sup>

82 (1866-1930).

83 Letter to Jeppe Aakjær, 16.6.1918, quoted from Irmelin Eggert Møller og Torben Meyer, *op. cit.*, p. 176.

84 Letter to Jeppe Aakjær, 8.11.1909, quoted from Irmelin Eggert Møller og Torben Meyer, *op. cit.*, pp. 89-90.

85 Letter to Carl Nielsen, 6.11.1909 (DK-Kk, CNA, I.A.b.).

MUSIK TIL JEPPE AAKJÆR'S  
SKUESPIL ULVENS SØN

Til Jeppe Aakjær's<sup>82</sup> drama *Ulvens Søn* komponerede Carl Nielsen i 1909 to sange, *Gamle Anders Røgters Sang* og *Kommer I snart, I Husmænd*. Han havde to år tidligere sat musik til Aakjær's *Jens Vejmand*, der skulle blive en af hans mest populære sange, og med tiden udviklede der sig et varmt venskab mellem komponisten og digteren. I 1918 skrev han således til Aakjær:

"Jeg kan ikke sige Dem hvor højt jeg ærer Dem som dansk Digter. Egentlig burde jeg skrive Musik til hele Deres lyriske Produktion, thi jeg føler altid en Grøde i mig naar jeg beskæftiger mig med Dem, mine Tanker og Følelser bliver ligesom vægtigere og mine Evner rigere."<sup>83</sup>

Et andet vidnesbyrd om Carl Niensens sympati for Aakjær har man i form af et brev, hvor han diskuterer honorarspørgsmålet for sangene til *Ulvens Søn*:

"En Sang baade med Klaver og Orkesterledsagelse kan jeg ikke tage mindre end 100 Kr. for; men jeg kan, som sagt, skænke den bort og det skulde være mig en stor Glæde ifald det var Dem personlig, som havde Indtægten eller Fordelen deraf."<sup>84</sup>

Spørgsmålet om honoreringen af sangene var blevet rejst, fordi direktøren for Aarhus Teater, Jacob Jacobsen, havde tilbudt Carl Nielsen det halve af dette beløb. Han havde nemlig, ifølge Jeppe Aakjær, modtaget nogle andre sange, som han åbenbart kunne få for en lidt billigere pris:

"En lokal Amatør, hvis Far sidder i Theaterbestyrelsen, har raspet et par Melodier af sig. De ligger allerede færdige paa Direktørbordet; de er saa smukke tillige, det synes at spille en overvejende Rolle ved dette Theater. [...] De skal imidlertid ta' for Deres Melodier, hvad De kan være tjent med; thi jeg vil insistere paa at kun Deres Musik bruges i mit Stykke. Jeg er forbauset over, at der i min Fraværelse er bleven indledt Underhandlinger med andre; thi min Henvendelse til Dem var ikke blot efter mit eget Hjertes Valg men tillige i den bedste Overensstemmelse med Direktørens Ønsker"<sup>85</sup>

82 (1866-1930).

83 Brev til Jeppe Aakjær, 16.6.1918, citeret efter Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 176.

84 Brev til Jeppe Aakjær, 8.11.1909, citeret efter Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 89-90.

85 Brev til Carl Nielsen, 6.11.1909 (DK-Kk, CNA, I.A.b.).

Aakjær thus preferred Nielsen as the composer of the songs in the play, and it was with his setting of the songs that it was performed.

The two songs were finished just a few days before *The Wolf's Son* was given its first performance at the Aarhus Theatre on 14th November 1909. Nielsen reported in a telegram to Aakjær<sup>86</sup> of 6th November that the songs were finished, but since the orchestral score is end-dated as late as 11th November 1909, he can only have meant the piano score; he had not yet started on the orchestration of the songs, which are accompanied by full orchestra and string orchestra respectively.

Judging from the account in *Aarhus Stifttidende* the audience received the play with enthusiasm; but the newspaper reviewers were negative and complained over the harsh tone of the play:

“That the caustic lye was too strong, that the dialogue almost constantly overshoots the mark, and that the effect is at times rather too bold, that the play – although written by one of the finest poets of our time – is entirely devoid of poetry, indeed that it is actually a distortion of realism; all this probably only occurred to the enthusiasts of the evening later, once their enthusiasm had cooled and clarified”.<sup>87</sup>

Of one of the musical numbers, *Old Anders Shepherd's Song*, the reviewer stated:

“The latter [an actor called Kreutz], who according to the programme played a ‘shabby cowherd’ had a little private success with his excellent depiction of the old worn-out fellow. But unfortunately in the last act they had put into his mouth – this cowed, faithful servant of his masters – a socialistic battle anthem, into the bargain in fine upper-class Danish. The result was completely absurd and should be changed”.<sup>88</sup>

The Copenhagen paper *Politiken* also described the audience's positive reception of the play, but considered it more justified:

Aakjær ville altså foretrække Carl Nielsen som komponist til sangene i skuespillet, og det blev da også med hans udsættelse af sangene, det blev opført.

De to sange blev færdigkomponeret blot nogle få dage, før *Ulvens Søn* førsteopførtes på Aarhus Teater den 14. november 1909. Carl Nielsen meddelte i et telegram til Aakjær<sup>86</sup> den 6. november, at sangene var færdige, men da orkesterpartituret er slutdateret så sent som den 11. november 1909, kan det kun have været klaverpartituret, han mente; orkestreringen af sangene, der ledsages af hhv. fuldt orkester og strygeorkester, havde han endnu ikke taget fat på.

Efter beskrivelsen i *Aarhus Stifttidende* at dømme modtog publikum skuespillet med begejstring; men dagbladsanmelderen var negativ og klagede over stykkets skarpe tone:

“At Luden er for skarp, at Replikkerne næsten stadig rammer over Maalet, og at Effekten til Tider er noget for vovet, at Skuespillet – skønt skrevet af en af vor Tids ypperste Lyrikere – er fuldkomment blottet for Poesi, ja, at det egentlig er en Realismens Vanartning, det er rimeligvis først gaaet op for Aftenens begejstrede senere, da Begejstringen blev kølnet og klart.”<sup>86</sup>

Om et af de musikalske indslag, *Gamle Anders Røgters Sang*, udtalte anmelderen:

“Den sidste [en skuespiller ved navn Kreutz], som ifølge Programmet spillede en ‘afdanket Røgter’ fik sig en lille privat Sukces for sin udmærkede Skildring af den gamle udslidte Fyr. Men desværre havde man i sidste Akt lagt ham – den kuede og herskabstro – en socialistisk Kampvise tilmed paa fint højdansk i Munden. Det virkede fuldkomment absurd og burde ændres.”<sup>88</sup>

København-avisen *Politiken* skildrede også publikums positive modtagelse af skuespillet, men fandt den mere velbegrunderet:

86 Telegram til Jeppe Aakjær (DK-Kk, NKS 4725, 4<sup>o</sup>, I.1.).

87 *Aarhus Stifttidende*, 15.11.1909.

88 *Ibid.*

86 Telegram to Jeppe Aakjær (DK-Kk, NKS 4725, 4<sup>o</sup>, I.1.).

87 *Aarhus Stifttidende*, 15.11.1909.

88 *Ibid.*



“A full house, among whom one saw many of the well known farmers of Jutland, received the play with loud applause and followed its plot with unabated interest from first to last. In dramatic terms the play far exceeds Aakjær’s earlier work. A number of excellently drawn figures of the peasantry give the play colour and life”.<sup>89</sup>

The same review says very briefly of the music: “Mr Fønss sang exceedingly prettily to a catchy and characteristic melody by Nielsen: ‘Come soon, ye Cottagers’.”

Aakjær’s social realist drama was performed at the Aarhus Theatre 14 times in the 1909-1910 season and was also played at some provincial theatres, but according to Aakjær’s memoirs, the play got:

“a vile press: social drama will always be given short shrift in a country that only loves the idyllic, and where a well-off upper class are the only people who can afford to buy theatre tickets”.<sup>90</sup>

Given these remarks on the dilemma between debating social issues from the stage and getting a paying audience to rally round the idea, it can come as no surprise that the play’s success was limited.

Later the same year Nielsen’s two songs from the play were sung with piano accompaniment by the concert singer Ellen Beck in an evening of songs. *Politikens*’ reviewer Charles Kjerulf wrote that the songs were a great success, but said at the same time that they were:

“also very easily accessible in all their simplicity, which was however taken so far that it almost became challenging. The refrain of one song was the wise and true words ‘For we tread one another down in the mire’”.<sup>91</sup>

*The Wolf’s Son* is in four acts and is set among farm labourers and the poor on a Jutland manor. The main character, Goj, who is the son of an outcast farm worker called Ulven (‘the Wolf’) has broken out of the wretched environment of his upbringing and sought his fortune in Australia, but has now returned

89 *Politiken*, 15.11.1909.

90 Jeppe Aakjær, *Efterladte erindringer*, Copenhagen 1934, p. 133.

91 *Politiken*, 27.11.1909.

“Et fuldtalligt Publikum, hvoriblandt saas mange af Jyllands kendte Bønder, modtog Stykket med fuldtonende Bifald og fulgte dets Handling med usvækket Interesse fra først til sidst. Skuespillet staar i dramatisk Henseende langt over Aakjær’s tidligere Arbejde. En Række ypperligt tegnede Skikkelser af Almuen giver Skuespillet Kolorit og Liv.”<sup>89</sup>

Om musikken hedder det ganske kort i samme anmeldelse:

“Hr. Fønss sang overordentlig kønt til en iørefaldende og karakteristisk Melodi af Carl Nielsen: ‘Kommer I snart, I Husmænd’.”

Aakjær’s socialrealistiske drama blev opført på Aarhus Teater 14 gange i sæsonen 1909-1910 og blev desuden sat op på nogle provinsteatre, men ifølge Aakjær’s erindringer, fik skuespillet

“en led Presse: Det sociale Drama vil altid faa onde Kaar i et Land, der kun elsker Idyllen, og hvor en velstillet Overklasse er de eneste, der har Raad til at købe Teaterbilletter.”<sup>90</sup>

Med disse bemærkninger om dilemmaet mellem at debattere sociale spørgsmål fra scenen og at få et betalende publikum til at slutte op om idéen kan det ikke undre, at succes’en blev begrænset.

Senere samme år blev Carl Niensens to sange fra skuespillet sunget med klaverledsagelse af koncertsangerinden Ellen Beck ved en sangaften. *Politikens* anmelder Charles Kjerulf fastslog, at sangene gjorde megen lykke men udtalte samtidig, at de:

“ogsaa [var] meget let tilgængelige i al deres Enkelhed, der dog var saa vidtdreven, at den næsten blev fordringsfuld. Omkvædet paa den ene Vise var de kloge sandfærdige Ord: ‘For vi træder hverandre i Dyndet ned’.”<sup>91</sup>

*Ulvens Søn* er i fire akter og udspiller sig blandt daglejere og småkårsfolk på en jysk herregård. Hovedpersonen Goj, der er søn af en udstødt landarbejder kaldet Ulven, har brudt med sit usle opvækstmiljø og søgt lykken i Australien, men er nu vendt tilbage til hjemegnen for at gøre op med den sociale uretfærdighed. Den ene af sangene, *Kommer I snart, I Husmænd!* synges

89 *Politiken*, 15.11.1909.

90 Jeppe Aakjær, *Efterladte erindringer*, København 1934, s. 133.

91 *Politiken*, 27.11.1909.



to his native region for a showdown with its social injustice. One of the songs, *Come soon, ye Cottagers!* is sung in Act Three at a protest meeting that Goj holds with the day labourers to get them to leave their humiliating life on the manor. He has bought land around a nearby peat bog and wants them to cultivate it collectively and thus begin a new, more dignified life in better conditions. The second song, *Old Anders Shepherd's Song*, is sung in the second section of Act Four by the old cowherd Anders, who sings it for the serving-girl Dorre. At the end of the play both the lord of the manor and Dorre die, since during the enactment of a wager an accident happens, caused by Goj's blind brother, who lost his sight as a child as a result of a shot accidentally fired by the lord.

Besides Nielsen's two songs Act One also has *Dorre's Song*, sung to a folk tune, and the blind farm labourer's song in the first part of Act Four, "Farvel mit elskte Fødeland", sung to an anonymous melody.<sup>92</sup>

Nielsen's two songs for *The Wolf's son* were published in a version for song and piano in 1909, while the original version for song and orchestra has only survived in manuscript.

The basis of the edition is the score, supplemented by the parts and in the case of the vocal parts by the piano scores (Sources **C**, **D** and **E**). Since the orchestral score has no complete text underlay the vocal part in Source **E**, which has Jeppe Aakjær's text inserted on a loose leaf, has been chosen as the main source for the text.

Lisbeth Ahlgren Jensen

92 The melody, well known as a soldiers' and sailors' song, is included in the manuscript copy in Source **B** and is printed in among other places *Danmarks Melodibog 2<sup>den</sup> Del*. Copenhagen and Leipzig [n.d.].

i tredje akt ved et agitationsmøde, som Goj holder med daglejerne for at få dem til at forlade deres fornedrende tilværelse på herregården. Han har købt land op omkring en nærliggende tørvemose og vil have dem til at drive den kollektivt og dermed begynde en ny og værdigere tilværelse under bedre forhold. Den anden sang, *Gamle Anders Røgters Sang*, synges i fjerde akts anden afdeling og er lagt i munden på den gamle røgter Anders, der synger den for tjenestepigen Dorre. I slutningen af skuespillet dør såvel herremanden som Dorre, da der under et væddemål sker en ulykke, der bliver foranlediget af Gojs blinde bror. Denne har som barn mistet synet ved et vådeskud af herremanden.

Foruden Carl Niensens to sange forekommer i første akt *Dorres Sang*, der synges på en folkemelodi, og den blinde landarbejders sang i fjerde akts første afdeling "Farvel mit elskte Fødeland", der synges på en anonym melodi.<sup>92</sup>

Carl Niensens to sange til *Ulvens Søn* blev udgivet i en version for sang og klaver i 1909, mens den originale version for sang og orkester kun er overleveret i manuskript.

Til grund for udgaven er lagt partituret, der er kompletteret med stemmerne og for vokalstemmens vedkommende med klaverpartiturerne, (kilderne **C**, **D** og **E**). Da orkesterpartituret er uden fuldstændig tekstunderlægning er vokalstemmen i kilde **E**, der indeholder Jeppe Aakjær's tekst på et løst tekstblad, valgt som hovedkilde til teksten.

Lisbeth Ahlgren Jensen

92 Melodien, der er kendt som soldater- og sømandssang, indgår i afskrift i kilde **B** og findes blandt andre steder trykt i *Danmarks Melodibog 2<sup>den</sup> Del*. København og Leipzig, [u.å.].

MUSIC FOR  
ADAM OEHLenschläGER'S PLAY  
HAGBARTH AND SIGNE

Concurrently with the work on his Third Symphony, Carl Nielsen undertook to compose the music for the Open Air Theatre's first production, Adam Oehlenschläger's<sup>93</sup> *Hagbarth and Signe*. In 1910 he was already an experienced composer of staged works, first and foremost through his operas, *Saul and David* from 1902 and *Masquerade* from 1906, as well as the plays mentioned earlier. It quickly became clear that Oehlenschläger's *Hagbarth and Signe* was to start off the theatre's first season.<sup>94</sup> Several members of the committee were behind the production: J.F. Willumsen<sup>95</sup> designed the stage sets as well as the audience facilities; Vilhelm Andersen<sup>96</sup> wrote the introduction to the programme; Adam Poulsen<sup>97</sup> played the leading male role in the play, Hagbarth; and finally, Nielsen composed and conducted the music. The play was directed by Poul Nielsen,<sup>98</sup> and Charles Wilken<sup>99</sup> sang the role of Halloges.

The story of Hagbarth and Signe is an old Danish legend preserved in a medieval Danish ballad and also retold by Saxo Grammaticus<sup>100</sup> in his history of Denmark, *Gesta Danorum*, written around 1200. The play performed in the Royal Deer Park was Oehlenschläger's tragedy from 1815. The poet had been inspired by the great interest of the period in the ballads, which had resulted in among other things Abrahamson, Nyerup and Rahbek's edition from the years 1812-1814, where *Hagbarth and Signe* appears in the fifth volume.<sup>101</sup> The text of the tragedy is a romantic version of the legend and is rather different from both the ballad text and the version in Saxo's history – for example Oehlenschläger omits the scene where Hagbarth is disguised in women's clothes to mix with Signe's maids, nor does he have Hagbarth spending the night with

93 Danish poet (1779-1850).  
94 Adam Poulsen, *op. cit.*, p. 268.  
95 Danish painter and sculptor (1863-1958).  
96 Danish author and professor of literary history (1864-1953).  
97 Danish actor (1879-1969).  
98 Danish stage director (1862-1931), employed at the Royal Theatre 1907-1927.  
99 Danish actor (1866-1956).  
100 Danish historian (ca. 1132 – after 1208).  
101 Abrahamson, Nyerup and Rahbek (eds.), *Udvalgte danske Viser fra Middelalderen efter A.S. Vedels og P. Syvs trykte Udgaver og efter haandskrevne Samlinger udgivne paa ny af Abrahamson, Nyerup og Rahbek*, Copenhagen 1812-1814, vol. 5, no. 111.

MUSIK TIL  
ADAM OEHLenschläGER'S  
SKUESPIL HAGBARTH OG SIGNE

Samtidig med arbejdet på sin tredje symfoni påtog Carl Nielsen sig at komponere musikken til Friluftsteatrets første forestilling, Adam Oehlenschlägers<sup>93</sup> *Hagbarth og Signe*. I 1910 var han allerede en erfaren komponist af sceniske værker, først og fremmest i kraft af sine operaer, *Saul og David* fra 1902 og *Maskarade* fra 1906 samt de tidligere omtalte skuespil. Det stod hurtigt klart, at Oehlenschlägers *Hagbarth og Signe* skulle indlede teatrets første sæson.<sup>94</sup> Flere af komitéens medlemmer stod bag forestillingen: J.F. Willumsen<sup>95</sup> udarbejdede scenografien til såvel scene som publikumsfaciliteter, Vilhelm Andersen<sup>96</sup> skrev indledningen til programmet, Adam Poulsen<sup>97</sup> spillede stykkets mandlige hovedrolle, Hagbarth, og endelig komponerede og dirigerede Carl Nielsen musikken. Stykket blev iscenesat af Poul Nielsen,<sup>98</sup> og Charles Wilken<sup>99</sup> sang Halloges parti.

Historien om Hagbarth og Signe er et gammelt dansk folkesagn, som er overleveret i en middelalderlig dansk folkeviser og desuden genfortalt af Saxo Grammaticus<sup>100</sup> i dennes danmarkshistorie, *Gesta Danorum*, skrevet omkring 1200. Det i Dyrehaven opførte skuespil var Oehlenschlägers tragedie fra 1815. Digteren var inspireret af samtidens store interesse for folkeviser, som blandt andet resulterede i Abrahamson, Nyerup og Rahbeks folkeviseudgivelse fra årene 1812 til 1814, hvor *Hagbarth og Signe* optræder i femte bind.<sup>101</sup> Tragediens tekst er en romantisk gendigtning af sagnet, som er temmelig forskellig fra såvel folkeviseteksten som Saxos danmarkshistorie – fx udelader Oehlenschläger scenen hvor Hagbarth lader sig klæde i kvindetøj for at blande sig med Signes terner, og han lader heller ikke Hagbarth overnatte hos Signe. Til opførelsen

93 Digter (1779-1850).  
94 Adam Poulsen, *op. cit.*, s. 268.  
95 Maler og billedhugger (1863-1958).  
96 Forfatter og professor i litteraturhistorie (1864-1953).  
97 Skuespiller (1879-1969).  
98 Sceneinstruktør (1862-1931), ansat på Det Kongelige Teater 1907-1927.  
99 Skuespiller (1866-1956).  
100 Historiker (ca. 1132 – efter 1208).  
101 Abrahamson, Nyerup og Rahbek (udg.), *Udvalgte danske Viser fra Middelalderen efter A.S. Vedels og P. Syvs trykte Udgaver og efter haandskrevne Samlinger udgivne paa ny af Abrahamson, Nyerup og Rahbek*, København 1812-1814, bd. 5, nr. 111.

Signe. For the performance in the Royal Deer Park the drama was edited by Adam Poulsen's father, Emil Poulsen.<sup>102</sup> His revisions consisted mainly of an abridgement of the text, omitting among other things a song for Signe's brother.<sup>103</sup>

Nielsen's music was composed for singers and a wind orchestra, and the winds include four lur-horns – an instrument from the Nordic Bronze Age, ca. 1100 – 600 BC.<sup>104</sup> The lur has associations with both the play and the composer: it is mentioned explicitly in one of Oehlenschläger's lines in a dialogue between Signe and Rinda, one of her maids, who says: "It [the ship] comes to a stop, and to the sound of the lur the heroes disembark [the survivors of a battle]." In addition Nielsen had been involved in a minor dispute between Professor Kristian Kroman<sup>105</sup> and the musicologist Angul Hammerich<sup>106</sup> – described in *Aarbøger for nordisk Oldkyndighed og Historie* from 1902 until 1904 – where he had been called in as an expert in connection with a discussion of the compass of the lur.<sup>107</sup> Finally, the sound of the instrument was known to the Copenhagen public, since every year on Midsummer Day, 24th June, two lur-blowers played the lur from the roof of the National Museum – a tradition that was maintained from about 1890 until 1910.<sup>108</sup>

Nielsen's melodies for the strophic songs in *Hagbarth and Signe* have many features in common with the melody of the old ballad in the form published by A.P. Berggreen in 1860.<sup>109</sup> The first phrases in Berggreen for *Kong Hagbard og Herre Kong Sivard*

i Dyrehaven blev dramaet redigeret af Adam Poulsens far, Emil Poulsen.<sup>102</sup> Hans revision bestod hovedsageligt i en forkortelse af teksten, hvor blandt andet en sang til Signes bror er udeladt.<sup>103</sup>

Carl Niensens musik er komponeret for sangere og blæseorkester, og blandt blæserne findes fire lur – et instrument fra den nordiske bronzealder, ca. 1100 – 600 f. Kr.<sup>104</sup> Luren har relationer til såvel skuespillet som komponisten: det nævnes direkte i en af Oehlenschlägers replikker i en samtale mellem Signe og Rinda, en af hendes tjenestepiger, som siger: "Det [skibet] standser alt, og under Lurens Klang Udstige Heltene [de overlevende efter en kamp]." Desuden havde Carl Nielsen været involveret i en mindre strid mellem professor Kristian Kroman<sup>105</sup> og musikforsker Angul Hammerich<sup>106</sup> – beskrevet i *Aarbøger for nordisk Oldkyndighed og Historie* fra 1902 til 1904 – hvor han var indkaldt som ekspert i forbindelse med en diskussion af luren toneomfang.<sup>107</sup> Endelig var instrumentets klang kendt for det københavnske publikum, idet to lurblæsere hvert år på sankthansdag den 24. juni spillede lur fra Nationalmuseets tag – en tradition som fandt sted fra ca. 1890 til 1910.<sup>108</sup>

Carl Niensens melodier til de strofiske sange i *Hagbarth og Signe* har mange træk fælles med folkevisen i den form, som var blevet udgivet af A.P. Berggreen i 1860.<sup>109</sup> De første fraser hos Berggreen til *Kong Hagbard og Herre Kong Sivard* (historien om Hagbarth og Signe) er næsten identiske med me-

102 Danish actor and stage director (1842-1911), stage director at the Royal Theatre 1874-1875 and 1893-1900.

103 For the first performance in 1816 at the Royal Theatre F.L.Ae. Kunzen composed music for two songs, *Halloges Sang* and "Du som din Bolig har imellem Skjolde"; in performances in the same place in 1934 music by Frederik Rung was used, and in 1961-62 music by Knudåge Riisager.

104 The earliest find was made in Denmark in 1797, but lurs have also been found in Sweden, Norway, Latvia and northern Germany. They are made of bronze and are almost always found in pairs with the tubes curving in opposite directions (cf. H.C. Broholm, *Bronzelurerne i Nationalmuseet*, Copenhagen 1958, pp. 16-54, 76).

105 Danish philosopher (1846-1925).

106 Danish musicologist (1848-1931).

107 *Aarbøger for nordisk Oldkyndighed og Historie*, 1902, pp. 102-103.

108 "Den sidste Lurblæsning", *Københavns Orkesterforenings Medlemsblad*, vols. 10-11 (1910-1911) pp. 141-142.

109 The ballad of Hagbarth and Signe was printed as No. 12 in A.P. Berggreen, *Folke-Sange og Melodier*, vol. 1, Copenhagen 1860, pp. 28-29, and the ballad of Esben Snare is No. 45 in the same work, pp. 98-99.

102 Skuespiller og instruktør (1842-1911), sceneinstruktør ved Det Kongelige Teater 1874-1875 og 1893-1900.

103 Til uropførelsen i 1816 på Det Kongelige Teater komponerede F.L.Ae. Kunzen to sange til henholdsvis *Halloges sang* og "Du som din bolig har imellem Skjolde"; ved opførelser samme sted anvendte man i 1934 musik af Frederik Rung og i 1961-62 musik af Knudåge Riisager.

104 Det tidligste fund er gjort i Danmark i 1797, men lur er ligeledes fundet i Sverige, Norge, Letland og det nordlige Tyskland. De er udført i bronze og findes næsten altid parvis med svinget på røret i hver sin retning. (Jf. H.C. Broholm, *Bronzelurerne i Nationalmuseet*, København 1958, s. 16-54, 76).

105 Filosof (1846-1925).

106 Musikforsker (1848-1931).

107 *Aarbøger for nordisk Oldkyndighed og Historie*, 1902, s. 102-103.

108 "Den sidste Lurblæsning", *Københavns Orkesterforenings Medlemsblad*, årg. 10-11 (1910-1911) s. 141-142.

109 Folkevisen om Hagbarth og Signe blev trykt som nr. 12 i A.P. Berggreen, *Folke-Sange og Melodier*, bd. 1, København 1860, s. 28-29, og sangen om Esben Snare findes i samme som nr. 45, s. 98-99.

(the story of Hagbarth and Signe) are almost identical to the melody of “Nu Maanen gennem Mulmet saa mægtigt bryder”. Similarly the introduction to *Halloges Song* resembles the ballad of Esben Snare from the same edition.

Berggreen, *Kong Hagbard*                      *Esben Snare*

Nielsen, “Nu Maanen gennem Mulmet” *Halloges Song*

Information about the composer’s work with the music is scanty. From the source material it appears that *Hagbarth and Signe* was composed at the same time as the first movement of the Third Symphony, since the draft also includes sketches for the latter. *Dance of the Handmaidens* (No. 5) is end-dated 16th May 1910, and as late as 28th May – a week before the first performance – Nielsen was still working with the music.<sup>110</sup> The day before the premiere on 4th June he revealed in the press that he himself saw a new style in his composition:

“It proved necessary to compose more for Oehlenschläger’s tragedy than I had expected, and now there are a total of eight small musical pieces strewn throughout the play. I have done it in a style I have not worked in before. I have made an effort to suffuse it with a certain faraway ballad-like melancholy and a sound of the poetry of the natural tones. The lurs (four of them) are used for the introduction and also in the funeral music at the end of the last act, where the sound suddenly enters. Otherwise the music has been made with the fewest possible resources. For me it is all an experiment of considerable musical interest, and when it comes to acoustics it is of the very greatest importance to learn how to treat music in this special way. Several times I have been in Ulvedalene. The other day the students sang for me from the stage, and although I went all the way up to the seats farthest back, that evening I could hear the most delicate piano and every word of the text. But the way it sounds out there differs greatly from day to day, and it is very peculiar to study the conditions”.<sup>111</sup>

The premiere on 4th June was given particularly positive coverage as a theatrical event. The committee had succeeded in involving the press, and the newspapers featured announce-

ment on the introduction to “Nu Maanen gennem Mulmet saa mægtigt bryder”. Tilsvarende ligner indledningen til *Halloges Sang* folkevisen om Esben Snare fra samme udgivelse.

Berggreen, *Kong Hagbard*                      *Esben Snare*

Nielsen, “Nu Maanen gennem Mulmet” *Halloges Sang*

Oplysninger om komponistens arbejde med værket er sparsomme. Af kildematerialet fremgår, at *Hagbarth og Signe* blev komponeret på samme tid som første sats af tredje symfoni, idet kladden ligeledes rummer skitser til denne. *Ternernes Dans* (nr. 5) er slutdateret den 16. maj 1910, og så sent som 28. maj – en uge inden førsteopførelsen – arbejdede Carl Nielsen stadig med musikken.<sup>110</sup> Dagen før uropførelsen den 4. juni afslørede han i dagspressen, at han selv så en ny stil i sin komposition:

“Det viste sig nødvendigt, at der maatte komponeres mere til Oehlenschlägers Tragedie, end jeg havde ventet, og nu er der ialt 8 smaa Musikstykker strøede ud over Stykket. Jeg har gjort det i en Stil, jeg ikke før har bevæget mig i. Jeg har bestrebt mig for at faa en vis fjern folkeviseagtig Melankoli over det hele og en Klang af Naturtonernes Poesi. Lurerne (4 Stk.) benyttes til Indledningen og ligeledes i Sørgemusiken i sidste Akts Slutning, hvor den pludselig toner ind. Ellers er Musikken gjort med færrest mulige Midler. Det hele er for mig et Eksperiment af betydelig musikalsk Interesse, og i akustisk Henseende er det af allerstørste Betydning at erfare, hvorledes man skal forholde sig med Musik paa denne særlige Maade. Jeg har flere Gange været i Ulvedalene. Studenterne sang forleden Dag for mig fra Scenen, og skønt jeg gik helt op paa de bageste Pladser, kunne jeg den Aften høre det fineste piano og hvert Ord af Teksten. Men det er højst forskelligt fra Dag til Dag, hvorledes det lyder derude, og meget ejendommeligt at studere Forholdene.”<sup>111</sup>

Uropførelsen den 4. juni blev som teaterbegivenhed særdeles positivt omtalt. Det var lykkedes komitéen at engagere pressen, og aviserne bragte omtaler før og på premieredagen

110 Torben Schousboe, *op. cit.*, s. 291.

111 *Politiken*, 3.6.1910.

110 Torben Schousboe, *op. cit.*, p. 291.

111 *Politiken*, 3.6.1910.

ments both before and on the day of the premiere, as well as detailed reviews in the succeeding days. *A.J.P.* in *Dannebrog* went so far as to call the evening “a red-letter day in Danish theatre history”.<sup>112</sup> Most reviewers were enchanted by Willumsen’s stage design; in particular two figures in the form of stylized ravens on each side of the stage aroused great enthusiasm. There were many comments on the staging of the play, but it was mainly the combination of good theatre and the surrounding landscape that impressed the reviewers. The weather, which had given the newspapers a good deal of concern in the days up to the performance, was on its best behaviour on the evening and thus added favourably to the overall impression.

The music too was sympathetically received. *Dannebrog* wrote: “The entr’actes are filled with music to which the conductor *Carl Nielsen*, with his usual happy touch, has given a style that catches the spirit and mood of the tragedy with absolute precision. The effect of all thus culminates in the final act, when Hagbarth, to the tones of the lur and drum rolls, and by the light of torches, is led to the gallows”.<sup>113</sup> *Socialdemokraten* on the same day notes the combination of styles: “To this mood *Carl Nielsen*’s excellent music contributed, with these Norse lur notes which, coupled with the rather oriental-sounding themes of the woodwinds, evoked a remote past in the imaginations of the spectators.” The music is discussed in most detail in *Nationaltidende*:

“The music composed by *Carl Nielsen* for ‘Hagbarth and Signe’ has a great deal of style, and throughout is kept discreetly in the background; but nevertheless, indeed probably for that very reason, it has an intrinsic effect on the whole and on the intended mood. The introduction played by four Old Norse lur-blowers immediately establishes the style, although the lur-blowing warriors were not all equally sure of themselves during the first bout yesterday evening. But we may hope that will come in the later performances. [...] The archaic ‘Old Norse element’ in all these things [i.e. the musical numbers] adds excellently and without any intrusiveness to the action. In all respects the performance was very successful. Mr *Wilkens* excelled as the Skald with his fine recitation of the text”.<sup>114</sup>

112 *Dannebrog*, 5.6.1910.

113 *Ibid.*

114 *Nationaltidende*, 5.6.1910.

samt udførlige anmeldelser i dagene efter. *A.J.P.* gik i *Dannebrog* så vidt som til at kalde aftenen “en Mærkedag i dansk Theaterhistorie.”<sup>112</sup> De fleste anmeldere var betaget af Willumsens scenografi, især vakte to figurer i form af stiliserede ravne på hver sin side af scenen stor begejstring. Stykkets iscenesættelse fik mange bemærkninger, men det var især sammensætningen af godt teater og den omkringliggende natur, som betog anmelderne. Vejret, som havde voldt aviserne en del bekymring i dagene op til opførelsen, artede sig fra sin bedste side om aftenen og bidrog dermed gunstigt til helhedsindtrykket.

Også musikken blev velvilligt modtaget. *Dannebrog* skriver at: “Mellemakterne udfyldes af en Musik, som Kapelmester *Carl Nielsen* med usædvanlig lykkelig Haand har givet en Stil, der paa det nøjeste træffer Tragediens Aand og Stemning. Virkningen af det hele kulminerer i Slutningsakten, da Hagbarth under Lurtoner og Trommehvirvler og i Fakkelskær føres til Galgen.”<sup>113</sup> *Socialdemokraten* hæfter sig samme dag ved kombinationen af stilarter: “Til denne Stemning bidrog *Carl Nielsen*’s ypperlige Musik, disse nordiske Lurtoner, der parrede sig med Træblæsernes noget orientalsk klingende Motiver, som kaldte en fjærn Fortid frem i Tilskuerens Fantasi.” Mest udførligt omtales musikken i *Nationaltidende*:

“Den af *Carl Nielsen* til ‘Hagbarth og Signe’ komponerede Musik har megen Stil over sig og er helt igennem holdt diskret tilbage, men ikke desto mindre, ja vel netop derfor, af indgaaende Virkning for Helheden og den tilsigtede Stemning. Strax Introduktionen udført af 4 oldnordiske Lurblæsere, slaar Stilen fast, selv om de lurblæsende Kæmper ikke alle var lige sikre ved den første Holmgang i Aftes. Men det kommer forhaabentligt ved de senere Opførelser. [...] Det arkaiske, ‘oldnordiske Snit’ i alle disse Ting [d.v.s de musikalske numre] føjer sig fortræffeligt og uden al Paagaenhed til Handlingen. Udførelsen var paa alle Punkter meget heldig, Hr. *Wilkens* excellerede som Skjalden ved sin fortræffelige Textudtale.”<sup>114</sup>

112 *Dannebrog*, 5.6.1910.

113 *Ibid.*

114 *Nationaltidende*, 5.6.1910.



Nielsen himself appears to have been well satisfied with the performance. In his diary he noted that the evening went “splendidly”, and that the music and the visual impression seemed more important to him than the text.<sup>115</sup> *Hagbarth and Signe* went to eight performances in the summer of 1910; it was repeated the next year and restaged in the same place in 1930 with Erik Tuxen as the conductor.<sup>116</sup> In the early years of the radio too there was an interest in the play with Nielsen’s music: on 26th September 1927 the Danish Broadcasting Corporation broadcast a performance of the whole play.<sup>117</sup> Concurrently with the premiere two numbers from the play were printed by the publisher Wilhelm Hansen. These were a piano score of *Halloges Song* and *Dance of the Handmaidens*.

In May 1916, for a performance at the Open Air Theatre in Kristiania in Norway, Nielsen received a request from Johan Fahlstrøm to borrow the score and set of parts.<sup>118</sup> Unfortunately at that time the composer had mislaid the score and parts, and the Norwegians refused to wait for the reconstruction Nielsen offered the organizer. They asked for the lur signals and the printed numbers, but it is unknown how much of Nielsen’s music was used.<sup>119</sup>

The sources for the composition consist of a fair copy of the score, an incomplete draft, parts from the premiere, as well as a fair copy and an autograph printing manuscript of the piano version of *Dance of the Handmaidens*. The main source for the present edition is the fair copy of the score, which has been collated with the parts and the printed singing part for *Halloges Song* as well as – where relevant – with the draft. The emendations have mainly been made on the basis of analogies in the main source.

115 Torben Schousboe, *op. cit.*, p. 291.

116 Cf. Christina Bernsen, “Friluftsteatret i Dyrehaven”, *Lyngbybogen*, Lyngby 1989, p. 203. Erik Tuxen, Danish conductor (1902-1957).

117 Knud Ketting, “Carl Nielsen and the radio”, *Carl Nielsen Studies* 2 (2005) p. 80. The same year Aarhus Theatre included four performances in the programme for the Jutland Educational Theatre, but whether Nielsen’s music was used is unknown.

118 Letter from Johan Fahlstrøm of 19.5.1916 (DK-Kk, CNA, I.A.b.). Norwegian actor (1867-1938).

119 Letter from Johan Fahlstrøm of 25.5.1916 (DK-Kk, CNA, I.A.b.). See also Torben Schousboe, *op. cit.*, p. 408.

Carl Nielsen var tilsyneladende selv godt tilfreds med opførelsen. I sin dagbog noterede han, at aftenen forløb “glimrende”, og at musikken og synsindtrykket forekom ham vigtigere end teksten.<sup>115</sup> *Hagbarth og Signe* fik otte opførelser i sommeren 1910; det blev gentaget det følgende år og genopsat samme sted i 1930 med Erik Tuxen som dirigent.<sup>116</sup> Også i radioens første år var der interesse for skuespillet med Carl Niensens musik, idet Statsradiofonien den 26. september 1927 sendte en opførelse af hele skuespillet.<sup>117</sup> Samtidig med uopførelsen blev to numre fra skuespillet trykt på Wilhelm Hansens forlag. Det drejer sig om et klaverpartitur af *Halloges Sang* samt *Ternernes Dans* i version for klaver.

Til en opførelse på Friluftsteatret i Kristiania i Norge modtog Carl Nielsen i maj 1916 en forespørgsel fra Johan Fahlstrøm om udlån af partitur og stemmesæt.<sup>118</sup> Desværre var partitur og stemmer på det tidspunkt bortkommet for komponisten, og fra Norge afslog man at vente på den rekonstruktion, Carl Nielsen tilbød arrangøren. Man udbad sig lursignalerne og de trykte numre, men hvor meget af Carl Niensens musik, der blev anvendt, er ukendt.<sup>119</sup>

Kilderne til kompositionen udgøres af en renskrift af partituret, en ufuldstændig kladde og stemmer fra uopførelsen. Hertil kommer henholdsvis renskrift og trykforlæg i autograf af klaverversionen af *Ternernes Dans*. Hovedkilde for nærværende udgave er renskriften af partituret, der er kollationeret med stemmerne og den trykte sangstemme til *Halloges Sang* samt – hvor det har været relevant – med kladden. Hovedsageligt er revisioner foretaget som analogier i hovedkilden.

115 Torben Schousboe, *op. cit.*, s. 291.

116 Jf. Christina Bernsen, “Friluftsteatret i Dyrehaven”, *Lyngbybogen*, Lyngby 1989, s. 203. Erik Tuxen, dirigent (1902-1957).

117 Knud Ketting, “Carl Nielsen and the radio”, *Carl Nielsen Studies* 2 (2005) s. 80. Samme år havde Aarhus Teater for Jydsk Skolescene programsat fire forestillinger, men om Niensens musik blev anvendt er uvist.

118 Brev fra Johan Fahlstrøm af 19.5.1916 (DK-Kk, CNA, I.A.b.), norsk skuespiller (1867-1938).

119 Brev fra Johan Fahlstrøm af 25.5.1916 (DK-Kk, CNA, I.A.b.), se endvidere Torben Schousboe, *op. cit.*, s. 408.



## SYNOPSIS

(**Music No. 1, Introduction**)

### ACT ONE

(**Music No. 1a**). Queen Bera's servants, Grim and Erik, go to the beach to welcome a ship from Norway (**Music No. 1b**). It turns out that it is Hagbarth, King Hake's son, who has come to challenge Bera's sons Alf and Alger. The Queen comes to the beach (**Music No. 2**), and preparations are made for battle; Alf and Hagbarth are to duel (**Music No. 3**).

### ACT TWO

Bera's daughter Signe and her maid Rinda wait tensely for reports of the result of the combat. To her great relief Rinda sees her sweetheart coming, but Signe must continue to wait for news of her brother's fate. She asks the skald Halloge to sing for her (**Music No. 4**). The song is about the duel, and its text suggests that Alf is dead.

After the duel Hagbarth visits Signe and asks her forgiveness for the killing of her brother. But Bera surprises them, demands that he leaves, and threatens him with death by hanging if he returns. Then she orders her second son to avenge Alf. Signe is left at her wits' end, divided between grief over the death of her brother and growing feelings for Hagbarth.

### ACT THREE

(**Music No. 5, Dance of the Handmaidens**). In the Queen's house Signe's maids try to cheer her up with a dance (**Music No. 5** repeated) and a song (**Music No. 6**). Despite Bera's threat, Hagbarth chooses to visit Signe again, since he is deeply in love with her. He comes to the house, declares his love to Signe and urges her to follow him to Norway. But she cannot leave her mother and chooses to stay. Now they are discovered by Bera, who takes Hagbarth prisoner and locks Signe in her bower; but Alger, who has been left to guard Signe, arranges a last meeting between Hagbarth and Signe.

### ACT FOUR.<sup>120</sup>

Also at the request of Alger, the Skald comes to the prison tower to entertain Hagbarth with his song (**Music No. 7**, first stanza of *Halloge's Song*). Hagbarth thanks the Skald, and he sings the second stanza (**Music No. 7**, second stanza). They are interrupted by Alger, who comes with Signe, and the young people declare

## SCENE- OG HANDLINGSGANG

(**Musik nr. 1, Indledning**)

### 1. AKT

(**Musik nr. 1a**). Dronning Beras folk, Grim og Erik, tager på stranden imod et skib fra Norge (**Musik nr. 1b**). Det viser sig at være Hagbarth, kong Hakes søn, som kommer for at udfordre Beras Sønner, Alf og Alger. Dronningen kommer til stranden (**Musik nr. 2**), og man lægger an til kamp: Alf og Hagbarth skal duellere (**Musik nr. 3**).

### 2. AKT

Beras datter, Signe, og hendes terne, Rinda, venter med spænding på meldinger om udfaldet af kampen. Rinda ser til sin store lettelse sin kæreste komme, men Signe må stadig vente på meldinger om sin brors skæbne. Hun beder Skjalden, Halloge, synge for sig (**Musik nr. 4**). Visen handler om kampen, og i visens tekst antydes, at Alf er død.

Efter kampen opsøger Hagbarth Signe, og han beder om tilgivelse for mordet på hendes bror. Men Bera overrasker dem, forlanger, at han rejser, og truer ham med dødsstraf ved hængning, såfremt han vender tilbage. Derefter beordrer hun sin anden søn at hævne Alf. Signe står rådvild tilbage, splittet mellem sorgen over sin brors død og spirende varme følelser for Hagbarth.

### 3. AKT

(**Musik nr. 5, Ternernes Dans**). I dronningens gård forsøger Signes terner at opmuntre hende med en dans (**Musik nr. 5** gentages) og en sang (**Musik nr. 6**). På trods af Beras trussel vælger Hagbarth igen at opsøge Signe, da han er dybt forelsket i hende. Han kommer til gården, erklærer Signe sin kærlighed og opfordrer hende til at følge ham til Norge. Hun kan dog ikke forlade sin mor og vælger at blive. Nu afsløres de af Bera, som tager Hagbarth til fange, og låser Signe inde i jomfruburet; men Alger, der er sat til holde øje med Signe, arrangerer et sidste møde mellem Hagbarth og Signe.

### 4. AKT<sup>120</sup>

Ligeledes på Algers foranledning kommer Skjalden til fangetårnet for at underholde Hagbarth med sin sang (**Musik nr. 7**, første vers af *Halloges sang*). Hagbarth takker Skjalden, og denne synger andet vers (**Musik nr. 7**, andet vers). De afbrydes af Alger,

<sup>120</sup> Musik nr. 7 har muligvis været spillet som forspil; Carl Nielsens kommentar herom er i partituret s. 14 overstreget.

<sup>120</sup> Music No. 7 may have been played as a prelude; Carl Nielsen's comment on this is crossed out in the score, p. 14.

their love for each other. Signe tells Hagbarth that she wishes to follow him in death. When she sees his cloak hanging in a tree she will set fire to her bower and drink poison (**Music No. 8**).

#### ACT FIVE

Alger and Bera agree on the details of the execution. She tells him that she no longer wants Hagbarth killed, but only wants to frighten him and pardon him on the gallows. Hagbarth is taken to the scaffold. As a last wish he has his cloak hung up in a tree, and when the bower is seen in flames shortly afterwards he takes his own life. Alger saves Signe from the fire. When she meets Bera, the Queen tells her that she only wanted to frighten Hagbarth but still would not have permitted them to marry. But Signe has already drunk the poison and dies with Hagbarth's corpse at her side (**Music No. 9**).<sup>121</sup>

Kirsten Flensborg Petersen

#### MUSIC FOR ADAM OEHLenschLÄGER'S MIDSUMMER EVE PLAY

Nielsen composed the music for Oehenschläger's *Midsummer Eve Play* in great haste in May 1913. According to his own account he only had 14 days for the work, because the date for the production had been fixed so late,<sup>122</sup> and for that reason he had been obliged to compose day and night.<sup>123</sup> Several entries in his diaries confirm that he was indeed very busy with the work in the week before the performance.<sup>124</sup>

*Midsummer Eve Play* is based on the text of Oehenschläger's poem from 1803<sup>125</sup> and was performed as a frame around J.L. Heiberg's vaudeville *The Reviewer and the Beast* at the Open Air Theatre in the Royal Deer Park in the summer of 1913. The two plays share the feature that they are set in the Royal Deer Park; but whereas Heiberg's *The Reviewer and the Beast* focuses on the Deer Park as a merry place of entertainment, Oehenschläger in *Midsummer Eve Play* emphasizes the beauty and poetry of the surrounding landscape.

121 An annotation in the manuscript indicates that No. 9 is to be repeated, but it is not stated where the repetition is to take place.  
122 Letter from Carl Nielsen to Max Brod, 11.6.1913 (DK-Kk, CNA, I.a.C. (manuscript copy)).  
123 Letter from Carl Nielsen to Bror Beckmann, 4.6.1913 (DK-Kk, CNA, kps. 29 (copy of letter)).  
124 Torben Schousboe, *op. cit.*, p. 345.  
125 *Sanct Hansaftenspil*, printed in *Digte 1803*, Copenhagen 1803.

som kommer med Signe, og de unge erklærer hinanden deres kærlighed. Signe fortæller Hagbarth, at hun ønsker at følge ham i døden. Når hun ser hans kåbe hænge i et træ, vil hun sætte ild til jomfruburet og drikke gift (**Musik nr. 8**).

#### 5. AKT

Alger og Bera aftaler de nærmere omstændigheder for henrettelsen. Hun fortæller ham, at hun ikke længere ønsker Hagbarth dræbt men blot vil skræmme ham og benåde ham ved galgen. Hagbarth bringes til skafottet. Som et sidste ønske får han sin kåbe hængt op i et træ, og da Jomfruburet kort tid efter ses i flammer, tager han livet af sig. Alger får reddet Signe ud. Da hun møder Bera, kan denne fortælle hende, at hun blot ville skræmme Hagbarth men dog ikke tillade ægteskab mellem dem. Signe har imidlertid drukket giften og dør med Hagbarths lig ved sin side (**Musik nr. 9**).<sup>121</sup>

Kirsten Flensborg Petersen

#### MUSIK TIL ADAM OEHLenschLÄGER'S SANCT HANSAFTENSPIEL

Carl Nielsen komponerede musikken til Oehenschlägers *Sanct Hansaftenspil* i al hast i maj måned 1913. Efter eget udsagn havde han haft blot 14 dage til arbejdet, fordi forestillingen var blevet berammet så sent,<sup>122</sup> og af samme grund havde han måttet komponere dag og nat.<sup>123</sup> Flere indførsler i hans dagbøger bekræfter, at han var travlt optaget af arbejdet i ugen inden opførelsen.<sup>124</sup>

*Sanct Hansaftenspil* bygger tekstligt på Oehenschlägers digt fra 1803<sup>125</sup> og opførtes som rammeforestilling om J.L. Heibergs vaudeville *Recensenten og Dyret* på Friluftsteatret i Dyrehaven i sommeren 1913. Fælles for de to stykker er, at deres handling foregår i Dyrehaven; men hvor Heibergs *Recensenten og Dyret* har fokus på Dyrehavsbakken som et muntert forlystelses-etablisement, fremhæver Oehenschläger i *Sanct Hansaftenspil* skønheden og poesien i den omgivende natur.

121 En note i manuskriptet anfører at no. 9 skal gentages, men det anføres ikke hvor gentagelsen finder sted.  
122 Brev fra Carl Nielsen til Max Brod, 11.6.1913 (DK-Kk, CNA, I.a.C. (afskrift)).  
123 Brev fra Carl Nielsen til Bror Beckmann, 4.6.1913 (DK-Kk, CNA, kps. 29 (brevkopi)).  
124 Torben Schousboe, *op. cit.*, s. 345.  
125 *Sanct Hansaftenspil*, trykt i *Digte 1803*, København 1803.

Vilhelm Andersen<sup>126</sup> reworked Oehlenschläger's text with a view to the performance at the Open Air Theatre and among other things selected verses from *The Wanderer's Prologue* and *The Carriage Party* to give "different impressions of outdoor pleasures";<sup>127</sup> a chorus of girls (depicted in the poem "I Skyggen vi vanke") picking the herb 'livelong' gives the first impression that one is approaching the forest with its trees and scented floor. The loud shouts of the Deer Park carnival criers (imitated in the piece *Meeting a Chorus of Everything*) form the transition to Heiberg's *The Reviewer and the Beast*. After this vaudeville, which was performed in its entirety with the exception of the final song, another extract from *Midsummer Eve Play* formed the postlude to the production. This was based on among other things the hunter's monologue in which (without music underlay) he praises the silence of the forest when the public have gone home, the young loving couple's dialogue about Kirsten Pil,<sup>128</sup> the scene with the elf-girl conjured up by Saint Kirsten, the old oak's declamation and *Hymn*, as well as the *Final Chorus*.

Nielsen's music for the first section of the *Midsummer Eve Play* comprises an instrumental prelude, the women's chorus "I Skyggen vi vanke", Ludvig's declamation of *The Wanderer's Prologue* and the mixed chorus "Så langsomt i Sandet vi kører afsted" (from *The Carriage Party*). For the second section, which was thus played as a postlude to Heiberg's vaudeville, he composed three pieces that follow after the hunter's monologue in Oehlenschläger; a recitation piece with music underlaid for Ludvig, Marie, Saint Kirsten and the Elf-Girl, the chorus *Magical Harmony* (in Oehlenschläger called *Hymn*) for baritone solo and choir plus a *Final Chorus* for children's choir and mixed choir.

The *Midsummer Eve Play* was performed at the Open Air Theatre for the first time on 3rd June 1913, but the dress rehearsal, which took place the previous day attended by a large invited audience, was already mentioned in the newspapers. *Berlingske Tidende* particularly stresses the many important people among the spectators and the good weather, but Nielsen's music is only very briefly mentioned:

126 Danish literary historian (1864-1953).

127 Program. Friluftsteatrets Officielle Program. DK-Kk, Småtrykssamlingen.

128 Kirsten Pil was the woman who gave her name to one of the well known features of the Royal Deer Park, Kirsten Pil's Well. The belief that the water from this well had special curative properties made the well a place of pilgrimage for invalids for several centuries.

Vilhelm Andersen<sup>126</sup> bearbejdede Oehlenschlägers tekst med henblik på opførelsen på Friluftsteatret og udvalgte blandt andet nogle strofer fra *Vandringsmandens Prolog* og *De Kørende* til at give "forskellige Udtryk for Friluftsglæden",<sup>127</sup> hvorpå et kor af piger, der plukker sankthansurt, (skildret i digtet "I Skyggen vi vanke") giver det første indtryk af, at man nærmer sig skoven med dens træer og duftende skovbund. Den højlydte råben fra Dyrehavsbakkens udråbere (udtrykt i *Mødende Chor af Alt*) danner herefter overgang til Heibergs *Recensenten og Dyret*. Efter denne vaudeville, der blev opført i sin helhed med undtagelse af slutningssangen, udgjorde endnu et uddrag af *Sanct Hansaftenspil* forestillingens efterspil. Det byggede blandt andet på et uddrag af jægerens monolog, hvori han (uden musikunderlægning) priser skovens stilhed, når publikum er draget hjem, det unge elskende pars replikskifte om Kirsten Pil,<sup>128</sup> sceneriet med elverpigen, der manes frem af Sanct Kirsten, det gamle egetræs declamation og *Hymne* samt *Slutnings-Chor*.

Carl Niensens musik til første afdeling af *Sanct Hansaftenspil* omfatter henholdsvis et instrumentalt forspil, damekoret "I Skyggen vi vanke", Ludvigs declamation af *Vandringsmandens Prolog* og det blandede kor "Saa langsomt i Sandet vi kører afsted" (fra *De Kørende*). Til anden afdeling, der altså blev spillet som efterspil til Heibergs vaudeville, komponerede han tre satser, der følger efter jægerens monolog hos Oehlenschläger, nemlig en declamationssats med musikunderlægning for Ludvig, Marie, Sanct Kirsten og Ellepigen, koret *Tryllende Harmoni* (hos Oehlenschläger kaldet *Hymne*) for barytonsolo og kor samt et *Slutnings-Chor* for børnekor og blandet kor.

*Sanct Hansaftenspil* opførtes på Friluftsteatret første gang den 3. juni 1913, men allerede generalprøven, der fandt sted dagen inden i overværelse af et talrigt inviteret publikum, blev omtalt i dagspressen. *Berlingske Tidende* fremhævede især de mange betydningsfulde personer på tilskuerrækkerne og det gode vejr, mens Carl Niensens musik blev yderst kortfattet omtalt:

126 Litteraturhistoriker (1864-1953).

127 Program. Friluftsteatrets Officielle Program. DK-Kk, Småtrykssamlingen.

128 Kirsten Pil er den kvinde, der har lagt navn til en af Dyrehavens kendte lokaliteter, Kirsten Pils Kilde. Troen på, at vandet fra denne kilde besad en særlig helsebringende virkning, gjorde gennem flere århundreder kilden til et valfartssted for syge.

“In the growing shadows bewitching vapours rose. C a r l N i e l s e n ’ s music sounded from the forest like birdsong and the whispering of the leaves”.<sup>129</sup>

*Politiken* was at least as interested in the economic as in the artistic side of the matter and began its piece on the dress rehearsal by mentioning that the budget for the season’s ten planned productions, despite attempts at thrift, was very large because of the many people involved; the orchestra consisted of 27 members, and more than 100 people appeared on the stage. Of the music it was said very briefly that “the final tableau with the chorus and Mr Høeberg’s solo had a captivating effect”.<sup>130</sup>

Nielsen himself must have been of more or less the same opinion, for in his diary he wrote after the first performance: “Høeberg sang very beautifully in the ‘Hymn’ and my music sounded poetic”.<sup>131</sup>

*Nationaltidende* wrote that the plays had not been wisely chosen, and that the audience must have felt this, as the attendance was not high. The extracts from the *Midsummer Eve Play* seemed better than *The Reviewer and the Beast* in the reviewer’s opinion:

“Øhlenschläger’s sonorous verse sounded beautiful in the forest as recited by Mr Nicolaj N e i e n d a m ’ s, Mr Adam P o u l s e n ’ s and Mr Johannes N i e l s e n ’ s manly and well-schooled voices; and there was poetry in the individual scenes: the lone hunter who came wandering with the golden horn hanging over his shoulder, the Holstein carriages that rolled out with happy forest visitors waving May branches in their hands, and the loving couple who sat quietly in the shaft of moonlight at the root of the old tree.

The gentle music of violins, Carl N i e l s e n ’ s music, made the thrushes in the beech crowns sing after they had settled down; their song, which accompanied the verses in the little prelude, was the most evocative impression of the evening”.<sup>132</sup>

One may wonder why the reviewer emphasizes *violins*, since Nielsen’s music was composed for wind orchestra, but perhaps

“I de voksende Skygger steg koglende Dampe tilvejs. C a r l N i e l s e n s Musik klang frem af Skoven som Fuglekvidder og Løvets Susen.”<sup>129</sup>

*Politiken* interesserede sig mindst lige så meget for den økonomiske side af sagen som for den kunstneriske og indledte sin omtale af generalprøven med at nævne, at budgettet for sæsonens ti planlagte forestillinger, trods sparsommelighed, var ganske stort på grund af de mange medvirkende; orkestret talte således 27 mand, og mere end 100 mennesker optrådte på scenen. Om musikken hed det ganske kort, at “Slutningstableauet med Korsangen og Hr. Høebergs Solo virkede betagende.”<sup>130</sup>

Carl Nielsen må selv have været af nogenlunde samme mening, for i sin dagbog skrev han efter førsteopførelsen: “Høeberg sang meget smukt i ‘Hymnen’ og min Musik virkede poetisk.”<sup>131</sup>

*Nationaltidende* skrev, at stykkerne ikke var heldigt valgt, og at publikum måtte have haft det på fornemmelsen, eftersom fremmødet ikke var stort. Bedre end *Recensenten og Dyret* virkede dog uddragene af *Sanct Hansaftenspil* efter anmelderens mening:

“Øhlenschlägers fuldtonende Vers klang smukt i Skoven fremsagt af Hr. Nicolaj N e i e n d a m s, Hr. Adam P o u l s e n s og Hr. Johannes N i e l s e n s mandige og skolede Stemmer; og der var Poesi over de enkelte Billeder: den ensomme Jæger, der kom vandrende med det gyldne Horn hængende over Skulderen, Holstenskvognene, som trillede frem med glade Skovgæster, der viftede med Majgrene i Hænderne, og de elskende To, som stille satte sig i Maanestriben ved Roden af det gamle Træ.

Den blide Musik af Violiner, Carl N i e l s e n s Musik, fik Droslerne i Bøgekronerne til at synge, efter at de havde sat sig til Ro. Deres Sang, som ledsagede Versene i det lille Efterspil, var Aftenens mest stemningsfulde Indtryk.”<sup>132</sup>

Man kan undre sig over, at anmelderen fremhæver *violiner*, eftersom Carl Nielsens musik er komponeret for blæserorkester,

129 *Berlingske Tidende*, 3.6.1913.

130 *Politiken*, 3.6. 1913. The review is signed “Ibald”.

131 Torben Schousboe, *op. cit.*, p. 346. Schousboe writes in a footnote that the composer himself conducted, while the official programme mentions Andreas Møller as conductor.

132 *Nationaltidende*, 4.6.1913. The review is signed “H.F.”

129 *Berlingske Tidende*, 3.6.1913.

130 *Politiken*, 3.6. 1913. Anmeldelsen er signeret “Ibald”.

131 Torben Schousboe, *op. cit.*, s. 346. Schousboe skriver i en fodnote, at komponisten selv dirigerede, mens det officielle program nævner Andreas Møller som dirigent.

132 *Nationaltidende*, 4.6.1913. Anmeldelsen er signeret “H.F.”

the strings that appeared in *The Reviewer and the Beast* doubled or replaced some of the winds in this piece.<sup>133</sup>

*Politiken's* reviewer did not devote many words to the music accompanying the production either:

“It begins with some verses from the Midsummer Eve Play. Adam Poulsen's beautiful voice sounds in the forest to the tones of some slightly dark music by *Carl Nielsen*. And then *The Reviewer and the Beast* begins. [...] After *The Reviewer and the Beast* a short postlude was played where one saw Mr *Neiendam* as the Hunter, handsome to behold, and heard his truly excellent recitation about the forest; and while Saint Kirsten's elf-girls danced away in the forest and the Midsummer bonfires were lit, the orchestra played some dark farewell music and people got up”.<sup>134</sup>

Georg Brandes<sup>135</sup> critique in the periodical *Theatret* was a good deal wordier – even though he gave no detailed attention to the music:

“From the outset it could only seem a dubious venture to perform a Heiberg vaudeville framed by Oehlenschläger's verse. The stylistic difference between Oehlenschläger and Heiberg is very great. The Midsummer Eve Play and the Reviewer only have the locality in common. But in reality the Midsummer Eve Play has been sacrificed. It has proved impossible to perform it in its entirety, and the introductory and concluding monologues the play has contributed, in combination with *Carl Nielsen's* rich-toned music and the attractive choruses, have the evocative effect of a kind of indefinable religious service in the open air, or more accurately of *pious and fervent nature-worship*”.<sup>136</sup>

It has not been possible to document other performances of *Midsummer Eve Play* than those staged at the Open Air Theatre in the summer of 1913, although the part-material (Source I) bears the marks of having been played after that on several occasions where the music was abridged or the sequence of numbers was changed, which perhaps did not happen in the performances at the Open Air Theatre. The chorus “I Skyggen vi vanke” was played in studio performances at the Danish Broadcasting Corporation in 1925 and 1926,<sup>137</sup> and a few of the songs also became

men måske var der tale om, at de strygere, der medvirkede i *Recensenten og Dyret*, dublerede eller erstattede nogle af blæserne i denne sats.<sup>133</sup>

Ej heller *Politikens* anmelder brugte mange ord på forestillingens ledsagende musik:

“Man indleder med nogle Vers fra St. Hans-Aften-Spil. Adam Poulsens smukke Stemme klinger i Skoven til Tonerne af noget lidt mørk Musik af *Carl Nielsen*. Og saa begynder *Recensenten og Dyret*. [...] Efter *Recensenten og Dyret* spillede et kort Efterspil, hvor man saa Hr. *Neiendam* som Jægeren, smuk at skue, og hørte ham aldeles fortræffeligt deklamere om Skoven; og mens Sankt Kirstens Elverpiger dansede bort i Skoven og Sankt Hans-blussene tændtes, spillede Orkestret nogle mørke Afskedstoner og Folk rejste sig”.<sup>134</sup>

Anderledes ordrig var Georg Brandes<sup>135</sup> kritik i tidsskriftet *Theatret* – uden at han dog omtalte musikken særlig udførligt:

“Det maatte paa Forhaand synes et betænkeligt Vovestykke at fremføre en Heibergsk Vaudeville i en Indfatning af Oehlenschlägerske Vers. Stilforskellen mellem Oehlenschläger og Heiberg er saare stor. Sancthansaftens-Spil og Recensenten har kun Lokalteterne tilfælles. Men i Virkeligheden er Sancthansaftens-Spil blevet ofret. Det har vist sig umuligt at opføre det som Helhed, og de indledende og afsluttende Monologer, Stykket har afgivet, virkede i Forening med *Carl Niensens* fyldige Musik og de tiltalende Kor Stemningsvækkende som en Art ubestemt Gudstjeneste i det Fri eller nøjere som en *from og ildfuld Naturdyrkelse*”.<sup>136</sup>

Det har ikke været muligt at dokumentere andre opførelser af *Sanct Hansaftenspil* end dem, der gik over scenen på Friluftsteatret i sommeren 1913, om end stemmematerialet (kilde I) bærer præg af, at man har spillet efter det ved flere lejligheder, hvor musikken blev forkortet eller rækkefølgen af numrene ændret, hvilket måske ikke skete ved opførelserne på Friluftsteatret. Korsangen “I Skyggen vi vanke” blev spillet ved studieopførelser i Statsradiofonien i 1925 og 1926,<sup>137</sup> og enkelte af sangene blev

133 However, a violin part for the last movement has been preserved; but it is not likely that it was used, since it is notated in  $\frac{3}{4}$ , while the score has  $\frac{3}{8}$ .

134 *Politiken*, 4.6.1913. The review is signed “J.M.”

135 Danish critic and literary scholar (1842-1927).

136 *Theatret*. Juni 1913. “Friluftsteatret: ‘Dyrehavsspil’”. Signed by Georg Brandes.

137 Knud Ketting, *op. cit.*, p. 82.

133 Der er imidlertid overleveret en violinstemme til sidste sats, men det er ikke sandsynligt, at den er blevet brugt, da den er noteret i  $\frac{3}{4}$ , mens partituret har  $\frac{3}{8}$ .

134 *Politiken*, 4.6.1913. Anmeldelsen er signeret “J.M.”

135 Kritiker og litteraturforsker (1842-1927).

136 *Theatret*. Juni 1913. “Friluftsteatret: ‘Dyrehavsspil’”. Signeret af Georg Brandes.

137 Knud Ketting, *op. cit.*, s. 82.



known through editions, for example “I Skyggen vi vanke”, which appeared in *A Score of Danish Songs* and in *Choir Songbook for Girls' Colleges* (1931), where “I Maaneskin titter” also appears.

The music is published here for the first time in its entirety. The edition has been based on the composer’s fair copy of the score, edited mainly on the source’s own terms with consideration of the parts, and in the case of the choral pieces of the piano scores **C**, **D**, **E** and **F**. The incomplete text underlay of the score has been completed using a typescript, **K**, probably written by Vilhelm Andersen, on which Nielsen noted his deliberations on the music. However, this source’s practice of using capital letters at the beginning of lines has been changed in the edition to small letters in running text, while commas have been tacitly added around insertions of text repetitions.

Lisbeth Ahlgren Jensen

#### MUSIC FOR EINAR CHRISTIANSEN’S PLAY NATIVE LAND

In 1916, concurrently with the work on his Fourth Symphony, Nielsen composed a march and arranged a hymn for the play *Native Land*. During a stay at the coast on Jersey in the summer of 1909 the writer Einar Christiansen had the idea for a drama about a young engineer who, because of his passion for his scientific work, chooses to travel abroad rather than to do military service in faraway colonies.<sup>138</sup> The drama was published in Copenhagen in 1910.<sup>139</sup>

The play was not originally intended for stage performance, but the German publisher Fischer in Berlin urged Einar Christiansen to have it adapted for theatrical performance and translated into German. On the outbreak of the Great War in 1914 the plans for publication in Germany were halted, and it was given no German performance.<sup>140</sup> But the Royal Theatre in Copenhagen showed an interest in the play, which was accepted for performance in the adapted version on 12th

138 (1861-1939), Danish director of the Royal Theatre (1899-1909), artistic consultant and stage director (1931-1933) – cf. Einar Christiansen, *Nogle Træk af mit Liv og af dansk Teaters Historie*, Copenhagen 1930, pp. 338-341, 380-381.

139 Einar Christiansen, *Fædreland, en Tragedie*, Copenhagen 1910.

140 Interview with Einar Christiansen, *Nationaltidende*, 4.2.1916, *Berlingske Tidende*, 4.2.1916; cf. Einar Christiansen, *op. cit.*, p. 380.

desuden kendt gennem udgaver, således netop “I Skyggen vi vanke,” der udkom i *En Snes danske Viser* og i *Korsangbog for Pige-gymnasier* (1931), hvor også “I Maaneskin titter” forekommer.

Musikken udgives her for første gang i sin helhed. Til grund for udgaven er lagt komponistens renskrift af partituret, der hovedsagelig er redigeret på kildens egne præmisser med inddragelse af stemmerne, og for korsatsernes vedkommende med klaverpartiturerne **C**, **D**, **E** og **F**. Partiturets ufuldstændige tekstunderlægning er kompletteret med et maskinskrevet manuskript, **K**, der antagelig er skrevet af Vilhelm Andersen og hvorpå Carl Nielsen noterede sine overvejelser med hensyn til musikken. Dog er denne kildes praksis med stort bogstav ved linjebegyndelse i udgaven ændret til lille bogstav i fortløbende tekst, ligesom der omkring indskud af tekstgentagelse stiltiende er sat komma.

Lisbeth Ahlgren Jensen

#### MUSIK TIL EINAR CHRISTIANSENS SKUESPIL FÆDRELAND

Samtidig med arbejdet på sin fjerde symfoni komponerede Carl Nielsen i 1916 en march og arrangerede en salme til skuespillet *Fædreland*. Digteren Einar Christiansen havde på et ophold ved kysten i Jersey i sommeren 1909 fået ideen til et drama om en ung ingeniør, som af stor lidenskab for sit videnskabelige arbejde vælger at rejse til udlandet frem for at lade sig indkalde til soldatertjeneste i fjerne kolonier.<sup>138</sup> Dramaet udkom i København i 1910.<sup>139</sup>

Stykket var ikke oprindeligt tænkt til scenisk opførelse, men af den tyske forlægger, Fischer i Berlin blev Einar Christiansen opfordret til at lade det bearbejdes til scenisk opførelse og oversætte til tysk. Ved verdenskrigens udbrud i 1914 blev planerne for udgivelse i Tyskland standset, og det fik ingen tysk opførelse.<sup>140</sup> Men på Det Kongelige Teater i København viste man interesse for stykket, der blev antaget til opførelse i den

138 (1861-1939), direktør på Det Kongelige Teater (1899-1909), kunstnerisk konsulent og iscenesætter (1931-1933), jf. Einar Christiansen, *Nogle Træk af mit Liv og af dansk Teaters Historie*, København 1930, s. 338-341, 380-381.

139 Einar Christiansen, *Fædreland, en Tragedie*, København 1910.

140 Interview med Einar Christiansen, *Nationaltidende*, 4.2.1916, *Berlingske Tidende*, 4.2.1916, jf. Einar Christiansen, *op. cit.*, s. 380.



August 1915,<sup>141</sup> and as a favour to the stage director Johannes Nielsen<sup>142</sup> Nielsen composed the *Military March* and arranged his melody for “Denne er Dagen, som Herren har gjort!” for three equal voices.<sup>143</sup>

*Military March* appears in the play in both a piano and an orchestral version. The introduction to the play includes a scene with a procession of returning soldiers accompanied by the orchestral version. In the second section of Act Three the trio of the piano version is used as entertainment music at a hotel. The last act begins with the orchestral version, and “Denne er Dagen, som Herren har gjort!” is heard twice: first during the conversation between the severely wounded soldier and his lady friend, and then when he has been told that he will not survive his injuries.

The premiere took place on 5th February 1916, and the play was a great audience success with 27 performances, 21 of which were sold out. The reception was positive without being effusive, and Johannes Nielsen’s directing was particularly emphasized. The music is not mentioned except in *Socialdemokraten*, which mentions the composer’s name.<sup>144</sup>

At the Aarhus Theatre Einar Christiansen’s play was staged with its premiere on 22nd September the same year, and it saw twelve performances in the course of the 1916-1917 season.<sup>145</sup> For this staging Nielsen’s music was used, and was procured from the Royal Theatre in Copenhagen.<sup>146</sup> At the

ændrede version den 12. august 1915,<sup>141</sup> og som en vennetjeneste over for teaterinstruktøren Johannes Nielsen<sup>142</sup> komponerede Carl Nielsen *Soldatermarsch* og udsatte sin melodi til “Denne er Dagen, som Herren har gjort!” for tre lige stemmer.<sup>143</sup>

*Soldatermarsch* optræder i skuespillet i såvel klaver- som orkesterversion. Skuespillets indledning omfatter en scene med et optog af hjemvendte soldater, der ledsages af orkesterversionen. I tredje akts anden afdeling anvendes trioen af klaverversionen som underholdningsmusik på et hotel. Sidste akt indledes med orkesterversionen, og “Denne er Dagen, som Herren har gjort!” lyder to gange: først under samtalen mellem den hårdt sårede soldat og hans veninde, og dernæst da han er blevet fortalt, at han ikke vil overleve sine læsioner.

Uropførelsen fandt sted den 5. februar 1916, og stykket blev en stor publikumssucces med 27 opførelser, hvoraf de 21 var udsolgte. Modtagelsen var positiv uden at være overstrømmende, og især Johannes Niensens instruktion fremhævedes. Musikken omtales ikke bort set fra *Socialdemokraten*, som nævner komponistens navn.<sup>144</sup>

På Aarhus Teater blev Einar Christiansens stykke sat op med premiere den 22. september samme år og fik tolv opførelser i løbet af sæsonen 1916-1917.<sup>145</sup> Til denne iscenesættelse anvendte man Carl Niensens musik, som blev fremskaffet fra Det Kongelige Teater.<sup>146</sup> Også på Odense Teater spillede

141 Rigsarkivet, Det Kongelige Teater, Indsendte stykker 1897-1950, Censurer, Censurprotokol, Juli 1907 – juni 1929. Nr. 1390.

142 (1870-1935), Danish stage director and interim director of the Royal Theatre (1914-1922). Letter from Carl Nielsen to Johannes Nielsen of 15.2.1916 (DK-Kk, CNA, I.A.c.). In the autograph manuscript there is an annotation at the trio, “Melody by J. N.”, and this was composed by Johannes Nielsen.

143 The hymn has a text by N.F.S. Grundtvig. As early as 1914 Nielsen was collaborating with Paul Helmuth on the book *Hymns and Spiritual Songs*, in which it is included. Most of the hymns had already been composed in 1915; cf. letter from Carl Nielsen to Anne Marie Carl-Nielsen of 19.3.1915 (Torben Schousboe (ed.), *op. cit.*, p. 397). *Hymns and Spiritual Songs* appeared in 1919.

144 *Socialdemokraten*, 6.2.1916.

145 Emanuel Sejr and Sven Gundel, *Aarhus Teater gennem 50 år*, Århus 1950, p. 501.

146 Letter of 1.9.1916 from Georg Allin (musician at the Royal Theatre) to Andreas John Gutfeld (1859-1942, conductor at the Aarhus Theatre 1906-1927) (*Aarhus Teaters Arkiv*); letter from Ferdinand Hemme (choir director at the Royal Theatre) to Gutfeld of 20.8.1916 (*Aarhus Teaters Arkiv*). It appears from the latter that in the introduction to the play the *Military March* was begun from the trio and then started over again. In the second part of Act Two the trio was used as a national anthem (it does not say where), and in Act Four it was played with a reduced ensemble and begun over again. It is noted that bb.17-24 of the choral movement “opringes” (“is rung up”), but what this means is not evident from other sources.

141 Rigsarkivet, Det Kongelige Teater, Indsendte stykker 1897-1950, Censurer, Censurprotokol, Juli 1907 – juni 1929. Nr. 1390.

142 (1870-1935), sceneinstruktør og konstitueret direktør på Det Kongelige Teater (1914-1922). Brev fra Carl Nielsen til Johannes Nielsen af 15.2.1916 (DK-Kk, CNA, I.A.c.). I det autografe manuskript er ved trioen anført: “Melodi af J. N.”, og denne er komponeret af Johannes Nielsen.

143 Salmen har tekst af N.F.S. Grundtvig. Så tidligt som i 1914 samarbejdede Nielsen med Paul Helmuth om *Salmer og aandelige Sange*, hvori den indgår. De fleste af salmerne var komponeret allerede i 1915, jf. brev fra Carl Nielsen til Anne Marie Carl-Nielsen af 19.3.1915 (Torben Schousboe (udg.), *op. cit.*, s. 397). *Salmer og aandelige Sange* udkom i 1919.

144 *Socialdemokraten*, 6.2.1916.

145 Emanuel Sejr og Sven Gundel, *Aarhus Teater gennem 50 år*, Århus 1950, s. 501.

146 Brev af 1.9.1916 fra Georg Allin (musiker ved Det Kongelige Teater) til Andreas John Gutfeld (1859-1942, kapelmester ved Aarhus Teater 1906-1927) (*Aarhus Teaters Arkiv*), brev fra Ferdinand Hemme (korsyngemester ved Det Kongelige Teater) til Gutfeld af 20.8.1916 (*Aarhus Teaters Arkiv*). Af sidstnævnte brev fremgår, at man i skuespillets indledning begyndte *Soldatermarsch* fra trioen og derpå startede forfra. I anden del af anden akt har man brugt trioen som nationalhymne (der er ikke anført hvor), og i fjerde akt spillede man med reduceret besætning og begyndte forfra. Om korsatsen er det noteret, at t.17-24 “opringes”, men hvad der tænkes på, fremgår ikke af andre kilder.

Odense Theatre too *Native Land* was performed for the first time on 24th November 1916 and saw a further 17 performances in November and December, directed by Svend Kornbeck. However, Nielsen's name is not mentioned in that connection, so it is doubtful whether the theatre's conductor, Christian Danning<sup>147</sup> used his music in the play. In Stockholm the play was performed at the Intima Theatre from 16th January 1917, where it was given 34 performances<sup>148</sup> – a production which like the Aarhus Theatre's used Nielsen's music.<sup>149</sup>

The autograph sources consists of a piano part for *Military March* and a choral score for "Denne er Dagen, som Herren har gjort!", as well as a score in an unknown hand with autograph corrections to a wind band version of *Military March*, two sets of parts with different instrumentations and choral parts. At the Royal Theatre there is also stage music for the play by other composers.

In the present edition *Military March* is included in both the piano and wind band versions because of Nielsen's endorsement of the instrumentation for wind band by making corrections in the fair copy. The emendations of the choral song and the piano and wind band versions of the march were made on the basis of the sources themselves.

Kirsten Flensborg Petersen

#### MUSIC FOR HELGE RODE'S PROLOGUE SHAKESPEARE

In June 1916 the Danish Writers' Association wanted to commemorate the tricentenary of the death of Shakespeare with a large-scale event at Kronborg Castle in Helsingør ('Elsinore'), including a performance of *Hamlet*. For the occasion Helge Rode<sup>150</sup> was asked to write a prologue for which Nielsen composed music for five songs.<sup>151</sup> The celebrations were to be held outside on the castle hills.

147 Danish composer and conductor (1867-1925). *Fyns Tidende* mentions him as a conductor at the premiere on 25.11.1916.

148 *Teater i Stockholm 1910-1970, Repertoire*, Stockholm 1982, p. 181.

149 Letter of 22.12.1916 from Einar Christiansen to Carl Nielsen (DK-Kk, CNA, I.A.b.).

150 Danish poet, dramatist and critic (1870-1937).

151 Immediately before the *Prologue to Shakespeare* he had collaborated with Johannes Nielsen, the director at the Royal Theatre, on music for the play *Native Land* – see above.

man *Fædreland*, hvor det første gang blev opført den 24. november 1916 og fik yderligere 17 opførelser i november og december måned i iscenesættelse af Svend Kornbeck. Imidlertid nævnes Carl Niensens navn ikke i den forbindelse, så det er tvivlsomt om teatrets kapelmester, Christian Danning<sup>147</sup> inddrog hans musik i skuespillet. I Stockholm blev stykket opført på Intima Teatern fra den 16. januar 1917, hvor det fik 34 opførelser,<sup>148</sup> – en opsætning, der ligesom på Aarhus Teater anvendte Niensens musik.<sup>149</sup>

De autografe kilder udgøres af en klaverstemme til *Soldatermarsch* og et korpartitur til "Denne er Dagen, som Herren har gjort!". Hertil kommer et partitur i fremmed hånd med autografe rettelser af en blæseorkesterversjon af *Soldatermarsch* samt to stemmesæt i forskellig besætning og korstemmer. Endvidere findes på Det Kongelige Teater scenemusik til stykket af andre komponister.

I nærværende udgave er *Soldatermarsch* medtaget i såvel klaver- som blæseorkesterversjon på grund af Carl Niensens sanktionering af instrumentationen for blæseorkester via rettelser i renskriften. Revisioner til korsangen og klaver- og blæseorkesterversjonen af marchen er foretaget på kildernes egne præmisser.

Kirsten Flensborg Petersen

#### MUSIC TIL HELGE RODES PROLOG SHAKESPEARE

I juni 1916 ønskede man fra Dansk Forfatterforening at markere 300-året for Shakespeares død ved et stort anlagt arrangement på Kronborg Slot i Helsingør, herunder en opførelse af *Hamlet*. I den anledning bad man Helge Rode<sup>150</sup> om at skrive en prolog, hvortil Carl Nielsen komponerede musik til fem sange.<sup>151</sup> Festlighederne skulle foregå uendørs på slotsbankerne.

147 Komponist og dirigent (1867-1925). *Fyns Tidende* nævner ham som kapelmester ved premieren 25.11.1916.

148 *Teater i Stockholm 1910-1970, Repertoire*, Stockholm 1982, s. 181.

149 Brev af 22.12.1916 fra Einar Christiansen til Carl Nielsen (DK-Kk, CNA, I.A.b.).

150 Digter, dramatiker og kritiker (1870-1937).

151 Umiddelbart inden *Prolog til Shakespeare* havde han samarbejdet med instruktøren ved Det Kongelige Teater, Johannes Nielsen, om musik til skuespillet *Fædreland*, se ovenfor.

The very earliest mention in *Nationaltidende* of 6th May 1916 already shows that the organizers had Nielsen in mind. He himself appears not to have been enthusiastic about the task, but saw it as a possible source of income.<sup>152</sup> Just previously – on 1st February 1916 – his Fourth Symphony had been given its first performance, and in the period in question he was working on songs that were later printed in *New Melodies for the New Texts in Johan Borup's Danish Songbook* and *A Score of Danish Songs Volume II*.

Originally it was probably only a matter of four songs for the play, as is evident from a letter to his wife: “Helge Rode came to see me yesterday and asked if I would write another melody for a final anthem that was actually supposed to go to the tune of ‘God Save the Queen’; for political reasons that must not be played at the Shakespeare celebrations.”<sup>153</sup>

For Caliban’s Song Nielsen had a particular artist in mind: the court singer Emil Holm.<sup>154</sup> In a letter he entreats him to participate:

“On the 22nd of the month there is to be a Shakespeare commemoration at Kronborg. For this I have written some music for a kind of cantata by Helge Rode. I have a song for a bass voice where I of course have had you in mind. Would you please take it over? There are 6 verses with spoken lines between them and it is called ‘Caliban’s Song’ – you know, that earth creature in Shakespeare’s ‘The Tempest’ – and you would be able to get a great effect out of it.

I have nothing to do with the pecuniary side of the matter, but I think you should ask for 100 Kr for one performance, and if there are several repetitions you can yourself negotiate with the business manager or rather he with you. I have taken pleasure in writing this little song with you in mind, and I hope you will say yes.”<sup>155</sup>

Emil Holm agreed to appear in the production.

The premiere took place on 24th June 1916. The date had originally been set as 22nd June, but because of bad

Allerede de tidligste omtaler i *Nationaltidende* fra den 6. maj 1916 viser, at man havde Carl Nielsen i tankerne. Selv var han tilsyneladende ikke begejstret for opgaven, men så det som en indtægtsmulighed.<sup>152</sup> Kort forinden – den 1. februar 1916 – havde han fået sin fjerde symfoni uropført – og i den pågældende periode arbejdede han med sange, som senere blev trykt i henholdsvis *Nye Melodier til de nyere Sangtekster i Johan Borups Dansk Sangbog* og *En Snes danske Viser 2den Samling*.

Sandsynligvis har der oprindeligt kun været tale om fire sange til skuespillet, således som det fremgår af brev til hustruen: “Helge Rode var hos mig igaar og bad om jeg vilde skrive endnu en Melodi til en Slutningshymne som ellers skulde gaa paa Melodien ‘God save the Queen’; den maa af politiske Grunde ikke spilles ved Shakespearefesten.”<sup>153</sup>

Til Kalibans sang havde Carl Nielsen en bestemt kunstner i tankerne: Kammersanger Emil Holm.<sup>154</sup> I et brev beder han indtrængende om hans medvirken:

“Den 22 ds skal der være en Shakespeare-Mindefest paa Kronborg. Dertil har jeg skrevet noget Musik til en Slags Kantate af Helge Rode. Jeg har en Sang for en Bas-Stemme hvori jeg naturligvis har tænkt på Dem. Vil De nok overtage den. Der er 6 Vers med Replikker imellem og den hedder ‘Kalibans Sang’, De ved, ham Jordvætten i Shakespeares ‘Stormen’ og De vil kunne faa stor Virkning derud af.

Jeg har ikke noget med den pekuniære Side af Sagen at gøre, men jeg mener De skal forlange 100 Kr for en Opførelsen og ifald der bliver flere Gentagelser kan De jo selv forhandle med Forretningsføreren eller rettere, han med Dem. Jeg har glædet mig ved at skrive den lille Sang med Dem i Tankerne og haaber De siger ja.”<sup>155</sup>

Emil Holm indvilligede i at medvirke i forestillingen.

Uropførelsen fandt sted den 24. juni 1916. Datoen var oprindeligt bestemt til den 22. juni, men på grund af dårligt

152 Letter from Carl Nielsen to Anne Marie Carl-Nielsen of 12.5.1916 (DK-Kk, CNA, II.A.a.).

153 Letter to Anne Marie Carl-Nielsen of 28.5.1916 (DK-Kk, CNA, II.A.a.). The phrase “political reasons” refers to the First World War. The new melody mentioned in the letter was later known with the text “Danmark i tusind Aar”, written by Valdemar Rørdam, who had become so enthusiastic about the melody from the *Prologue to Shakespeare* that he composed this new text and included it in his *Cantata for the Wholesalers’ Society*. Torben Schousboe, *op. cit.*, p. 409.

154 Danish singer (1867-1950), head of the Danish Broadcasting Corporation.

155 Letter to Emil Holm of 12.6.1916 (DK-Kk, CNA, I.A.c.).

152 Brev fra Carl Nielsen til Anne Marie Carl-Nielsen af 12.5.1916 (DK-Kk, CNA, II.A.a.).

153 Brev til Anne Marie Carl-Nielsen af 28.5.1916 (DK-Kk, CNA, II.A.a.). Med “politiske Grunde” tænkes på verdenskrigen. Den i brevet nævnte nye melodi blev senere kendt til teksten “Danmark i tusind år”, skrevet af Valdemar Rørdam. Denne var blevet saa begejstret for melodien fra *Prolog til Shakespeare*, at han digtede en ny tekst og lod den indgå i sin *Kantate til Grosserersocietetet*. Torben Schousboe, *op. cit.*, s. 409.

154 Sanger (1867-1950), chef for Statsradiofonien.

155 Brev til Emil Holm af 12.6.1916 (DK-Kk, CNA, I.A.c.).

weather the event was postponed for a couple of days. The programme consisted of Helge Rode's Prologue *Shakespeare*, a speech by Georg Brandes and a performance of extracts from *Hamlet*.<sup>156</sup> The staging and directing of both the prologue and *Hamlet* had been left in the hands of the stage director and acting head of the Royal Theatre, Johannes Nielsen.<sup>157</sup> The actors in both plays came from the Royal Theatre too, but for the songs they had engaged Saima Neovi,<sup>158</sup> Anders Brems<sup>159</sup> and Emil Holm. A local choir from Helsingør participated, and Nielsen conducted.<sup>160</sup>

The event was given a lot of coverage, both in the leading nationwide newspapers and in the local press. Many articles were about the preparations, and reviewers from many newspapers attended the gala evening. In general, however, the evening drew rather negative comments. The prologue was criticized for being tedious, and a strong wind made the acoustic conditions unsatisfactory. On one point, though, the reviewers seem to have been in a positive mood: the reception of the music that accompanied the prologue. In *Politiken* Axel Kjerulf wrote:

“With all his skill Carl Nielsen had formed his music, coloured it old-fashioned and dressed it in the garments of the age. As so often before, where an illusion is on the point of being shattered and a mood destroyed, the music helped to unify what was scattered and to remedy a rather unfortunate external placing of the orchestra, choir and soloists. But if one – quite literally – looked beyond this, across and up over Kronborg's green bastions, the music gave all that it should. Mrs Saima Neovi's pale and yielding female voice which is like the Nordic light nights itself, and Anders Brems's gentle and soft twilight voice, merged with the shades of the scenery, while Emil Holm's distorted Caliban verses and the painful howling of the

vejr blev arrangementet udskudt et par dage. Programmet bestod af Helge Rodes prolog *Shakespeare*, en festtale af Georg Brandes samt en opførelse af *Hamlet* i uddrag.<sup>156</sup> Iscenesættelse og instruktion af såvel prologen som *Hamlet* var overdraget til sceneinstruktør og konstitueret direktør ved Det Kongelige Teater, Johannes Nielsen.<sup>157</sup> Skuespillerne til begge teaterstykker kom fra samme sted, mens man til sangene havde engageret Saima Neovi,<sup>158</sup> Anders Brems<sup>159</sup> og Emil Holm. Et lokalt kor fra Helsingør medvirkede, og Carl Nielsen dirigerede.<sup>160</sup>

Arrangementet fik stor omtale både i de førende landsdækkende aviser og i den lokale presse. Talrige notitser beretter om forberedelserne, og anmeldere fra mange aviser overværede festaftenen. Generelt blev aftenen dog temmelig negativt omtalt. Prologen blev kritiseret for at være langtrukken, og en kraftig vind gjorde de akustiske forhold utilfredsstillende. På et enkelt punkt synes anmelderne dog at have været positivt stemt: nemlig i modtagelsen af den ledsagende musik til prologen. I *Politiken* skriver Axel Kjerulf:

“Med al sin Kyndighed havde Carl Nielsen formet sin Musik, farvet den gammeldags og iført den Tidens Klædebon. Som saa ofte før, hvor en Illusion er lige ved at bryde og en Stemning nær ved at splittes, hjalp Musiken til at samle det spredte og raade Bod paa en ret uheldig ydre Anbringelse af Orkester, Kor og Solister. Men saa man – bogstavelig talt – bort fra dette, ud over og op over Kronborgs grønne Bastioner, gav Musiken alt det, den skulde. Fru Saima Neovis blege og vege Kvindestemme, der er som selve den nordiske lyse Nat, og Anders Brems's blide og bløde Tusmørke-Røst gled ind i Billedets Farvetoner, medens Emil Holms forvredne Kaliban-Strofer og de smertelige Narrevræl med Kontrast-

156 In a letter that the Danish Writers' Association sent to prospective contributors to the gala evening, it was said that there would be a performance of “the old Danish March (from the time of Frederik II), for which the music would be obtained from the British Museum” (DK-Kk, NKS 2665, 2<sup>o</sup>, Dansk forfatterforenings arkiv 1894-1970, Shakespearefesten 1916). From vouchers to the accounts it is evident that the work was Abraham Praetorius, *Harmonia Gratulatoria*, which was composed for the wedding of Anne of Denmark and James VI of Scotland at Kronborg in 1589. At the Royal Library in Copenhagen two parts have been preserved, an altus and a sexta vox, which is why the other parts had to be ordered from the British Museum. Whether the composition was performed is not evident from the printed programme.

157 (1870-1935).

158 Finnish-Danish singer (1882-1962).

159 Danish singer (1877-1974).

160 Cf. *Dansk Forfatterforenings Shakespearefest paa Kronborg, Juni 1916*, 1916, p. 6.

156 I skrivelse, som Dansk Forfatterforening fremsendte til mulige bidragydere til festaftenen, var anført, at man ville opføre “den gamle danske Marsch (fra Frederik II's Tid), hvortil Musikken fremskaffes fra British Museum” (DK-Kk, NKS 2665, 2<sup>o</sup>, Dansk forfatterforening's arkiv 1894-1970, Shakespearefesten 1916). Af bilag til regnskabet fremgår, at værket var Abraham Praetorius, *Harmonia Gratulatoria*, som blev komponeret til Prinsesse Anna og Jacob VI's bryllup på Kronborg i 1589. På Det Kongelige Bibliotek i København er der kun bevaret to stemmer, altus og sexta vox, hvorfor de øvrige stemmer måtte rekvireres fra British Museum. Opførelsen af kompositionen fremgår ikke af det trykte program.

157 (1870-1935).

158 Finsk-dansk sanger (1882-1962).

159 Sanger (1877-1974).

160 Jf. *Dansk Forfatterforenings Shakespearefest paa Kronborg, Juni 1916*, 1916, s. 6.



Fool seemed, with the brutal energy of contrast, to make the firmament rise even more beautifully and purely above this cloud of Renaissance atmosphere.

One might perhaps object that the simple, pretty musical ideas were spun out at some length; probably some tailoring here and there would have been of benefit and given more unity to the whole. But it is certain that Carl Nielsen, with unfailing artistic power, has hit upon the right style and tone. To some extent, though, the same gesture was repeated a little too often instead of the great sweep ... but that is surely due less to him than to the whole impractical and difficult apparatus”.<sup>161</sup>

In *Nationaltidende* Gustav Hetsch reflected over stylistic features in music for plays and the demands they make on the composer, as well as the way in which they were met in this case:

“From Helge Rode’s poems he has created four solo songs and a chorus, all very different and yet all genuine ‘Carl Nielsen’. Here we find once more the tone he struck in his ‘Danske Viser’,<sup>162</sup> in the two men’s songs and in the one for a female voice.

The first of these is as simple in its expression, as fixed in its form as a chorale – as straightforward to hear, as plain and easy to grasp, and yet as genuinely artistic as N.W. Gade would have written it had he belonged to *our* time. The same inevitability in the motion of the parts, the same harmonic roundedness and characterful sculpting. A song that ‘stands’ – and will remain standing. The second is lyrically moving, charmingly rising and falling with an internal swell and yet with no hint of the swollen. A gem of convinced and convincing sympathy with the poet and the poem.

And light and sweet as the strophes for the woman’s voice are, just as excellently characterized – by crude intervals, stubborn, indolent rhythms and original orchestral colouring – is the earth-creature’s carping song; a Danish counterpart of Fafner’s speech in Wagner’s ‘Nibelungenring’, a Louis Moe drawing in music, a brilliantly sneering, caricaturing music that actually *shouts* on the stage in dramatic presentation.

And finally a chorus whose text is based on the framework of ‘God Save the King’, and which Nielsen has com-

virkningens brutale Kraft syntes at faa Himlen til at hvælve sig endnu skønnere og renere over dette Stykke Stemnings-Renæssance.

Man kan maaske indvende, at de enkle og kønne musikalske Tanker var spundet noget vel langt ud; sikkert vilde en Beskæring hist og her have gavnet og givet mere Samling paa det Hele. Men vist er det, at Carl Nielsen med usvigelig kunstnerisk Evne havde truffet den rette Stil og Tone. Kun var i nogen Grad den samme Gestus gentaget lidt for mange Gange i Stedet for den store Bevægelse ... men det skyldes sikkert ikke saa meget ham som det hele upraktiske og vanskelige Apparat.”<sup>161</sup>

I *Nationaltidende* reflekterer Gustav Hetsch over stilistiske træk i musik til skuespil og de krav, det stiller til komponisten, samt den måde, hvorpå disse i dette tilfælde blev tilgodeset:

“Han har her af Helge Rodes Digte skabt 4 Solosange og et Kor, der er indbyrdes vidt forskellige og dog alle ægte Carl Nielsen’er. Den Tone, han anslog i sine ‘danske Viser’,<sup>162</sup> genfinder man her, i de to Mands-Sange og i den ene for en Kvinderøst.

Den første er saa enkel i sit Udtryk, saa fast i sin Form som en Koral –, saa jævn at høre, saa folkelig let at opfatte, og dog saa lodig Kunst, som N. W. Gade vilde have skrevet den, hvis han havde tilhørt *vor* Tid. Den samme Selvfølgelighed i Stemmernes Førelse, den samme harmoniske Afrundethed og karakterfulde Plastik. En Sang, der ‘staar’ – og vil blive staaende. Den anden er lyrisk bevæget, yndefuldt stigende og faldende med en indre Svulmen og dog uden Antydning af Svulst. En Perle af overbevist og overbevisende Samfølelse med Digteren og Digtet.

Og lige saa lys og liflig, som Kvinde-Stemmens Strofer er, ligesaa ypperlig karakteriseret – ved grelle Interval-ler, stædige, dovne Rytmer og ved en original orkestral Farvegivning – er Jordaandens Smædevise – et dansk Sidestykke til Fafners Tale i Wagners ‘Nibelungenring’, en Louis Moe-Tegning i Toner, en genialt vrængende, karikerende Musik, der ligefrem *raaber* paa Scenen af dramatisk Fremstilling.

Og til sidst et Kor, hvis Tekst er Formet over Skemaet ‘God save the King’, og som Carl Nielsen har komponeret i en

<sup>161</sup> *Politiken*, 25.6.1916.

<sup>162</sup> The first volume of *A Score of Danish Songs* appeared in 1915 and the second in 1917.

<sup>161</sup> *Politiken*, 25.6.1916.

<sup>162</sup> Første hæfte af *En Snes danske Viser* udkom i 1915 og andet hæfte i 1917.

posed in a kind of anthemic style with the bold (but successful) experiment of only using two-part harmony, thus achieving a quite distinctively primitive and yet grandiose effect.

It would be quite foolish if this 'occasional music', which in every respect bears the marks of inspiration, were to be reserved exclusively for those attending the Shakespeare gala. It should be performed at some time in the capital. A place and time could easily be found. Its open-air qualities would certainly also assert themselves in an enclosed space. A new work by Nielsen should always be able to count on receptive ears – so: *when can we have this score played in Copenhagen?*<sup>163</sup>

Several performances were planned, but because of bad weather in the period, only two of them were realized, on 27th June and on 1st July. In these two repeat performances the prologue was abridged to a reduced spoken text and the final choral piece, "Hæder til Digtets Drot".<sup>164</sup>

Of the music it is first and foremost *Ariel's Song* that has become part of the concert repertoire. It was published in 1916 by Wilhelm Hansen, and in Nielsen's lifetime we know of two performances in the Tivoli Gardens and three performances at the Danish Broadcasting Corporation.<sup>165</sup> The melody for "Hæder til Digtets Drot" was used by Nielsen the next year in his *Cantata for the Centenary of the Society of Wholesalers*, now with the text "Danmark i tusind Aar"; with the new text the song became very well known and much used at popular meetings.

The musical sources consist of the score and sketch in autograph, a printing manuscript in autograph of the piano score for No. 4, an autograph fair copy of the piano score for No. 2 bb. 1-15, and an autograph fair copy of the piano score for Nos. 1, 2 and 5, as well as orchestral parts for all five songs, and a set of orchestral parts for No. 4 in manuscript copy, and a printed piano score for No. 4, *Ariel's Song*. There was also a printed text for the prologue on the gala evening.

163 *Nationaltidende*, 25.6.1916. The event was also covered in the German press (*Vossische Zeitung*, 1.7.1916).

164 *Helsingør Avis*, 28.6.1916. According to the newspaper, the last choral movement was sung only by women's voices. Carl Nielsen probably did not conduct these repetitions, since they appear in the accounts of the Writers' Association as separate contributions signed by the Danish conductor Fr. Schnedler-Petersen, while it was Carl Nielsen himself who signed the vouchers for the first performance.

165 Tivoli: 1918 and 1919 – cf. Knud Ketting, *op. cit.*, pp. 82-101. From a studio at Danmarks Radio: 11.6.1925, 13.7.1929, 2.2.1931 – cf. Knud Ketting, *op. cit.*, pp. 60-88.

Art Hymnestil med det dristige (men vellykkede) Eksperiment: kun at anvende Tøstømmighed, hvorved opnaas en ganske ejendommeligt primitiv og dog pompøs Virkning.

Det vilde være ganske taabeligt, om denne 'Lejligheds-Musik', der paa ethvert Punkt bærer den ægte Inspirations Præg, skulde forbeholdes udelukkende Shakespeare-Festens Deltagere. Den bør fremdrages en Gan[g] i Hovedstaden. Sted og Tid vil vel nemt kunne findes. Dens Friluft-Egenskaber vil sikkert kunne hævde sig ogsaa i lukket Rum. Et nyt Værk af Carl Nielsen tør altid regne paa opladte Øren – altsaa: *naar faar vi dette Partitur frem i København?*<sup>163</sup>

Flere opførelser var planlagt, men på grund af dårligt vejr i perioden blev kun to af dem gennemført, den 27. juni og den 1. juli. Prologen var ved disse to genopførelser forkortet til en reduceret talt tekst og den afsluttende korsats, "Hæder til Digtets Drot".<sup>164</sup>

Af musikken er først og fremmest *Ariels Sang* blevet en del af koncertrepertoiret. Den udkom i 1916 på Wilhelm Hansens forlag, og i Carl Niensens samtid kendes to opførelser i Tivoli og tre opførelser i Statsradiofonien.<sup>165</sup> Melodien til "Hæder til Digtets Drot" anvendte Carl Nielsen året efter i sin *Kantate til Grosserer-Societetets Komité*, her med teksten "Danmark i tusind Aar"; med den nye tekst blev sangen en meget kendt og brugt sang i folkelige forsamlinger.

De musikalske kilder udgøres af partitur og skitse i autograf, trykforlæg i autograf af klaverpartitur til nr. 4, autograf renskrift af klaverpartitur til nr. 2 t. 1-15 og autograf renskrift af klaverpartitur til nr. 1, 2 og 5. Hertil kommer orkesterstemmer til alle fem sange og et orkesterstemmesæt til nr. 4 i afskrift, samt trykt klaverpartitur til nr. 4, *Ariels Sang*. Også en trykt tekst til prologen forelå på festaftenen.

163 *Nationaltidende*, 25.6.1916. Også i den tyske presse blev begivenheden omtalt (*Vossische Zeitung* 1.7.1916).

164 *Helsingør Avis*, 28.6.1916. Iflg. avisomtalen blev sidste korsats kun sunget af kvindestemmer. Sandsynligvis har Carl Nielsen ikke dirigeret disse gentagelser, da de foreligger i Forfatterforeningens regnskaber som selvstændige bilag underskrevet af dirigenten Fr. Schnedler-Petersen, mens det var Carl Nielsen selv, der havde attesteret bilagene for førsteopførelsen.

165 Tivoli: 1918 og 1919, jf. Knud Ketting, *op. cit.*, s. 82-101. Fra studie i Danmarks Radio: 11.6.1925, 13.7.1929, 2.2.1931, jf. Knud Ketting, *op. cit.*, s. 60-88.



For the present edition the main source is the score, which has been collated with the instrumental parts and in the case of the singing parts with other relevant sources. No choir parts have been preserved.

The play begins with the personified Prologue's recitation of a poem of homage to summer. Then a citizen of Helsingør, Jeppe Jeppesen, asks the Prologue about Shakespeare and his significance. The Prologue speaks of Shakespeare as the sun of the North with his knowledge of mankind's joys, sorrows and longings, and calls for the poet to be celebrated in music (**Music No. 1**). The Prologue comes out of the castle with a stranger, both dressed in 16th-century costumes; Jeppesen sees them as ghosts (**Music No. 2**). The stranger, who turns out to come from England, talks to the Prologue about the Danish and English kings, about the Danes, about 'Elsinore' and Kronborg, and in the course of the conversation the plots of several of Shakespeare's plays are described. The Prologue begins to draw the stranger, while Caliban from Shakespeare's *The Tempest* sings (**Music No. 3**). During the song they speak of the duality of the mind with a light and sparkling side and a darker side (**Music No. 4, Ariel's Song**). In the text of the song the stranger sees the sustaining power of poetry, and in the pauses between the verses in the next song (**Music No. 5**) the Prologue calls for the imagination to be given free rein.

Kirsten Flensburg Petersen

BALLAD FOR  
JÓHANN SIGURJÓNSSON'S  
PLAY THE LIAR

For the play *The Liar*, written by the Icelandic-born author Jóhann Sigurjónsson<sup>166</sup> in 1917, Nielsen composed a 'kvad' or lay for song and harp. The plot is a dramatization of a single episode from *Njal's Saga*, an Icelandic family saga from the time when Christianity came to Iceland, and it includes the burning-down of Njal's house, Bergthorshvol, and the events that led up to this. Sigurjónsson was known to the Copenhagen public, since his play *The House of Hraunn* had been performed at the Royal Theatre in 1913, *Bjærg Ejevind and his Wife* at the Dagmar Theatre in 1912 and *The Wish* in the same place from 22nd January 1915.

166 (1880-1919).

I nærværende udgave er hovedkilden det autografe partitur, som er kollationeret med instrumentalstemmerne og for sangstemmernes vedkommende med andre relevante kilder. Der er ikke overleveret korstemmer.

Stykket indledes med Prologens fremsigelse af et hyldestdigt til sommeren. Herefter udspørger en borger i Helsingør, Jeppe Jeppesen, Prologen om Shakespeare og hans betydning. Denne omtaler Shakespeare som Nordens sol med kendskab til menneskets glæder, sorger og længsler, og opfordrer til at lade digteren fejre i toner (**Musik nr. 1**). Prologen kommer sammen med en fremmed ud af slottet, begge klædt i 1500-tals dragter; Jeppesen ser dem som spøgelse (**Musik nr. 2**). Den fremmede, som viser sig at komme fra England, taler med Prologen om de danske og engelske konger, om danskerne, om Helsingør og Kronborg, og i samtalens forløb beskrives handlingen i flere af Shakespeares skuespil. Prologen begynder at tegne den fremmede, mens Kaliban fra Shakespeares *Stormen* synger (**Musik nr. 3**). Under sangen taler de om sindets dobbeltsidighed med en lys og sprudlende side og en mere dunkel side (**Musik nr. 4, Ariels Sang**). I sangens tekst ser den fremmede poesiens bærende kræfter, og i opholdene mellem versene i den næste sang (**Musik nr. 5**) opfordrer Prologen til at lade fantasien råde.

Kirsten Flensburg Petersen

KVAD TIL  
JÓHANN SIGURJÓNSSON'S  
SKUESPIL LØGNEREN

Til skuespillet *Løgneren*, skrevet af den islandskfødte digter, Jóhann Sigurjónsson<sup>166</sup> i 1917, komponerede Carl Nielsen et kvad for sang og harpe. Handlingen er en dramatisering af en enkelt episode fra *Njals Saga*, som er en islandsk slægtssaga fra den tid, hvor kristendommen kom til Island, og den omfatter afbrændingen af Njals hus, Bergthorshvol, og de begivenheder, der førte hertil. Sigurjónsson var kendt af det københavnske publikum, idet hans skuespil *Gaarden Hraunn* var blevet opført på Det Kongelige Teater i 1913, *Bjærg Ejevind og hans Hustru* på Dagmar-teatret i 1912 og *Ønsket* samme sted fra 22. januar 1915.

166 (1880-1919).

The play was written at the request of the Danes<sup>167</sup> and accepted for performance at the Royal Theatre on 21st May 1917.<sup>168</sup> The Theatre's dramatic adviser, Otto Borchsenius, was involved in the completion of the play, suggesting several adjustments in the final phase.<sup>169</sup> Prior to the premiere it had been presented to an audience at the Nordic Students' Meeting in Linsberg on 22nd July 1917, where Sigurjónsson read parts of the play.<sup>170</sup> It was also accepted in Stockholm, but was not performed there in the writer's lifetime,<sup>171</sup> nor was *The Liar* performed in Iceland, where his modernization of the saga was unacceptable.<sup>172</sup> The drama was published by Gyldendal in October 1917.<sup>173</sup>

Nielsen was an obvious choice as composer, since he had worked earlier with *Njal's Saga* in connection with the orchestral work *Saga Dream*, composed in 1907-1908 and written under the inspiration of the saga – the printed edition from 1920 has a quotation as epigraph: "Now Gunnar dreams; let him enjoy his dream in peace." He had also composed the music for Einar Christiansen's<sup>174</sup> play *Native Land*, performed at the Royal Theatre in 1916. He may have had plans to write music for yet another saga, since his diary has a brief account of the action in a section of the *Saga of Gunnlaug Serpent-Tongue*, entered in 1917.<sup>175</sup>

The *kvad* for *The Liar* has two stanzas, the first sung by the Skald in Act One at a banquet immediately after the guests have toasted Njal (**Music No. 1**: "Dagene skriver Lykkens Runer"). Act Three begins with Hildigunn, Hoskuld's wife,

Skuespillet blev skrevet på opfordring fra dansk side<sup>167</sup> og antaget til opførelse på Det Kongelige Teater den 21. maj 1917.<sup>168</sup> Teatrets censor, Otto Borchsenius, var involveret i færdiggørelsen af stykket, idet han foreslog flere justeringer i sidste fase.<sup>169</sup> Forud for uropførelsen havde det været præ-senteret for et publikum ved Det Nordiske Studentermøde i Linsberg den 22. juli 1917, hvor Sigurjónsson oplæste dele af skuespillet.<sup>170</sup> Ligeledes var det antaget i Stockholm, men blev dog ikke opført der i forfatterens levetid,<sup>171</sup> og heller ikke på Island blev *Løgneren* opført, da man ikke tolererede hans modernisering af sagaen.<sup>172</sup> Dramaet udkom på Gyldendals forlag i oktober 1917.<sup>173</sup>

Carl Nielsen var et oplagt valg som komponist, da han tidligere havde beskæftiget sig med *Njals Saga* i forbindelse med orkesterværket *Saga-Drøm*, komponeret i 1907-1908, som var skrevet under inspiration af sagaen og i den trykte udgave fra 1920 bærer et citat: "Nu drømmer Gunnar; lad ham nyde sin Drøm i Fred." I øvrigt havde han komponeret musikken til Einar Christiansens<sup>174</sup> skuespil, *Fædreland*, som opførtes på Det Kongelige Teater i 1916. Muligvis har han haft planer om musik til endnu en saga, idet hans dagbog rummer et kortfattet referat af handlingen til et udsnit af sagaen om Gunløg Ormstunge, indskrevet i 1917.<sup>175</sup>

Kvadet til *Løgneren* har to strofer, hvor første strofe synges af Skjalden i første akt ved en fest umiddelbart efter, at gæsterne har skålet for Njal (**Musik nr. 1**: "Dagene skriver Lykkens Runer"). Tredje akt indledes ved, at Hildigunn,

167 Helge Toldberg, *Johann Sigurjonsson*, Copenhagen 1965, p. 121.

168 Rigsarkivet, Det Kongelige Teater, Indsendte stykker 1897-1950, Censurer, Censurprotokol, juli 1907 – juni 1929. Nr. 1390.

169 Helge Toldberg, *op. cit.*, p. 130.

170 Letter of 22.7.1917 from the author to his wife Ingeborg Blom, quoted from the introduction by Gunnar Hansen, dated Copenhagen 1933 in the front matter of Jóhann Sigurjónsson's collected writings (*DK-Kk*, 1971/172. Mss. from Gyldendal, Jóhann Sigurjónsson).

171 Helge Toldberg, *op. cit.*, p. 121.

172 Helge Toldberg, *op. cit.*, p. 122.

173 Cf. letter of thanks of 14.10.1917 from Georg Brandes to Sigurjónsson (*DK-Kk*, 4 Breve fra Georg Brandes til Jóhann Sigurjónsson, Brandes arkiv).

174 Danish author (1861-1939), director of the Royal Theatre (1899-1909).

175 Torben Schousboe, *op. cit.*, p. 414. The insertion has no date but Torben Schousboe has placed it between an insertion 22.3.1917 and a letter to Anne Marie Carl-Nielsen of 29.8.1917.

167 Helge Toldberg, *Johann Sigurjonsson*, København 1965, s. 121.

168 Rigsarkivet, Det Kongelige Teater, Indsendte stykker 1897-1950, Censurer, Censurprotokol, juli 1907 – juni 1929. Nr. 1390.

169 Helge Toldberg, *op. cit.*, s. 130.

170 Brev af 22.7.1917 fra forfatteren til dennes hustru Ingeborg Blom, citeret fra indledning af Gunnar Hansen, dateret København 1933 i forlæg til Jóhann Sigurjónssons samlede skrifter (*DK-Kk*, 1971/172. Mss. fra Gyldendal, Jóhann Sigurjónsson).

171 Helge Toldberg, *op. cit.*, s. 121.

172 Helge Toldberg, *op. cit.*, s. 122.

173 Jf. takkeskrivelse af 14.10.1917 fra Georg Brandes til Sigurjónsson (*DK-Kk*, 4 Breve fra Georg Brandes til Jóhann Sigurjónsson, Brandes arkiv).

174 Forfatter (1861-1939), direktør på Det Kongelige Teater (1899-1909).

175 Torben Schousboe, *op. cit.*, s. 414. Indføringen er uden datering, men den er af Torben Schousboe placeret mellem en indføring 22.3.1917 og et brev til Anne Marie Carl-Nielsen af 29.8.1917.

humming the *kvad*. The second stanza appears in Act Four, where the Skald is urged to turn hatred to grief with the song in an attempt to prevent a revenge murder after the murder of Hoskuld (**Music No. 2**: “Dagene skriver Sorgens Runer”).

The play had its first performance on 15th February 1918 in Johannes Nielsen’s<sup>176</sup> staging. The press gave it a rather muted reception, and the *kvad* is not mentioned in any of the reviews, apart from *Socialdemokraten*, which mentions the composer’s name.<sup>177</sup> In the course of the season *The Liar* had ten performances.

The sources consist of a fair copy, a manuscript copy and a harp part. Among the stage music at the Royal Theatre there is also a sheet of music in the musicologist Angul Hammerich’s hand, with four Icelandic melodies: *Ljuflingslag*, *Drinking Song*, “Nú skal seggjum segja”, “Ut af djypid han Oddur drø”. For the first-mentioned melody there are monophonic choral parts transposed up a major third. Apparently these choir parts were not used in the production.

The editorial work has been based on the fair copy. Since the texts in No. 1 and No. 2 are very different in mood, the differences in phrasing have been retained.

Kirsten Flensburg Petersen

Hoskuld’s hustru, nynner kvadet. Anden strofe forekommer i fjerde akt, hvor Skjalden opfordres til at vende had til sorg gennem sangen i et forsøg på at forhindre et hævmord efter mordet på Hoskuld (**Musik nr. 2**: “Dagene skriver Sorgens Runer”).

Skuespillet blev uropført den 15. februar 1918 i Johannes Niensens<sup>176</sup> iscenesættelse. Pressen gav det en noget mådeholden modtagelse, og kvadet nævnes ikke i nogen af anmeldelserne, bort set fra *Socialdemokraten*, som nævner komponistens navn.<sup>177</sup> I løbet af sæsonen fik *Løgneren* ti opførelser.

Kilderne består af en renskrift, en afskrift og en harpestemme. Desuden ligger blandt scenemusikken på Det Kongelige Teater et nodeark i musikforskeren Angul Hammerichs hånd, som rummer fire islandske melodier: *Ljuflingslag*, *Drikkesang*, “Nú skal seggjum segja”, “Ut af djypid han Oddur drø”. Til førstnævnte melodi findes enstemmige korstemmer, transponeret en stor terts op. Tilsyneladende har disse korstemmer ikke været anvendt i forestillingen.

Revisionen er foretaget på baggrund af renskriften. Da teksten i nr. 1 og nr. 2 er af meget forskellig karakter, er differencer i fraseringen bibeholdt.

Kirsten Flensburg Petersen

176 (1870-1935), sceneinstruktør og konstitueret direktør på Det Kongelige Teater (1914-1922).

177 *Socialdemokraten*, 16.2.1918.

176 (1870-1935), Danish stage director and interim director of the Royal Theatre (1914-1922).

177 *Socialdemokraten*, 16.2.1918.



1<sup>ste</sup> Akt

Forspil

*Allegro moderato*      *Holdlandskeub grønligt klart*

Oboe

Tromb. I-II

Cor. I-II

Violin I

Violin II

Viola

Cello

Basso

Trumpet  
Cornet

Piano

BIBLIOTHECA REGIA  
COPENHAGEN

Snefrid (1893 version, Source J), Prelude, No. 1, bb. 1-6.

Snefrid (1893-version, kilde J), Forspil, No. 1, t. 1-6.



*Snefrid* 1

(♩ =  $\frac{100}{98}$ ) *1<sup>ste</sup> Akt* *Carl Nielsen*

*Forspil*

V.I

*Snefrid* (1899 version, Source A), Prelude, No. 1, bb. 1-5: note how the piece has been given new instrumentation compared with the 1893 version.

*Snefrid* (1899-version, kilde A), Forspil, No. 1, t. 1-5. Bemærk hvordan satsen er blevet ominstrumenteret i forhold til 1893-versionen.



16

Fl. G. poco poco

Violini

Soli

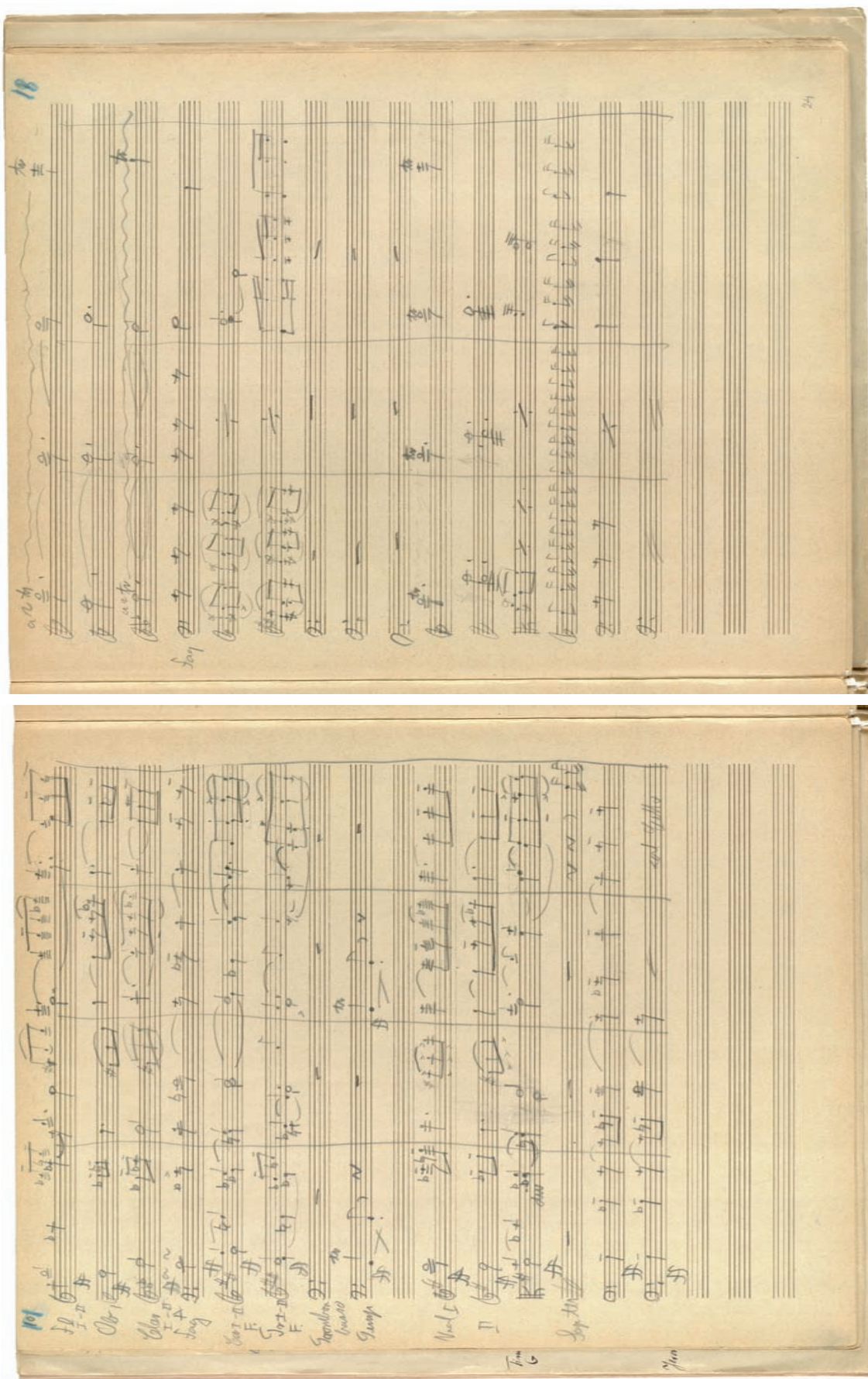
hey og hoj og hey-falch ra og hey og

og hey og hoj og hey-falch-ra fa-eh

Tove, No. 2 (Source A: fol. 13<sup>v</sup>, b. 22 note 2): here Carl Nielsen undoubtedly wanted the top part played by flauto grande and the bottom by flauto piccolo, but whether fl. picc. should also play the first note in the bar is not clear.

Tove, No. 2 (Source A: Fol. 13<sup>v</sup>, t. 22 node 2): Her har Carl Nielsen utvivlsomt ønsket den øverste stemme spillet af flauto grande og den nederste af flauto piccolo, men om fl. picc. også skal spille første node i takten er uklart.





Tove, No. 4 (Source A: fol. 23<sup>r</sup>, bb. 37ff.: the entry of “Det er Lærernes Tid” is partly without text but with text underlay in the last bars of the passage. However, it is uncertain which text should be added, since the notated melody rhythm does not fit anywhere in the text.

Tove, No. 4 (Source A: Fol. 23<sup>r</sup>, t.37ff.): Indsatsen af “Det er Lærernes Tid” er delvis uden tekst, men der er tekstunderlægning i de sidste takter af passagen. Det er imidlertid uvist hvilken tekst, der skal tilføjes, da den noterede melodirytme ikke passer til noget sted i teksten.

350

The image shows a page of handwritten musical notation on aged paper. At the top right, the number '350' is written in blue ink. The score consists of several systems of staves. The first system includes a vocal line with lyrics: "ste - ta hent for Dag - gny kje - re her - re". Below the vocal line are two piano staves. The second system features a piano introduction marked with an asterisk and the tempo marking "50b/50bb". Above the piano staves, there are handwritten annotations: "50b/50bb", "Al. Gio Fay", "(Vorsprechen)", and "Al. Gio Fay". The piano part includes various markings such as "Al.", "Molto", "Al.", and "Al.". The third system continues the piano accompaniment with markings like "Allegro" and "Allegro". The fourth system shows further piano notation with markings like "Allegro" and "Allegro". At the bottom of the page, there are markings for "poco rall" and "a tempo", along with a large, stylized signature and the number "44".

Tove, No. 11 (Source A: fol. 44<sup>r</sup>, bb. 13-22): a passage of 11 bars was not given instrumentation by Carl Nielsen but has survived in piano notation with indications of instrumentation above and below the staff.

Tove, No. 11 (Source A: Fol 44<sup>r</sup>, t. 13-22): En passage på 11 takter er fra Carl Niensens side ikke instrumenteret men overleveret i klavernotation med angivelse af instrumentationen over og under systemet.



Fl:   
 Ob:   
 Klar:   
 Fag:   
 Cor:   
 Tromm:

vedblive til   
 Drøning Signe   
 er helt med

Cori   
 mellem de to Gange   
 Long Dialog se Bogen Pag 16

Alf: (Kommens bevalnet)   
 Hagbarth: Hvis dig lygte oppfoder jeg det   
 Løfte, jeg gav dig.   
 Hagbarth: Godt - - - -   
 - - - - - Rou vera min   
 & rar

Hagbarth and Signe, No. 2 (ink manuscript, Source A): horn signal added in a foreign hand.

Hagbarth og Signe, nr. 2 (Blækmanuskript, kilde A). Tilskrift af hornsinal i ukendt hånd.



*Andantino*

Viol. I & II  
 Viola  
 Cello  
 Double Bass

13. Dette Stykke Andantino er med Blyant tilføjet af Komponisten  
 med den Bemærkning: "Tilslut." Rindesjovs er det altid som et  
 "Kliger ud" af Stykket, som bliver surere i sigte af hore og med den Andante.



Hagbarth and Signe (ink manuscript, Source A p. (26)): the beginning of the *Andantino* added by Carl Nielsen after the final music number.

Hagbarth og Signe (Blækmanuskript, kilde A s. (26)). Begyndelsen af *Andantino*, som er tilføjet af Carl Nielsen efter sidste nummer.



*Hagbarth and Signe.* Two lurs found in a bog at Brudevælde in 1797. Probably reconstructed instruments were played in 1910, but not copies of the ones shown here, since these are tuned in E flat.  
Photo: Kit Weiss, The National Museum.

*Hagbarth og Signe.* To lurer, som blev fundet i en Mose ved Brudevælde i 1797. Formodentlig har man i 1910 spillet på rekonstruerede instrumenter, men ikke kopier af de her viste, da disse stemmer i Es.  
Foto: Kit Weiss, Nationalmuseet.



Scenemusik No. 186

4th and beyond with 1 Rep of 1st  
Trio. begg. 2nd repeat. p. 2 of 1st  
part

Trio

*p* (Solo (Alledi at J.N.)

2nd time

Tænd. Værel X herfra som Nationalsang  
Søuk. Byggut.

paa Klaver

Bleik: Hold op.

Native Land, No. 1a (ink manuscript, Source A): piano part with added part for snare drum.

Fædreland, nr. 1a (Blækmanuskript, kilde A). Klaverstemme med tilføjet stemme for lilletrømme.



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**B E S Æ T N I N G**  
**O R C H E S T R A**

flauto

oboe

2 clarinetti

2 corni

2 trombe

trombone

timpani

archi

coro (S A T B)

MUSIC FOR ANDREAS MUNCH'S PLAY MUSIK TIL ANDREAS MUNCHS SKUESPIL  
AN EVENING AT GISKE EN AFTEN PAA GISKE

No. 1

FORSPIL  
PRELUDE

Moderato quasi allegretto

The musical score is arranged in a standard orchestral format. It includes parts for Flauto, Oboe, Clarinetto (Bb), Corno (F), Tromba (F), Trombone, Timpani (G, C), Violino 1, Violino 2, Viola, Violoncello, and Contrabbasso. The score is in 2/4 time and features a key signature of two flats. The dynamic marking is *ff* (fortissimo) throughout. The woodwinds and strings play sustained notes with various articulations, while the timpani provides rhythmic accents. The string parts include tremolos and sustained notes.

6 A

Fl. *ff*

Ob.

Cl. (Bb)  $\frac{1}{2}$

Cor. (F)  $\frac{1}{2}$  *pp* *dim.*

Tr. (F)  $\frac{1}{2}$  *pp* *dim.*

Trb.

Timp.

Vi. 1 *pizz.* *pp* *arco* *p*

Vi. 2 *pizz.* *pp* *arco* *p*

Va. *pizz.* *pp* *arco* *p*

Vc. *pizz.* *pp* *arco* *p*

Cb. *pizz.* *pp* *arco* *p*

11

Vi. 1

Vi. 2

Va.

Vc.

Cb.



17

Fl. *mf* cre - - - - - scen - - - - - do

Ob. *mf* cre - - - - - scen - - - - - do

Cl. (Bb) <sup>1</sup>/<sub>2</sub> *mf* cre - - - - - scen - - - - - do

Cor. (F) <sup>1</sup>/<sub>2</sub> *mf* cre - - - - - scen - - - - - do

Tr. (F) <sup>1</sup>/<sub>2</sub> *p* cre - - - - - scen - - - - - do

Trb. *p* cre - - - - - scen - - - - - do

Timp. *p* cre - - - - - scen - - - - - do

VI. 1 *mf* cre - - - - - scen - - - - - do

VI. 2 *mf* cre - - - - - scen - - - - - do

Va. *mf* cre - - - - - scen - - - - - do

Vc. *mf* cre - - - - - scen - - - - - do

Cb. *mf* cre - - - - - scen - - - - - do

**B**

22

Fl. *f* *p* solo

Ob. *f* *p*

Cl. (Bb)  $\frac{1}{2}$  *f*

Cor. (F)  $\frac{1}{2}$  *f* 1. *p*

Tr. (F)  $\frac{1}{2}$  *f*

Trb. *f*

Timp. *f*

Vi. 1 *f* pizz.

Vi. 2 *f* pizz.

Va. *f* pizz.

Vc. *f* pizz.

Cb. *f* pizz.

28

Fl.

Ob.

Cl. (Bb)  $\frac{1}{2}$  1. *p*

Cor. (F)  $\frac{1}{2}$  1.

Vi. 1

Vi. 2

Va. arco

Vc.

34

Fl.

mf *cre - - - - - scen - - - - -*

Ob.

mf *cre - - - - - scen - - - - -*

Cl. (Bb) 1/2

1. *mf cre - - - - - scen - - - - -*

Cor. (F) 1/2

mf *cre - - - - - scen - - - - -*

Tr. (F) 1/2

a2 *ff*

Trb.

*ff*

Timp.

*ff* *p cre - - - - - scen -*

tr

Vi. 1

arco *mf cre - - - - - scen - - - - -*

Vi. 2

arco *mf cre - - - - - scen - - - - -*

Va.

arco *mf cre - - - - - scen - - - - -*

Vc.

arco *mf cre - - - - - scen - - - - -*

Cb.

arco *mf cre - - - - - scen - - - - -*

rit. **C** a tempo

39

Fl. *do* *f*

Ob. *do* *f*

Cl. (B♭) *do* *f*

Cor. (F) *do* *f*

Tr. (F) *f* *f*

Trb. *f* *f*

Timp. *do* *f*

VI. 1 *do* *f*

VI. 2 *do* *f*

Va. *do* *f*

Vc. *do* *f*

Cb. *do* *f*

44

Fl. *mf*

Ob.

Cl. (Bb)  $\frac{1}{2}$  *mf*

Cor. (F)  $\frac{1}{2}$  *mf*

Tr. (F)  $\frac{1}{2}$

Trb. *f*

Timp.

Vi. 1 *mf*

Vi. 2 *mf*

Va. *mf*

Vc. *mf* *f*

Cb. *mf* *f*

49

Fl. *ff*

Ob. *ff*

Cl. (Bb)  $\frac{1}{2}$  *ff*

Cor. (F)  $\frac{1}{2}$  *ff*

Tr. (F)  $\frac{1}{2}$  *ff*

Trb. *ff*

Timp. *ff*

Vi. 1 *ff*

Vi. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*



53

Fl.

Ob.

Cl. (Bb)  $\frac{1}{2}$

Cor. (F)  $\frac{1}{2}$

Tr. (F)  $\frac{1}{2}$

Trb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

57

Fl.

Ob.

Cl. (Bb)  $\frac{1}{2}$

Cor. (F)  $\frac{1}{2}$

Tr. (F)  $\frac{1}{2}$

Trb.

VI. 1

VI. 2

Va.

Vc.

Cb.

*dim.* *p*

*dim.* *p*

*dim.* *p*

*1.* *p*

**D**

61

Fl.

Cl. (Bb)  $\frac{1}{2}$

VI. 1

VI. 2

Va.

*pp*

*pp*

*pp*

*1.*

66

Fl.

Cl. (Bb)  $\frac{1}{2}$

VI. 1

VI. 2

Va.

Vc.

Cb.

1.

pizz.

*mf*

*mf*

*mf*

71

Fl.

Cl. (Bb)  $\frac{1}{2}$

VI. 1

VI. 2

Va.

Vc.

Cb.

1.

*p*

*p*

arco

*pp*

arco

*pp*

*pp*

*pp*

76

Fl. *mf* cre - - - - - scen - - - - - do

Ob. *mf* cre - - - - - scen - - - - - do

Cl. (Bb) <sup>1.</sup>/<sub>2</sub> *p* cre - - - - - scen - - - - - do

Cor. (F) <sup>1.</sup>/<sub>2</sub> *p* *cresc.*

Tr. (F) <sup>1.</sup>/<sub>2</sub> *p cresc.*

Trb. *p cresc.*

Timp. *mf* *cresc.*

Vi. 1 cre - - - - - scen - - - - - do

Vi. 2 cre - - - - - scen - - - - - do

Va. cre - - - - - scen - - - - - do

Vc. *p* cre - - - - - scen - - - - - do

Cb. *p* cre - - - - - scen - - - - - do

81 **E**

Fl. *ff*

Ob. *ff*

Cl. (Bb)  $\frac{1}{2}$  *ff*

Cor. (F)  $\frac{1}{2}$  *ff*

Tr. (F)  $\frac{1}{2}$  *ff*

Trb. *ff*

Timp.

Vi. 1 *ff* div.

Vi. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*



85

Fl.

Ob.

Cl. (Bb)  $\frac{1}{2}$

Cor. (F)  $\frac{1}{2}$

Tr. (F)  $\frac{1}{2}$

Trb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

trem.

89

Fl.

Ob.

Cl. (Bb)  $\frac{1}{2}$

Cor. (F)  $\frac{1}{2}$

Tr. (F)  $\frac{1}{2}$

Trb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

The musical score for measures 89-93 is arranged in a multi-staff format. The woodwind section (Flute, Oboe, Clarinet in B-flat, and Cor Anglais) plays a rhythmic pattern of eighth notes. The brass section (Trumpet in F and Trombone) plays a melodic line with dynamic markings like *v* and *a2*. The timpani part features a series of tremolos. The string section (Violins 1 and 2, Viola, Violoncello, and Contrabass) provides a steady accompaniment with eighth-note patterns.

94

Fl.

Ob.

Cl. (Bb) 1/2

Cor. (F) 1/2

Tr. (F) 1/2

Trb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

The score consists of ten staves. The woodwind section (Flute, Oboe, Clarinet in Bb, Cor Anglais, Trumpet in F, Trombone) plays rhythmic patterns of eighth notes. The strings (Violins 1 & 2, Viola, Violoncello, Contrabass) play a steady eighth-note accompaniment. The timpani part features a series of rolls and accents. The key signature has one sharp (F#) and the time signature is 2/2.

99

Fl.

Ob.

Cl. (Bb)  $\frac{1}{2}$

Cor. (F)  $\frac{1}{2}$

Tr. (F)  $\frac{1}{2}$  a2

Trb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

SLUTNINGSKOR  
FINAL CHORUS  
Andante maestoso

No. 2

Flauto  
Oboe  
Clarinetto (Bb) 1 2  
Corno (F) 1 2  
Tromba (F) 1 2  
Trombone  
Timpani (Bb, F)  
S.  
A.  
CORO  
T.  
B.  
Andante maestoso  
Violino 1  
Violino 2  
Viola  
Violoncello  
Contrabbasso



5

Fl.

Ob.

Cl. (Bb)  $\frac{1}{2}$

Cor. (F)  $\frac{1}{2}$

Tr. (F)  $\frac{1}{2}$

Trb.

Timp.

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*ff*

*ff*

*ff*

*ff*

1. Hil dig du hø - je hug - pru-de Kon - ge! Hil dig i Thor - bergs tro - fa - ste  
 2. Lad da kun Lu - ren ly - de til Døds - strid, kal - de til Kamp mod Mørk - he - dens

1. Hil dig du hø - je hug - pru-de Kon - ge! Hil dig i Thor - bergs tro - fa - ste  
 2. Lad da kun Lu - ren ly - de til Døds - strid, kal - de til Kamp mod Mørk - he - dens

1. Hil dig du hø - je hug - pru-de Kon - ge! Hil dig i Thor - bergs tro - fa - ste  
 2. Lad da kun Lu - ren ly - de til Døds - strid, kal - de til Kamp mod Mørk - he - dens

1. Hil dig du hø - je hug - pru-de Kon - ge! Hil dig i Thor - bergs tro - fa - ste  
 2. Lad da kun Lu - ren ly - de til Døds - strid, kal - de til Kamp mod Mørk - he - dens

*mf*

*mf*

*mf*

*mf*

*mf*

9

Fl.

Ob.

Cl. (Bb)  $\frac{1}{2}$

Cor. (F)  $\frac{1}{2}$

Tr. (F)  $\frac{1}{2}$

Trb.

Timp.

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

Hal! Magt! - Se, Sorg og U - fred svandt for dit Aa - syn, Mild - hed, den fag - re,  
 Krist gi - ver Kraft dig glad til at kjæm - pe, skæn - ker dig Sej - rens

*p* *f* *p* *f* *pp* *cresc. molto* *mf* *cresc. molto* *p* *cresc. molto* *pp* *cresc. molto* *pp* *cresc. molto* *pp* *cresc. molto* *pp* *cresc. molto* *pp* *cresc. molto* *pp* *cresc. molto*

13

Fl. *f cresc.* *ff*

Ob. *f cresc.* *ff*

Cl. (Bb)  $\frac{1}{2}$  *f cresc.* *ff*

Cor. (F)  $\frac{1}{2}$  *f cresc.* *ff*

Tr. (F)  $\frac{1}{2}$  *p cresc.* *ff*

Trb. *f cresc.* *ff*

Timp. *p*

S. *f cresc.*  
fulg - te dit Fjed! Mild - - he - den fulg - - te dit  
sa - li - ge Stund! Sej - - - rens sa - - li - ge

A. *f cresc.*  
fulg - te dit Fjed! Mild - - he - den fulg - - te dit  
sa - li - ge Stund! Sej - - - rens sa - - li - ge

CORO

T. *f cresc.*  
fulg - te dit Fjed! Mild - he - den fulg - - - te dit  
sa - li - ge Stund! Sej - rens sa - - - li - ge

B. *f cresc.*  
fulg - te dit Fjed! Mild - - - he - den fulg - - te dit  
sa - li - ge Stund! Sej - - - rens sa - - li - ge

Vl. 1 *f cresc.*

Vl. 2 *f cresc.*

Va. *f cresc.*

Vc. *f cresc.*

Cb. *f cresc.*

171

1. | 2.

Fl. *ff* *mf* *p* *ff*

Ob. *ff* *mf* *p* *ff*

Cl. (Bb) 1/2 *ff* *mf* *p* *ff*

Cor. (F) 1/2 *ff* *mf* *p* *ff*

Tr. (F) 1/2 *ff* *mf* *pp* *ff*

Trb. *ff* *mf* *pp* *ff*

Timp. *ff* *mf* *p* *ff*

S. Fjed! Stund!

A. Fjed! Stund!

CORO T. Fjed! Stund!

B. Fjed! Stund!

Vi. 1 *ff* *mf* *p* *ff*

Vi. 2 *ff* *mf* *p* *ff*

Va. *ff* *mf* *p* *ff*

Vc. *ff* *mf* *p* *ff*

Cb. *ff* *mf* *p* *ff*





---

B E S Æ T N I N G  
O R C H E S T R A

2 flauti / 1 flauto piccolo

oboe

2 clarinetti

fagotto

2 corni

2 trombe

2 tromboni

tuba

timpani

arpa

archi

CHARACTERS APPEARING WITH THE MUSIC	PERSONER SOM OPTRÆDER I DE MUSIKALSKE NUMRE
--	--

King Harald Haarfager	Kong Harald Haarfager
-----------------------	-----------------------

Gunnar, The King's Skald	Gunnar, Kongens Skjald
--------------------------	------------------------

Svase, a Chieftain	Svase, en Finne-Høvding
--------------------	-------------------------

Snefrid, his Daughter	Snefrid, hans Datter
-----------------------	----------------------

Thorleif Spake, The King's Man	Thorleif Spake, Kongens gode Mand
--------------------------------	-----------------------------------

A Finnish Woman	En Finne-Kone
-----------------	---------------

MUSIC FOR  
HOLGER DRACHMANN'S MELODRAMA    HOLGER DRACHMANN'S MELODRAMA  
SNEFRID  
ACT ONE

MUSIK TIL  
HOLGER DRACHMANN'S MELODRAMA  
SNEFRID  
FØRSTE AKT

FORSPIL  
PRELUDE

No. 1

Tempo giusto (♩ = 100)

The musical score is arranged in two systems. The first system includes Flauto 1, Flauto piccolo (Flauto 2), Oboe, Clarinetto (A) 1/2, Fagotto, Corno (E) 1/2, Tromba (E) 1/2, Trombone basso, and Timpani (G#, C#). The second system includes Violino 1, Violino 2, Viola, Violoncello, and Contrabbasso. The score is in 2/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Tempo giusto' with a quarter note equal to 100 beats per minute. The dynamic is consistently 'ff' (fortissimo). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often with accents and slurs. The woodwinds and strings play a melodic line, while the brass and timpani provide a rhythmic accompaniment.

This page of a musical score, numbered 26, contains the following parts and measures:

- Fl. 1:** Flute 1, measures 6-11. Starts with a rest in measure 6, then enters in measure 7 with a melodic line. Dynamic *ff* is indicated in measure 7.
- Picc.:** Piccolo, measures 6-11. Mirrors the Fl. 1 part, starting in measure 7. Dynamic *ff* is indicated in measure 7.
- Ob.:** Oboe, measures 6-11. Plays a rhythmic pattern of eighth notes. Dynamic *ff* is indicated in measure 7.
- Cl. (A) 1/2:** Clarinet in A, measures 6-11. Starts with a rest in measure 6, then enters in measure 7. Dynamic *ff* is indicated in measure 7. *a2* (second octave) is marked in measures 6 and 7.
- Fg.:** Bassoon, measures 6-11. Plays a rhythmic pattern of eighth notes. Dynamic *ff* is indicated in measure 7.
- Cor. (E) 1/2:** Cor Anglais, measures 6-11. Starts with a rest in measure 6, then enters in measure 7. Dynamic *ff* is indicated in measure 7. *a2* (second octave) is marked in measures 6 and 7.
- Tr. (E) 1/2:** Trumpet in E, measures 6-11. Plays a rhythmic pattern of eighth notes. Dynamic *ff* is indicated in measure 7.
- Trb.b.:** Trombone, measures 6-11. Plays a rhythmic pattern of eighth notes. Dynamic *ff* is indicated in measure 7.
- Timp.:** Timpani, measures 6-11. Plays a rhythmic pattern of eighth notes. Dynamic *ff* is indicated in measure 7.
- VI. 1:** Violin 1, measures 6-11. Starts with a rest in measure 6, then enters in measure 7. Dynamic *ff* is indicated in measure 7.
- VI. 2:** Violin 2, measures 6-11. Starts with a rest in measure 6, then enters in measure 7. Dynamic *ff* is indicated in measure 7.
- Va.:** Viola, measures 6-11. Plays a rhythmic pattern of eighth notes. Dynamic *ff* is indicated in measure 7.
- Vc.:** Violoncello, measures 6-11. Plays a rhythmic pattern of eighth notes. Dynamic *ff* is indicated in measure 7.
- Cb.:** Contrabasso, measures 6-11. Plays a rhythmic pattern of eighth notes. Dynamic *ff* is indicated in measure 7.



17

Fl. 1

Picc.

Ob.

Cl. (A) 1/2

Fg.

Cor. (E) 1/2

Tr. (E) 1/2

Trb.b.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*p*

*pp*

Detailed description: This page of a musical score covers measures 17 through 24. The score is for a full orchestra. The woodwind section includes Flute 1, Piccolo, Oboe, Clarinet in A (1/2), and Bassoon. The brass section includes Cor Anglais (E) (1/2), Trumpet in E (1/2), and Trombone. The percussion section includes Timpani. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. In measure 17, the Oboe plays a melodic line with a slur. The Clarinet in A and Bassoon enter in measure 20 with a *p* dynamic. The Cor Anglais and Trumpet in E also enter in measure 20 with a *p* dynamic. The Timpani plays a rhythmic pattern starting in measure 20 with a *pp* dynamic. The Violin 1, Violin 2, and Viola parts have a *p* dynamic. The Violoncello and Contrabass parts also have a *p* dynamic. The score ends in measure 24 with a final chord.



Fl. 1  
 Picc.  
 Ob.  
 Cl. (A) 1/2  
 Fg.  
 Cor. (E) 1/2  
 Tr. (E) 1/2  
 Trb.b.  
 Timp.  
 Vl. 1  
 Vl. 2  
 Va.  
 Vc.  
 Cb.

*p*  
*espressivo*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*

Musical score for measures 24-29, featuring woodwinds, strings, and percussion. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The woodwind section includes Flute 1, Piccolo, Oboe, Clarinet in A (1/2), Bassoon, Cor Anglais (1/2), Trumpet in E (1/2), and Trombone. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The percussion section includes Timpani. The score includes dynamic markings such as *p* (piano) and *espressivo*. The woodwinds and strings play melodic lines with various articulations and dynamics, while the percussion provides a steady rhythmic accompaniment.

31

1. | 2.

Fl. 1 *p* *p* *p* cre - - - - scen - - - - do *ff*

Picc. *ff*

Ob. *p* *p* cre - - - - scen - - - - do *ff*

Cl. (A) 1/2 *p* *p* *mf* *molto* *ff* a2

Fg. *p* *p* *ff*

Cor. (E) 1/2 *p* *p* *p* cre - - - - scen - - - - do *ff*

Tr. (E) 1/2 *p cresc. molto* *ff*

Trb.b. *ff*

Timp. *tr* cre - - - - scen - - - - do *ff*

1. | 2.

Vl. 1 *p* *p* *p* cre - - - - scen - - - - do *ff*

Vl. 2 *p* *p* *mp* cre - - - - scen - - - - do *ff*

Va. *p* *p* *mf* *molto* *ff*

Vc. *p* *p* *ff*

Cb. *p* *p* *ff*

37

Fl. 1 *ff*

Picc. *ff*

Ob. *ff*

Cl. (A) <sup>1</sup>/<sub>2</sub> *ff* a2

Fg. *ff*

Cor. (E) <sup>1</sup>/<sub>2</sub> *ff* a2

Tr. (E) <sup>1</sup>/<sub>2</sub> *ff*

Trb.b. *ff*

Timp. *ff*

Vl. 1 *ff*

Vl. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

43

Fl. 1

Picc.

Ob.

Cl. (A)  $\frac{1}{2}$

Fg.

Cor. (E)  $\frac{1}{2}$

Tr. (E)  $\frac{1}{2}$

Trb.b.

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

49

Fl. 1

Picc.

Ob.

Cl. (A) 1/2

Fg.

Cor. (E) 1/2

Tr. (E) 1/2

Trb.b.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

*dim.*

*muta in fl.gr.*

*dim.*

*1.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*



Fl. 1/2  
Ob.  
Cl. (A) 1/2  
Fg.  
Cor. (E) 1/2  
Tr. (E) 1/2  
Trb.b.  
Timp.  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*p* *pp* *p* *pp* *p* *pp* *p* *pp*

1.

Detailed description: This page of a musical score covers measures 55 to 60. The score is for a full orchestra. The woodwind section includes Flute 1 and 2, Oboe, Clarinet in A (1 and 2), Bassoon, and Cor Anglais (1 and 2). The brass section includes Trumpet in E (1 and 2) and Trombone. The percussion section includes Timpani. The string section includes Violin 1 and 2, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The score begins with a dynamic marking of *p* (piano) in measure 55. In measure 56, the Bassoon and Cor Anglais parts have a dynamic marking of *pp* (pianissimo). The Cor Anglais part has a first ending bracket in measure 57. The string parts (VI. 1, VI. 2, Va., Vc., Cb.) have dynamic markings of *p* and *pp* in measures 58 and 59. The score ends in measure 60 with a final *pp* marking.

62

Cl. (A)  $\frac{1}{2}$

Fg.

Cor. (E)  $\frac{1}{2}$

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

1.

*pp*

*pp*

*pp*

*pp*

*pp*

*pizz*

69

Ob.

Cl. (A)  $\frac{1}{2}$

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

1.

*pp*

*ppp*

*ppp*

*ppp*

*pp*

*pp*

*pp*

*pizz*

*pp*

*pizz*

*pp*

76

Fl. 1/2 *a2* *pp* *dim.*

Ob.

Cl. (A) 1/2 1. *dim.* *dim.*

Timp.

Vi. 1

Vi. 2

Va. *dim.* *mp*

Vc. *dim.*

Cb. *dim.*

83

Cl. (A) 1/2 1.

Timp. *ppp*

Va. *dim.*

Vc. *pizz* *pp*

Cb. *pp*

No. 2

Poco allegretto

Flauto 1 2

Oboe

Clarinetto (A) 1 2

Fagotto

Corno (E) 1 2

**Kongen:**

Syng om mit Søtog, hvor Skummet bovner, hvor Dragen pruster, og Bredsejlet spændes, hvor Mænd gaar til Valhal, før

Poco allegretto

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

poco rit.

5

Fl. 1/2

Ob.

Cl. (A) 1/2

Fg.

Cor. (E) 1/2

*pp*

*fz*

*fz*

*fz*

*fz*

*pp*

**Gunnar:**

Har Du ej nok af Kvad  
om din Hæder? – Giv  
Frist mens Jule-Galten  
jeg æder! (spiser videre)

**Kongen:** (ler haanlig)  
Saa mæsk da, Skjald, din  
forhungrede Krop. Men  
lidet sømmeligt synes dit  
Svar; og lidet vil Jule-  
Veitslerne smage, naar  
Kongen til Takke med  
Flæsket maa tage. Her  
tykkes mig trangt –

**Thorleif:**  
Slaa Væg-Døren op!  
(gaar selv, med nogle af  
Huskarlene til Døren og  
udenfor)

**Kongen:** (ser derhen)  
Det lufter i Hallen –  
i Røg og Varme;

Færden endes!

maanelys Sne over alle Fjælde, Verdner, som kunde  
om Elskov fortælle;

**Kongen:** (løfter Hornet)  
hej, Gunnar, Gunnar –  
de hvide Arme!

**Gunnar:**  
Nu er jeg mæt –  
og nu er jeg rede!  
(rejser sig og griber Harpen)  
Saa vil jeg dig  
Brudebolstrene brede:  
(træder frem, kvæder)

poco rit.

VI. 1

VI. 2

Va.

Vc.

Cb.

trem.

div.

*pp*

trem.

*pp*

*fz*

*fz*

pizz

*fz*

pizz

*fz*

# No. 3

Poco moderato

Flauto 1 2

Oboe

Clarinetto (A) 1 2

Fagotto

Corno (F) 1 2

Timpani (F, C)

Arpa

*f* *mf*

Detailed description: This section of the score covers woodwinds and harp. The Flute, Oboe, Clarinet (A), Bassoon, and Horn (F) parts are all marked with a whole rest (c) in the first measure of each staff. The Harp part is more active, starting with a forte (f) chord in the first measure, followed by a mezzo-forte (mf) chord in the second measure, and then continuing with various chords and textures through the rest of the page.

**Gunnar:**

Drot er Harald paa sin Drage, Konge gennem Kampens Dage, stolt hans Pande, stærk hans Hage, Vældig Hunger har hans Vom;

Poco moderato

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

pizz.

*f*

Detailed description: This section of the score covers the string ensemble. All five parts (Violino 1, Violino 2, Viola, Violoncello, and Contrabbasso) are marked with a pizzicato (pizz.) instruction and a forte (f) dynamic in the first measure. The notes are whole notes, and the parts are mostly static, with some minor movement in the lower strings.



5

Arpa

*f pesante* *mf*

lænde-slank og aksel-bred skyder Skuldren han tilbage, medens Haaret som en Flom ruller paa hans Bringe ned:

hvilken Kæmpe tør det tage op med Harald paa hans Drage!

**Kongen:** (ser stadig ud mod Døren)  
Jeg hænger dig, Skjald, i din Harpes Tarme. Hej, Gunnar, Gunnar – de hvide Arme!

**Gunnar:**  
Det kommer, Herre, – giv ikkun Tid. Jærnet maa glødes, før man kan smedde;  
Skjalden maa koge i Panden sit Vid, før Ordet som Bobler paa Læben kan sidde!

**Kongen:**  
Saa kog – og kvæd; her er Brænde-Ved!  
(stryger en Ring af Armen og kaster den til ham)

9

Arpa

*f*

**Gunnar:** (fortsætter smilende)  
Kong Harald havde sig Hustruer ni: Svanhild, Kong Eysteins Datter, Aashild, Ring Dagsøns Datter....

**Kongen:**  
Er du fra Sinde og Samling? – ti!

**Gunnar:**  
Kong Harald lod fare dem alle ni, dengang til Eirik af Jylland han drog og

13

Arpa

*p* *cre - - - - - scen - - - - - do* *f*

Dotteren, Ragnhild, til Mage tog; han gav hende Skænk og Dronningnavn og slukned sin Ild i den vænes Favn....

Allegro

16

Fl. 1/2

Ob.

Cl. (A) 1/2

Fg.

Cor. (F) 1/2

Timp.

Arpa

*mf dim.* *p* *pp*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

**Kongen:** (staar op)  
 Ej er den sluknet – og ej er hun væn – og ikke for Skjald jeg dig regner;  
 og her skal jeg sidde blandt Finn og Kvæn og kedes blandt

Bønder og Thegner!

Allegro

VI. 1

VI. 2

Va.

Vc.

Cb.

arco  
sul G  
trem.

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

*p* *ff*

No. 4

Gunnar:

Kender du Sne - nyfalden Sne, som i Maanen glimter? Under en Særk, som tugtig og

Andante quasi sostenuto

Violino 1  
Violino 2  
Viola  
Violoncello  
Contrabbasso

bly dækker for Halsen og aabner for Armen, Tvillingbølgernes Hvidhed du skimter - farlige Søgang, for Kongen ej

5  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

ny! Guldhåret stiger og falder med Barmen medens det kranser den rundede Skulder - Ild under Huden som

10  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

Lavaen ruller; Snefjældets Jøkel har Brand bag sin Sne.

Saadan er Pigen, den væne, at

15

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

cre - scen - do  
cre - scen - do  
cre - scen - do  
cre - scen - do  
cre - scen - do

di - mi - nu -  
di - mi - nu -  
di - mi - nu -  
di - mi - nu -  
di - mi - nu -

*f*  
*f*  
*f*  
*f*  
*f*

trem.  
div.  
arco

20

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

en - do  
en - do  
en - do  
en - do  
en - do

se!

*poco rit.*    *a tempo ma molto tranq.*    *calando*

*p*    *dim.*    *pp*  
*p*    *dim.*    *pp*  
*p*    *dim.*    *pp*  
*p*    *dim.*    *pp*  
*p*    *dim.*    *pp*

pizz  
pizz

## No. 5

### Allegro marziale

1 2

Corno (F)  
Tromba (F)

*f*  
*f*  
*f*

*molto dim.*    *pp*  
*molto*    *pp*

2.    3    3    3

6

Cor. (F) 1 2  
Tr. (F) 1 2

*f*  
*f*

3    3    3    3    3    3    3

attacca

No. 6

SCENESKIFT  
CHANGE OF SCENE

Allegretto misterioso (quasi andantino)

1 Flauto

2 Flauto

Oboe

1 Clarinetto (Bb)

2 Clarinetto (Bb)

Fagotto

1 Corno (F)

2 Corno (F)

Timpani (A, E)

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

*p*

*pp*

*mp*

*ff*

*tr*

*pp*

*mp*

*ff*

*mp*

*p*

5

Fl. 1 *cresc.*

Fl. 2 *cresc.*

Ob. *cresc.*

Cl. (B♭) 1 *mf* *cresc.*

Cl. (B♭) 2 *cresc.*

Fg. *cresc.*

Cor. (F) 1 *cresc.*

Cor. (F) 2 *cresc.*

Timp.

Vi. 1 *cresc.*

Vi. 2 *cresc.*

Va. *cresc.*

Vc. *cresc.*

Cb. *cresc.*



9

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Ob. *f* *p* *pp*

Cl. (Bb) 1 *f* *p* *p*

Cl. (Bb) 2 *f* *p* *p*

Fg. *f* *p* *p*

Cor. (F) 1 *f* *p* *pp*

Cor. (F) 2 *f* *p* *pp*

Timp. *mp* *p* *p* *pp*

VI. 1 *f* *p* *pp*

VI. 2 *f* *p* *pp*

Va. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

13

Fl. 1 *pp* *cresc.* *f*

Fl. 2 *pp* *cresc.* *f*

Ob. *pp* *cresc.* *f*

Cl. (Bb) 1 *pp* *cresc.* *f*

Cl. (Bb) 2 *pp* *cresc.* *f*

Fg. *pp* *cresc.* *f*

Cor. (F) 1 *pp* *cresc.* *f*

Cor. (F) 2 *pp* *cresc.* *f*

Timp. *cresc.* *f*

VI. 1 *pp* *cresc.* *f*

VI. 2 *pp* *cresc.* *f*

Va. *pp* *cresc.* *f* trem.

Vc. *pp* pizz. arco *cresc.* *f*

Cb. *pp* pizz. arco *cresc.* *f*

17

Fl. 1 *p* *pp* *molto*

Fl. 2 *p* *pp* *molto*

Ob. *p* *pp* *molto*

Cl. (Bb) 1 *p* *pp* *molto*

Cl. (Bb) 2 *p* *pp* *molto*

Fg. *p* *pp* *molto*

Cor. (F) 1 *p* *pp* *molto*

Cor. (F) 2 *p* *pp* *molto*

Timp. *mf* *p* *pp*

Vi. 1 *p* *pp* *molto*

Vi. 2 *p* *pp* *molto* trem.

Va. *p* *pp* *molto*

Vc. *p* *pp* *molto cresc.* arco

Cb. *p* *pp* *molto cresc.* arco

21

Fl. 1 *f* *tr* *mp*

Fl. 2 *f* *mp*

Ob. *f* *mp*

Cl. (Bb) 1 *f* *tr* *mp* muta in A

Cl. (Bb) 2 *f* *mp*

Fg. *f* *mp*

Cor. (F) 1 *f* *mp*

Cor. (F) 2 *f* *mp*

Timp. *f* *mf marcato* *tr* *mp*

Vi. 1 *f* *mp*

Vi. 2 *f* *mp*

Va. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

poco rall.

26

Fl. 1 *pp* *pp*

Fl. 2 *pp* *pp*

Ob. *ppp*

Cl. (A) 1 *pp*

Cl. (Bb) 2 *pp*

Fg. *pp*

Cor. (F) 1 *pp* *ppp*

Cor. (F) 2 *pp*

Timp. *pp* *ppp* *trmm*

Vi. 1 *pp*

Vi. 2 *pp*

Va. *pp*

Vc. *pp*

Cb. *pp*

poco rall.

# No. 7

## Allegretto

Violino 1  
Violino 2  
Viola  
Violoncello  
Contrabbasso

### Finne-Kone:

Ja – galdre, galdre!  
Sejden koges for alle Aldre,  
smøres paa Mjødkummens ristede Ring,  
svømmer paa Øllet som Øjne omkring,  
synkes af Kvinde, sluges af Mand,  
og tænder Hjærte og Blod i Brand.

**Snefrid:** (rejser sig, slaar sit lange, lyse Haar tilbage)  
Behøves ikke –

**Finne-Kone:**  
Du laster mit Værk?

**Snefrid:** (rører smilende i Mjødbollen paa Ilden)  
Jeg smager paa Mjøden – den tykkes mig  
stærk – trænger endnu til lidt Honning kun,  
saa er den liflig for Hjærte og Mund.

**Finne-Kone:**  
Giv mig at smage –

**Snefrid:**  
Der – saa drik! Hvad kender du?

**Finne-Kone:**  
Vent dog et Øjeblik.  
Lad svøbe dit Haar, det duftende gule,  
gennem Mjøden ned – blot en liden Smule.

**Snefrid:** (ler)  
Fordærve det Øl, som Kongen skal nyde?  
Nej heller jeg vælted i Asken min Gryde.

**Finne-Kone:**  
Taabelig' du, som intet forstaar:  
Kongen vil nyde den Duft af dit Haar,  
vil kende din Kind og din bløde Hage,  
vil slikke sig Læben – og Honningen smage!

**Snefrid:** (tager Gryden af Ilden)  
Du snakker –

**Finne-Kone:**  
Du lytter alligevel!

**Snefrid:** (kort)  
Tjenlige Raad kan jeg fange hos dig!  
(gaar med Gryden frem paa Gulvet, standser  
udfor Døren til Kammeret)  
Gæster Kong Harald vor Gamme ikvæld,  
hvor skal han sove?

**Finne-Kone:**  
Næppe hos mig!

4  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

**Snefrid:** (i Tanker, ser mod Kammeret)

Derinde! .... Har du Kong Harald set?

**Finne-Kone:**

Set ham – aa nej – men Lejet ham redt:  
Plads for en Kæmpe, skulde jeg mene;  
Rum til at sove sin Rus ud i Ro....  
(gaar hen, vil skyde hende indenfor)



7 Allegro accel.

VI. 1 *p* *cresc.*

VI. 2 *p* *cresc.*

Va. *p* *cresc.*

Vc. *p* *cresc.*

Cb. *p* *cresc.* *f*

No. 8

Allegro marziale

Corno (F) 1 *f* *pp* *f* *pp*

Tromba (F) 1 2

**Svase:** (slaar Døren op, hurtigt indenfor, ser sig omkring)  
Træd ind, Kong Harald,  
i Svases Stue!

Cor. (F) 1 2 *f* *lunga*

Tr. (F) 1 2 *f*

No. 9

Andantino pastorale

Flauto 1

Clarinetto (Bb) 1 *mp* *pp* *mp* *cre - - - scen - - -*

Corno (F) 1 2

Andantino pastorale

Violino 1

Violino 2

Viola

Violoncello

8

Cl. (Bb) 1 *do f p dim.*

Cor. (F) 1/2 *p*

16

Fl. 1 *p espressivo*

Cl. (Bb) 1

Cor. (F) 1/2

**Kongen:** (overrasket)  
 Ved alle Guder! den Blomst, her gror,  
 har Let og Farve som faa i Nord:  
 saa hvid og saa rød som Mælk og Blod...  
 (stiger ned ad Trinene)  
 Lad smage, om ogsaa din Mjød er god!  
 (Han tager om Hornet og Haanden tillige, stirrer  
 ufravendt paa hende)

**Kongen:**  
 Hvad? – Brænder din Drik?

VI. 1 *trem. pp molto f*

VI. 2 *trem. pp molto f*

Va. *trem. pp molto f*

Vc. *pp molto f*

*div. trem. pp*

21

Fl. 1 *mf*

**Snefrid:** (med nedslagne Øjne)  
 Den er svalet, Herre!

**Kongen:**  
 Saa brænder dit Blod – og mit med det samme! Svase, du ejer en Skat i din Gamme. Snefrid, se

VI. 1 *mf*

VI. 2 *mf*

Va. *mf*

Vc. *pp mf*

26

Fl. 1

Cor. (F) 1/2

VI. 1

VI. 2

Va.

Vc.

**Kongen:** (til Svase)  
Sig giver du mig til Eje,  
hvad her jeg i Haanden holder?

**Svase:**  
Ja, Herre! –

**Snefrid:** (sagte)  
Slip! I knuger saa haardt –

**Svase:**  
Ej skal min Konge gaa gaveløs  
bort fra Finnernes Høvding.

**Kongen:** (smiler)  
Gentag det frit –  
Hvad *her* jeg holder ...

**Svase:**  
...Kong Harald, er dit!

**Kongen:** (drager Snefrid til sig)  
Hornet og Haanden – de følges nu  
ad som Økse-Skæfte og Bile-Blad.  
Faa kun fanged en snellere Sejer,  
færre et skønnere Bytte ejer.  
Se hvor hun blusser! Det er ikke  
Vrede: tammere Vildt sig lader ej  
bede. Jeg tog, hvad du gav – en  
kongelig Skænk! Bryllup ikvæld –  
din Blomst paa min Bænk!

**Svase:** (vred)  
I frygted nylig for Finne-Svig:  
nu øver du Rænker...

**Kongen:**  
Elskov er Krig;  
Styrke og List gaar Haand i Haand.

**Svase:**  
Ej skal her knyttes saa løse Baand –  
Ej er min Datter som Vildt i  
Skovene, fæste du skal hende, Drot,  
efter Lovene – saa er min Vilje.  
Huskarle, frem!

**Thorleif:** (til Kongens Mænd)  
Økserne op! om Kongen i Kres!  
Ud over Bakken – til Thofte hjem!

**Allegro marziale**

**Allegro marziale**

**Kongen:**  
(slaar op med Haanden)  
Økserne ned! – og rolig i  
Hallen! Svase, vor Vært,  
jeg stiller tilfreds, hædrer  
hans Datter som højbyrdig  
Kvinde paa Dun og Silke,  
som anstaar sig hende.  
(frem med Snefrid)  
Snefrid jeg fæster mig  
lovlig og ret, paa kongeligt  
Ord, paa ristede Stave, til  
Viv paa mit Leje med  
Morgengave!

**Andantino**

30

Cl. (Bb) 1

Cor. (F) 1/2

**Kongen:** (til Snefrid)  
Snefrid, du lysende, hvide og væne: vil du Kong Harald for Hustru tjene?

**Snefrid:** (tier)

**Svase:**  
Giv Svar! Du er fæstet paa Kongens  
Ord –

**Gunnar:**  
Med Haand og med Mund, ved  
Bænk og ved Bord (sagte)  
som alle de ni ... og Ragnhild dertil!

**Snefrid:**  
Min Herre og Helt! Jeg ved ej at  
svare: men tjene dig vil jeg for Hustru  
god og dele med dig hver Fryd og hver  
Fare; om du forlangte mit Hjærteblod,  
jeg vilde det ej for mig selv bevare,  
men lade det strømme saa ungt for din  
Fod som denne min Drik – Harald  
Haarfagers Mjød!  
(gyder noget af Drikken ud paa Gulvet)  
Offer til gode Vætter og Guder:

36

Cor. (F) 1/2

**rit.**

**Snefrid:**  
(nærmer Hornet til sine Læber,  
rækker det til Kongen)  
Offer til Kongen –  
mig selv i Skænk!

**Kongen:**

(tømmer Hornet, slutter hende i sin Arm)

Sød bliver Søvnens paa Snefrids Puder –

lyst bliver Livet paa Haralds Bænk!

(Alle tømmer deres Horn og holder dem højt svungne i Vejret)

## No. 10

## Allegro

Corno (F) 1 2

Tromba (F) 1 2

**Svase:**

(ved Kammeret til venstre, slaar Forhænget helt til Side)

Kammeret venter kærkommen Gæst!

**Gunnar:**

(idet Kongen og Snefrid gaar ind)

Bryllupskvad til vor Julefest!

## No. 11

## Moderato

Arpa

**Gunnar:**

Hulde Vætter, høje Diser, Asgaards vældige Gudinde:

Arpa

eders Almagt I be - viser, bøjer Heltens Hu mod Kvinde, strækker ham, den stærke

Arpa

Mand, veg som Voks paa Lejet inde, hvor i Bølgegang hans Lyst, ej af Aar og Orlog

Arpa

ældet, som et Hav, der stormer Fjældet, brydes mod en skumblød Kyst. Skjald, her tier din Forstand!  
 Du kan Rimets Slyngning finde,  
 som i Mørket hvide Arme  
 finder Heltens Hals, den brune –  
 men du raader aldrig Elskovs  
 gude-slyngte, stærke Rune!

17

Arpa

Slaa din Stræng og kvæd dit Kvad, drik dig Rus og stræk dig glad:

naar den sidste Brand paa Gruen  
slukkes her i Finne-Stuen,  
da vil hist en Fakkell flamme,  
dobbel, gennem Julenatten:

EFTERSPIL  
POSTLUDE

No. 12

Allegro non troppo

Flauto 1

Flauto piccolo (Flauto 2)

Oboe

Clarinetto (A) 1 2

Fagotto

Corno (E) 1 2

Timpani (B $\frac{1}{4}$ , E)

**Gunnar:**

der hvor Harald hæver Skatten, som han fandt i Svases Gamme!

Allegro non troppo

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

6

Fl. 1  
 Picc.  
 Ob.  
 Cl. (A) 1  
 Cl. (A) 2  
 Fg.  
 Cor. (E) 1  
 Cor. (E) 2  
 Timp.  
 Vl. 1  
 Vl. 2  
 Va.  
 Vc.  
 Cb.

*cre - scen - do*  
*p cre - scen - do*  
*p cre - scen - do*  
*cre - scen - do*  
*p cre - scen - do*  
*cre - scen - do*  
*cre - scen - do*  
*cre - scen - do*  
*cre - scen - do*  
*cre - scen - do*  
*mp cre - scen - do*

*t*

*pizz.* *arco*



11

Fl. 1 *ff* *p* *p*

Picc. *ff*

Ob. *ff* *p* *p*

Cl. (A) 1 *ff* *p* *ff* *p*

2 *ff* *ff*

Fg. *ff* *p* *ff* *p*

Cor. (E) 1 *ff* *ff*

2 *ff* *ff*

Timp.

VI. 1 *ff* *ff*

VI. 2 *ff* *p* *ff* *p*

Va. *ff* *p* *ff* *p*

Vc. *ff* *p* *ff* *p*

Cb. *ff* *ff*

15

Fl. 1  
*pp* *cresc.* *cresc.*

Picc.  
*pp cresc.* *cresc.*

Ob.  
*pp* *cresc.* *cresc.*

Cl. (A)  
1 *pp* *cresc.* *cresc.*  
2 *pp* *cresc.* *cresc.*

Fg.  
*pp* *cresc.* *cresc.*

Cor. (E)  
1 *p cresc.*  
2 *p cresc.*

Timp.

VI. 1  
*pp* *cresc.*

VI. 2  
*pp* *cresc.* *cresc.*

Va.  
*pp* *cresc.* *cresc.*

Vc.  
*pp* *cresc.* *cresc.*

Cb.  
*cresc.*

19

Fl. 1  
*ff* *p* *p*

Picc.  
*ff* *ff* *p*

Ob.  
*ff* *p* *p*

Cl. (A)  
 1 *ff* *p* *ff* *p*  
 2 *ff* *ff*

Fg.  
*ff* *p* *ff* *p*

Cor. (E)  
 1 *ff* *ff*  
 2 *ff* *ff*

Timp.  
*ff* *ff*

VI. 1  
*ff* *p* *ff* *p*

VI. 2  
*ff* *p* *ff* *p*

Va.  
*ff* *p* *ff* *p*

Vc.  
*ff* *p* *ff* *p*

Cb.  
*ff* *ff*

23

Fl. 1  
*cre - - - scen - - - do* **ff**

Picc.  
 muta in fl.gr.  
**ff**

Ob.  
*p cre - - - scen - - - do* **ff**

Cl. (A)  
 1 *cre - - - scen - - - do* **ff**  
 2 *p cre - - - scen - - - do* **ff**

Fg.  
*cre - - - scen - - - do* **ff**

Cor. (E)  
 1 *p cre - - - scen - - - do* **ff**  
 2 *p cre - - - scen - - - do* **ff**

Timp.  
*mf* *molto* **ff**

VI. 1  
*cre - - - scen - - - do* **ff**

VI. 2  
*cre - - - scen - - - do* **ff**

Va.  
*cre - - - scen - - - do* **ff**

Vc.  
*cre - - - scen - - - do* **ff**

Cb.  
*p cre - - - scen - - - do* **ff**

28

1  
Fl.

2

Ob.

1  
Cl. (A)

2

Fg.

1  
Cor. (E)

2

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 28 to 32. It features a woodwind section with Flutes (1 and 2), Oboe, Clarinets in A (1 and 2), and Bassoon. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The percussion section includes Timpani. The score is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Measures 28-32 show a complex interplay of woodwinds and strings, with the timpani providing a rhythmic foundation. The woodwinds often play melodic lines with trills and triplets, while the strings provide harmonic support with sustained notes and rhythmic patterns.

33

1  
Fl. *ff*

2  
Fl. *ff*

Ob. *ff*

1  
Cl. (A) *ff*

2  
Cl. (A) *ff*

Fg. *ff*

1  
Cor. (E) *ff*

2  
Cor. (E) *ff*

Timp. *ff*

VI. 1 *ff*

VI. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*



38

Fl. 1

Fl. 2

Ob.

Cl. (A) 1

Cl. (A) 2

Fg.

Cor. (E) 1

Cor. (E) 2

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*p*

*mf*

*mf*

*pizz*

*pizz*

*mp*

43

Fl. 1  
 Fl. 2  
 Ob.  
 Cl. (A) 1  
 Cl. (A) 2  
 Fg.  
 Cor. (E) 1  
 Cor. (E) 2  
 Timp.  
 Vl. 1  
 Vl. 2  
 Va.  
 Vc.  
 Cb.

Dynamic markings: *p*, *dim.*, *pp*, *ppp*, *arco*, *3*

Detailed description: This page of a musical score covers measures 43 to 47. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is for a full orchestra. The Flute 1 part (measures 43-47) starts with a whole note G5, followed by a quarter rest, then a sixteenth-note triplet of G5, A5, B5, and another quarter rest. The Oboe part (measures 43-47) begins with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, and a quarter rest. The Clarinet (A) 1 and 2 parts (measures 43-47) play a half note G4, followed by a quarter rest. The Bassoon part (measures 43-47) plays a half note G3, followed by a quarter rest. The Cor (E) 1 and 2 parts (measures 43-47) play a half note G4, followed by a quarter rest. The Timpani part (measures 43-47) plays a half note G2, followed by a quarter rest. The Violin 1 part (measures 43-47) plays a half note G4, followed by a quarter rest. The Violin 2 part (measures 43-47) plays a half note G4, followed by a quarter rest. The Viola part (measures 43-47) plays a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, and a quarter rest. The Violoncello part (measures 43-47) plays a half note G3, followed by a quarter rest. The Contrabass part (measures 43-47) plays a half note G2, followed by a quarter rest. The score includes various dynamic markings such as *p*, *dim.*, *pp*, and *ppp*, as well as articulation marks like accents and slurs. A triplet of sixteenth notes is marked with a '3' in the Oboe part.

48

Fl. 1  
Fl. 2  
Ob.  
Cl. (A) 1  
Cl. (A) 2  
Fg.  
Cor. (E) 1  
Cor. (E) 2  
Timp.  
Vi. 1  
Vi. 2  
Va.  
Vc.  
Cb.

pp

3

3

pp

pp

Detailed description: This page of a musical score covers measures 48 to 51. The key signature is three sharps (F#, C#, G#). The score is arranged in systems for various instruments. The Flute (Fl.) parts (1 and 2) have rests in measures 48 and 49, with Flute 1 playing a melodic line in measures 50 and 51. The Oboe (Ob.) part has rests in measures 48 and 49, then plays a triplet of eighth notes in measure 50, marked *pp*. The Clarinet in A (Cl. (A)) parts (1 and 2) have rests in measures 48 and 49, with Clarinet 1 playing a rhythmic pattern in measures 50 and 51, marked *pp*. The Bassoon (Fg.) part has a long note with a fermata across measures 48 and 49. The Cor in E (Cor. (E)) parts (1 and 2) have long notes with a fermata across measures 48 and 49. The Timpani (Timp.) part has a rhythmic pattern of eighth notes. The Violin 1 (Vi. 1) part has rests in measures 48 and 49, with a melodic line in measure 50. The Violin 2 (Vi. 2) part has rests. The Viola (Va.) part has rests. The Violoncello (Vc.) part has a long note with a fermata across measures 48 and 49. The Contrabass (Cb.) part has a rhythmic pattern of eighth notes.

1 Fl. *dim.* *dim.* *ppp*

2 Fl.

Ob.

1 Cl. (A)

2 Cl. (A) *ppp*

Fg.

1 Cor. (E) *dim.* *ppp*

2 Cor. (E) *dim.* *ppp*

Timp.

8

1 Vl. 1 *pp* *dim.* *ppp*

2 Vl. 2 *ppp*

Va. *ppp*

Vc. *dim.* *ppp*

Cb.







(Kongens Sove-Stue. Til venstre er Sengen, halvt skjult af et Forhæng. Dør til højre. Rummet er svagt belyst. En Lampe hænger ned fra Loftet, næmest Sengen. Paa Baggrunds-Væggen er den store Luge lukket; kun gennem en Sprække ser man Dagslyset udenfor. Klæder og Vaaben ligger uordentlig spredt paa Gulvet. Kongen sidder bøjet over Senge-Stokken.)  
 (The King's bedchamber. On the left the bed, half hidden by a curtain. Door on the right. The room is dimly lit. A lamp hangs from the ceiling, closest to the bed. On the back wall the large shutter is closed; the daylight outside is only seen through a crack. Cloths and weapons lie scattered on the floor. The King sits hunched over the bedstock.)

## No. 14

**Andantino**

Flauto 1

Oboe

Violino 1

Violino 2

Viola

Violoncello

Ob.

Va.

Ob.

**Kongen:** (hvísker)  
 Snefrid - Snefrid... sover du end? Skal jeg dig stelle? - Giv Tid, mit Hjærte! Trænger du Klædsel -

VI. 1

VI. 2

Va.

Vc.

18

Ob. *pp*

kender du Smerte? Rolig – blot rolig! Her har du Drikke! – Nej, hvor er Kjængen? ... Jeg slog den itu

VI. 1

VI. 2

Va.

Vc.

23

Ob.

ikvæld, da du ej vilde føje min Hu – og nu maa du tørmundet ligge! Bliver du grættet? – Du svarer mig

VI. 1 *dim.* *ppp*

VI. 2 *dim.* *ppp*

Va. *ppp*

Vc. *dim.* *ppp*

27

Fl. 1 *p*

ikke – du taler saa lavmælt. Snefrid, mit Hjærte, volder den Feber dig Pinsel og

VI. 1

VI. 2

Va.

Vc.

31

Fl. 1

Ob.

Smerte? Svar mig dog! Hvad skal jeg gøre for dig: du gjorde bestandig

VI. 1

VI. 2

Va.

Vc.

*pp*

*molto dim.*

*pp*

*pp*

*pp*

*pp*

35

Ob.

det bedste for mig! (rejser sig, pusler ved Sengen, bøjer sig atter over Lejet)

Ej sandt: Du har glemt hvert et hastigt Ord, som kom os imellem – med mig som Ophav? Du var den fredsæle – du lagde Baand – tæmmed min Tunge, tøjled min Haand, føjed dig efter mit Mands-Begær, og var dog bestandig en Jomfru skær! Med alle de ni – og Ragnhild dertil – jeg vandt kan hændes for let et Spil: paa Halvvejen kom de min Lyst i Møde, ja skred over Grænsen, langt ind i det Land, som bedst ligger ukendt for Kvinde og Mand,

VI. 1

VI. 2

Va.

Vc.

*pp*

*dim.*

*dim.*

*dim.*

*dim.*

39 Quasi allegretto

Fl. 1

om Elskov ikke sig selv vil døde! Du gik til Lejet hver Kvæld som Brud; i Mørket jeg

Quasi allegretto

Va.

Vc.

*p*

*pizz.*

*p*

*pp*

43

Fl. 1

hørte din kærlige Latter og følte din Graad - og din Glæde atter; men

Va.

Vc.

46

Fl. 1

Morgenen sletted Besiddelsen ud, og Dagen over du var som min Datter! Helt

Va.

Vc.

49

Fl. 1

pigeagtig du lod mig kun ane din Ild - skønt du gemte vor Frugt i dit Skød, og derfor var

Va.

Vc.

53

poco rit. rit.

Fl. 1

Dagen en Længsel *dim.* sød, og derfor blev Natten os aldrig til Vane. jeg hvisker dig her, min Elskov, i Løn. Hvad aldrig jeg røbed for mandfødt Køn,

Va.

Vc.

poco rit. rit.

56

Andantino

Ob.

*ppp* *pp*

O Snefrid, Snefrid - du svarer mig ikke; hvor er din Blu - færdigheds vigende Blikke? (det banker)

Andantino

VI. 1

*ppp* *pp*

VI. 2

*ppp* *pp*

Va.

arco *ppp* *pp*

Vc.

*ppp* *pp*

No. 15

Moderato

Flauto 1

Flauto piccolo

Oboe

Clarinetto (Bb) 1 2

Fagotto

Corno (F) 1 2

Tromba (F) 1 2

Trombone basso

Timpani (G, C)

**Kongen:**  
(lader Hænderne synke)

O, Valhals Guder:

*hvem har I lagt der paa Snefrids Puder?*

**Gunnar:**  
(gaar tavs hen og slaar Lagnet over den døde)

Moderato

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

7

Fl. 1

Picc.

Ob.

Cl. (Bb) 1/2

Fg.

Cor. (F) 1/2

Tr. (F) 1/2

Trb.b.

Timp.

**Kongen:**

(styrter frem, afdækker hende atter, knæler ned) Barmen – som Is! Det herlige Skød: – en indsunket Grube! – Haanden – hvor lille, hvor

VI. 1

VI. 2

Va.

Vc.

Cb.



13

Fl. 1

Picc.

Ob.

Cl. (Bb) 1/2

Fg.

Cor. (F) 1/2

Tr. (F) 1/2

Trb.b.

Timp.

vissen! Hvor lugter min Blomst nu ilde! Aske blev Ilden – min Snefrid er død!

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp*

*dim.*

*ppp*

*dim.*

*ppp*

*dim.*

*tr*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

No. 16

Moderato e maestoso

The musical score is divided into two systems. The first system includes woodwinds, brass, and timpani. The second system includes strings. The tempo is marked 'Moderato e maestoso'. The score features various dynamics, including *ff* (fortissimo), and articulation marks like accents and breath marks. The woodwinds and brass sections play a rhythmic pattern of eighth notes with triplets. The timpani plays a similar rhythmic pattern. The strings play a sustained note, with the violins marked 'sul G..'.

**Woodwinds:** Flauto (1), Flauto piccolo, Oboe, Clarinetto (A) (1/2), Fagotto. Dynamics: *ff*.  
**Brass:** Corno (F) (1/2), Tromba (F) (1/2), Trombone basso. Dynamics: *ff*.  
**Timpani:** Timpani (A, E). Dynamics: *ff*.  
**Strings:** Violino 1, Violino 2, Viola, Violoncello, Contrabbasso. Dynamics: *ff*.  
**Tempo:** Moderato e maestoso.

5

Fl. 1

Picc.

Ob.

Cl. (A) 1 2

Fg.

Cor. (F) 1 2

Tr. (F) 1 2

Trb.b.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

*ff*

*a2*

*tr*



No. 17

SØRGEMUSIK  
FUNERAL MUSIC  
Andante sostenuto

Musical score for measures 1-5. The score includes parts for Oboe, Horns (Eb), Trombones (C), Trombone tenors, Tuba, and Timpani (G, C). The key signature is B-flat major (two flats) and the time signature is 3/4. Dynamics include *p*, *mf*, and *pp*. The Oboe part starts with a *p* dynamic and moves to *mf*. The Horns and Trombones enter with *p* dynamics. The Trombone tenors and Tuba play *pp*. The Timpani part features a rhythmic pattern of eighth notes.

Musical score for measures 6-10. The score includes parts for Oboe, Horns (Eb), Trombones (C), Trombone tenors, Tuba, and Timpani (G, C). The key signature is B-flat major (two flats) and the time signature is 3/4. Dynamics include *p*, *pp*, and *mp*. The Oboe part starts with a *p* dynamic. The Horns and Trombones play *p* dynamics, with some *pp* markings. The Trombone tenors and Tuba play *pp*. The Timpani part features a rhythmic pattern of eighth notes, with *pp* and *mp* dynamics.

12

Ob. *p*

Cor. (Eb) 1 *p*  
2 *p*

Tr. (C) 1 *p*  
2 *pp*

Trb.t. 1 *pp*  
2 *pp*

Tb. *pp*

Timp. *p*

18

Ob. *mf* *ff* *mf* *ff*

Cor. (Eb) 1 *ff* *mf* *ff*  
2 *ff* *mf* *ff*

Tr. (C) 1 *f* *mp* *f*  
2 *f* *mp* *f*

Trb.t. 1 *f* *mp* *f*  
2 *f* *mp* *f*

Tb. *mf* *f* *mp* *f*

Timp. *f* *mf* *f*



24

Ob.

Cor. (Eb) 1 2

Tr. (C) 1 2

Trb.t. 1 2

Tb.

Timp.

*mf* *p* *pp molto espressivo* *dim.*

*mf* *p* *dim.*

*mp* *p*

*mp* *pp* *dim.*

*mp* *pp* *dim.*

*mp* *p* *dim.*

30

Ob.

Cor. (Eb) 1 2

Tr. (C) 1 2

Trb.t. 1 2

Tb.

Timp.

TÆPPE  
CURTAIN

poco rit. a tempo

*dim.* *mf* *p* *p < f >*

*dim.* *mf* *p* *lunga < f >*

*dim.* *mf* *p* *lunga < f >*

*p* *mf*

*mp* *pp* *mf*

*dim.* *mp* *pp* *mf*

*dim.* *mp* *pp* *mf*

*mf* *p* *lunga* *tr* *mf*





THE FIGHTS IN  
STEFAN BORG'S HOUSEKAMPENE I  
STEFAN BORGS HJEM

Andantino quasi allegretto

Pianoforte

1. Skal Blom - ster - ne da  
tag dog mi - ne

4

vis - - ne før de er sprun - get ud? Skal  
Hæn - - der og hold dem fast i din og

*cresc.*

7

Kil - der - ne da is - ne før de har sun - get  
føl hvor Blo - det bræn - der min he - - de un - ge

*f*

Tekst trykt med tilladelse af Helge Rodes arving.

10

ud?  
Vin.

2. Af Pur - pu - ret og  
4. Og føl mit Hjer - te

13

Gul - det, Gud væ - ved Li - vets Traad. Den ly - ser gjen - nem  
glø - de og tag det ind til dit. Da bræn - der det til -

*cresc.*

17

Mul - det i El - - skovs-smil og Graad. 3.Aa  
dø - de men blus - - ser klart og

*f*

19 II 2.

frit.

*dim.* *dim.* *poco rit.*







A T A L A N T A

A T A L A N T A

GUDHJÆLP!  
GOD HELP ME!

Tempo giusto (♩ = 96)

ATALANTA

Armonium

*mf*

1. Den Sol, som duk - ker op i Øst, den Sol, som mod - ner her vor Høst, den  
Sol, som flam - mer vo - re Skyr', naar Da - gen her for Nat - ten flyr, den  
Sol, i vo - re Hjer - ter ind! Gjør lyst vort Haab! Gjør varmt vort Sind! Skin

5

*f* *dim.* *p*

kom - mer o - ver sal - ten Vand med Hil - sen fra det gam - le Land - Det gam - le  
Sol vil skin - ne snart for dem, der vaag - ner i det gam - le Hjem - Det gam - le  
Sol saa Sjæ - le staar i Brand for Dan - mark vo - re Fæd - res Land! - Vort Fæd - re -

10

*f* *mf*

Land! - Og med et gam - mel - dansk "Gud - hjælp"! "Gud - hjælp"! 2. Den  
Hjem! - Saa hils og bring dem vort "Gud - hjælp"! "Gud - hjælp"! 3. Skin  
land! - Det gam - le Hjem det gam - le Land "Gud - hjælp!"

---

B E S Æ T N I N G  
O R C H E S T R A

flauto

2 clarinetti

2 corni

2 trombe

trombone basso

timpani

gran cassa

archi

clavecín

CHARACTERS      PERSONER  
APPEARING WITH THE MUSIC      SOM OPTRÆDER I DE MUSIKALSKE NUMRE

coro (male choir)      coro (mandskor)

Vibeke      Vibeke

## WILLEMOES

## WILLEMOES

## No. 1

FÆDRELAND  
OUR NATIVE LAND

Tempo di marcia

*pppp* (fjernt / far-away) *poco a poco*

CORO

Fæd - re-land! Fæd - re-land! Held di-ne man - di-ge Eg - ne, som ej i Dø-den tør

Gran cassa *pppp*

---

6 *cre - scen - do*

bleg - ne som ej i Dø-den tør bleg - ne, tryg er din Strand, ja, tryg er din Strand.

*poco a poco cresc.*

---

12 *sempre crescendo* *fff* (brutalt nær / brutally close by)

Fæd - re-land! Fæd - re-land! Tak for den Fred du har gi - vet, gla - de vi of - re dig

*sempre crescendo* *fff*

---

17 (vildt begejstret / wildly enthusiastic) *dim.*

Li - vet; gla - de vi of - re dig Li - vet! Tryg er din Strand, ja tryg er din Strand!

*dim.*

---

23 (allerede noget fjernere / already further distant)

Fæd - re-land! Fæd - re-land! Saa lad da Krigs - gu-den vin - ke, Dan - ske for Fa - rer ej

---

28 *dim.* (bestandig fjernere / more and more distant) *ppppp*

blin - ke. Dan - ske for Fa - rer ej blin - ke, tryg er din Strand, ja, tryg er din Strand!

*dim.* *pppp*

No. 2

JA, TAG OS, VOR MODER  
 THEN TAKE US, O MOTHER

Andantino (♩ = 92)

Flauto *mp*

1 *mp*

2 *mp*

Clarinetto (A)

1 *mp*

2

Corno (F)

1

2

Tromba (F)

1

2

Trombone basso

Timpani (A,D)

CORO *mp*

1. Ja, tag os, vor Mo - der i din løf - te - ri - ge Favn, og vel - sign di - ne  
 2. Ja, hør os, vor Mo - der, som bar os ved dit Bryst, vi slaar en Søn - ne -  
 3. Saa kjend da, vor Mo - der, som Blod ud af det Blod, der blus - ser i vor

Andantino (♩ = 92)

1 *mp*

2 *mp*

Violino

Viola *mp*

Violoncello *mp*

Contrabbasso *mp*

6

Fl.

Cl. (A) 1 2

Cor. (F) 1 2

Tr. (F) 1 2

Trb.b.

Timp.

CORO

Søn-ner, som vel - sig - ner dit Navn. Dan - mark Dan-mark, af Tu - sind Aars Daab  
 kjæ - de om din korn - ri - ge Kyst. Kald os, kald os, thi ste-des du i Nød,  
 Ung-dom den sto - re Mor-gens Mod. Dan - mark, Dan - mark, dy - re - ste Jord.

VI. 1 2

Va.

Vc.

Cb.

*f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.* *f* *dim.*

trem.







No. 3

HAVETS SANG  
THE SONG OF THE SEA

Moderato (♩ = 96)

Flauto

1  
2

Clarinetto (A)

Corno (F)

1  
2

Tromba (F)

1  
2

Trombone basso

Timpani (G, D)

CORO

1. Ha-vet om-kring Dan-mark, vort mo-der-li-ge Hav,      blaat som vo-re Øj - ne og blidt som vo-re Drøm-me,  
2. Ha-vet om-kring Dan-mark, vort mo-der-li-ge Hav,      graat som vo-re Vil - kaar og grønt som vo-re Løf - ter,  
3. Ha-vet om-kring Dan-mark, vort mo-der-li-ge Hav,      stridt som vo-re Vil - jer og stolt som vo-re Sej - re,

Moderato (♩ = 96)

Violino

1  
2

Viola

Violoncello

Contrabbasso



14 allargando

Fl. *p* *f* *ff*

Cl. (A) 1 *p* *f* *ff*

2 *p* *f* *ff*

Cor. (F) 1 *p* *f* *ff* *mf*

2 *p* *f* *ff* *mf*

Tr. (F) 1 *mf* *ff* *mf*

2 *mf* *ff* *mf*

Trb.b. *mp* *ff* *mf*

Timp. *f* *f*

CORO

vug-ger os i Ver-den saa vi - de som vi vil. Dig el - sker vi, o Hav, og dig vi hø - rer til.  
 vug-ger os i Ver-den saa vi - de som vi vil. Dig el - sker vi, o Hav, og dig vi hø - rer til.  
 vug-ger os i Ver-den saa vi - de som vi vil. Dig el - sker vi, o Hav, og dig vi hø - rer til.

allargando

VI. 1 *f* *ff*

2 *f* *ff*

Va. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

*cre - - - - - scen - - - - - do*

No. 4

FORSPIL  
PRELUDE

Andantino espressivo

Musical score for the first system of 'FORSPIL PRELUDE'. The score is for a full orchestra and includes parts for Flauto, Clarinetto (A), Violino (1 and 2), Viola, Violoncello, and Contrabbasso. The tempo is marked 'Andantino espressivo'. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The Flauto part begins with a rest followed by a melodic line starting at measure 4, marked *p* and *mf*. The Clarinetto (A) part starts with a rest and a melodic line starting at measure 4, marked *p* and *mf*. The Violino and Viola parts have melodic lines starting at measure 1, marked *p* and *mf*. The Violoncello part has a melodic line starting at measure 1, marked *p* and *mf*. The Contrabbasso part has a rest until measure 4, then a note marked *pizz.* and *mf*. The score ends with a double bar line and repeat signs on both sides.

Musical score for the second system of 'FORSPIL PRELUDE', starting at measure 8. The score includes parts for Fl. (Flauto), Cl. (A) (Clarinetto), Vi. (Viola), Vc. (Violoncello), and Cb. (Contrabbasso). The Fl. part has a melodic line starting at measure 8, marked *p* and *pp*, with a *cre* (crescendo) marking at the end. The Cl. (A) part has a melodic line starting at measure 8, marked *p* and *pp*, with a *cre* marking at the end. The Vi. part has a tremolo (trem.) marking and a *pp* dynamic marking, with a *cre* marking at the end. The Vc. part has a tremolo (trem.) marking and a *pp* dynamic marking, with a *cre* marking at the end. The Cb. part has a *pp* dynamic marking and a *cresc.* marking at the end. The score ends with a double bar line and repeat signs on both sides.

14

Fl.

Cl. (A) 1 2

VI. 1 2

Va.

Vc.

Cb.

*scen - do*

*ff*

*a2*

*f*

*arco*

*ff*

19

Fl.

Cl. (A) 1 2

VI. 1 2

Va.

Vc.

Cb.

*sempre ff*

*a2*

*sempre ff*

*sempre ff*

*sempre ff*

*sempre ff*

*sempre ff*

24 *rall.* ac - - ce

Fl. *dim.*

Cl. (A) 1 *dim.*

2

Vl. 1 *dim.* *mp* *ac - - ce*

2 *dim.* *mp* *dim.*

Va. *dim.* *mp* *dim.*

Vc. *dim.* *mp* *dim.*

Cb. *dim.*



31 -- le -- -- ran -- -- do ral-len-tan-do a tempo

Fl. *ppp*

Cl. (A) 1 *ppp*

2

Vl. 1 *molto dim.* *p* *pp* *ppp*

2 *pp* *ppp*

Va. *pp* *ppp*

Vc. *pp*

Cb. *pp*

No. 5

VIBEKES SANG

VIBEKE'S SONG

Andantino (drømmende / dreamily)

VIBEKE

1. Jeg mød - te en Sang paa den al - fa - re Vej, en  
 jub - led en Sang paa den al - fa - re Vej, en  
 sø - ger en Sang paa den al - fa - re Vej, hver

Clavecin

*p*

4

Morgen i Maj, en Morgen i Maj. Den duf - ted af Sød - me, den to - ned af Sol, den  
 Morgen i Maj, en Morgen i Maj. Den fyld - te mit Hjer - te, det svul - med af Lyst da  
 Morgen i Maj, hver Morgen i Maj. Hvor fin - der jeg nu, hvad der fulg - te mig før? Mit

8

bæ - ved som Dug paa en ban - - ge Vi - ol. \_\_\_\_\_ 2. Jeg  
 steg den og fløj og veg bort fra mit Bryst. \_\_\_\_\_ 3. Jeg  
 Hjer - te i Sorg sid - der klædt i sin Dør. \_\_\_\_\_

*rall.*

1. 2.

*rall.*

*rall.*







MUSIC FOR OTTO BENZON'S PLAY MUSIK TIL OTTO BENZONS SKUESPIL  
PARENTS FORÆLDRE

No. 1

Tempo giusto

Pianoforte

*ff*

Ped. \*

5

8

*poco rall.* *a tempo* *dim.* *molto rall.* *p*

No. 2

Pianoforte

*p*

5

9

*poco f* *dim.* *rall.*

No. 3

Tempo giusto

Pianoforte

4

*poco rall.*

7

*a tempo* *dim.* *molto rall.* *p*



---

B E S Æ T N I N G  
O R C H E S T R A

2 flauti / 1 flauto piccolo

oboe

2 clarinetti

fagotto

2 corni

2 trombe

trombone

timpani

archi

pianoforte

CHARACTERS APPEARING WITH THE MUSIC	PERSONER SOM OPTRÆDER I DE MUSIKALSKE NUMRE
--	--

Bengt	Bengt
-------	-------

Palle	Palle
-------	-------

Tove	Tove
------	------

Volmer	Volmer
--------	--------

Folkvard	Folkvard
----------	----------

The Mother	Moderen
------------	---------

The Monk	Munken
----------	--------

Hunter's	Jægere
----------	--------

Girls (S 1,2 A 1,2)	Piger (S 1,2 A 1,2)
---------------------	---------------------

A Singer	En Sanger
----------	-----------

TOVE

TOVE

No. 1

FORSPIL  
PRELUDE

The musical score is for a prelude in E major, 2/4 time. It features a variety of instruments. The woodwinds (Flauto, Oboe, Clarinetto (A), Fagotto, Corno (F), Tromba (F)) play a melodic line with a dynamic of *ff*. The strings (Violino 1, Violino 2, Viola, Violoncello, Contrabbasso) provide a tremolo accompaniment, also marked *ff*. The Trombone and Timpani parts are silent throughout the piece.

Tekst trykt med tilladelse af Ludvig Holsteins arving.



4

Fl. 1/2

Ob.

Cl. (A) 1/2

Fg.

Cor. (F) 1/2

Tr. (F) 1/2

Trb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*fz*

The image shows a page of a musical score for an orchestra. It features staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Horns in F (Cor. (F)), Trumpets in F (Tr. (F)), Trombones (Trb.), Timpani (Timp.), Violins (Vi. 1 and 2), Viola (Va.), Cello (Vc.), and Double Bass (Cb.). The score is written in a key signature of three sharps (F#, C#, G#) and a 2/2 time signature. The first measure is marked with a '4' above the staff. The second measure is marked with a forte dynamic (*fz*). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.



13 <sup>a2</sup>

Fl. 1/2 *p*

Ob. *p*

Cl. (A) 1/2 *p*

Fg. *p*

Cor. (F) 1/2 1.

Va. *p*

Vc. *p*

Cb. *p*

17 <sup>a2</sup>

Fl. 1/2

Ob.

Cl. (A) 1/2

Fg.

Cor. (F) 1/2

Va.

Vc.

Cb.

2/1 <sup>a2</sup>

Fl. 1/2

Ob.

Cl. (A) 1/2

Fg.

Cor. (F) 1/2

Tr. (F) 1/2

Trb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*cresc.*

25 <sup>a2</sup>

Fl. 1/2

Ob.

Cl. (A) 1/2

Fg.

Cor. (F) 1/2

Tr. (F) 1/2

Trb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

29

Fl. 1/2

Ob.

Cl. (A) 1/2

Fg.

Cor. (F) 1/2

Tr. (F) 1/2

Trb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

This musical score page contains measures 29 through 32. The instruments are arranged in a standard orchestral layout. The woodwind section includes Flute 1 and 2, Oboe, Clarinet in A (1 and 2), Bassoon, and Cor Anglais (1 and 2). The brass section includes Trumpet in F (1 and 2) and Trombone. The percussion section includes Timpani. The string section includes Violin 1 and 2, Viola, Violoncello, and Contrabass. The score is in the key of D major and 2/4 time. Measure 29 starts with a first ending bracket. Measure 30 features a dynamic marking of *a2*. Measure 31 includes a *mf* dynamic marking. Measure 32 concludes with a *mf* dynamic marking. The woodwinds and strings play melodic lines, while the brass and timpani provide harmonic support.

33

Fl. 1  
2

Ob.

Cl. (A) 1  
2

Fg.

Cor. (F) 1  
2

Tr. (F) 1  
2

Trb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*a2*

*ff*

*ff*

*ff*

*ff*

*mf*

*mf*

*f*

*ff*

*mf*

*ff*

*ff*

*ff*

*ff*

*cresc.*

*cresc.*



This page of a musical score, numbered 117, contains the following parts and markings:

- Fl. 1/2:** Flute parts with a dynamic marking of *p* and a fingering *a2* at the beginning.
- Ob.:** Oboe part with a dynamic marking of *p*.
- Cl. (A) 1/2:** Clarinet in A parts with a dynamic marking of *p*.
- Fg.:** Bassoon part with a dynamic marking of *p*.
- Cor. (F) 1/2:** Cor Anglais parts with a *solo* marking.
- Tr. (F) 1/2:** Trumpet in F parts with a dynamic marking of *a2*.
- Trb.:** Trombone part with a dynamic marking of *p*.
- Timp.:** Timpani part.
- VI. 1/2:** Violin parts.
- Va.:** Viola part.
- Vc.:** Violoncello part.
- Cb.:** Contrabasso part.

The score is written in a key signature of three sharps (F#, C#, G#) and a 2/2 time signature. The woodwind and brass parts feature melodic lines with various articulations and dynamics, while the string parts provide a harmonic and rhythmic foundation.

41

Fl. 1/2

Ob.

Cl. (A) 1/2

Fg.

Cor. (F) 1/2

Tr. (F) 1/2

Trb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

45

Fl. 1/2

Ob.

Cl. (A) 1/2

Fg.

Cor. (F) 1/2

Tr. (F) 1/2

Trb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 45 to 49. The key signature is three sharps (F#, C#, G#). The woodwind section includes Flute 1 and 2, Oboe, Clarinet in A 1 and 2, Bassoon, Cor Anglais 1 and 2, Trumpet in F 1 and 2, and Trombone. The percussion section features Timpani with a trill effect. The string section consists of Violin 1 and 2, Viola, Violoncello, and Contrabass. The score shows various musical notations such as rests, eighth notes, sixteenth notes, and slurs. A first ending bracket is present in the flute part at the end of measure 49.

50

1.

Fl. 1/2

dim.

Ob.

dim.

Cl. (A) 1/2

pp

Fg.

Cor. (F) 1/2

Tr. (F) 1/2

Trb.

Timp.

VI. 1

morendo

VI. 2

morendo

Va.

Vc.

Cb.



6 <sup>a2</sup>

Fl. 1 2 *mf* 1.

Ob. *mf*

Cl. (A) 1 2 *mf*

Fg. *mf*

Cor. (F) 1 2

Timp.

BENGT  
Hej, hop hej - fal-de-ra. Og nu skal I kys - se min Sto - re - taa Hej, hop hej - fal-de-ra.

PALLE  
Hej, hop hej - fal-de-ra. Og nu skal I kys - se min Sto - re - taa Hej, hop hej - fal-de-ra. Og

VI. 1 *fz* *fz mf*

VI. 2

Va.

Vc.

Cb.

12 *a2* *mf* *dim.* *rall.* fl.2 muta in picc.

Fl. 1 2

Ob.

Cl. (A) 1 2

Fg.

Cor. (F) 1 2 *pp*

Timp.

BENGT *dim.*  
Og mens vil jeg kni - be en Mid - dags - lur.

PALLE *mf* *f*  
nu skal I ste - des for Søn - dags - kur. Og

VI. 1 *mf* *dim.* *f* *rall.*

VI. 2 *mf* *dim.* *f*

Va. *mf* *dim.*

Vc. *mf* *dim.*

Cb. *mf* *dim.*









9

Fl. 1

Picc.

Ob.

Cl. (A) 1/2

Fg.

Cor. (F) 1/2

Tr. (F) 1/2

Trb.b.

Timp.

S. 1/2

A. 1/2

VI. 1

VI. 2

Va.

Vc.

Cb.

gen - nem en Luft, som er sit - ren - de blid. Det er Lær - - ker - nes Tid.  
 Æg - get i Nat, nu be - gyn - der dens Flid. Det er Brist - - ning - ens Tid.

*p*

*a2*

*mf*

*f*

*arco*

Fl. 1

Picc.

Ob.

Cl. (A) 1/2

Fg.

Cor. (F) 1/2

Tr. (F) 1/2

Trb.b.

Timp.

S. 1/2

A. 1/2

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*pp*

*cresc.*

2. Det er A - bil-dens Tid, det er A - bil-dens Tid. O - ver Gre - ne og Kvi - ste  
 4. Og For - løs - ning-ens Tid! og For - løs - ning-ens Tid! Vaagn hvad der Blun - der!

Detailed description: This is a page of a musical score for page 13. It contains staves for various instruments and vocal parts. The instruments include Flute 1, Piccolo, Oboe, Clarinet in A (1/2), Bassoon, Cor Anglais (1/2), Trumpet (1/2), Trombone, Timpani, Soprano (1/2), Alto (1/2), Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The vocal parts have lyrics in Danish. The score is in 3/4 time and features dynamics like *pp* and *cresc.*. The key signature has three sharps (F#, C#, G#).



22<sup>1</sup> 1.

Fl. 1 *ff*

Picc. *ff*

Ob. *ff*

Cl. (A) <sup>1</sup>/<sub>2</sub> *ff*

Fg. *ff*

Cor. (F) <sup>1</sup>/<sub>2</sub> *ff*

Tr. (F) <sup>1</sup>/<sub>2</sub> *ff*

Trb.b. *ff*

Timp. *ff*

S. <sup>1</sup>/<sub>2</sub> *ff*

A. <sup>1</sup>/<sub>2</sub> *ff*

Tid!

3. Det er

VI. 1 *ff*

VI. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*



22 II

Fl. 1 *ff*

Picc. *ff*

Ob. *ff*

Cl. (A) 1/2 *ff*

Fg. *ff*

Cor. (F) 1/2 *ff*

Tr. (F) 1/2 *ff*

Trb.b. *ff*

Timp. *ff*

S. 1/2 *ff*

Tid. *ff*

A. 1/2 *ff*

VI. 1 *ff*

VI. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

No. 4

Andante

Flauto 1 2

Oboe

Clarinetto (A) 1 2

Fagotto

Corno (F) 1 2

Tromba (F) 1 2

Trombone basso

Timpani (G)

S.

A.

**Tove:** Aa Herre, hvorfor ser I saadan paa mig? **Volmer:** Jeg staar og tænker paa et Æventyr. **Tove:** Et Æventyr? **Volmer:** Kom med,

Andante

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

4 1. rall.

Cor. (F)  $\frac{1}{2}$

vær ikke bange! Maaske du kjende det.

**Tove:** Jeg kjender mange. (Volmer fører hende Scenen rundt, mens han fortæller.)  
(Volmer leads her round the Stage, while he speaks.)

rall.

VI. 1 *dim.*

VI. 2 *dim.*

Va. *dim.*

Vc. *dim.*

Cb. *dim.*

7 **Andante espressivo**

Fl. 1

**Volmer:**  
Det var en dejlig Aften i Maj – en Ungersvend red ud for at søge den Jomfru han skulde

**Andante espressivo**

VI. 1 *p*

VI. 2 *p*

Va. *p*

10

Fl. 1

**Tove:**  
I Æventyret, Herre?

**Volmer:**  
I Æventyret, ja!

elske. Som han nu red, kom han til en smal Vej med Kirsebærtræer,

VI. 1 *mf*

VI. 2 *mf*

Va. *mf*  
*arco*

Vc. *mf*

13 poco accel. a tempo

Fl. 1

som stod i Blomst. *p* Tove: I Æventyret, Herre? Ved Vejen  
 poco accel. Volmer: I Æventyret, ja! Hør nu – a tempo

VI. 1 *dim.* *p* *p*

VI. 2 *p*

Va. *p*

Vc. *p*

16

VI. 1

VI. 2

Va.

Vc.

Cb. *p* arco *p*

laa en hvidkalket Gaard, i Hjørnet af Muren var en Høj med en Lind. Der under Linden

19 rall.

Fl. 1 *f* *dim.* Tove: I Æventyret, Herre? Volmer: Ja, sødere end alle  
 stod den Jomfru, han skulle elske. Tove: Sig kjender du det Blomsteræventyr? Volmer: Jeg ser en Blomst –  
 Tove: Jeg drømte vist i Nat om hvide Blomster. Volmer: Jeg ser en Blomst –  
 Tove: O, Herre, i min Majkrans? Volmer: Nej, paa din Mund.  
 Tove: Blomster paa Munden, Herre!

VI. 1 *f* *dim.* *p* *ff*

VI. 2 *f* *dim.* *p* *ff*

Va. *f* *p* *ff*

Vc. *f* *p* *ff*

Cb. *f* *p* *ff*

Jordens Blomster. Der sprang den ud. (kysser hende) (kisses her) Jeg

22

VI. 1 *p* *molto* *ff*

VI. 2 *p* *molto* *ff*

Va. *p* *molto* *ff*

Vc. *p* *molto* *ff*

plukker den. Tove: O, Herre! Volmer: O søde Blomst. (kysser hende) (kisses her) Ej sandt, du gav mig Lov. Tove: I

*poco rall.* *a tempo*

25

VI. 1 *p*

VI. 2 *p*

Va. *p*

Vc. *p*

Volmer: spurgte ej. Blev du da vred? Tove: Ak, nej! Volmer: Følg med. Tove: Hvorhen? Det maa I først mig sige.

28

VI. 1

VI. 2

Va.

Vc.

Volmer: Følg med mig ind i Æventyrets Rige. (fører hende ud) (leads her out)

31

VI. 1 *espressivo* *cresc.*

VI. 2 *espressivo* *cresc.*

Va. *espressivo* *cresc.*

Vc. *espressivo* *mp cresc.*

Cb. *espressivo* *mp cresc.*

34

Fl. 1  
2  
*ff*

Ob.  
*ff*

Cl. (A) 1  
2  
*ff*

Fg.  
*ff*

Cor. (F) 1  
2  
*ff*

Tr. (F) 1  
2  
*ff*

Trb.b.

Timp.  
*ff*

S.  
\*

A.  
\*

VI. 1  
*ff*

VI. 2  
*ff*

Va.  
*ff*  
div.

Vc.  
*ff*

Cb.  
*ff*

\* Pigerne drage over Scenen med Majbruden.

\* The girls cross the stage together with the May-bride.

38

Fl. 1  
2

Ob.

Cl. (A) 1  
2

Fg.

Cor. (F) 1  
2

Tr. (F) 1  
2

Trb.b.

Timp.

S.

A.

VI. 1

VI. 2

Va.

Vc.

Cb.





45 rall.

Fl. 1/2

Ob. *espressivo* *dim.*

Cl. (A) 1/2 *a2* *p* *dim.* *pp*

Fg. *p* *espressivo* *dim.* *pp*

Cor. (F) 1/2 *p* *dim.* *pp*

Tr. (F) 1/2 *p*

Trb.b. *p*

Timp. *p* *pp* *ppp*

S.

A.

VI. 1 *tr* *tr* *tr* *dim.* *rall.*

VI. 2 *tr* *tr* *tr* *dim.* *pp*

Va. *p* *dim.* *pp*

Vc. *p* *dim.* *pp*

Cb. *p* *dim.* *pp*







Allegretto poco rall. Tempo I<sup>mo</sup>

18

Fl. 1/2 *mp* *p* *f*

Ob. *p* *f*

Cl. (A) 1/2 *mp* *p* *f*

Fg. *p* *f*

Cor. (F) 1/2 *f*

Tr. (F) 1/2

Timp.

JÆGERE

*p*

Smaa-fisk plad-sker med Fin - nen, fro saa fri gen-nem Bøl - gen han gli - der. Glen - ten kro - ger sin  
 Du - e - rik - ken i Bej - ler - rus gaar rundt og rundt om sin Fru - e. Glen - ten kom - mer med

Allegretto poco rall. Tempo I<sup>mo</sup>

VI. 1 *p*

VI. 2 *p*

Va. *p*

Vc. *p*

Cb. *p*

23

Fl. 1/2

Ob.

Cl. (A) 1/2

Fg.

Cor. (F) 1/2

Tr. (F) 1/2

Timp.

JÆGERE

skar - pe Klo og plan - ter den i hans Si - der.  
 Brask og Brus, som En - ke sid - der Fru Du - e.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

29

Cor. (F)  $\frac{1}{2}$

JÆGERE

3. En skal kur - re og en skal slaa, de sto - re Fug - le æ - de de smaa.

VI. 1

VI. 2

Va.

Vc.

Cb.

*f* *mf* *dim.* *mf*

*f* *mf* *dim.* *mf*

*f* *mf* *dim.* *mf*

*f* *mf* *dim.* *mf*

*f* *mf* *dim.* *mf*

33

Fl.  $\frac{1}{2}$

Ob.

Cl. (A)  $\frac{1}{2}$

Fg.

Cor. (F)  $\frac{1}{2}$

JÆGERE

Glen - ten spi - ler sin Ham i - gjen, saa sej - ler han stolt o-ver He - den hen.

*mp* *ff* *ff* *ff* *ff* *ff* *ff*

*mf* *ff* *ff* *ff* *ff* *ff* *ff*

*mp* *ff* *ff* *ff* *ff* *ff* *ff*

*f* *ff* *ff* *ff* *ff* *ff* *ff*

poco rall.

VI. 1

VI. 2

Va.

Vc.

Cb.

*ff* *ff* *ff* *ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff* *ff* *ff* *ff*

*pizz.* *arco*

Allegretto poco rall. Tempo I<sup>mo</sup>

38

Fl. 1/2 *mp* *p* *f* *dim.*

Ob. *p* *f* *dim.*

Cl. (A) 1/2 *mp* *p* *f* *dim.*

Fg. *p* *f* *dim.*

Cor. (F) 1/2 *f* *dim.*

Tr. (F) 1/2

Timp.

JÆGERE *p* *f* *dim.*

Lær - ken ki - mer til Sol - ned - gang, saa lang - vejs klin - ger dens Tril - le. Glen - ten mø - der til

Allegretto poco rall. Tempo I<sup>mo</sup>

VI. 1 *p* *f* *dim.*

VI. 2 *p* *f* *dim.*

Va. *p* *f* *dim.*

Vc. *p* *f* *dim.*

Cb. *p* *f* *dim.*



43 *a2* *rall.* *a tempo*

Fl. 1/2 *pp*

Ob. *pp*

Cl. (A) 1/2 *pp*

Fg.

Cor. (F) 1/2 *pp* *cresc.* *f*

Tr. (F) 1/2

Timp.

JÆGERE

Af - ten-sang og brat blev Sang - e-ren stil - le.

*rall.* *a tempo*

VI. 1 *pizz.* *p*

VI. 2 *pizz.* *p*

Va. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

49

Cor. (F)  $\frac{1}{2}$

JÆGERE

4. En skal kvid - re og en skal slaa, de sto - re Fug - le de æ - de de smaa.

VI. 1

VI. 2

Va.

Vc.

Cb.

*f* *mf* *dim.* *mf*

*f* *arco* *dim.* *mf*

*f* *arco* *dim.* *mf*

*f* *arco* *dim.* *mf*

*f* *arco* *dim.* *mf*

*f* *dim.* *mf*

53

Fl.  $\frac{1}{2}$

Ob.

Cl. (A)  $\frac{1}{2}$

Fg.

Cor. (F)  $\frac{1}{2}$

JÆGERE

Glen - ten ly - strer sin e - gen Lov, den skrev han ef - ter sit e - get Be - hov.

*mp* *ff* *ff* *ff* *ff* *ff* *ff*

*mf* *ff* *ff* *ff* *ff* *ff* *ff*

*mp* *ff* *ff* *ff* *ff* *ff* *ff*

*f* *ff* *ff* *ff* *ff* *ff* *ff*

*pizz.* *arco* *ff* *ff* *ff* *ff* *ff*

*mp* *ff* *ff* *ff* *ff* *ff* *ff*

poco rall.

VI. 1

VI. 2

Va.

Vc.

Cb.

*ff* *ff* *ff* *ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff* *ff* *ff* *ff*

Allegretto poco rall. Tempo I<sup>mo</sup>

58

Fl. 1/2 *mp* *p* *f*

Ob. *p* *f*

Cl. (A) 1/2 *mp* *p* *f*

Fg. *p* *f*

Cor. (F) 1/2 *f*

Tr. (F) 1/2

Timp.

JÆGERE *p* *f*

Smaa-fisk, Lær-ker og Du - e - rik, fik hver sin Lod og sin Va - ne. Glen - te - han - nen har

VI. 1 *p*

VI. 2 *p*

Va. *p*

Vc. *p*

Cb. *p*

63

Fl. 1/2

Ob.

Cl. (A) 1/2

Fg.

Cor. (F) 1/2

Tr. (F) 1/2

Timp.

JÆGERE

Glen - te - skik og Sej - ren føl - ger hans Ba - - - - ne!

Vi. 1

Vi. 2

Va.

Vc.

Cb.

Detailed description of the musical score: This page of a musical score, numbered 150, contains parts for various instruments and a vocal soloist. The woodwind section includes Flute 1/2, Oboe, Clarinet in A 1/2, Bassoon, and Cor Anglais 1/2. The string section includes Trumpet in F 1/2, Timpani, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The vocal soloist, labeled 'JÆGERE', has a line of music with the lyrics 'Glen - te - skik og Sej - ren føl - ger hans Ba - - - - ne!'. The score is written in a key signature of one flat and a 2/2 time signature. The woodwinds and strings play complex rhythmic patterns, with some instruments featuring slurs and accents. The vocal line is a simple melody with a long note on 'Ba'.

67

Fl. 1/2

Ob.

Cl. (A) 1/2

Fg.

Cor. (F) 1/2

Tr. (F) 1/2

Timp.

JÆGERE

VI. 1

VI. 2

Va.

Vc.

Cb.

FUGLEFÆNGERVISE  
FOWLER LAY  
Poco allegretto

No. 6

yderst sart  
extremely gentle *p*

TOVE

I Sko - ven vip - per de Fug - le smaa blandt

Pianoforte

*f*

TOVE

Blom - ster og Bla - de og Stil - ke, og nog - le er rø - de og nog - le er blaa og nog - le som Fløj - el og

Pf.

*pp* *poco f* *dim.*

TOVE

Sil - ke. Kom Pur - pur-fugl! Kom ly - se - blaa Fugl! Kom sne - hvi - de Fugl fra dit Blom - ster -

Pf.

*pp* *poco rall.* *a tempo*

TOVE

skjul. \_\_\_\_\_ Hyss! Hør den nydelige Sang som Bierne synger i Sol -

Pf.

*mp* *pp*

TOVE

skinned!

Pf.

*dim.*

VI SLETTERNES SØNNER  
 WE, SONS OF THE PLAINS  
 Allegretto moderato

No. 7

poco rall.

a tempo

Flauto 1 2 *a2*  
 Oboe  
 Clarinetto (A) 1 2  
 Fagotto  
 Corno (F) 1 2  
 EN SANGER  
 Violino 1  
 Violino 2  
 Viola  
 Violoncello  
 Contrabbasso

*p* *f* *p* *mp*

1. Vi Slet - ter-nes Søn - ner har Drøm - me i Sind, de  
 sej - ler de o - ver det duf - ten-de Land, hvor  
 er ik - ke Mor-gen, det er ik - ke Nat, sært  
 Trol - dom i Som-mer-nat - taa - ger-nes Spind, o,

Allegretto moderato poco rall. a tempo

5

Fl. 1/2

Ob.

Cl. (A) 1/2

Fg.

Cor. (F) 1/2

EN SANGER

vaag - ner og bli - ver til San - ge. De sti - ger af Som - mer - nat - tå - ger - nes Spind, som  
 Vaar - sæ - den pip - ler af Jor - den og hil - ser med Ju - bel bag Sko - ve - nes Rand den  
 Tan - ker - ne vild - es i Taa - gen. Højt ham - rer et Hjør - te, og hist i sit Krat er  
 Min - der som kog - ler og fri - ster! Vi Slet - ter - nes Søn - ner, har Drøm - me i Sind, og

Vi. 1

Vi. 2

Va.

Vc.

Cb.



9

Fl. 1/2

Ob.

Cl. (A) 1/2

Fg.

Cor. (F) 1/2

EN SANGER

Lær - ker - ne fly - ver af Van - ge. De bri - ster af Læng - sel en Dag i A - pril som  
 blin - ken - de Stri - be af Fjor - den. Og skæl - ver lyk - sa - ligt i fløj - ten - de Lyd, som  
 Som - mer - nats - san - ge - ren vaa - gen. Hr. O - luf han red o - ver El - ver - bro i  
 ved ik - ke selv, naar de bri - ster. De lig - ger og ven - ter For - løs - ning - ens Stund, og

Vi. 1

Vi. 2

Va.

Vc.

Cb.



1.2.3.

4.

rall.

17

Fl. 1 2

Ob.

Cl. (A) 1 2

Fg.

Cor. (F) 1 2

EN SANGER

gjen - nem den smel - ten - de Vin - ter.  
 løn - doms-fuldt smi - len - de Mun - de.  
 O - luf, hvor-hen vil I ri - - de?  
 Dag - ning - en ly - ser i

2. Saa  
 3. Det  
 4. O,  
 Van - ge.

1.2.3.

4.

rall.

VI. 1

VI. 2

Va.

Vc.

Cb.

No. 8

Allegretto con moto

Flauto 1 2

Oboe

Clarinetto (Bb) 1 2

Fagotto

Corno (F) 1 2

TOVE

VOLMER

FOLKVARD

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

1. Der sad to Flu - er på Aa - kan-dens Blad. Naar du blot vil le skal jeg  
sad en Frø paa et Aa - kan - de - blad. Naar du blot vil le, skal jeg

*f* *mp* *pizz.*

Un pochettino meno

poco rall.

5

TOVE  
Saa fag - re Kjort - ler hav - de de paa, den e - ne var rød, den an - den var blaa.  
Dens Skind, det var saa skin - nen - de skønt, som Bæk - ken var blank, som Græs - set var grønt.

VOLMER  
straks bli - ve glad.  
straks bli - ve glad.

FOLKVARD

VI. 1  
arco

VI. 2  
pp arco

Va.  
pp arco

Vc.  
pp

Cb.  
pp

mf

pp

f

Og

Og

Tempo I<sup>mo</sup>

1. rall.

Fg.

TOVE

VOLMER

FOLKVARD  
svup og svap, saa kom der en Frø! Saa fa - gre de var de maat - te dog dø.  
svup og svap, med ét var den væk! Der svam en Fisk i

2. Der

Tempo I<sup>mo</sup>

1. rall.

VI. 1  
sul A gliss. gliss. gliss. pizz. pizz.

VI. 2  
sul A gliss. gliss. gliss. pizz. pizz.

Va.  
sul D gliss. gliss. gliss. pizz. pizz.

Vc.  
gliss. gliss. gliss. pizz. pizz.

Cb.  
pizz. pizz.

f

ff

pp

mp

pp

mp

pp

mp

ff

13<sup>II</sup> **rall.**

Fl. 1/2

Ob.

Cl. (Bb) 1/2

Fg.

Cor. (F) 1/2

TOVE

VOLMER

FOLKVARD

VI. 1

VI. 2

Va.

Vc.

Cb.

3 *p*

*mp*

3 *mp*

*pizz.* *mp*

*pizz.* *mp*

*arco* *pp* *pizz.* *mp*

*arco* *pp* *pizz.* *mp*

3. Der svøm-mer al-drig en Fisk saa klog. Den spræl-ler til sidst på en Me - de - krog.

den mun-tre Bæk. Lad

Allegro

19

Fl. 1/2 *fp* *a2* *cre - - - - - scen - - - - - do* *f*

Ob. *fp* *cre - - - - - scen - - - - - do* *f*

Cl. (Bb) 1/2 *fp* *a2* *cre - - - - - scen - - - - - do* *f*

Fg. *fpp* *cre - - - - - scen - - - - - do* *f*

Cor. (F) 1/2 *fpp* *cre - - - - - scen - - - - - do* *f*

TOVE

VOLMER

FOLKVARD  
svøm - me Flu - e og Frø og Fisk i Kil - de - vi - nen paa Kon - - gens Disk.

Allegro

VI. 1 *fpp* *cre - - - - - scen - - - - - do* *f*

VI. 2 *arco* *fpp* *cre - - - - - scen - - - - - do* *f*

Va. *arco* *fpp* *cre - - - - - scen - - - - - do* *f*

Vc. *arco* *fpp* *cre - - - - - scen - - - - - do* *f*

Cb. *arco* *fpp* *cre - - - - - scen - - - - - do* *f*

# No. 9

TOVE

1. Der stod en En-gel hos mig med en Ro-se i sin Haand. Han aan-de-de paa Ro-sen, den Mo-der stod i E-den og hvor den go-de Gud. Paa dis-se fjer-ne Stran-de la-der der han hav-de ta-let, saa smi-le-de han tyst, og lag-de den, hvor Hjør-tet kan

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

*mf* *con sord.* *p*

5

TOVE

lø-ste si-ne Baand. Han kys-se-de dens Bla-de, de aab-ne-de sig tyst: Barn, den-ne fa-gre Ro-se vil jeg Ro-sen sprin-ge ud, der jub-ler al-le Fug-le og Him-len bli-ver ren, da mø-der E-va A-dam un-der hø-res i mit Bryst. Og si-den er der Ro-ser, som duf-ter o-ver-alt, Og Lær-ker-ne har jub-let, som

VI. 1

VI. 2

Va.

Vc.

Cb.

*pizz.* *arco*

9

TOVE

læg-ge paa dit Bryst. Det ske-te kort før Dag-gry, kæ-re Her-re. 2. Dens  
 Pal-me-træ-ets Gren. Det ske-te kort før Dag-gry, kæ-re Her-re. 3. Og  
 Eng-len har for-talt. Det ske-te kort før Dag-gry kæ-re Her-re.

VI. 1

VI. 2

Va.

Vc.

Cb.

*dim.* *pp* *dim.* *pp* *dim.* *pp* *dim.* *pp*

1.2. 3.



FORSPIL  
PRELUDE  
Andantino

No. 10

Clarinetto (A) 1 2  
Fagotto  
Corno (F) 1 2  
Violino 1  
Violino 2  
Viola  
Violoncello  
Contrabbasso

Cl. (A) 1 2  
Fg.  
Cor. (F) 1 2  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

12

Cl. (A)  $\frac{1}{2}$

*poco dim.* *dim.*

Fg.

*poco dim.* *dim.*

Cor. (F)  $\frac{1}{2}$

*poco dim.* *dim.*

VI. 1

*poco dim.* *dim.*

VI. 2

*poco dim.* *dim.*

Va.

*poco dim.* *dim.*

Vc.

*poco dim.* *dim.*

Cb.

*poco dim.* *dim.*

18

Cl. (A)  $\frac{1}{2}$

Fg.

Cor. (F)  $\frac{1}{2}$

VI. 1

VI. 2

Va.

Vc.

Cb.

# No. 11

## Andantino

Flauto 1

Flauto piccolo (Flauto 2)

Oboe

Clarinetto (A) 1 2

Fagotto

Corno (F) 1 2

Tromba (F) 1 2

Trombone

Timpani (A, E)

**Folkvard:**  
Dryp, dryp, dryp, dryp

Andantino

Violino 1  
pizz.  
mp

Violino 2  
pizz.  
mp

Viola  
trem.  
pp trem.

Violoncello  
pp

Contrabbasso  
pp

Detailed description: This page of a musical score is for 'No. 11' in 'Andantino' tempo. It features a woodwind section with Flute 1, Flute piccolo (Flute 2), Oboe, Clarinet in A (1 and 2), and Bassoon. The brass section includes French Horns (1 and 2), Trumpets (1 and 2), and Trombones. The percussion part consists of Timpani in A and E. The string section includes Violin 1 and 2 (pizzicato, mezzo-piano), Viola (trilled, pianissimo), Violoncello (pianissimo), and Contrabasso (pianissimo). The woodwinds and brass are mostly silent, with the French Horns playing a melodic line starting in the fourth measure. The strings provide a rhythmic and harmonic foundation.

8

Cl. (A)  $\frac{1}{2}$

Fg.

Cor. (F)  $\frac{1}{2}$

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*pp*

**Tove:**  
 Dø! Dø, saa ung og elsket, det er grusomt. O, Moder,  
 Og Gud, de siger han er haard og stræng.  
 O, jeg er bange for at staa alene for  
 Dommeren paa Paradisets Eng.  
 O, ser du mig, min søde Moer,  
 som døde,  
 o, staa du nu ved Paradisets Kyst,  
 saa aabn din Favn og trød dit Barn  
 i Møde.  
 Kom Mor, o kom, og skjul mig ved  
 dit Bryst.

14

Ob.

Cl. (A)  $\frac{1}{2}$

Fg.

Cor. (F)  $\frac{1}{2}$

Vi. 1

Vi. 2

Va.

Vc.

Cb.

som gav mig Trøst saa mange Gange, jeg kalder dig fra Evigheden ud!

For jeg er bange, Mor, ja,

arco

arco

20

poco rall. a tempo

Fl. 1

Picc.

Ob.

Cl. (A)  $\frac{1}{2}$

Fg.

Cor. (F)  $\frac{1}{2}$

Tr. (F)  $\frac{1}{2}$

Trb.

Timp.

jeg er bange for Mørket, Mor, og Døden, og for Gud.

poco rall. a tempo

VI. 1

VI. 2

Va.

Vc.

Cb.

*cresc.*

*f*

*pp*

*trem.*

*p*

25

Fl. 1 *fz* 6 6

Picc. *fz* 6 6

Ob. *fz* 6 6

Cl. (A) 1/2 *f* *fz* 6 6

Fg. *fz* 6 6

Cor. (F) 1/2 *ff* *fz*

Tr. (F) 1/2 *f* *fz*

Trb.

Timp. *fz* *p* *fz* *p*

VI. 1 *fz* 6 6

VI. 2 *fz* 6 6

Va. *fz* 6 6

Vc. *fz* 6 6

Cb. *fz* 6 6



29

1 Fl.

2 Ob.

Cl. (A) <sup>1</sup>/<sub>2</sub> a2

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub> pp

Tr. (F) <sup>1</sup>/<sub>2</sub>

Trb.

Timp. *p*

**Tove:**  
Frels mig Moder!

**Moderen:**  
Først maa jeg vide, hvem jeg fører ind til Lysets Glans i Evighedens Rige.

VI. 1

VI. 2

Va.

Vc.

Cb.



31

Fl. 1  
Fl. 2  
Ob.  
Cl. (A) 1/2  
Fg.  
Cor. (F) 1/2  
Tr. (F) 1/2  
Trb.  
Timp.

Svar om du endnu er et uskyldigt Barn.  
(Tove ryster på hovedet.)  
(Tove shakes her head.)

**Moderen:**  
Saa vis mig da din Brudering, min Pige  
(Tove lader hovedet synke.)  
(Tove lowers her head.)

**Moderen:**  
Ve dig, usalige, du har den ej. Hvor var du Barn?  
Paa hvilken vildsom Vej?

**Tove:**  
(løfter Ansigtet og strækker armene op mod Moderen)  
(lifts her face and stretches her arms towards her mother)  
I Æventyrets Rige, Mor! Og se!

**Moderen:**  
Hvad har du der?

**Tove:**  
Den Rose; Mor, du sang om.

**Moderen:**  
Lyksalighedens Rose!  
Vi er frelst. Rejs dig mit Barn og kom.

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

35

Fl. 1

Fl. 2

Ob.

Cl. (A) 1  
2

Fg.

Cor. (F) 1  
2

Tr. (F) 1  
2

Trb.

Timp.

Den Rose frelser. Den Rose aabner  
Evhighedens Port.

(Det bliver mørkt på scenen.  
Gennem Mørket høres Toves  
gjennemtrængende Skrig)  
*(darkness on the stage.  
Through the darkness the penetrating  
cries of Tove are heard.)*

**Tove:**  
Volmer!

VI. 1

VI. 2

Va.

Vc.

Cb.







No. 12

FORSPIL  
PRELUDE

Flauto 1

Fagotto

Corno (F) 1/2

Tam-tam

Violino 1 *sul G*  
*ff*

Violino 2  
*ff*

Viola  
*ff*

Violoncello  
*ff*

Contrabbasso  
*ff*

7

VI. 1 *sempre f* *ff* *ff*

VI. 2 *sempre f* *ff* *ff*

Va. *sempre ff* *ff* *ff*

Vc. *sempre ff* *ff* *ff*

Cb.



pesante a tempo

28

VI. 1

VI. 2

Va.

Vc.

Cb.

*ff*

34

VI. 1

VI. 2

Va.

Vc.

Cb.

40

Tam.

VI. 1

VI. 2

Va.

Vc.

Cb.

*fff*

*rall.*

*dim.*



# No. 13

Andante

Flauto 1

Flauto piccolo (Flauto 2)

Oboe

Clarinetto (Bb) 1 2

Fagotto

Corno (F) 1 2

Tromba (F) 1 2

Trombone

Piatto sospeso

Tam-tam

**Volmer:**  
Du her, Ulykkesfugl!

**Munken:**  
Vel mødt Kong Volmer.  
Min Herre sender mig.

**Volmer:**  
Din Herre, Munk –

Andante

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

6

Fl. 1

Picc.

Ob.

Cl. (Bb)  $\frac{1}{2}$

Fg.

Cor. (F)  $\frac{1}{2}$

Tr. (F)  $\frac{1}{2}$

Trb.

Ptto. sosp.

**Munken:**  
 Min Herre, ja, en Dommer og en Hævner, som rammer Synden med sin Vredes Lyn. Kast dig i Støvet, Konge, for hans Fod.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

10

Fl. 1 *p* *fff<sup>z</sup>*

Picc. *p* *fff<sup>z</sup>*

Ob. *p* *fff<sup>z</sup>*

Cl. (B $\flat$ )  $\frac{1}{2}$  *fff<sup>z</sup>* *fff* *a2*

Fg. *fff<sup>z</sup>* *ff*

Cor. (F)  $\frac{1}{2}$  *p* *fff<sup>z</sup>* *fff* *nat.* *b<sup>+</sup>*

Tr. (F)  $\frac{1}{2}$  *p* *fff<sup>z</sup>*

Trb. *mp* *fff<sup>z</sup>*

Ptto. sosp. *fff<sup>z</sup>*

(Volmer drager sit Sværd:)  
(Volmer draws his sword:)

**Volmer:**  
Da sværges jeg ved Frelserens dyre Blod at har den Herre som du tjener,

VI. 1 *pp* *fff<sup>z</sup>* *f<sup>z</sup>*

VI. 2 *pp* *fff<sup>z</sup>* *f<sup>z</sup>*

Va. *pp* *fff<sup>z</sup>* *f<sup>z</sup>*

Vc. *pp* *fff<sup>z</sup>* *f<sup>z</sup>*

Cb. *pp* *fff<sup>z</sup>* *f<sup>z</sup>*

13

Fl. 1

Picc.

Ob.

Cl. (Bb) 1/2

Fg.

Cor. (F) 1/2

Tr. (F) 1/2

Trb.

Ptto. sosp.

Munk, idømt mig denne Kval og Helvedskvide som til min sidste Stund min Sjæl vil svide,

VI. 1

VI. 2

Va.

Vc.

Cb.

17

Fl. 1

Picc.

Ob.

Cl. (Bb)  $\frac{1}{2}$

Fg.

Cor. (F)  $\frac{1}{2}$

Tr. (F)  $\frac{1}{2}$

Trb.

Ptto. sosp.

da Krig!          Jægerne: Krig!          Volmer: Krig!          mellem

VI. 1

VI. 2

Va.

Vc.

Cb.

*ff*    *dim.*

*ff*    *dim.*

*pp*

*fff<sup>\*</sup>*    *molto dim.*

*fff*    *fff<sup>\*</sup>*    *pp*

*fff*

*p*    *fff*

*fff<sup>\*</sup>*    *pp*

*arco*    *p*    *fff*    *dim.*

*arco*    *p*    *fff*    *molto dim.*

*trem. arco*    *p*    *fff*

*arco*    *p*    *fff*

*arco*    *p*    *fff*

*arco*    *p*    *fff*

Fl. 1

Picc.

Ob.

Cl. (Bb) 1/2

Fg.

Cor. (F) 1/2

Tr. (F) 1/2

Trb.

Ptto. sosp.

ham og mig til Domsbasunen vækker alle Døde. Krig!

VI. 1

VI. 2

Va.

Vc.

Cb.

23 rall.

Fl. 1 *fff* *pp*

Picc. *fff* *pp*

Ob. *fff* *pp*

Cl. (Bb) 1/2 <sup>a2</sup> *fff* *pp*

Fg. *fff* *pp*

Cor. (F) 1/2 *fff* *pp*

Tr. (F) 1/2 *fff* *pp*

Trb. *fff* *pp*

Ptto. sosp. *fz*

**Jægerne:**  
Krig!

**Volmer:**  
Se Dagen lyser os imøde. Sadl op til Fest for

rall.

VI. 1 *p* *ffz molto dim.* *ppp*

VI. 2 *p* *ffz molto dim.* *ppp*

Va. trem. *p* *fz dim.* *pp*

Vc. *pp* *fz dim.* *pp*

Cb. *pp* *fz dim.* *pp*





29

Fl. 1  
*dim.* *pp*

Picc.  
*dim.* *pp*

Ob.  
*dim.* *pp*

Cl. (B♭) 1/2  
*dim.* *pp*

Fg.  
*dim.* *pp*

Cor. (F) 1/2  
*dim.* *pp*

Tr. (F) 1/2  
*dim.* *pp*

Trb.  
*dim.* *pp*

Ptto. sosp.  
*dim.* *ppp* *div.*

VI. 1  
*dim.* *p*

VI. 2  
*dim.* *p*

Va.  
*dim.* *p*

Vc.  
*dim.* *p*

Cb.  
*dim.* *p*

---

B E S Æ T N I N G  
O R C H E S T R A

flauto

oboe

clarinetto

fagotto

2 corni

2 trombe

trombone basso

timpani

piatti

gran cassa

CHARACTERS APPEARING WITH THE MUSIC	PERSONER SOM OPTRÆDER I DE MUSIKALSKE NUMRE
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coro (male choir)	coro (mandskor)
-------------------	-----------------

Anders, shepherd	Anders Røgter
------------------	---------------

SONGS TO  
JEPPE AAKJÆR'S PLAY  
THE WOLF'S SON

SANGE TIL  
JEPPE AAKJÆRS SKUESPIL  
ULVENS SØN

KOMMER I SNART, I HUSMÆND!  
COME SOON, YE COTTAGERS!

No. 1

Marschtempo / March Tempo

(Denne Takt lidt livligere) \*

Flauto

Oboe

Clarinetto (Bb)

Fagotto

Corno (F)

Tromba (F)

Trombone basso

Timpani (C, F)

Piatti Gran cassa

CORO

- |          |                         |             |                      |
|----------|-------------------------|-------------|----------------------|
| 1. Raa - | bet sti - ger i Morg' - | nens Skjær: | Kom - mer I snart?   |
| 2. Aa -  | get bøj - ed jer Far    | og Mor —    | kom - mer I snart! — |
| 3. Lan - | det ly - ser af Korn    | og Kvæg —   | kom - mer I snart!   |
| 4. Dov - | ne su - ge de Jor -     | dens Marv — | kom - mer I snart!   |
| 5. Staa  | ej bund - ne jer Bød -  | ler bi!     | Kom - mer I snart!   |

Marschtempo / March Tempo

(Denne Takt lidt livligere)

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

\* This bar a little faster

6

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F) 1/2

Tr. (F) 1/2

Trb.b.

Timp.

Ptti.  
Gr.c.

CORO

1. ja-ger som Blæst om Sig og Kjær, hvis-ker ved Ru-den, hvor Pi- len læ'r: Kom-mer I snart, I Hus - mænd!  
 2. knu-ger jer selv, jert Barn, jer Bror, vent-ter paa Vug-gens spæ-de Nor - kom-mer I snart, I Hus - mænd!  
 3. E - ders Kvin-der bag kli - net Væg mal-ker Ge-den med stri-den Skjæg - kom-mer I snart, I Hus - mænd!  
 4. Tu - sind Tøn-dertil Taa-bers Tarv! Hvad de vra-ged blev e - ders Arv; kom-mer I snart, I Hus - mænd!  
 5. Grib jer Spa-de og hug jer fri! I er Tu-sind, hvor de er ti! Kom-mer I snart, I Hus - mænd!

VI. 1

VI. 2

Va.

Vc.

Cb.

rall.

rall.

# No. 2

## GAMLE ANDERS RØGTERS SANG OLD ANDERS SHEPHERD'S SONG

Noget langsomt / *Rather Slowly*

ANDERS  
RØGTER

1. Der staar en Pur - le ved Vej - ens Sving en E - ge - knast saa for - kram - pet; den  
Li - vets lo - ven - de Før - ste - knop den ød - tes grumt for de fles - te! thi  
Barn, som vaag - ner af drøm - fyldt Blund, den he - le Sol vil han kræ - ve; men

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso



ANDERS  
RØGTER

Stak - kel fik al - drig sin Marv i Ring, og al - drig den blev til no - gen - ting, for - di den for tid - lig blev  
ra - ged og - saa en en - kelt op med Jern i Ved - det, med Løv i Top, det blev dog kun Purl det  
lad ham blot stri - de en Liv - sens Stund da vil for at vin - de én Straa - le kun hans tryg - len - de Læ - ber

VI. 1

VI. 2

Va.

Vc.

Cb.

11 *rit.* *dim.* *langsomt* *slowly* 1. 2. 3.

ANDERS  
RØGTER

tram - pet. For vi træ - der hver-an - dre i Dyn - det ned. 2. Ja,  
me - ste. For vi træ - der hver-an - dre i Dyn - det ned. 3. Det  
bæ - ve. For vi træ - der hver-an - dre i Dyn - det ned.

VI. 1 *pp*

VI. 2 *dim.* *pp*

Va. *pp*

Vc. *dim.* *pp*

Cb. *dim.* *pp*



---

B E S Æ T N I N G  
O R C H E S T R A

flauto

oboe

2 clarinetti

2 fagotti

2 corni

4 lurs

tamburo piccolo

arpa

CHARACTERS APPEARING WITH THE MUSIC	PERSONER SOM OPTRÆDER I DE MUSIKALSKE NUMRE
--	--

Halloge	Halloge
---------	---------

Choir of Handmaidens	Kor af terner
----------------------	---------------



HAGBARTH AND SIGNE

HAGBARTH OG SIGNE

INDLEDNING  
PRELUDE

No. 1

Tempo giusto e maestoso

The musical score is divided into systems for different instruments and vocal parts. The first system (measures 1-5) features the Corno (F) and Lur (Db) parts. The Corno part has a long note with a fermata and the instruction 'lunga'. The Lur parts have a rhythmic pattern with dynamics *ff*, *pp*, and *ff*. The second system (measures 6-11) continues the Lur parts with dynamics *p*, *f*, and *p*. The third system (measures 12-22) shows the Lur parts with a *pp* dynamic and includes the vocal line with lyrics 'cre - - - scen - - - - - do'. The fourth system (measures 23-26) features the Cor. (F) and Lur (Db) parts with triplets and dynamics *f*. The fifth system (measures 27-31) includes the Cor. (F) and Lur (Db) parts with triplets and dynamics *pp*, and the vocal line with lyrics 'mi - - - nu - - - en - - - do' and 'mi - - - nu - - - en - - - do'. The vocal line also includes the instruction 'lunga' and a fermata.

No. 1a

Corno (F) 1 2 *f* a2 \*

No. 1b

Lur solo (Db) *f* lunga

No. 2

Allegretto moderato

Flauto *mf*

Oboe *mf*

Clarinetto (Bb) 1 *mf* 2

Fagotto 1 2 *mf*

Corno (F) 1 2 *mf*

Tamburo piccolo *dämpet muffled*

Fl. 6

Ob.

Cl. (Bb) 1 2 *f marcato*

Fg. 1 2

Cor. (F) 1 2

Tamb.picc.

\* Spilles tre Gange paa givet Signal  
 \* To be played three times on cue from conductor

10

Fl.

Ob.

Cl. (Bb) 1

2

Fg. 1

2

Cor. (F) 1

2

Tamb. picc.

Alf: Som Odins Helte

No. 3\*

Andante

1

2

Corno (F)

mp

mp

Lur (Db) 1

2

3

4

6

1

2

Cor. (F)

cresc.

ff

cresc.

ff

mp

mp

ff

ff

Lur (Db) 1

2

3

4

12

1

2

Cor. (F)

dim.

dim.

ppp

ppp

dim.

dim.

ppp

ppp

Lur (Db) 1

2

3

4

dim.

dim.

ppp

ppp

\* Musikken paa sidste Replik  
 \* Music with last lines

## No. 4

## Andantino

Arpa

Skjalden:  
Du, som din Bolig har imellem Skjolde som hænger højt i Beras

Arpa

Sal, lad Harpe! dine Strenges lyde, vi Frem stormed Hagbarth, lig en Geierskagel, med Ørnevinger paa sin Hjælm.  
Valen til Einheria.

Arpa

Hans Skjold var blodigt, som den fulde Maane, bag Sværdet trued skumle Død. De stævned frem, højt bølged deres

Arpa

Glavind, som Markens Ax i Høstens Vind. Stærkt Jernet sang, fra Buerne fløj Pile; Gulbenet Rovfugl glædte sig.

Arpa

Dug dækker snart den grønne Høj; den glinser, som Øjet gennem

Arpa

Taareskær. Men hist paa Skyen Alfs, Gyrithes Aander til Freja svæve, Favn i Favn.

No. 5

TERNERNES DANS  
DANCE OF THE HANDMAIDENS

Andantino quasi allegretto

Musical score for measures 1-5. The score is for five instruments: Flauto, Oboe, Clarinetto (Bb) (1 and 2), Fagotto (1 and 2), and Corno (F) (1 and 2). The key signature is two flats (B-flat major/D minor) and the time signature is 2/4. The tempo is marked 'Andantino quasi allegretto'. The first ending (1.) spans measures 4 and 5, and the second ending (2.) spans measures 4 and 5. Dynamics include *p* (piano) and *p* (piano) in the first ending.

Musical score for measures 6-10. The score is for five instruments: Fl. (Flute), Ob. (Oboe), Cl. (Bb) (Clarinet), Fg. (Bassoon) (1 and 2), and Cor. (F) (Horn) (1 and 2). The key signature is two flats (B-flat major/D minor) and the time signature is 2/4. The tempo is marked 'rall.' (rallentando). Dynamics include *dim.* (diminuendo) in the Clarinet part. Measure numbers 6, 7, 8, 9, and 10 are indicated at the beginning of their respective staves.

a tempo

13

Fl.

Ob.

1

Cl. (Bb)

2

1

Fg.

2

1

Cor. (F)

2

20

Fl.

Ob.

1

Cl. (Bb)

2

1

Fg.

2

1

Cor. (F)

2

27

Fl.

Ob.

Cl. (Bb)  
1  
2

Fg.  
1  
2

Cor. (F)  
1  
2

34

Fl.

Ob.

Cl. (Bb)  
1  
2

Fg.  
1  
2

Cor. (F)  
1  
2

*poco rall.*

*dim.*

*dim.*

*dim.*

*dim.*

# No. 6

## Andantino

Flauto

Oboe

1  
2  
Clarinetto (Bb)

1  
2  
Fagotto

1  
2  
Corno (F)

TERNER  
HANDMAIDENS

*p* *espressivo*

1. volta

*p*

*p*

*p*

1. volta

1. volta

Solo

1. Nu Maa-nen gen-nem Mul-met saa mæg-tigt bry - der; men  
 Sky de kæ - re Skyg-ger nu his - set svæ - ve, i  
 næ - ste Gang, naar Ny - et i Nat - ten tæn - des, skal

rall.

poco allegretto

5

Fl.

Ob.

1  
2  
Cl. (Bb)

1  
2  
Fg.

1  
2  
Cor. (F)

TERNER  
HANDMAIDENS

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Dæm - rin - gen hen - dra - ger vort Blik paa Dø - den. Dog lo - ver kla - re Lu - e, som  
 Lin og ble - ge Bryn - jer med bryst - ne Blik - ke. De suk - ke, Fry - den sav - ne, mens  
 Mø huld - sa - ligt slum - re ved Bej - lers Si - de. For - fær - des ej, for - elsk - te! for





No. 7

HALLOGES SANG  
HALLOGE'S SONG  
Andantino

1. Min Hjælm er mig for blank og tung, mit Skjold mig slet be -  
Li - vets bed - ste Ro - se brød, og Fre - ja væ - re

skær - mer; jeg fø - ler alt, skøndt jeg er ung, at snart sig Dø - den nær - mer. Læg  
lo - vet! Kom, kæ - re Død! nu i dit Skød ned - læg - ger jeg mit Ho - ved. Flyv,

10

Fl.

Ob.

1  
Cl. (Bb)

2

1  
Fg.

2

1  
Cor. (F)

2

HALLOGE

hen det fryg - te - li - ge Staal paa Hel - tens Bau - ta - ste - - ne! I  
ras - ke Fugl! frygt Rej - sen ej, stræk ud de Vin - ger spæ - - de. Du

14

Fl.

Ob.

1  
Cl. (Bb)

2

1  
Fg.

2

1  
Cor. (F)

2

HALLOGE

Lun - den staar en Nat - vi - ol; der hvi - le mi - ne Be - ne! 2. Jeg  
svæ - ver til en e - vig Maj og til en e - vig Glæ - de.

# No. 8\*

Hagbarth: Saa lykkelig og salig nu som Hagbarth.

Andantino

Flauto

Oboe *espressivo*

1  
2  
Clarinetto (Bb)

1  
2  
Fagotto

1  
2  
Corno (F)

5

Fl.

Ob.

1  
2  
Cl. (Bb)

1  
2  
Fg. *mf espressivo*

1  
2  
Cor. (F) *mp espressivo*

\* Musik under den sidste Sætning  
\* Music under last sentence

9

Fl.

Ob.

Cl. (Bb) 1

Cl. (Bb) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

*cresc.*

*cresc.*

*cresc.*

*mf cresc.*

*cresc.*

*cresc.*

*mf cresc.*

*cresc.*

13

Fl.

Ob.

Cl. (Bb) 1

Cl. (Bb) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*pp*

*pp*

*pp*

*pp*

*pp*

*mf cresc.*

*f*

*f*

*pp*

*f*

*pp*

17

Fl. *f* *dim.*

Ob. *f* *dim.*

Cl. (Bb) 1 *f* *dim.* *dim.*

2 *f* *dim.*

Fg. 1 *f* *dim.*

2 *f* *dim.*

Cor. (F) 1 *f* *dim.*

2 *f* *dim.*

21

Fl. *lunga*

Ob. *lunga*

Cl. (Bb) 1 *lunga*

2 *lunga* *lunga*

Fg. 1 *lunga* *lunga*

2 *lunga* *lunga*

Cor. (F) 1 *dim.* *pp* *dim.* *lunga* *pppp*

2 *dim.* *lunga*

No. 9\*

Andante con moto

Flauto

Oboe

Clarinetto (A) 1 2

Fagotto 1 2

Corno (F) 1 2

Lur (Db) 1 2 3 4

Tamburo piccolo

7

Fl.

Ob.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Lur (Db) 1 2 3 4

Tamb.picc.

\* Iste Gang naar Lurerne er kommet tilsynse  
 \* First time when the lur-horns have appeared

14

Fl.

Ob.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Lur (Db) 1 2 3 4

Tamb.picc.

20

Fl.

Ob.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Lur (Db) 1 2 3 4

Tamb.picc.

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

*p* *dim.* *pp*



25

Fl.

Ob.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Lur (Db) 1 2 3 4

Tamb.picc.

*p* *cresc.*

30

Fl.

Ob.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Lur (Db) 1 2 3 4

Tamb.picc.

*f* *cresc.* 5

*f* *cresc.* 5

*f* *cresc.* 5

*f* *cresc.* 5

*f* *cresc.*

*f* *cresc.*

*f* *cresc.*

*f* *cresc.*

36

Fl. *ff*

Ob. *ff*

Cl. (A) 1 2 *ff*

Fg. 1 2 *ff*

Cor. (F) 1 2 *ff*

Lur (Db) 1 2 *ff* a2

3 4 *ff*

Tamb.picc. *ff*

42

Fl. *cresc.* *fff*

Ob. *cresc.* *fff*

Cl. (A) 1 2 *cresc.* *fff*

Fg. 1 2 *cresc.* *fff*

Cor. (F) 1 2 *cresc.* *fff*

Lur (Db) 1 2 *cresc.* *fff* a2

3 4 *cresc.* *fff*

Tamb.picc. *cresc.* *fff*



---

B E S Æ T N I N G

O R C H E S T R A

2 flauti / 1 flauto piccolo

oboe

4 clarinetti

2 fagotti

4 corni

2 cornetti

tromba

3 tromboni

tuba

contrabbasso a corda

timpani

CHARACTERS APPEARING WITH THE MUSIC	PERSONER SOM OPTRÆDER I DE MUSIKALSKE NUMRE
--	--

baritono solo	baritono solo
---------------	---------------

coro 1 (S A T B)	coro 1 (S A T B)
------------------	------------------

coro 2 (Children)	coro 2 (Børn)
-------------------	---------------

Ludvig	Ludvig
--------	--------

Marie	Marie
-------	-------

Saint Kirsten	Sanct Kirsten
---------------	---------------

The Elf Maid	Ellepigen
--------------	-----------

The Oak	Egen
---------	------

MIDSUMMER EVE PLAY SANCT HANSAFTENSPIEL

FORSPIL  
PRELUDE  
Andante tranquillo

The musical score is arranged in a standard orchestral layout. It begins with a 3/4 time signature and a key signature of two flats (B-flat and E-flat). The woodwind section includes two Flutes (1 and 2), Oboe, Clarinet in B-flat (1 and 2), and Bassoon (1 and 2). The brass section consists of two Horns in F (1 and 2), two Trumpets in B-flat (3 and 4), Trombones (1 and 2), Trombone (3), and Tuba. The string section includes the Contrabasso a corda and Timpani (B-flat and E-flat). The score shows the woodwinds and horns playing a melodic line starting in the fifth measure, marked with a forte (f) dynamic. The bassoon part includes a second octave marking (a2) in the fifth measure. The rest of the instruments are silent throughout the shown passage.

8

Fl. 1

Fl. 2

Ob.

Cl. (Bb) 1

Cl. (Bb) 2

Cl. (Bb) 3

Cl. (Bb) 4

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Cnt. (Bb) 1

Cnt. (Bb) 2

Tr. (F)

Trb. 1

Trb. 2

Trb. 3

Tb.

Cb.

Timp.

*a2*

*ff*

*dim.*

*p*

*ff*

*ff*

*trem.*

*f*

*ff*

*mp*

*molto*

*f*

*ff*

15 1

Fl. 1 *mp*

Fl. 2 *mp*

Ob.

Cl. (Bb) 1 *mp*

Cl. (Bb) 2 *mp*

Cl. (Bb) 3

Cl. (Bb) 4

Fg. 1 *pp*

Fg. 2 *dim.*

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Cnt. (Bb) 1

Cnt. (Bb) 2

Tr. (F)

Trb. 1 *dim.* *pp*

Trb. 2 *pp*

Trb. 3 *dim.* *pp*

Tb. *dim.* *pp*

Cb. *dim.* *pp*

Timp. *dim.* *pp* Bb muta in Ab





23

Fl. 1 *cresc.* *ff*

Fl. 2 *cresc.* *ff*

Ob. *mf cresc.* *ff*

Cl. (Bb) 1 *cresc.* *ff* a2

Cl. (Bb) 2 *cresc.* *ff* a2

Cl. (Bb) 3 *cresc.* *ff* a2

Cl. (Bb) 4 *cresc.* *ff* a2

Fg. 1 *ff*

Fg. 2 *ff*

Cor. (F) 1 *cresc.* *ff* *fz*

Cor. (F) 2 *cresc.* *ff* *fz*

Cor. (F) 3 *cresc.* *ff* *fz*

Cor. (F) 4 *cresc.* *ff* *fz*

Cnt. (Bb) 1 *mp* *ff* *fz*

Cnt. (Bb) 2 *mp* *ff* *fz*

Tr. (F) *mp* *ff* *fz*

Trb. 1 *ff* *fz*

Trb. 2 *ff* *fz*

Trb. 3 *ff* *fz*

Tb. *ff* *fz*

Cb. *ff* *fz*

Timp. *ff*

26

Fl. 1

Fl. 2

Ob.

Cl. (Bb) 1 2

Cl. (Bb) 3 4

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Cnt. (Bb) 1 2

Tr. (F)

Trb. 1 2

Trb. 3

Tb.

Cb.

Timp.

This musical score page contains measures 26, 27, and 28. The woodwind section (Flutes, Oboe, Clarinets, Bassoon) plays a melodic line with eighth-note patterns, marked with 'a2' (second octave). The brass section (Coronets, Trumpets, Trombones, Tuba, Contrabass) provides harmonic support with sustained notes and chords. The timpani part features a rhythmic pattern of eighth notes in the first measure, followed by a rest.

29

Fl. 1  
Fl. 2  
Ob.  
Cl. (Bb) 1  
Cl. (Bb) 2  
Cl. (Bb) 3  
Cl. (Bb) 4  
Fg. 1  
Fg. 2  
Cor. (F) 1  
Cor. (F) 2  
Cor. (F) 3  
Cor. (F) 4  
Cnt. (Bb) 1  
Cnt. (Bb) 2  
Tr. (F)  
Trb. 1  
Trb. 2  
Trb. 3  
Tb.  
Cb.  
Timp.

3

poco rall.

poco adagio

32

Fl. 1 *dim.* *p*

Fl. 2 *dim.* *p*

Ob. *dim.* *p*

Cl. (Bb) 1 2 *dim.* *p*

Cl. (Bb) 3 4 *dim.*

Fg. 1 2 *dim.* *p*

Cor. (F) 1 2 *dim.* *p* *mp marcato*

Cor. (F) 3 4 *dim.* *p* *mp marcato*

Cnt. (Bb) 1 2 *dim.* *pp*

Tr. (F) *dim.* *pp*

Trb. 1 2 *dim.* *p* *dim.* *pp*

Trb. 3 *dim.* *pp*

Tb. *dim.* *pp*

Cb. *dim.* *pp*

Timp. *p*

35

Fl. 1  
Fl. 2  
Ob.  
Cl. (Bb) 1  
Cl. (Bb) 2  
Cl. (Bb) 3  
Cl. (Bb) 4  
Fg. 1  
Fg. 2  
Cor. (F) 1  
Cor. (F) 2  
Cor. (F) 3  
Cor. (F) 4  
Cnt. (Bb) 1  
Cnt. (Bb) 2  
Tr. (F)  
Trb. 1  
Trb. 2  
Trb. 3  
Tb.  
Cb.  
Timp.

*pp*

40

Fl. 1  
Fl. 2  
Ob.  
Cl. (Bb) 1  
Cl. (Bb) 2  
Cl. (Bb) 3  
Cl. (Bb) 4  
Fg. 1  
Fg. 2  
Cor. (F) 1  
Cor. (F) 2  
Cor. (F) 3  
Cor. (F) 4  
Cnt. (Bb) 1  
Cnt. (Bb) 2  
Tr. (F)  
Trb. 1  
Trb. 2  
Trb. 3  
Tb.  
Cb.  
Timp.

*solo*  
*espressivo*  
*pp*



No. 1

Allegretto

Flauto

Oboe

Clarinetto (A)

Fagotto

Corno (F)

Contrabbasso a corda

CORO 1

1. I Skyg - gen vi van - ke, blandt lys - grøn-ne Straa. Sanct  
Hans - urt vi san - ke, hvor Blom - ster-ne staa, blandt

1. I Skyg - gen vi van - ke, blandt lys - grøn-ne Straa. Sanct  
Hans - urt vi san - ke, hvor Blom - ster-ne staa, blandt





rall.

1. 2.

Fl. 1 2

Ob.

Cl. (A) 1 2 3 4

Fg. 1 2

Cor. (F) 1 2 3 4

Cb.

S. 1 2

CORO I

A. 1 2

frisk saa grøn, saa grøn u - for - mærkt i Løn. 2. Sanct Løn.

frisk saa grøn, saa grøn u - for - mærkt i Løn.

staar saa frisk, staar saa grøn, staar saa u - for - mærkt i Løn. 2. Sanct Løn.

staar saa frisk, staar saa grøn, staar saa u - for - mærkt i Løn.

12

rall.

Fl. 1 2

Ob.

Cl. (A) 1 2 3 4

Fg. 1 2

Cor. (F) 1 2 3 4

Cb.

S. 1 2

CORO I

A. 1 2

This page of a musical score, numbered 12 at the top left, features a woodwind section and strings. The woodwinds include two Flutes (Fl.), an Oboe (Ob.), two Clarinets in A (Cl. (A)), two Bassoons (Fg.), and four Cor Anglais (Cor. (F)). The strings include a Cello (Cb.) and a first section of strings (CORO I) with two parts (S. 1, 2 and A. 1, 2). The score is in 2/4 time with a key signature of one sharp (F#). The tempo marking 'rall.' is placed at the top right. The woodwinds play melodic lines with various articulations like accents and slurs. The strings provide harmonic support with sustained notes and some rhythmic patterns.

No. 2

Andantino

The musical score is arranged in a standard orchestral format. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Andantino'. The score is divided into two measures. The first measure contains rests for all instruments. The second measure features a single note for each instrument, marked with a fermata. The instruments listed on the left are: Flauto (1 and 2), Oboe, Clarinetto (A) (1, 2, 3, 4), Fagotto (1, 2), Corno (F) (1, 2, 3, 4), Cornetto (A) (1, 2), Tromba (F), Trombone (1, 2), Trombone (3), Tuba, Contrabbasso a corda, and Timpani (C, F). The Corno (F) part includes a first ending bracket and a dynamic marking of *ff*.

**Ludvig:**

Du skjønnne Blaa! Du hvælver Dig saa huldt om de grønne Straa med Dugperler paa.

Fl. 1

Cl. (A) 1 2

*fz*

Hvor Lærkerne slaa, hvor Bølgen gaa, hvor spraglede Kornblomster venligt staae. O, lyse Glands Naturens Straaledans!



Fl. 1

Fl. 2

Ob.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

*pp*

*fp*

*fz*

*a2*

Gyd i mit Bryst liflige Glæde, din varme Lyst.

Lad mig skue Dig, du oplue mig.

Din uendelige Harpe saa huld,  
 med liflige Strengte af Havets  
 Sølv og Solens Guld i mit  
 Hjerter trænge med sin Harmonie,  
 med sin søde Sympathie

(Musik, gaar op ad Bakken)  
 (Music, walks up the hill)

11

Fl. 1 *mf* *cresc.* *f* *cresc.* *ff*

Fl. 2 *mf* *cresc.* *f* *cresc.* *ff*

Ob. *mf* *cresc.* *f* *cresc.* *ff*

Cl. (A) 1 *mf* *cresc.* *f* *cresc.* *ff*

Cl. (A) 2 *mf* *cresc.* *f* *cresc.* *ff*

Cl. (A) 3 *mf* *cresc.* *f* *cresc.* *ff*

Cl. (A) 4 *mf* *cresc.* *f* *cresc.* *ff*

Fg. 1 *mf* *cresc.* *f* *cresc.* *ff*

Fg. 2 *mf* *cresc.* *f* *cresc.* *ff*

Cor. (F) 1 *mf* *cresc.* *f* *cresc.* *ff*

Cor. (F) 2 *mf* *cresc.* *f* *cresc.* *ff*

Cor. (F) 3 *mf* *cresc.* *f* *cresc.* *ff*

Cor. (F) 4 *mf* *cresc.* *f* *cresc.* *ff*

Cnt. (A) 1 *mf* *cresc.* *f* *cresc.* *ff*

Cnt. (A) 2 *mf* *cresc.* *f* *cresc.* *ff*

Tr. (F) *mf* *cresc.* *f* *cresc.* *ff*

Trb.t. 1 *mf* *cresc.* *f* *cresc.* *ff* *marcato*

Trb.t. 2 *mf* *cresc.* *f* *cresc.* *ff* *marcato*

Trb.b. *mf* *cresc.* *f* *cresc.* *ff* *marcato*

Tb. *mf* *cresc.* *f* *cresc.* *ff* *marcato*

Cb. *mf* *cresc.* *f* *cresc.* *ff* *marcato*

Timp. *ff*

18

Fl. 1 *sempre ff*

Fl. 2 *sempre ff*

Ob. *sempre ff*

Cl. (A) 1 *sempre ff*

Cl. (A) 2 *sempre ff*

Cl. (A) 3 *sempre ff*

Cl. (A) 4 *sempre ff*

Fg. 1 *sempre ff*

Fg. 2 *sempre ff*

Cor. (F) 1 *ff* *con sord.* *ff<sup>z</sup>* *dim.* *lunga* *dim.*

Cor. (F) 2 *ff* *con sord.* *ff<sup>z</sup>* *dim.*

Cor. (F) 3 *ff*

Cor. (F) 4 *ff*

Cnt. (A) 1 *ff*

Cnt. (A) 2 *ff*

Tr. (F) *ff*

Trb. 1 *ff* *a2*

Trb. 2 *ff*

Trb. 3 *ff*

Tb. *ff*

Cb. *ff* *pizz.* *mf*

Timp. *ff<sup>z</sup>* *solo* *ff* *lunga* *attacca*

No. 3

Allegro non troppo

This musical score is for a piece titled "No. 3" in the tempo "Allegro non troppo". The score is arranged for a full orchestra and includes a choir. The instruments and parts are as follows:

- Flauto 1**: Treble clef, 3/4 time signature. Starts with a rest, then enters with a melodic line marked *mp cresc.*
- Flauto piccolo**: Treble clef, 3/4 time signature. Starts with a rest, then enters with a melodic line marked *mp cresc.*
- Oboe**: Treble clef, 3/4 time signature. Starts with a rest, then enters with a melodic line marked *mp*, later marked *cresc.*
- Clarinetto (A)**: Two parts (1 and 2) in treble clef, 3/4 time signature. Starts with a rest, then enters with a melodic line marked *mp*, later marked *cresc.*
- Fagotto**: Two parts (1 and 2) in bass clef, 3/4 time signature. Starts with a rest, then enters with a melodic line marked *mp*, later marked *cresc.*
- Corno (F)**: Two parts (1 and 2) in treble clef, 3/4 time signature. Starts with a rest, then enters with a sustained note marked *p* and *senza sord.*
- Cornetto (A)**: Two parts (1 and 2) in treble clef, 3/4 time signature. Starts with a rest.
- Tromba (F)**: Treble clef, 3/4 time signature. Starts with a rest.
- Trombone**: Two parts (1 and 2) in bass clef, 3/4 time signature. Starts with a rest.
- Trombone**: Part 3 in bass clef, 3/4 time signature. Starts with a rest.
- Tuba**: Bass clef, 3/4 time signature. Starts with a rest, then enters with a sustained note marked *p cresc.*
- Contrabbasso a corda**: Bass clef, 3/4 time signature. Starts with a rest, then enters with a melodic line marked *p* and *arco*, later marked *cresc.*
- Timpani (G, D)**: Bass clef, 3/4 time signature. Starts with a rest, then enters with a melodic line marked *mp*, later marked *cresc.*
- CORO 1**: Four parts (Soprano, Alto, Tenor, Bass) in treble clef, 3/4 time signature. All parts start with a rest.





15

Fl. 1

Picc.

Ob.

Cl. (A) 1 2

3 4

Fg. 1 2

Cor. (F) 1 2

3 4

Cnt. (A) 1 2

Tr. (F)

Trb. 1 2

3

Tb.

Cb.

Timp.

S.

A.

CORO I

T.

B.

He - ste - nes Fjed. Den flag - ren - de Maa - ge flyr hen - o - ver Sø. Hist see vi i Taa - ge, hist  
hø - re jo alt. See Tel - te - ne hvi - de! See hvirv - len - de Røg! Vi kjø - re, vi ri - de, vi  
dim. p cresc.

He - ste - nes Fjed. Den flag - ren - de Maa - ge flyr hen - o - ver Sø. Hist see vi i Taa - ge, hist  
hø - re jo alt. See Tel - te - ne hvi - de! See hvirv - len - de Røg! Vi kjø - re, vi ri - de, vi  
dim. p cresc.

He - ste - nes Fjed. Den flag - ren - de Maa - ge flyr hen - o - ver Sø. Hist see vi i Taa - ge, hist  
hø - re jo alt. See Tel - te - ne hvi - de! See hvirv - len - de Røg! Vi kjø - re, vi ri - de, vi  
dim. p cresc.



29

1.

Fl. 1

Picc.

Ob.

Cl. (A) 1 2

3 4

Fg. 1 2

Cor. (F) 1 2

3 4

Cnt. (A) 1 2

Tr. (F)

Trb. 1 2

Trb. 3

Tb.

Cb.

Timp.

S.

A.

CORO I

T.

B.

hes knei - - sen - de Ø. 2. Her

le til Lat - - ter og

Bra - - hes knei - - sen - de Ø. 2. Her

le til Lat - - ter og

hes knei - - sen - de Ø. 2. Her

le til Lat - - ter og

Bra - - hes knei - - sen - de Ø. 2. Her

le til Lat - - ter og



38 pesante

Fl. 1

Picc.

Ob.

Cl. (A)  
1  
2  
3  
4

Fg.  
1  
2

Cor. (F)  
1  
2  
3  
4

Cnt. (A)  
1  
2

Tr. (F)

Trb.  
1  
2

Trb. 3

Tb.

Cb.

Timp.

S.

A.

T.

B.

CORO I

No. 4

Andantino

Flauto 1 2

Oboe

Clarinetto (A) 1 2

Fagotto 1 2

Corno (F) 1 2

Tromba (F) 3 4

Trombone 1 2

Trombone 3

Tuba

Timpani (C)

*lunga*

*fff* *fff* *f* *dim.* *pp*

*f dim.* *ppp*

*f dim.* *ppp*

*f dim.*

*f > ppp*

Fl. 1 2

Ob.

Cl. (A) 1 2

*p*

*lunga*

Ludvig:

Hvad er Nattens Stjernehimmel naar ej Elskovs skjønne Stjerne blinker venligt i det Fjerne fra den lyse Stjernevimmel?

10

Fl. 1  
Fl. 2  
Ob.  
Cl. (A) 1  
Cl. (A) 2  
Fg. 1  
Fg. 2

*mp*

**Marie:**

Skyggerne voxe i Lunden, den lyse Dag er forsvunden; mildt skylle de mørke Vover. Naturen blideligt sover.

14

Fl. 1  
Fl. 2  
Cl. (A) 1  
Cl. (A) 2  
Fg. 1  
Fg. 2  
Cor. (F) 1  
Cor. (F) 2

*mp*

*mp*

*mp*

*mp*

**Ludvig:**

Hvad er Livet, naar ej Livet lifligt hen i Elskov rinder? Hvad er Livet, naar ej Livet sødt i Favnetag forsvinder?

18

Fl. 1  
Fl. 2  
Ob.  
Cl. (A) 1  
Cl. (A) 2  
Fg. 1  
Fg. 2  
Cor. (F) 1  
Cor. (F) 2

*mf*

*mf*

*mp*

*mp*

(De sætter sig)  
(They sit down)



**Marie:**

I gamle, længst forsvundne Tid  
der var en deilig Pige;  
hun var saa god, hun var saa blid,  
hun var saa from tillige.  
Et Crucifix i Hytten stod,  
for det hun altid knælte,  
naar Maanen med sit Aftenblod  
paa Crucifixet dvælte.

Engang hun gik i denne Skov  
og fæstede sit Øie,  
imens hun sang sin Frelzers Lov,  
paa Stierne i det Høie.  
Da foer hun vild paa spæde Fod  
og Tørsten hende plaged.  
Til sidst blev hun i Hu saa mod,  
hun græd og sig beklaged.

Fl. 1  
Ob.  
Fg. 1  
2

*ff*  
1.  
*ff*

Fl. 1  
2  
Ob.  
Fg. 1  
2

Og see hver den som tror paa Gud, den hjælper  
han i Nøden. Hvor Taaren faldt et Væld Sprang ud og lo i Aftenrøden. Da drak hun af det klare Vand og

Fl. 1  
2  
Cl. (A) 1  
2  
Fg. 1  
2

Sanct Kirsten hviler sødt i Blund,  
i Gravens Arme milde,  
dog kommer hun hver Midnatstund  
og stirrer paa sin Kilde.  
Som hendes Øie den er blaae,  
som hendes Blik den blinker.  
Kom I! som gaee der ovenpaa.  
See, liden Kirsten vinker.

*mf*  
*mf*

fulgte Bølgen rolig;

den ledte med sin Blomsterstrand  
til Kirstens lille Bolig.

Fl. 1  
2  
Cl. (A) 1  
2  
Fg. 1  
2

39

Fl. 1  
Fl. 2  
Ob.  
Cl. (A) 1  
Cl. (A) 2  
Tr. (F)

*mp*  
*mp*  
*ff*  
*mp*  
*con sord.*  
*ff*

**Sanct Kirsten:** Ellepigen: **Sanct Kirsten:**  
 Ellepige! Ellepige! Hvad har Du at sige? Tag Vare, tag Vare paa Bølgerne klare,

43

Fl. 1  
Fl. 2  
Ob.  
Cl. (A) 1  
Cl. (A) 2  
Fg. 1  
Fg. 2

*a2*

at ingen fordunkle de Perler som funkler. At aldrig de nøle i bælmørke Gange,

47

Fl. 1  
Fl. 2  
Ob.  
Cl. (A) 1  
Cl. (A) 2  
Fg. 1  
Fg. 2

*a2*

at de fremspringe køle milde og mange!

**Ellepigen:** *attacca*  
 Jeg skal dem bevare; men du maa dem klare!

No. 5

Adagio

Clarinetto (A) 1 2

Fagotto 1 2

Corno (F) 1 2 3 4

Baritono solo

S. *pp* Tryl - len-de Har - mo-ni!

A. *pp* Tryl - len-de Har - mo-ni!

T. *pp* Tryl - len-de Har - mo-ni!

B. *pp* Tryl - len-de Har - mo-ni!

7

Bar. solo Tryl - - len - de Har - mo - ni \_\_\_\_\_ i Mid - nats

S. Tryl - len-de Har - mo-ni! A

A. Tryl - len-de Har - mo-ni! A

T. Tryl - len-de Har - mo-ni! A

B. Tryl - len-de Har - mo-ni! A

12

Bar. solo  
dunk - - le Jord! Sa - - li - ge Sym - pa-thie! Hel - -

S. *p*

A. *p* *f* *p*

CORO I  
T. *p* *f* *p*

B. *p* *f* *p*

A

17 *rall.* *a tempo*

Bar. solo  
- li - ge Po - e - si u - den Ord.

S. *pp*

A. *pp*

CORO I  
T. *pp*

B. *pp*

A

22

Bar. solo  
Sam - men-smelt - ning af Land og Sø og Stjer - - ner og om - slyn - get Yng - ling og

S. *p* *molto ff*

A. *p* *molto ff* *dim.*

CORO I  
T. *p* *molto ff*

B. *p* *molto ff*

A

27

rall. a tempo

Bar. solo

Mø. Fav - n mod Fav - n tol - ker he - le Na - tu - - rens

S. *pp*  
A

A. *dim.* *pp*  
A

CORO I

T. *dim.* *pp*  
A

B. *dim.* *pp*  
A

32

Cl. (A) 1 2 *pp*

Fg. 1 2 *pp*

Cor. (F) 1 2 3 4 *pp*

Bar. solo

Kjær - lig - heds Navn. \_\_\_\_\_

S. *pp* *dim.* *dim.* *ppp*  
A

A. *pp* *dim.* *dim.* *ppp*

CORO I

T. *pp* *dim.* *dim.* *ppp*

B. *pp* *dim.* *dim.* *ppp*

No. 6

Andante maestoso (♩ = 50)

Flauto 1 2

Oboe

Clarinetto (A) 1 2 3 4

Fagotto 1 2

Corno (F) 1 2 3 4

Cornetto (A) 1 2

Tromba (F)

Trombone 1 2

Trombone 3

Tuba

Contrabbasso a corda

Timpani (A, E)

*ppp*

*p*

*pizz.*

*poco*

Egen:  
Her har jeg staaet i hundrede Aar, om Vintren med

rall.

Trb. 1  
Trb. 2  
Trb. 3  
Tb.

*pp* *mp dim.* *dim.* *ppp*

Sne paa mit Bryst mellem Blomster i grønne Vaar, mellem egne Løv i den brune Høst. Stille maatte jeg staa og vilde saa gerne,

a tempo

Cl. (A)  
Cor. (F)  
Trb. 1  
Trb. 2  
Trb. 3  
Tb.  
Cb.  
Timp.

*p* *fp* *mfz* *p* *fp*

1. solo  
trem. arco

saa gerne gaa! Derfor suser nu Vemod i mit Løv, naar Stormen bruser. Denne Nat er sød: Toner lød ved min gamle Fod og paa min Rød sad  
elskende To i kærlig Ro. Saadan en  
Vaar har jeg ikke oplevet i hundred Aar.

13

Fl. 1 *pp* *cresc.* *ff*

Fl. 2 *pp* *cresc.* *ff*

Ob. *pp* *cresc.* *ff*

Cl. (A) 1 *pp* *cresc.* *ff*

Cl. (A) 2 *pp* *cresc.* *ff*

Cl. (A) 3 *pp* *cresc.* *ff*

Cl. (A) 4 *pp* *cresc.* *ff*

Fg. 1 *pp* *cresc.* *ff*

Fg. 2 *pp* *cresc.* *ff*

Cor. (F) 1 *pp* *cresc.* *ff*

Cor. (F) 2 *pp* *cresc.* *ff*

Cor. (F) 3 *pp* *cresc.* *ff*

Cor. (F) 4 *pp* *cresc.* *ff*

Cnt. (A) 1 *p* *ff*

Cnt. (A) 2 *p* *ff*

Tr. (F) *p* *ff*

Trb. 1 *pp* *cresc.* *ff*

Trb. 2 *pp* *cresc.* *ff*

Trb. 3 *pp* *cresc.* *ff*

Tb. *pp* *cresc.* *ff*

Cb. *pp* *cresc.* *ff*

Timp. *pp* *cresc.* *ff*



No. 7

Allegretto

Flauto 1

Flauto piccolo

Oboe

1  
2

Clarinetto (A)

3  
4

Fagotto

1  
2

Corno (F)

1  
2  
3  
4

Cornetto (A)

1  
2

Tromba (F)

Trombone

1  
2

Trombone

3

Tuba

Contrabbasso a corda

Timpani (E, A)

BØRN / CHILDREN  
*mf*

CORO 2

Kvir-re-lit, ti-a Kvir-re-lit, ti-a Kvir-re-lit, ti-a Kvir-re-lit, ti-a

S. 1  
S. 2

I  
*mf*

Maa - ne - skin tit - ter vi

A.

CORO 1

I Maa - ne - skin tit - ter vi

T. 1  
T. 2

B. 1  
B. 2

7

Fl. 1

Picc.

Ob.

Cl. (A) 1/2

CORO 2

S. 1/2

CORO 1

A.

Fug - le saa smaa, bag Gre - ne-nes Git-ter til hin - an - den og slaa.

Fug - le saa smaa, bag Gre - ne-nes Git-ter til hin - an - den og slaa.

Kvir-re-lit, ti-a Kvir-re-lit, ti-a

14

Fl. 1

Picc.

Ob.

Cl. (A) 1/2

Fg. 1/2

CORO 2

S. 1/2

CORO 1

A.

Gud - ske - lov vi er e - ne paa vo - re smaa Gre - ne! Naar vi kun har

Gud - ske - lov vi er e - ne paa vo - re smaa Gre - ne! Naar vi kun har

Kvir-re-lit, ti-a Kvir-re-lit, ti-a

21

Fl. 1

Picc.

Ob.

Cl. (A) 1 2 3 4

Fg. 1 2

Cor. (F) 1 2 3 4

Cnt. (A) 1 2

Tr. (F)

Trb. 1 2 3

Tb.

Cb.

Timp.

CORO 2

S. 1 2

A.

CORO 1

T. 1 2

B. 1 2

Kvir-re-lit, ti-a Kvir-re-lit, ti-a Kvir-re-lit, ti-a Kvir-re-lit, ti-a

Ro til at hop - pe frit \_\_\_\_\_ O, da er vi saa

Ro, naar vi kun har Ro til at hop-pe frit \_\_\_\_\_ O, da er vi saa





44

Fl. 1

Picc.

Ob.

Cl. (A) 1 2 3 4

Fg. 1 2

Cor. (F) 1 2 3 4

Cnt. (A) 1 2

Tr. (F) 1 2

Trb. 1 2 3

Tb.

Cb.

Timp.

CORO 2

S. 1 2

A.

CORO 1

T. 1 2

B. 1 2

*dim.*

*ppp*

*lunga*



---

B E S Æ T N I N G  
O R C H E S T R A

flauto piccolo

flauto

2 oboi

2 clarinetti

fagotto

2 corni

2 trombe

2 tromboni

tuba

tamburo piccolo

gran cassa

triangolo

pianoforte

coro (S S A)



SOLDATERMARSCH No. 1a  
MILITARY MARCH

The musical score is written for two instruments: Tamburo piccolo and Pianoforte. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The score is divided into five systems, each starting with a measure number (6, 12, 18, 22). The first system shows the beginning of the piece with a *p* dynamic for the tamburo and a *f* dynamic for the piano. The tamburo part consists of a simple rhythmic pattern of eighth and sixteenth notes. The piano part features a more complex melody with chords and rests. The second system (measures 6-11) continues the piano melody with various articulations like accents and slurs. The third system (measures 12-17) shows the piano part developing further with more complex chordal textures. The fourth system (measures 18-21) includes a first and second ending for the piano part. The fifth system (measures 22-26) concludes the piece with a final cadence.

Tekst trykt med tilladelse af Einar Christiansens arving.

28

Musical score for measures 28-33. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat). The music features a melodic line in the treble staff with slurs and a bass line with chords and some melodic movement.

34

Musical score for measures 34-36. This system includes first and second endings. Measure 34 starts with a treble staff chord and a bass staff chord. The first ending (1.) spans measures 35 and 36, leading to a repeat sign. The second ending (2.) spans measures 35 and 36, leading to a double bar line. The word "Fine" is written below the second ending.

Fine

37

TRIO

Musical score for measures 37-42. The system begins with a treble staff staff with a melodic line and a bass staff with chords. The word "TRIO" is written above the treble staff. Dynamics include *p* (piano) and *dolce* (dolce). The music features a long melodic line in the treble staff and a steady bass accompaniment.

43

Musical score for measures 43-48. This system includes first and second endings. Measure 43 starts with a treble staff melodic line and a bass staff chord. The first ending (1.) spans measures 44-48, leading to a repeat sign. The second ending (2.) spans measures 44-48, leading to a double bar line.

49

Musical score for measures 49-54. The system begins with a treble staff melodic line and a bass staff chord. Dynamics include *pp* (pianissimo), *dim.* (diminuendo), and *ppp* (pianississimo). The music features a melodic line in the treble staff and a bass accompaniment.

da capo al Fine

SOLDATERMARSCH  
MILITARY MARCH

No. 1b

The musical score is arranged in a standard orchestral layout. The woodwind section includes Flauto piccolo, Flauto, Oboe (1 and 2), Clarinetto (Bb) (1 and 2), and Fagotto. The brass section includes Corno (Eb) (1 and 2), Tromba (Eb) (1 and 2), Trombone (1 and 2), and Tuba. The percussion section includes Tamburo piccolo and Gran cassa, and Triangolo. The score is in 2/4 time with a key signature of two flats (Bb and Eb). The woodwinds and strings (not shown) play a melodic line starting with a *mf* dynamic. The brass section provides harmonic support with chords and rhythmic patterns. The percussion section features a steady drum pattern with triplets and a triangle.

9

Picc.

Fl.

1  
Ob.

2

1  
Cl. (Bb)

2

Fg.

1  
2  
Cor. (Eb)

1  
2  
Tr. (Eb)

1  
2  
Trb.

Tb.

Tamb.picc.  
Gr.c.

Trgl.



24

Picc.

Fl.

1

Ob.

2

1

Cl. (Bb)

2

Fg.

1

2

Cor. (Eb)

1

2

Tr. (Eb)

1

2

Trb.

1

2

Tb.

Tamb.picc.  
Gr.c.

Trgl.

34

Picc.

Fl.

1

Ob.

2

1

Cl. (Bb)

2

Fg.

Cor. (Eb) 1 2

1

Tr. (Eb)

2

1

Trb.

2

Tb.

Tamb.picc.  
Gr.c.

Trgl.

1.

2.

*p*

*f*

34

Picc.

Fl.

1

Ob.

2

1

Cl. (Bb)

2

Fg.

Cor. (Eb) 1 2

1

Tr. (Eb)

2

1

Trb.

2

Tb.

Tamb.picc.  
Gr.c.

Trgl.

1.

2.

*p*

*p*

*p*

*p*

*f*

Fine



47<sup>u</sup> | 2.

Picc. *pp*

Fl.

Ob. 1 *pp* *pp* *dim.* *ppp*

Ob. 2 *pp*

Cl. (Bb) 1 *pp* *dim.* *ppp*

Cl. (Bb) 2 *pp* *dim.* *ppp*

Fg. *pp* *pp* *dim.* *ppp*

Cor. (Eb) 1 *pp* *pp* *dim.* *ppp*

Cor. (Eb) 2

Tr. (Eb) 1

Tr. (Eb) 2

Trb. 1 *pp*

Trb. 2 *pp* *pp* *dim.* *ppp*

Tb. *pp* *pp* *dim.* *ppp*

Tamb.picc. Gr.c.

Trgl. *pp* *ppp* *ppp*

da capo al Fine

# No. 2

## Andantino

*mf*

S.1  
Den - ne er Da - gen, som Her - ren har gjort! den skal hans Tje - ne - re

CORO S.2  
Den - ne er Da - gen, som Her - ren har gjort! den skal hans Tje - ne - re

A.  
Den - ne er Da - gen, som Her - ren har gjort! den skal hans Tje - ne - re

7

S.1  
fry - - de, op han i - dag luk - ked Him - me - rigs Port,

S.2  
fry - - de, op han i - dag luk - ked Him - me - rigs Port,

A.  
fry - - de, op han i - dag luk - ked Him - me - rigs Port,

13

S.1  
saa skal hver Søn - dag det ly - - de; thi i dens hel - li - ge

S.2  
saa skal hver Søn - dag det ly - - de; thi i dens hel - li - ge

A.  
saa skal hver Søn - dag det ly - - de; thi i dens hel - li - ge

19

S.1  
Ti - - mer her - lig af Gra - ven op - stod Guds Ord, naa - dig fra

S.2  
Ti - - mer her - lig af Gra - ven op - stod Guds Ord, naa - dig fra

A.  
Ti - - mer her - lig af Gra - ven op - stod Guds Ord, naa - dig fra

26

S.1  
Him - len Guds Aand ned - fór! Ved I nu hvor - for det ki - - mer.

S.2  
Him - len Guds Aand ned - fór! Ved I nu hvor - for det ki - - mer.

A.  
Him - len Guds Aand ned - fór! Ved I nu hvor - for det ki - - mer.



---

B E S Æ T N I N G  
O R C H E S T R A

2 flauti / 1 flauto piccolo

2 oboi

2 clarinetti

2 fagotti

2 corni

2 trombe

trombone basso

archi

Soprano solo

Tenore solo

Basso solo

coro (S A T B)





rall.

14

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (Bb) 1  
Cl. (Bb) 2  
Fg. 1  
Fg. 2  
Cor. (F) 1  
Cor. (F) 2  
Tr. (F) 1  
Tr. (F) 2  
Trb.b.  
T. solo

S. A.

CORO

1. Den, hvis Haand holdt fast om Svær-det, den som kæm-ped u - for - fær - det kend-te Flam-men fra dit Baal. \_\_\_\_\_  
 2. Mod vor Brø - de lød din Stem-me, og vor El-skovs Pur - pur-bræm-me laan-te vi af dig - af dig! \_\_\_\_\_  
 3. Ung-doms-gal - skab - du for-stod os, smi - le - de, før du for-lod os. Da i Kamp din Vis - dom vandt. \_\_\_\_\_  
 4. Du var med os i vor Glæ - de, ved vort Fald var du til - ste - de, gav de Bed - ste Æ - rens Krans. \_\_\_\_\_  
 5. Du var Dom - mer, Sværd og Fa - ne. Hil dig A - vons stol - te Sva - ne! Nor-dens Søn - ner hyl - der dig! \_\_\_\_\_

T. B.

rall.

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

# No. 2

Andantino quasi allegretto (♩. = 56)

Flauto 1  
Flauto 2  
Oboe 1  
Oboe 2  
Clarinetto (A) 1  
Clarinetto (A) 2  
Fagotto 1  
Fagotto 2

Corno (F) 1  
Corno (F) 2

Solo

Soprano solo

1. Læng-sel op til Him-mel-blaa - et Ang-sten dybt i Dø - den ind. Al vor Sjæl har du for-staa - et  
 2. Hjer - tets Skæl-ven, Lyk-kens Fyl - de, Graa-dens Fu - re paa vor Kind! Vi har set dit Ord for-gyl - de  
 3. Alt det øm - me og det bli - de, Mun - ter - he - dens Straa - le - hu, hvad de Bed - ste maat - te li - de  
 4. A - von's Sva - ne! Bli - de Sej - ler! Fløj du langt, langt bort her - fra. I dit dy - be Hjer - te spej - ler

S. A.  
CORO  
T. B.

Andantino quasi allegretto (♩. = 56)

Violino 1  
Violino 2  
Viola  
Violoncello  
Contrabbasso







# No. 3

## Andante

Flauto

Flauto piccolo

Oboe

Clarinetto (Bb)

Fagotto

Corno (F)

Trombone basso

Basso solo

1. Lad mig snor - ke her i Skyg - gen, naar du skin - ner
2. Naar du bram - mer med din Vi - den, er det som et
3. Jeg kan krad - se. Jeg kan bi - de den Slags Folk, jeg
4. Kald mig træg, men ik - ke van - det, man - ge fi - ne
5. Skal jeg væ - re med og snak - ke højt om dit Ge -
6. Jeg kan spot - te og for - rak - ke alt dit Digt, men

## Andante

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

*sul G*

*ff* *dim.* *p*

Fl.

Picc.

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Trb.b.

B. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

mig paa Ryg-gen ram-mer det som Pi - ske - smæld. Lad mig lig - ge.  
 Spark i Si - den. Fri os vel for saa - dan Tugt! Lad mig snor - ke.  
 ej kan li - de. Det er net - op Folk, som dig! Naar jeg mur - rer,  
 Folk har blan-det Blod med det, som gør mig plump. De - res Vaan - de  
 ni og tak - ke dig for al din Hel - veds Kunst? Luft - vin drik - ke  
 skal jeg tak - ke. Hav mit Bi - fald. Tag min Tak: For at klan - dre

(knurren)  
(snoring)

sul G ..... trem.

sul G ..... trem.

trem.

trem.

trem.

rall.

12

Fl.

Picc.

1

Ob.

2

1

Cl. (Bb)

2

1

Fg.

2

1

Cor. (F)

2

Trb.b.

B. solo

Jeg vil ik - ke læn - ger væ - re Nar og Træl.  
 Hvem kan or - ke al den Fan - dens Fart og Flugt.  
 brum-mer, knur - rer, skal du ag - te dig for mig.  
 er min Aan - de. Jeg er Jor - dens tun - ge Klump.  
 vil jeg ik - ke, end - nu min - dre æ - de Dunst!  
 al - le an - dre! Jeg har gri - net, saa jeg sprak.

rall.

VI. 1

VI. 2

Va.

Vc.

Cb.

ARIELS SANG  
 ARIEL'S SONG  
 Andantino quasi allegretto

No. 4

1. Flauto  
 2. Flauto  
 1. Oboe  
 2. Oboe  
 1. Clarinetto (Bb)  
 2. Clarinetto (Bb)  
 1. Fagotto  
 2. Fagotto  
 1. Corno (F)  
 2. Corno (F)  
 Tenore solo

1. Selv naar Tor - de - nen tyn - ger er Æ - te - ren lys og klar. Hør mig!  
 2. Frygt ik - ke for at seg - ne, du bæ - res af Vaa - rens Vind. In - tet af  
 3. In - tet af dit skal svin - de - Kun lø - ses af si - ne Baand. Ly - set skal

Andantino quasi allegretto

Violino 1  
 Violino 2  
 Viola  
 Violoncello  
 Contrabbasso

7

Fl. 1 *fp* *dim.*

Fl. 2 *fp* *dim.*

Ob. 1 *fp* *dim.*

Ob. 2 *fp* *dim.*

Cl. (Bb) 1 *fp* *dim.*

Cl. (Bb) 2 *fp* *dim.*

Fg. 1 *fp* *dim.* *pp*

Fg. 2 *fp* *dim.* *pp*

Cor. (F) 1 *dim.*

Cor. (F) 2 *dim.*

T. solo

A - ri - el syn - ger Mu - sik er Gu - der - nes Svar. Jeg kan hvi - ske gen - nem Larm gen - nem Kul - de  
dit skal bleg - ne, men straa - le i tu - sin - de Sind. Se, i - mens du syn - ger her er din Aand dog  
al - tid skin - ne, og Aan - den er e - vigt Aand. Med dit Blik, i So - lens Skin Stjer - nens Lys,

VI. 1 *fp* *dim.*

VI. 2 *fp* *dim.* *pp*

Va. *fp* *dim.* *pp* trem.

Vc. *fp* *dim.* *pp*

Cb. *fp* *dim.* *pp*





19

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. (Bb) 1  
Cl. (Bb) 2  
Fg. 1  
Fg. 2  
Cor. (F) 1  
Cor. (F) 2  
T. solo  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*dim.* *dim.* *dim.* *dim.* *pp*

*dim.* *dim.* *dim.* *dim.* *pp*

*dim.* *dim.* *dim.* *dim.* *pp*

*dim.* *dim.* *dim.* *dim.* *pp*

*dim.* *dim.* *dim.* *dim.* *pp*

*dim.* *dim.* *dim.* *dim.* *pp*

*dim.* *dim.* *dim.* *dim.* *pp*

*dim.* *dim.* *dim.* *dim.* *pp*

*dim.* *dim.* *dim.* *dim.* *pp*

*dim.* *dim.* *dim.* *dim.* *pp*

*dim.* *dim.* *dim.* *dim.* *pp*

*dim.* *dim.* *dim.* *dim.* *pp*

*dim.* *dim.* *dim.* *dim.* *pp*

*dim.* *dim.* *dim.* *dim.* *pp*

*dim.* *dim.* *dim.* *dim.* *pp*

husk at jeg A - ri - el er din Mu - sik! \_\_\_\_\_  
 her end-nu fuld af Skøn - hed Aand og Vid. \_\_\_\_\_  
 Jor - den le gen-nem Graad ved din Mu - sik. \_\_\_\_\_

# No. 5

Moderato (♩ = 96)

Flauto 1 2

Oboe 1 2

Clarinetto (Bb) 1 2

Fagotto 1 2

Corno (F) 1 2

Tromba (F) 1 2

Trombone basso 1 2

S.

A.

CORO

T.

B.

Hæ - der til Dig - tets Drot i Fan - ta - si - ens Slot af Guld og Blaet. Giv  
 Hæ - der til Kun - stens Drot, Fyr - ste af Ondt og Godt, af Skæmt og Spot. Kon - ge

Hæ - der til Dig - tets Drot i Fan - ta - si - ens Slot af Guld, af Guld og Blaet. Giv  
 Hæ - der til Kun - stens Drot, Fyr - ste af Ondt og Godt af Skæmt og Spot. Kon - ge

Moderato (♩ = 96)

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

8 rall.

Fl. 1/2 *ff*

Ob. 1/2 *ff*

Cl. (Bb) 1/2 *ff*

Fg. 1/2 *ff*

Cor. (F) 1/2 *ff*

Tr. (F) 1/2 *f* *ff*

Trb.b. *f* *ff*

S.

Giv af din O - ver-flod, Kær - lig-hed, Vil - je, Mod, Vis - dom-mens Hel - se-bod! o, hø - je Drot.  
 Kon - ge i Glæ - dens Sal. Her - re i Smer-tens Dal, højt o - ver Fryd og Kval. Hil Kun - stens Drot.

A.

Giv af din O - ver-flod, Kær - lig-hed, Vil - je, Mod, Vis - dom-mens Hel - se-bod! o, hø - je Drot.  
 Kon - ge i Glæ - dens Sal. Her - re i Smer-tens Dal, højt o - ver Fryd og Kval. Hil Kun - stens Drot.

CORO

T.

af din O - ver - flod, af din O - ver-flod, Kær - lig-hed, Vil - je, Mod, o, hø - je Drot, o, hø - je Drot.  
 i Glæ-dens Sal, Her - re i Smer-tens Dal, højt o - ver Fryd og Kval, o, Kun-stens Drot, o, Kun - stens Drot.

B.

af din O - ver - flod, af din O - ver-flod, Kær - lig-hed, Vil - je, Mod, o, hø - je Drot, o, hø - je Drot.  
 i Glæ-dens Sal, Her - re i Smer-tens Dal, højt o - ver Fryd og Kval, o, Kun-stens Drot, o, Kun - stens Drot.

VI. 1 *ff*

VI. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

rall.



BALLAD FOR  
JÓHANN SIGURJÓNSSON'S PLAY  
THE LIAR

KVAD TIL  
JÓHANN SIGURJÓNSSONS SKUESPIL  
L Ø G N E R E N

No. 1

SKJALDEN

Da-ge - ne skri - ver Lyk - kens Ru - ner. Naar So - len staar op

Arpa

4

smi - ler hun til sin El - ske - des Vej i det dug - vaa - de Græs.

rall.

7

Naar So - len staar o - ver Hø - jen smi - ler hun til Støv - sky - en, som mel - der den El - ske - des

10 *rall.*

8 Kom - me. Naar So-len gaar ned, smi-ler hun til sin El-ske-des Mund

13

8 i det svin - den - de Skær. Da - ge - ne skri - ver Lyk - kens Ru - ner.

16

8 Og saa dæk - ker Mør - ket dem, som Mul - den dæk - ker alt, hvad

18 *rall.*

8 der skal vaag - ne op til nyt Liv og ny Vaar.

No. 2

SKJALDEN

Da - ge - ne skri - ver Sor - gens Ru - ner. Naar So - len staar op,

Arpa

*f*

4

min - des hun sin El - ske - des Vej i det dug - vaa - de Græs.

*mf* *dim.* *pp*

7

Naar So - len staar o - ver Hø - jen, min - des hun Støv - sky - en, som meld - te den El - ske - des

*f*

10 *rall.*

8 Kom - me. Naar So - len gaar ned, min - des hun sin El - ske - des Mund

*rall. mf* *p*

13

8 i det svin - den - de Skær. Da - ge - ne skri - ver Sor - gens Ru - ner.

*pp* *f*

16

8 Og saa dæk - ker Mør - ket hen - de, som Mul - den dæk - ker

*mf*

18 *rall.*

8 alt, hvad der skal vis - ne, og hvad der skal dø.

*rall. mp* *dim.*





## 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	NKS	Ny Kongelig Samling (New Royal collection)
arm.	armonium	ob.	oboe
b.	bar	pf.	pianoforte
B.	basso	picc.	flauto piccolo
Bar.	baritono	Pl. No.	Plate Number
bb.	bars	ptto.sosp.	piatto sospeso
brass	brass instruments	S.	soprano
cb.	contrabbasso	sax.	sassofone
cl.	clarinetto	sord.	sordino
clav.	clavicòrdo	spicc.	spiccato
cmpli.	campanelli	stacc.	staccato
CN	Carl Nielsen	str.	strings
CNA	Carl Nielsen Arkivet (The Carl Nielsen Archives)	T.	tenore
CNS	Carl Nielsens Samling (The Carl Nielsen Collection)	tamb.picc.	tamburo piccolo
cnt.	cornetto	tb.	tuba
cor.	corno	ten.	tenuto
div.	divisi	timp.	timpani
<i>DK-Kk</i>	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)	tr.	tromba
<i>DK-Km(m)</i>	Musikhistorisk Museum og Carl Claudius' Samling	trb.b.	trombone basso
fg.	fagotto	trb.t.	trombone tenore
fl.	flauto	trem.	tremolo
fl.gr.	flauto grande	trgl.	triangolo
fol.	folio	va.	viola
gr.c.	gran cassa	vc.	violoncello
marc.	marcato	vl.	violino
		WH Arkivet	Wilhelm Hansen Arkivet (The Wilhelm Hansen Archives)
		woodw.	woodwind instruments

# C R I T I C A L C O M M E N T A R Y

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.

## S O U R C E S

### A N E V E N I N G A T G I S K E

- A Parts, manuscript copy
- B Parts, manuscript copy
- C Printed edition of the play, prompt book

- A Parts, manuscript copy.  
*DK-Kk*, CNS 337.  
Donated to the Royal Library by the Dagmar Theatre in 1943.  
34.8x26.2 cm, 14 instrumental parts and 7 vocal parts (prelude and final chorus).

Paper type: 10 staves (hand-ruled).  
Rehearsal letters added in blue crayon.

- B Parts, manuscript copy.  
*DK-Kk*, C II, 10.  
35x26 cm, 2 parts (vl. 1) for the prelude.  
Paper type: *Heimdal 1652*. (12 staves).
- C Printed edition of the play, prompt book.  
*DK-Kk*, Dramatisk Bibliotek.  
Title page: “En Aften paa Giske / historisk Skuespil i een Akt, / af / A. Munch. / Christiania. / Chr. Tønsbergs Forlag. / Trykt af H. J. Sørum. /1855.”; top of page stamped “Dagmar-theatret”.  
17x12.2 cm, 67 pp., in half-binding.  
A few additions in pencil. On front of binding a printed label has been pasted with information on the cast of the play; on the spine labelled “10”.

The only complete source is the Dagmar Theatre’s set of parts (A). In addition there are two vl. 1 parts for the prelude (B), probably copied from Source A, since the rehearsal letters in B are given from the beginning, while they are added in blue crayon in A. The provenance of Source B is unknown, and it is not clear whether B was part of a complete set of parts for the prelude or whether it only served as duplicate parts for Source A. In both A and B a cut (bb. 89-100) is marked in pencil suggesting that the two sources were at some point used at the same event.

### S N E F R I D

- A Score, autograph, fair copy (1899 version)
- B Score, draft (1899 version)
- C Parts, manuscript copy (1899 version)
- D Parts, manuscript copy (concert extracts, Nos. 1, 4-6)
- E Two parts, autograph (Nos. 4-6)

- F** Sketches
- G** Score, partly autograph, fair copy (piano quintet version)
- H** Manuscript string parts, partly autograph (piano quintet version)
- I** Piano arrangement, autograph (Nos. 2-5, 10-11)
- J** Score, autograph, fair copy (1893 version)
- K** Parts, manuscript copy (1893 version)
- L** Printed piano arrangement (No. 1)
- M** Sketches for piano arrangement, autograph (No. 1)
- N** Piano arrangement, manuscript copy (No. 1)
- O** Printed melodrama, first edition, fragment, Nielsen's copy
- P** Printed melodrama, first edition
- Q** Director's script, manuscript copy
- R** Prompt book, manuscript copy
- A** Score, autograph, fair copy (1899 version).  
DK-Kk, CNS 331a.  
Title page: "'Snefrid' / Melodrama af Holger Drachmann / Musik af Carl Nielsen / Partitur".  
End-dating: "9/2 99".  
Donated to the Royal Library by the Danish Composers' Society in 1975.  
34.7x26 cm, 84 pages written in ink, numbered 1-84, followed by 4 blank pages. In half-binding with brown marbled paper. On front of binding a label with "Dagmartheatret" written in pencil.  
Paper type: 18 staves (hand-ruled).  
Henrik Knudsen's pencil sketches for a piano part, probably preliminary sketches for the piano quintet version (**G**, **H**), have been added below parts of the score.
- B** Score, draft (1899 version).  
DK-Kk, CNS 331b.  
Title page: "Nye Skizzer til / 'Snefrid' / Februar 1899".  
Datings: title page: "Februar 1899"; end-dating on No. 6: "23/2 99".  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.5x26 cm, 1 folio and 6 bifolios; 23 pages written in pencil, numbered 1-23.  
Paper type: fol. 1 18 staves (hand-ruled)  
fols. 2-5 16 staves (hand-ruled)  
fols. 6-13 18 staves (hand-ruled)  
Contains draft for Nos. 2-11 and 15.
- C** Parts, manuscript copy (1899 version).  
DK-Kk, C II 10.  
34.5x26 cm, 23 parts: 3 vl.1 (one incomplete), 3 vl. 2, 2 va., 1 vc., 1 cb., fl. 1, fl. 2, ob., cl. 1, cl. 2, fg., cor. 1, cor. 2, tr. 1, tr. 2, trb. 1, trb. 2, tb., timp.; includes also insertions with alternative string parts to be used when no harp is available: 9 parts: 3 vl. 1, 3 vl. 2, 1 va., 1 vc., 1 cb.  
The set also includes an extra cor.1, written on a different type of music paper and in a different hand: 35.5x27 cm.  
Paper type: 12 staves (hand-ruled)  
11 staves (hand-ruled): one vl. 1 part with insertion  
B. & H. Nr. 1. 7. 17. (12 staves): extra cor. 1 part  
A few additions in pencil and blue crayon (CN).
- D** Parts, manuscript copy (concert extracts, Nos. 1, 4, 5, 6).  
DK-Kk, C II 10.  
34.5x26 cm, 19 parts: 4 vl. 1, 4 vl. 2, 2 va., 4 vc., 5 cb.  
The set also includes a vl.1 part copied by Henrik Knudsen on a different size of music paper (33.8x25.5 cm); the part only includes Nos. 4-6.  
Paper type: 12 staves (hand-ruled).  
The numbers on the individual parts added in blue crayon (CN).
- E** Two parts, autograph.  
DK-Kk, CNS 331j.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
33.8x25.8 cm, 2 folios, 4 pages written in ink.  
Paper type: 12 staves.  
A vl. 1 and a vl. 2 part for Nos. 4-6, designated "N<sup>o</sup> 5"; the number of the vl. 2 part changed to "N<sup>o</sup> 3" in pencil.
- F** Sketches.  
DK-Kk, CNS 331f.
- |             |              |             |
|-------------|--------------|-------------|
| fol. 1      | 34.5x26 cm   | (12 staves) |
| fols. 2-4   | 34.5x26 cm   | (16 staves) |
| fols. 5-8   | 26x17.5 cm   | (8 staves)  |
| fol. 9      | 34.5x26 cm   | (12 staves) |
| fols. 10-13 | 34.5x26 cm   | (16 staves) |
| fols. 14-15 | 34.5x26 cm   | (12 staves) |
| fol. 16     | ca. 15x27 cm | (6 staves)  |
- 30 pages written in pencil and ink.  
Sketches for No. 1 (fols. 3-4, 5<sup>v</sup>), No. 12 (fol. 12), No. 13 (fol. 14<sup>r</sup>), No. 14 (fols. 10-11, 14<sup>v</sup>), No. 17 (fols. 1, 2, 9<sup>f</sup>).

- G** Score, partly autograph, fair copy (piano quintet version).  
DK-Kk, CNS 331c.  
Title page: “Snefrid / Melodrama af Holger Drachmann / Musiken / af / Carl Nielsen”, written in pencil.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.5x26 cm, 68 pages, written in ink, numbered 1-66; 1 blank page between pp. 32 and 33 and 1 between pp. 59 and 60; in library binding.  
Paper type: 12 staves (hand-ruled).  
The score fair-copied by Henrik Knudsen and Nielsen jointly.
- H** Manuscript string parts, partly autograph (piano quintet version).  
DK-Kk, CNS 331d.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
35x26 cm, 4 parts (vl. 1, vl. 2, va., vc.); each part in a cover of newspaper.  
Paper type: 12 staves.  
The 4 parts originally functioned as orchestral parts (1899 version), but have later been adapted for the piano quintet version; Nielsen himself added the music for the final piece, No. 17 *Funeral Music*, orchestrated for winds in the orchestral version.  
Va. part fol. 6<sup>v</sup>: pencil sketch for *Sang bag Ploven* (= CNS 221b).
- I** Piano arrangement, autograph (Nos. 2-5, 10-11).  
DK-Kk, CNS 331g.  
34.5x26 cm, 2 bifolios, 7 pages written in ink, numbered 1-7.  
Paper type: 12 staves (hand-ruled).  
Piano arrangement of Nos. 2-5 and Nos. 10-11.
- J** Score, autograph, fair copy (1893 version).  
DK-Kk, CNS 331e.  
Title page: “Musik til ‘Snefrid’ / Melodrama af Drachmann / komponeret af Carl Nielsen / Partitur” to which is added in blue pencil: “N<sup>o</sup> 1 Pag 2-14 / N<sup>o</sup> 2”.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.5x26 cm, 37 pages written in ink, numbered 2-12, 13-14 (1 page), 15 (blank), 16-40; in library binding.  
Paper type: 2 staves (hand-ruled).  
The source has been restored.
- K** Parts, manuscript copy (1893 version).  
DK-Kk, C II 10.  
34.5x26 cm, 15 parts: 2 vl. 1, 2 vl. 2, 1 va., 1 vc., 1 cb., ob., cor. 2, tr. 1, tr. 2, trb. 1, trb. 2, tb., timp.  
Paper type: 12 staves (hand-ruled).  
A few additions in pencil (CN).
- L** Printed piano arrangement (No. 1).  
Title page illustrated by Louis Moe: “AARGANG 1895-96. 2. Oplag. HEFTE I. / UNGT BLOD / LITERÆRT MAANEDSSKRIFT / REDAKTION / Louis Levy / og / L Mylius-Erichsen / Indhold / Poesi af Soph. Claussen, / Drachmann, / Holstein, / Levy, Michaëlis, Rafael, / Schandorph. / Prosa af A.E. Betzonich, / Hjernø, Alfred Ipsen, / Joh.s Jørgensen, My- / lius-Erichsen, Stucken- / berg. / Kritik. / Musik af Carl Nielsen. / N.M. Kjærs Forlag / Döcker & Kjær / Köbenhavn”.  
20.5x13 cm, 195 pages.  
Contains piano arrangement of prelude (No. 1) with the dedication: “Fru Anna Kjær tilegnet.”, pp. 54-59.
- M** Sketches for the piano arrangement, autograph (No. 1).  
DK-Kk, CNS 331i.  
Acquired by the Royal Library from the estate of Henrik Knudsen in 1947.  
35x26 cm, 2 bifolios, 3 pages written in pencil.  
Paper type: 12 staves (hand-ruled).  
On fol. 4<sup>v</sup>: Sketches for the prelude (No. 1), piano notation.  
On fols. 1<sup>r</sup>, 2<sup>v</sup>: sketch for *Ivar and Matilda* (ballad) designated “Berggreen No. 36”,<sup>1</sup> and sketch for unidentified piano work designated “Polonaise”, 3/4, four sharps.
- N** Piano arrangement, manuscript copy (No. 1).  
DK-Kk, CNS 331h.  
Title page: “Carl Nielsen: / Forspil / til / ‘Snefrid’ / af / Holger Drachmann”, below which Nielsen has added “denne Udsættelse / er bedst.” in blue crayon.<sup>2</sup>  
Dating: “9.10.1922”.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
35x26 cm, 1 bifolio, 2 pages written in ink.  
Paper type: 16 staves (hand-ruled).  
Additions and changes in pencil (CN); at bottom of page 2, the following text appears: “Kære Carl Nielsen! Jeg har gjort mig selv den Glæde, og Dem maaske en lille Tieneste

1 Reference to *Folke-Sange og Melodier, fædrelandske og fremmede, samlede og udsatte for Pianoforte af A.P. Berggreen*, vol. 4, 2nd edn, Copenhagen 1862, pp. 64-65.

2 “This setting / is best”.

ved at kopiere Forspillet af Snefrid til Dem. Det er et daarligt Arbejde, men tag det som et Forsøg paa en ringe Tak for den store Tjeneste de gør Solistforeningen af 1921. Med hiertelig Hilsen Deres hengivne Ellen Beck 9.10.22.”<sup>3</sup>

- O** Printed melodrama, first edition, fragment, Nielsen’s copy. DK-Kk, Musik- og Teaterafdelingen, Torben Schousboes Samling XIV, 2.  
16.8x11.2 cm, 4 folios.  
Pages 81-86 of the first printed edition of the melodrama (see Source **P**).  
Contains Nielsen’s notes in pencil.
- P** Printed melodrama, first edition.  
Title page: “DANMARK. / ILLUSTRERET KALENDER / FOR / 1893. / UDGIVEN AF / JOURNALISTFORENINGEN I KØBENHAVN. / I HOVEDKOMMISSION HOS / UNIVERSITETSBOGHANDLER G.E.C. GAD I KØBENHAVN. / CENTRALTRYKKERIET.”  
16.8x11.2 cm, 180 pages.  
*Snefrid* on pp. 56-86.
- Q** Director’s script, manuscript copy. DK-Kk, Dramatisk Bibliotek (Dagmar-teatret 157).  
Title page: “Snefrid / Melodrama i to Handlinger af / Holger Drachmann / Instruktionsbogen”; at bottom stamped “Selskabet DRAMATISK BIBLIOTEK / Fiolstræde 1 – København K.”  
21.5x17.5 cm, 57 pages written in blue ink, interleaved with blank pages. In half-binding with black marbled paper.  
A printed label with information on the cast of the play and its duration has been pasted on front of binding.
- R** Prompt book, manuscript copy. DK-Kk, Dramatisk Bibliotek (Dagmar-teatret 157).  
Title page: “Snefrid. / Melodrama i to Handlinger af / Holger Drachmann.”; added at top in ink: “Læst [read] 7/8 99 [illegible]”; at bottom stamped “Selskabet DRAMATISK BIBLIOTEK / Fiolstræde 1 – København K.”  
21.5x17.5 cm, 76 pages, written in blue ink. In half-binding with violet marbled paper.

3 “Dear Carl Nielsen! I have given myself the pleasure, and perhaps done you a little favour by copying the prelude to *Snefrid* for you. It is poor work, but take it as an attempt at some humble thanks for the great favour you are providing the Soloist Association of 1921. Cordial greetings, Yours faithfully, Ellen Beck 9.10.22.”

A printed label with information on the cast of the play has been pasted on front of binding and a portrait of Nielsen has been pasted on the inside.

The music for *Snefrid* survives in four different versions from Nielsen’s hand: two stage versions from 1893 and 1899; an extract for orchestra, which is probably from 1900; and finally an arrangement for piano quintet of the 1899 version. The present edition is based on the 1899 version. The main source has been Nielsen’s fair-copied score (**A**), while the draft (**B**) and the manuscript set of parts (**C**) have been consulted in cases of doubt. The 1893 version, the piano quintet version and the printed edition of the prelude had no influence on the editing. Nielsen’s rendering of Drachmann’s text is rather defective and inconsistent. The text has therefore been revised on the basis of the first printed edition (**P**).

#### THE FIGHTS IN STEFAN BORG’S HOUSE

- A** Score, manuscript copy  
**B** Draft  
**C** Director’s script, autograph  
**D** Printed play, Nielsen’s copy

**A** Score, manuscript copy. DK-Kk, CNS 343.  
Title page: “Sang til Helge Rodes Skuespil. / ‘Kampene i Stephen Borgs Hus.’ / Carl Nielsen.”; “D.T: 409”<sup>4</sup> added at the top in pencil; “55” added at the bottom in blue crayon. Donated to the Royal Library by the Dagmar Theatre in 1943. 34.5x26 cm, 1 bifolio, 2 pages written in ink.  
Paper type: 12 staves.

**B** Draft. DK-Kk, CNS 228c.  
End-dating: “26/1 1901”.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34.5x26 cm, 1 bifolio, 4 pages written in pencil.  
Paper type: 12 staves.  
On fol. 1<sup>r</sup>: staves 5-12: draft for *Skal Blomsterne da visne* (first stanza).

4 Dagmar-teatret 409.

Contains also sketches for *Saul og David* (see *The Carl Nielsen Edition*, vol. I/5, p. 625, Source **Pa**).

- C** Director's script, autograph.  
DK-Kk, Dramatisk Bibliotek, Dagmar-teatret (DT 177).  
On fol. 3<sup>r</sup>: title page: "Helge Rode / Kampene i Stefan Borgs / Hjem. / Fire Dramaer."; at bottom stamped "Selskabet DRAMATISK BIBLIOTEK / Fiolstræde 1-København K."  
End-datings: "Finis. / Firenze 30<sup>te</sup> Januar. 1900. / København. 18<sup>de</sup> Oktober. 1900".  
34x21 cm and 36.2x22.5 cm, 103 pages written in ink, numbered 1-103 in pencil; the whole volume is interleaved with blank unpaginated folios (36x23 cm); in half-binding.  
A printed label, with information on the cast and duration of the play as well as the entr'acte music, has been pasted on front of binding.
- D** Printed play, Nielsen's copy.  
*Odense Bys Museer*.  
Title page: "KAMPENE / I / STEFAN BORGS HJEM / AF / HELGE RODE / KJØBENHAVN / GYLDENDALSKE BOGHANDELS FORLAG / FR. BAGGES BOGTRYKKERI / 1901".  
18.3x12.2 cm, 173 pp.  
fol. 2<sup>v</sup>: dedication to Nielsen and Anne Marie Carl-Nielsen.<sup>5</sup>

The song "Skal Blomsterne da visne" survives in three different versions from Nielsen's hand: a theatre version from 1901 a printed version in the magazine *Illustreret Tidende* (1902); and a third version in the collection *Strophic Songs*, op. 21 (1907). The two latter sources, which appear chronologically after the theatre version, have not been relevant for the present edition and are therefore described in the volume with the songs. The main source for the present edition is the Dagmar Theatre's manuscript (**A**); variants in the pencil draft (**B**) are listed in the *Critical Commentary*, p. 318.

#### A T A L A N T A

- A** Score, fair copy, autograph  
**B** Text, fair copy, autograph  
**C** Director's script, manuscript copy  
**D** Printed play

<sup>5</sup> The full wording is given in the preface, p. xxiii.

- A** Score, fair copy, autograph.  
DK-Kk, CNS 334.  
Title page: "Atalanta / Gudhjælp! / Sang af Gustav Wied<sup>s</sup> og Jens Petersen<sup>s</sup> / Skuespil 'Atalanta' / komponeret / af / Carl Nielsen." [the first "Atalanta" added in pencil (CN?)].  
Acquired by the Royal Library in 1947 from the estate of Henrik Knudsen.  
34x25 cm, 1 bifolio, 2 pages written in ink in library binding.  
Paper type: 12 staves.  
The source has been restored.  
Additions in pencil (foreign hand): fol. 1<sup>v</sup>, top: "N<sup>o</sup> 2"; fol. 2<sup>r</sup>, after the last bar: "Overgang til D-dur (Champagne Galop)",<sup>6</sup> staves 8-9: a 4-bar prelude titled "Forspil";<sup>7</sup> fol. 2<sup>v</sup>: staves 6-10: 5-bar sketch written in blue crayon (CN), 4/4 and 2/4, three flats.  
fol. 2<sup>v</sup>: text sheet (= **B**) glued on.

- B** Fair copy of the text, autograph.  
DK-Kk, CNS 334.  
Acquired by the Royal Library in 1947 from the estate of Henrik Knudsen.  
27.5x18.3 cm, 1 folio, 2 pages written in ink.  
Paper type: squared paper.  
Jens Petersen's manuscript of the song text (recto of folio) and instructions on how he wanted the song composed (verso of folio); see Preface, p. xxv.<sup>8</sup>  
Included in Source **A**.

- C** Director's script of the play, manuscript copy.  
DK-Kk, Dramatisk Bibliotek, Dagmar-teatret (DT 190).  
Title page: "Atalanta / eller / Naar Piger har Penge / Komedie i tre Akter af / Jens Petersen og Gustav Wied."; added at top in ink: "Afleveret til Sen<sup>9</sup> [illegible] / 13/9 1901 / VWandahl / Læst 13/9 1901. / [illegible] Møller" / 13/9 1901 / VWandahl / Read 13/9 1901. / [illegible] Møller"; at bottom stamped "Selskabet DRAMATISK BIBLIOTEK / Fiolstræde 1-København K."  
23x18.5 cm, 614 pages written in blue ink; in half-binding.  
A printed label with information on the cast, the duration of the play and the entr'acte music, has been pasted on front of binding.

<sup>6</sup> "Transition to D major (Champagne Galop)."

<sup>7</sup> "Prelude" (see p. 318).

<sup>8</sup> On the sheet Henrik Knudsen has added in pencil: "Gustav Wied's original, which he / sent to Carl Nielsen, who composed / the song / Henrik Knudsen." Knudsen was however in error, as the handwriting is Jens Petersen's. [hvad har denne note med 'Preface' at gore?]

<sup>9</sup> "Handed over to Sen [illegible]."

**D** Printed play.

Title page: "ATALANTA / ELLER / NAAR PIGER HAR PENGE / KOMEDIE I TRE AKTER / AF / JENS PETERSEN OG GUSTAV WIED / KØBENHAVN / GYLDENDALSKE BOGHANDELS FORLAG / FR. BAGGES BOGTRYKKERI / 1901".

18.3x12.2 cm, 247 pp.

Nielsen's fair copy (**A**) is the only preserved musical source for this song.

W I L L E M O E S

**A** Score, manuscript, autograph

**B** Sketch

**C** Score, autograph

**D** Sketch for unison chorus

**E** Sketch for mixed choir

**F** Printed score for voice and piano

**G** Score, autograph

**H** Draft

**I** Parts, manuscript copy

**J** Score and parts, manuscript copy

**K** Director's script, typescript

**L** Play, typescript

**A** Score, manuscript, autograph.

DK-Kk, CNS 350a.

Title page: "To Sange til / L.C. Niensens / Skuespil / 'Willemoes' / med Musik af Carl Nielsen / (Partitur)".

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

34.5x26 cm, 12 pages written in ink.

Paper type: 18 staves.

Contains *Ja, tag os vor Moder* and *Havets Sang* for voice and orchestra.

**B** Sketch.

DK-Kk, CNS 350b.

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

35.5x27 cm, 3 bifolios, written in pencil, unpaginated.

Paper type:

pp. 1-4: B. & H. No. 14. A. (24 staves)

pp. 5-8: (18 staves)

pp. 9-12: B. & H. No. 14. A. (24 staves)

Sketch for *Havets Sang* (17 bars) notated on a piano system and sketch for *Følger hvo som følge kan* in piano notation (12 bars) in Nielsen's arrangement (not used in the play, but printed in **F**) and other works.

**C** Score, autograph.

DK-Kk, CNS 350c.

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: "1 Fl / 2 Cl / 2 Horn / 2 Tr / 1

Bas / Pauk / 2<sup>lm</sup> / 1 Br / 1 C / Cb".

End-dating: "31/12 07".

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

34.5x26 cm, 4 gatherings; 12 pages, blank, numbered 1-8, 3 pages blank, written in ink, pencil and blue crayon.

Paper type: 18 staves (hand-ruled).

Contains *Fædreland* for voice and bass drum; *Ja, tag os, vor Moder* for voice and piano; *Havets Sang* for voice and piano; *Vibeke's Sang* for voice and harpsichord; contains also a two-bar sketch for *Fædreland*; added on the final page in pencil: "K Lyhne Rahbek / Op til Vaaben danske Mænd /hør dit Fædre".

**D** Sketch for unison chorus.

Dk-Kk, CNS 350d.

Donated to the Royal Library by Emilius Bangert, Roskilde, probably in 1935.

8.5x25 cm, 1 folio (trimmed), written in ink and pencil.

Contains *Fædreland* (melody only) in an envelope addressed to "Komponist Hr. Emilius Bangert / Østerbrogade 116 / Ø" and postmarked "14.12.07"; contains also a one-bar pencil sketch for another work.

**E** Sketch for mixed choir.

DK-Kk, CNS 350e.

Acquired by the Royal Library from the estate of Henrik Knudsen.

18x27 cm, 1 folio (trimmed), written in pencil.

Contains "Ja, tag os, vor Moder" for SATB; added in foreign hand: "C. Nielsen"; noted on verso of the folio: "Hr. T. Siboni / Brogade 22."

**F** Printed score for voice and piano.

Title page: "Helge Nissen tilegnet. / SANGE / TIL / L.C.

NIENSEN'S SKUESPIL / 'WILLEMOES' / KOMPONEREDE / AF

/ CARL NIENSEN. / FORLÆGGERENS EJENDOM FOR ALLE



LANDE: / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN,  
MUSIK-FORLAG. / TRYKT I WILHELM HANSENS ETABL.,  
KØBENHAVN.”

Pl. No.: 14197 (1908).

34x26.5 cm, 9 pages.

**G** Score, autograph.

DK-Kk, CNS 54a.

Title page: “Forspil til 3die Akt / af L.C. Nielsens Skuespil  
‘Willemoes’ / komponeret / af / Carl Nielsen. / (Partitur)”.

End-dating: “31/1 08”.

Donated to the Royal Library by Emilius Bangert, Roskilde,  
probably in 1935.

34.5x25.5 cm, 2 bifolios, 8 pages (1 unpaginated page,  
pp. 1-5, 2 unpaginated pages), written in ink.

Paper type: 18 staves.

Contains Prelude to Act Three.

**H** Draft.

DK-Kk, CNS 54b.

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

34.5x25.5 cm. 3 bifolios, paginated 1-5, written in pencil  
and blue crayon.

Title on first music page: “Forspil til 3die Akt af ‘Wille-  
moes’”.

End-dating on final music page: “30/1 08”.

**I** Parts, manuscript copy.

DK-Kk, Folketeatret 134 (C II, 10, Carl Nielsens Samling).

Contains 15 instrumental parts, 1 vocal part for Nos. 1-3  
and *Fædrelandssang* without text underlay, but with text  
cues, a manuscript copy of the melody for Axel Schiøler’s  
setting of *Fædrelandssang* (“Følger hvo som følge kan”),  
4 vocal parts for Nos. 1-2, 2 vocal parts for Schiøler’s  
*Fædrelandssang* for voice and piano, 4 vocal parts for No. 3,  
a manuscript copy of the vocal part for No. 5, two manu-  
script copies (in D minor and C minor respectively) of No. 5  
for voice and keyboard instrument.

Contains also the parts for Emilius Bangert’s music.

**J** Score and parts, manuscript copy.

Copy at CNU of performance material from Aarhus Theatre.

End-dating: “Aarhus d. 13. Marts 1908. Carl Overgaard.”

Contains 9 instrumental parts for *Prelude* and *Melodrama*

(*Prelude* is an arrangement of C.E.F. Weyse’s *Kommer hid  
I Piger smaa*, and *Melodrama* is Carl Overgaard’s arrange-  
ment). Parts and score in manuscript copy for “2 Sange  
til L.C. Nielsens Skuespil ‘Willemoes’ med Musik af Carl  
Nielsen.”,<sup>10</sup> which include parts for No. 2 (fl., cl., tr., trb.b.,  
timp., vl. 1, 2, va., vc., cb., and No. 5 in score for song voice  
and harpsichord, transposed to B<sup>b</sup> minor.

**K** Director’s script, typescript.

DK-Kk, Folketeatret 4. Dramatisk Bibliotek.

Title on first text page (added by hand): “Laurits Christian  
Nielsen / ‘Willemoes’”; added in top right-hand corner:  
“Folketeatret”; stamped “DRAMATISK BIBLIOTEK / FJOL-  
STRÆDE 1 / 1171 KØBENHAVN K.”

26.5x 21 cm, 129 typewritten pages, numbered 2-129, addi-  
tions and crossings-out in pencil.

Contains stage plans.

**L** Play typescript.

DK-Kk, Dramatisk Bibliotek.

Title page: “Willemoes / Billeder fra Danmarks Ungdom i  
et Forspil og 4 Akter / af / L.C. Nielsen.”; stamped “Selska-  
bet DRAMATISK BIBLIOTEK / Fiolstræde 1-København K.”;  
added in pencil: “samt et tableau”.<sup>11</sup>

27.5x21 cm, each act separately paginated (2-30; 2-26; 2-18;  
2-18; 2-21; 2-20, respectively), typewritten, additions and  
crossings-out in pencil.

Contains stage plans.

The ink fair copy of Nielsen’s share of the music for *Willemoes* is  
distributed between several sources: **A** contains No. 2 and No. 3;  
**C** contains No. 1 and No. 4; and **B**, **D** and **E** are sketches for  
Nos 4, 1 and 2, respectively. The orchestral prelude to Act Three  
is preserved in the ink fair copy **G**, which is based on the draft  
**H**. **A** and **C** may have formed the printing manuscript for the  
edition of the songs, **F**.

P A R E N T S

**A** Piano score, manuscript copy

**B** Piano score, manuscript copy

**C** Piano score, manuscript copy

**D** Piano score, draft

<sup>10</sup> “2 songs for L.C. Nielsen’s play ‘Willemoes’ with music  
by Carl Nielsen.”

<sup>11</sup> “including a tableau”.

**E** Play, manuscript

**F** Printed play

**G** Printed play

**A** Piano score, manuscript copy.

DK-Kk, Det Kongelige Teater, Scenemusik 162 (copy at CNU).

Title page: "Sc. 162. / Musik / i / 'Forældre' / komp. af Carl Nielsen"; added in pencil in foreign hand: "(Signaler.) mundtlig Signal til No.1. / straks efter Blink til No. 2 / Varsel og Sluk til No. 3 (ved Stykkets Slutning) / (Tæppet falder langsomt under Spillet)".<sup>12</sup>

34.7x24.5 cm, cover, unpaginated music folio written in ink with additions in blue crayon.

Paper type: 12 staves.

Above the first piano piece "straks"<sup>13</sup> added; "Blink"<sup>14</sup> added in the margin immediately preceding the second piano piece; and after the final bar "(No.1 som No.3)"<sup>15</sup> added.

**B** Piano score, manuscript copy.

DK-Kk, Det Kongelige Teater, Scenemusik 162 (1) (copy at CNU).

Title page: stamped "DET KONGELIGE THEATER. / REGIS-SØREN. / Scenemusik No."; added in blue crayon: "162<sup>(1)</sup>. / Musik / i 'Forældre', / komponeret af / Carl Nielsen."; added in foreign hand: "Signaler 1923: mundtlig Signal til Nr. 1. / straks efter Blink til Nr. 2 / Varsel og Sluk til Nr. 3 (ved / Stykkets Slutning) / Tæppet falder langsomt under Spillet."<sup>16</sup>

34.5x26.5 cm, cover, unpaginated folio written in ink with annotations in pencil.

Paper type: B. & H. No. 1. E (12 staves).

Above the first piano piece "straks"<sup>17</sup> added; after the piece "Tales"<sup>18</sup> added; above the second piano piece "Blink" added; after the final bar "Scenemusik No."<sup>19</sup> stamped; and in foreign hand "162 (1) / Nr. 1 igen efter 20 Min."<sup>20</sup> added.

**C** Piano score, manuscript copy.

DK-Kk, Det Kongelige Teater, Scenemusik 162 (copy at CNU).

Title page: stamped "Scenemusik No. 162". / "Musik / i / 'Forældre' / komponeret af / Carl Nielsen."; added in foreign hand: "Signaler 1923: mundtlig Signal til No. 1 / straks efter Blink til No. 2 / Varsel og Blink til No. 3 (ved Stykkets Slutning) / Tæppet falder langsomt under Spillet."

34.5x24.5 cm, unpaginated bifolio written in ink with annotations in pencil.

Paper type: 12 staves.

Title on first music page: "Interiør"; bottom of both written music pages stamped "Scenemusik No. 162"; top of second music page "Scenemusik No. 162"; "(2)" added in blue ink.

**D** Piano score, draft.

DK-Kk, CNS 338b.

Dating at bottom right-hand corner: "26/1 08".

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

34.7x25.5 cm, folio, written on both pages in pencil; additions in black ink and blue crayon.

Paper type: 18 staves.

Added at top of folio: "Til Dr. Karl Mantzius."; added at bottom of folio in blue crayon: "Til 'Forældre' (Karl Mantzius)."; page numbering added in blue crayon at top right and top left corners, respectively; the only phrasing in the manuscript is a slur in No. 1 b. 9.

**E** Play, manuscript.

DK-Kk, Det Kongelige Teater, Sufflørarkiv No. 232.

Title on first text page: "Otto Benzon: / Forældre / Skuespil i 1 Akt."

20.7x13 cm, 42 pages written in ink with additions in blue crayon, numbered 1-41.

First text page stamped "DET KGL. THEATERS SOUFFLEUR ARCHIV."

**F** Printed play.

Title page: "OTTO BENZON / FORÆLDRE / SKUESPIL I ÉN AKT / KJØBENHAVN OG KRISTIANIA / GYLDENDALSKE BOGHANDEL / NORDISK FORLAG / MDCCCCVII".

17,5x11 cm, 37 pages.

**G** Printed play.

Title page: "OTTO BENZON / FORÆLDRE / TRE BILLEDER UDEN RAMME / I. INTERIØR / II. LANDSKAB MED FIGURER /

12 ["(Signals.) verbal signal for No. 1. / immediately afterwards flach for No. 2 / warning and switch off for No. 3 (at end of piece) / (Curtain slowly down during the music)"]

13 "immediately".

14 "flash"

15 "No. 1 as No. 3".

16 "Signals 1923: verbal signal for No. 1. / Immediately after, flash for No. 2 / caution and switch off for No. 3 (at the end of the play / Curtain slowly down during the music):"

17 "immediately".

18 "spoken".

19 "Stage music No.".

20 "162 (1) / No. 1 again after 20 mins.".

III. GENREBILLED / GYLDENDALSKE BOGHANDEL-NOR-  
DISK / FORLAG-KØBENHAVN-KRISTIANIA / LONDON-  
BERLIN-MDCCCCXXII”.

9x13 cm, 156 pages.

Including 2 other plays performed together with *Parents* in  
1923-24.

The musical sources for *Parents* consist of the draft **D**, which  
was probably the basis for a now lost fair copy; **D** was the  
source for the manuscript copies **A**, **B** and **C**. Notes added in **B**  
and **C** testify that these were used for the performance in 1923,  
while **A** was used in 1908. The main source for the edition is **A**.

#### T O V E

**A** Score, draft

**B** Printed edition for voice and piano (of *Vi Sletternes Sønner*,  
*Fuglefængervise*, *Toves Sang*, *Jægersang*)

**C** Manuscript of play, director's script

**D** Play, typescript

**A** Score, draft.

DK-Kk, CNS 348.

Prelude end-dated (fol. 14<sup>v</sup>): “10-2-08”; No. 5, *Glenten styrter  
fra Fjeldets Kam*, end-dated (fol. 34<sup>v</sup>): “6/12-07.”

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

34.5x25.5 cm and 35.5x26.5 cm, 62 folios with different  
pagination, foliated by library staff 1-62, written in pencil,  
black ink and blue crayon. Library binding.

Paper type:

fols. 1-14:		(18 staves)
fols. 15-17:	B. & H. No. 14. A.	(24 staves)
fols. 18-40:		(18 staves)
fols. 41-42:	B. & H. No. 2. E.	(14 staves)
fols. 43-51:		(18 staves)
fols. 52-53:	B. & H. No. 2. E.	(14 staves)
fols. 54-57:		(18 staves)
fols. 58-59:	B. & H. No. 2. E.	(14 staves)
fol. 60:		(18 staves)
fols. 61-62:	C.A.KLEMM./C.N <sup>o</sup> .7.(12 staves grouped in 4 systems with pre-printed braces joining the two bottom staves)	

Title on first music page: “Forspil til ‘Tove’”; added in  
foreign hand: “[Carl Nielsen:] *Tove*”; fol. 17<sup>v</sup> is a crossed-out

page of the fair copy of *Maskarade*; “V. Høeberg. Norrefari-  
magsgade 19<sup>1</sup>”, added on fol. 39<sup>f</sup>.

**B** Printed edition for voice and piano (of *Vi Sletternes Sønner*,  
*Fuglefængervise*, *Toves Sang*, *Jægersang*).

Title page: “Wilhelm Herold / venskabeligst / 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, b, c, d (1908).

33.7x26.5 cm, 4 fascicles with separate covers and pagina-  
tion (2-3, 2-3, 2-3, 2-5).

**C** Manuscript of play, director's script.

DK-Kk, Dagmar-teatret 277.

Title page: “‘Tove.’ / Et lyrisk Kærlighedsdrama. / i fem  
Akter.”; stamped “DET KONGELIGE BIBLIOTEK / DRAMA-  
TISK BIBLIOTEK / POSTBOX 2149 / 1016 KØBENHAVN K /  
DANMARK” and “Selskabet DRAMATISK BIBLIOTEK / FIOL-  
STRÆDE 1-København K.”

22x17.8 cm, 208 pages numbered 3-200, written in black  
ink with additions in pencil and blue crayon. Bound.

A poster from the production listing among other things  
director, conductor and cast is pasted on front cover of  
binding; contains a number of additions about musical ele-  
ments in the production as well as a few theatrical sketches.

**D** Play, typescript.

DK-Kk, Dramatisk Bibliotek.

Title on cover: “L. Holstein / Tove / Ludv. Holstein / ‘Tove’ /  
Et Sommersagn. / 5 Akter.”; stamped “Danske Dramatikeres  
Forbund.” and “DET KONGELIGE BIBLIOTEK / DRAMATISK  
BIBLIOTEK / POSTBOKS 2149 / 1016 KØBENHAVN K”.

33.6x21 cm, 69 bifolios paginated 1-69; typewritten on  
recto pages with additions in pencil.

The musical sources for *Tove* consist of the draft (**A**) and the  
printed edition of four of the songs (**C**). The music must have  
existed in a fair copy and part-material written out for perform-  
ance at the theatre, but it has not been possible to locate them;  
neither has the basis for the printed songs, which is likely to  
have been a piano score, apparently survived.

T H E W O L F ' S S O N

**A** Score, autograph

**B** Instrumental parts, manuscript copy

**C** Piano score, autograph

**D** Piano score, autograph

**E** Piano score, autograph

**F** Piano score, sketches

**G** Printed score for voice and piano

**H** Printed play

**A** Score, autograph.

*Aarhus Teater* (copy at CNU).

Title page: "To Sange / til / Jeppe Aakjærs Drama / 'Ulvens Søn' / komponerede / af / Carl Nielsen / (Partitur)".

End-dating: "11/11-09".

26x34.7 cm, 2 bifolios, written in ink with annotations in pencil and blue crayon.

Paper type: 16 staves (hand-ruled).

Contains *Gamle Anders Røgters Sang* for voice, vl. 1, 2, va., vc., cb. (C major), and *Kommer I snart, I Husmænd!* for unison choir fl., ob., cl. (B<sup>b</sup>), fg., cor. 1, 2 (F), tr. 1, 2 (F), trb.b., timp., gr.c., ptti., vl. 1, 2, va., vc. cb. (F major); chorus part of *Kommer I snart, I Husmænd!* added in pencil. Both songs have partial text underlay.

**B** Orchestral parts, manuscript copy.

*Aarhus Teater* (copy at CNU).

Contains parts for *Kommer I snart, I Husmænd!* for fl., ob., cl. (B<sup>b</sup>), fg., cor. 1, 2 (F), tr. 1, 2 (F), trb.b., timp., gr.c., ptti., vl. 1, 2, va., vc., cb.; a transposed part for tr. 1 (B<sup>b</sup>) for No. 2 and *Gamle Anders Røgters Sang* for vl. 1, 2, va., vc., cb. are included in the set of parts.

**C** Piano score, part-autograph.

*Aarhus Teater* (copy at CNU).

Title page: "To Sange / til Jeppe Aakjærs Skuespil 'Ulvens Søn' / for en Sangstemme / og / Pianoforte / af / Carl Nielsen."

34.7x26.1 cm, 2 folded bifolios, paginated 1-4, 5-8, written in ink and blue crayon; notes on stage directions added in pencil (foreign hand).

Paper type: 12 staves.

Contains *Gamle Anders Røgters Sang* for voice and piano (C major) and *Kommer I snart, I Husmænd!* (F major); on p. 2

*Dorre's Song* (E<sup>b</sup> major) is added in foreign hand, and on an inserted folio (13x26 cm) the same song is notated twice (F and E<sup>b</sup> major); p. 7 contains a sketch for the ending of the vocal part in *Gamle Anders Røgters Sang* (2 bars).

**D** Piano score, manuscript, autograph.

DK-Kk, CNS 349a.

Donated to the Royal Library by Irmelin Eggert Møller and Anne Marie Telmányi in 1953.

26x34.5 cm, 6 pages, numbered 1-6, written in ink, pencil and blue crayon; library binding.

Paper type: 16 staves.

Title on first music page: "To Sange af Jeppe Aakjærs Drama / 'Ulvens Søn' komponeret af Carl Nielsen. / I / Gamle Anders Røgters Sang."

Contains *Gamle Anders Røgters Sang* in D major with complete text underlay (from b. 13 the accompaniment is indicated by alphanumeric reference corresponding to bb. 2-12); and *Kommer I snart, I Husmænd!* with complete text underlay (from b. 12 the accompaniment is indicated by an alphanumeric reference corresponding to bb. 3-11).

**E** Piano score, manuscript, autograph.

DK-Kk, CNS 349b.

Acquired from the music publisher Knud Larsen in 1954.

Title page: "To sange / af Jeppe Aakjærs / Drama / 'Ulvens Søn' / komponerede / af / Carl Nielsen."

34.5x26 cm, 8 pages, unpaginated (3 pages blank), written in ink with additions in pencil and blue crayon.

Paper type: 12 staves.

Contains *Gamle Anders Røgters Sang* (C major); in margin "D Dur" and *Kommer I snart, I Husmænd!* added in pencil; a text sheet enclosed (26.5x21 cm) with Jeppe Aakjær's poems in autograph and signed, of these, *Kommer I snart, I Husmænd!* has performance instructions added in blue crayon (CN); the sheet also includes a manuscript copy of the text to *Dorre's song Jeg gaar i tusind Tanker*.

**F** Piano score, manuscript, sketches.

DK-Kk, CNS 349c.

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

35.5x27 cm, 1 bifolio, 4 pages, written in pencil and ink.

Contains a melody sketch for *Kommer I snart, I Husmænd!* with text underlay and a harmonized setting without text

underlay; it also contains a melody sketch without text underlay and a harmonized setting of *Gamle Anders Røgters Sang* (C major) with scanty text underlay. The manuscript includes furthermore harmony exercises with the comment “De enkelte stemmer melodiske!!!!”<sup>21</sup> and a note “Riis Magnussen / Tilf. Byen 1455y” (CN).

**G** Printed edition for voice and piano.

Title page: “Sange / af Jeppe Aakjær<sup>s</sup> / Skuespil / ULVENS / SØN/ Musik af /Carl Nielsen. / EIGENTHUM DES VERLEGGERS FÜR ALLE LÄNDER. -PROPRIÉTÉ POUR TOUS PAYS. / AUFFÜHRUNGSRECHT VORBEHALTEN. -DROITS DE REPRESENTATION RÉSERVÉS. / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG. / KRISTIANIA. NORSK MUSIK-FORLAG. / (BRØDRENE HALS -WARMUTH -WILHELM HANSEN).”  
Pl. No.: 14563 (1909).

34x27 cm, 5 pages, numbered 2-6.

Contains I. *Gamle Anders Røgters Sang* (D major). II. *Kommer I snart, I Husmænd!* (F major).

**H** Printed play

Title page: “JEPPE AAKJÆR / ULVENS SØN / DRAMA I FIRE AKTER /KJØBENHAVN OG KRISTIANIA / GYLDENDALSKE BOGHANDEL / NORDISK FORLAG / 1909”.

19x13 cm, 134 pages.

H A G B A R T H A N D S I G N E

**A** Score, autograph, fair copy

**B** Score, autograph, draft

**C** Parts, manuscript copy

**D** Printed piano score

**E** Printed piano score

**F** Piano score, autograph, printing manuscript

**G** Piano score, autograph, fair copy

**H** Typewritten script, Adam Poulsen’s copy

**A** Score, autograph, fair copy.

DK-Kk, CNS 341a.

Title page: “Musik til ‘Hagbarth og Signe’ / af / Carl Nielsen / (Partitur)”.

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

35x26.5 cm, 15 folios with 26 pages written in ink, 1 page

(p. 26) in pencil; pagination: 1 unnumbered page, 1-25 (CN), 26 (foreign hand), 3 unnumbered pages, “14” written in pencil (CN), “15” and “26” written in pencil (foreign hand). Paper type: B & H. No. 14 A. / 11. 08 (24 staves).

The source has been restored. Ink smudged, especially in the final movement because of rain during the performances. Additions, including text cues, added in pencil, ink and red and violet crayon by the composer as well as in foreign hands.

Title page includes a sketch in pencil in a foreign hand.

The melody is identical to signals in No. 1a, notated on the title page with a bass clef, D flat major. On page 4, below the music, a signal for 2 horns, notated in pencil in a foreign hand, 3/4, F major (see facsimile p. lxxix). The final music page includes a sketch of 9 bars with upbeat, 4/4, 3 staves, 4 parts, D major. The sketch belongs to the Third Symphony, 4th movement bb. 16-21, where the final 3 bars are identical to bb. 19-21. A 14-bar score for 4 lurs and drum (CN), 3/4 time, *Andantino* notated on p. 26 in pencil. Heading: “Tilslut”<sup>22</sup> crossed out; “NB. Dette Stykke Andantino er med blyant tilføjet af Komponisten / med den Bemærkning: ‘Tilslut.’ Rimeligvis er det ment som et ‘Klinger ud’ af Stykket, som bliver svagere og svagere og hører op med ‘dim-’Akkorden. -”<sup>23</sup> (see facsimile p. lxx) notated in pencil below the music (Emil Telmányi?/ John Frandsen?).

**B** Score, autograph, draft.

DK-Kk, CNS 341b.

End-dating on fol. 7<sup>v</sup>: “16/5 10.”

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 26x35 cm, 1 trimmed folio (4.5x27.5 cm), 3 folios, 2 bifolios, 1 gathering consisting of 2 bifolios, totalling 22 pages; 18 pages written in pencil and 1 in ink.

Pagination:

fol. 3<sup>r</sup>: 1

fol. 4<sup>v</sup>: 2

fol. 5<sup>r</sup>: IV

fol. 5<sup>v</sup>: 2 and (14)

fol. 6<sup>r</sup>: (11)

fol. 6<sup>v</sup>: III

Paper type:

fol. 1: 2 staves (trimmed)

fol. 2: 12 staves in oblong format (hand-ruled)

<sup>21</sup> “The individual parts, melodic!!!!”.

<sup>22</sup> “At the end”

<sup>23</sup> “NB. This *Andantino* piece has been added in pencil by the composer / with the remark: ‘At the end’. It is probably meant as a ‘fade-out’ of the piece, which becomes fainter and fainter and ceases on the ‘dim’ chord. - “

fols. 3-4: 12 staves in upright format (hand-ruled)  
fols. 5-6: 14 staves in oblong format (hand-ruled)  
fols. 7-11: 12 staves in oblong format (hand-ruled)

The source has been restored.

Contents:

fol. 1<sup>r</sup>:

Fair copy in foreign hand: 16 bars for saxophone (B<sup>b</sup>), bb. 4-12 are identical to No. 9 ob. b. 4 to b. 12 note 1; "3 B bag. Scenen"<sup>24</sup> added in pencil (foreign hand);

fol. 2<sup>r</sup>:

No. 1: sketch for bb. 5-8, heading: "Signal bag Scen 'Hagbarth og Sign'";<sup>25</sup>

No. 6: vocal parts partly accompanied by a harp, heading: "Ternernes Sang til Signe";<sup>26</sup>

No. 8: draft for bb. 1-4, heading: "Udgang og Forspil";<sup>27</sup>

fol. 2<sup>v</sup>:

5 music lines with semibreves in a foreign hand, corrections by CN;

No. 8: draft for bb. 5-12;

fol. 3<sup>r</sup>:

No. 1: draft for bb. 1-17, heading: "Lur-Forspil til 'Hagbarth og Signe'";<sup>28</sup>

fols. 3<sup>v</sup>-4<sup>r</sup>:

sketches for Symphony No. 3, first movement bb. 587-593, 709-734;

fol. 4<sup>v</sup>:

No. 1: draft for bb. 18-30;

fol. 5<sup>r</sup>:

No. 8: draft for bb. 21-25, heading: "IV";

No. 9: sketch for bb. 4-19, heading: "'Hagbarth og Signe' Sørgemusik (Slutningsnummer)";<sup>29</sup>

fol. 5<sup>v</sup>:

No. 9: sketch for bb. 20-48;

sketch: *Menuet triste*, 9 bars with upbeat, E minor, 4 parts, 3/4;

fol. 6<sup>r</sup>:

sketch for Symphony No. 3, first movement bb. 138-155, "Espansiva" added;

fol. 6<sup>v</sup>:

No. 8: draft for bb. 13-20, heading: "Udgang og Forspil til 1 og 2 Akt af 'H. og S.'";<sup>30</sup>

fol. 7<sup>r</sup>:

No. 5: sketch for bb. 1-27, heading: "Dans af 'Hagbarth og Signe'";

fol. 7<sup>v</sup>:

No. 5: sketch for bb. 28-41;

fol. 8<sup>r</sup>:

No. 7: draft for bb. 1-13 for voice and piano, heading: "Halloges Sang af 'Hagbarth og Signe'";

fol. 8<sup>v</sup>:

No. 7: draft for bb. 14-17<sup>l</sup> for voice and piano;

fol. 9<sup>r</sup>:

No. 4: sketch for bb. 1-8; heading: "Hagbarth og Signe";

fol. 9<sup>v</sup>:

No. 4: sketch for bb. 9-16;

fol. 10<sup>r</sup>:

No. 4: sketch for bb. 17-21;

fol. 11<sup>v</sup>:

16 bars of sketch for melody part and piano, D minor, 3/8;

#### C Parts, manuscript copy.

DK-Kk, C II, 10.

Datings: cor. 2: "Friluftsteater d. 4/6 1910 første Forestilling / 5/6 7/6-9/6-11/6-12/6 13/6 sidste Gang. / H. Lottenburger. / d. 21/6 22/6 23/6 1911";<sup>31</sup> lur 4: "August Petersen / Radio 24/9 1927."

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34.5x27 cm, 19 parts.

The set of parts is copied in 4 different hands. It contains an almost complete set of parts used for the first performance (lur 1, arpa, tamb.picc. and vocal parts missing), written by the same copyist with marks of use in damp weather. In another hand there are parts for cl. 1, 2, sax. and trb.t. 1, 2, which are part of a more recent instrumentation of the work. Parts for cl. 1, 2, sax. and trb.t. 1, 2 however belong to a different instrumentation of the work and are written in a hand different from previous. More recent manuscript copies of fg. 1, 2 and tamb.picc. survive, yet in other hands. Some parts are much worn, others have pages pasted over and yet others have new pages inserted.

#### D Printed piano score.

Title page: "Til Vennerne / MARIE OG HOTHER PLOUG / HALLOGES / SANG / AF / HAGBARTH / OG / SIGNE / MUSIK /

<sup>31</sup> "Open Air Theatre 4/6 1910, first performance / 5/6 7/6 - 9/6 - 11/6 - 12/6, 13/6 last time. / H. Lottenburger. / 21/6 22/6 23/6 1911".

<sup>24</sup> "3 B behind the stage".

<sup>25</sup> "Signal behind stage 'Hagbarth and Sign'"

<sup>26</sup> "Song of the Handmaidens to Signe"

<sup>27</sup> "Exit and Prelude"

<sup>28</sup> "Lur prelude to 'Hagbarth and Signe'"

<sup>29</sup> "'Hagbarth and Signe' Funeral Music (final number)"

<sup>30</sup> "Exit and Prelude to Acts One and Two of 'H. and S.'"



af / CARL NIELSEN / FORLÆGGERENS EJENDOM FOR ALLE LANDE. / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG. / KRISTIANIA. NORSK MUSIK-FORLAG. / (BRØDRENE HALS-WARMUTH-WILHELM HANSEN)".  
Pl. No.: 14743 (1910).  
34x27 cm, 3 pages.

**E** Printed piano score.

Title page: "Til Vennerne / MARIE OG HOTHER PLOUG / TERNERNES / DANS / AF / HAGBARTH / OG / SIGNE / MUSIK / af / CARL NIELSEN / FORLÆGGERENS EJENDOM FOR ALLE LANDE. / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG. / KRISTIANIA. NORSK MUSIK-FORLAG. / (BRØDRENE HALS-WARMUTH-WILHELM HANSEN)".  
Pl. No.: 14744 (1910).  
34x27 cm, 3 pages.

**F** Piano score, autograph, printing manuscript.

DK-Kk, CNS 18a.  
Title page: "Ternerne<sup>s</sup> Dans / af Oelensshläger<sup>s</sup> / 'Hagbarth og Signe' / komponert / af / Carl Nielsen."  
Donated to the Royal Library by Irmelin Eggert Møller and Anne Marie Telmányi in 1953.  
34.5x26 cm, 3 folios with 3 pages written in ink.  
Paper type: 12 staves (hand-ruled).  
The source has been restored.  
"29 1 / 14744" (14744 is the Pl. No.) added on title page in pencil (foreign hand).

**G** Piano score, autograph, fair copy.

DK-Kk, CNS 18b.  
Title page: "Dans af 'Hagbarth og Signe' / af / Carl Nielsen."  
Acquired by The Royal Library from the Royal Theatre in 1958.  
26x35 cm, 1 bifolio, 3 pages written in ink.  
Paper type: 12 staves (hand-ruled).  
The source has been restored.

**H** Typewritten script, Adam Poulsen's copy.

DK-Kk, Adam Poulsens arkiv, UT 591.  
Title page: "HAGBARTH og SIGNE. / af / Adam Oehlen-schlæger." "Adam Poulsen." added in pencil.  
28x22 cm, 168 pages, 84 folios; typewritten text on recto pages, verso pages blank. Pagination on recto pages: 4 unpaginated folios, 4-46, 46a-46b, 47-81. Sewn in grey paper covers.

The source contains the edited play performed in 1910; a few additions in pencil.

The earliest source for the music for *Hagbarth and Signe* is a pencil draft (**B**), which is partly notated in short score and partly in rough sketch. From this Nielsen has drawn up the fair copy (**A**), the main source for the present edition. **A** has been collated with parts from the first performance (**C**), the printed edition of *Halloges Song* (**D**) and the pencil draft (**B**), in the instances, where the sources can be collated: No. 1, vocal parts for No. 6, vocal part for No. 7 and No. 8. The editing has mainly been carried out on the premises of the source (**A**) itself.

As the main source contains only the first stanza of No. 6 and of No. 7, the recitation and song texts have been based on Adam Poulsen's script (**H**). The text of No. 4 has been shortened in bar 4 by Nielsen.

Following No. 9 (fair copy, p. 26 [eller:] **A** (p. 26)), Nielsen has notated a draft for an Andantino for four lurs and side drum in pencil (see facsimile, p. lxx). Since the music has not been entered in either the lur parts or the side drum, the piece is not included in this edition.

The set of parts (**C**) is copied by four different hands. The ink manuscript (**A**) has been collated with the parts from the first performance. The parts for cl. 1, 2, sax., and trb.t. 1, 2 copied by another hand are regarded as stemming from a more recent instrumentation of the composition; it has not been possible to document if Nielsen was involved in this revised version.

M I D S U M M E R E V E P L A Y

- A** Score, autograph
- B** Score, draft
- C** Piano score, autograph
- D** Piano score, autograph
- E** Piano score, fair copy, autograph
- F** Choral score, autograph, incomplete
- G** Sketches
- H** Sketches
- I** Instrumental and vocal parts, manuscript copy
- J** Printed edition for two sopranos, alto, flute, strings and piano
- K** Text, manuscript

- A** Score, autograph.  
DK-Kk, CNS 347a.  
Title page: "Musik til 'St Hans-Aften Spil' / af / Carl Nielsen. / (Partitur.)".  
End-dating: "Kjøbenhavn 31-5-13".  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
35.5x27 cm, 50 pages, numbered 1-46, 48; numbering of 1-4 and 47-48 added in pencil, written in ink with additions in blue and blue-violet crayon and pencil. Library binding. Some additional annotations in ink partly dissolved by rain.  
Paper type: B. & H. No. 11. A. (18 staves).  
Title on first music page: "'St. Hans Aften Spil' / Forspil."  
Cues and stage directions added in pencil and blue-violet crayon between music numbers.
- B** Score, draft.  
DK-Kk, CNS 347b.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
35.5x27 cm, 6 bifolios, unpaginated and numbered 1-5, written in pencil.  
Paper type: B. & H. No. 11. A. (18 staves).  
Title on first music page: "Forspil. Carl Nielsen"; "[Sankt Hans Aftenspil]" added in foreign hand.  
Contains sketches at various stages for *Prelude*, No. 1 [with the heading "N<sup>o</sup> 2"] and Nos. 2, 4, 5 and 7.
- C** Piano score, autograph.  
DK-Kk, CNS 347c.  
Title page: "'I Maaneskin titter.'"; "[Carl Nielsen: Sct. Hans Aftenspil]" and "Part. + St." added in pencil (foreign hand).  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
35.5x27 cm, 1 bifolio, unpaginated, written in ink with additions in blue crayon and pencil.  
Paper type: B. & H. No. 11. A. (18 staves).  
Contains *I Maaneskin titter* for children's choir and mixed choir with piano. In the margin the choir parts are designated "Børnekor", "Kvindekor" and "Bl. Kor";<sup>32</sup> "ect Efter-spil mangler"<sup>33</sup> added after final bar.
- D** Piano score, autograph.  
DK-Kk, CNS 347d.  
Title page: "Musik til / Sct: Hansaften Spil. / af / Carl Nielsen."; "Klaverpart. til Korsatserne / nogle sider mangler"<sup>34</sup> added in pencil at bottom of title page (foreign hand).  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
35.5x27 cm, 1 folio, numbered 1, written in ink with annotations added in pencil.  
Paper type: B. & H. No. 11. A. (18 staves).  
Contains *I Skyggen vi vanke* for S. 1, 2, A. 1, 2 and piano.
- E** Piano score, autograph, fair copy.  
DK-Kk, CNS 347g.  
35.5x27 cm, 1 folio, paginated 2-3 in pencil, written in ink with additions in pencil.  
Paper type: B. & H. No. 11. A. (18 staves).  
Contains *Saa langsomt i Sandet* for SATB. and piano.
- F** Choral score, autograph, incomplete.  
DK-Kk, CNS 347h.  
34.5x26 cm, 1 bifolio, unpaginated, written in ink with an additions in pencil.  
Paper type: 12 staves.  
Title on first music page: "Hymne / Carl Nielsen"; "S. Hans Aftenspil." added at bottom of page in pencil (foreign hand); contains the first 11 bars of No. 5 (with text beginning "Tryl-lende Harmoni" for cor. 1-4, baritone solo and mixed choir).
- G** Sketches.  
DK-Kk, CNS 347e.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.5x26 cm, 1 bifolio, unpaginated, written in pencil.  
Paper type: 12 staves.  
Contains sketches for among other pieces *I Skyggen vi vanke*, *Saa langsomt i Sandet* for voice and piano with occasional indications of instrumentation, and "Katolsk Ungdomssang af Joh. Jørgensen"<sup>35</sup> (8 bb., 4/4, 3/4, C major).
- H** Sketch.  
DK-Kk, CNS 347f.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.5x26 cm, 1 bifolio, unpaginated, written in pencil.  
Paper type: 12 staves.

<sup>32</sup> "Children's choir" "Women's choir" "Mixed choir".

<sup>33</sup> "ect. Postlude missing".

<sup>34</sup> "Piano score for choral pieces / some pages missing"

<sup>35</sup> "Catholic youth song by Joh. Jørgensen"



Contains a two-bar sketch for the prelude to No. 2; “Kor”<sup>36</sup> added above staff, and sketches for *Organ Fantasia* (CNS 351b,<sup>37</sup> 11 bb., 6/4, one flat key signature) and a crossed-out sketch for a melody (4 bb.) notated on the back of the bifolio.

**I** Instrumental and vocal parts, manuscript copy.  
DK-Kk, CNS, C II,10, manuscript copies.  
Contains 21 instrumental parts, 25 choral parts and 2 scores, respectively for No. 1 (*I Skyggen vi vanke*) for S. 1, 2, A. 1, 2 and piano, and No. 7 (*I Maaneskin titter*) for children’s choir, mixed choir and piano (presumably for rehearsals); for No. 7 there is also a part for vl. 1. Most of the parts are original but cl. 1, 2 and fg. 1, 2, are of a more recent date. The material bears marks of cuts and changes made at some of the performances.

**J** Printed edition for two sopranos, alto, flute, strings and piano.  
Printed in “KORSANGBOG FOR PIGEGYMNASIER, KVINDESEMINARIER og DAMEKOR. Udgivet af Hakon Andersen og Finn Høffding. Wilhelm Hansen, Musik-Forlag. København & Leipzig. Ed. no. 22997”, n.d. (preface dated June 1931), pp. 96-100 (*I Maaneskin titter* and *I Skyggen vi vanke*).

**K** Text, manuscript.  
DK-Kk, Musik- og Teaterafdelingen, Torben Schousboes Samling, XIV,2.  
Title: “DYREHAVS SPIL / bestaaende af Johan Ludvig Heiberg: Recensenten og Dyret. / Med For- og Efterspil af Adam Oehlenschlägers: Sct. Hansaften Spil.”  
28.5x20.5 cm, 10 folios, paginated 1-10; in blue typescript with additions and crossings-out in pencil (CN). An unnumbered left-hand page (fol. 5v) includes a sketch for a motif (4 bars with upbeat) used in No. 4 and p. 10 a sketch for a motif (less than 1 bar) used in No. 7.

Except for a few parts that are of recent date, **I** was probably copied from **A**; it seems likely that also **C**, **D**, **E** and **F** were copied from **A**. The typescript **K** (probably written by Vilhelm Andersen) which the composer annotated with deliberations on the music in pencil, is the main source for the text. However, not all the stanzas were used in the musical setting, and the score includes a piece, No. 6 (the recitation of the old oak tree), which is not included in **K**.

<sup>36</sup> “Choir”

<sup>37</sup> See CNU, Vol. II/12, p. xlii

## N A T I V E L A N D

**A** Piano score, autograph, fair copy  
**B** Vocal score, autograph, fair copy  
**C** Score, fair copy  
**D** Parts, manuscript copy  
**E** Parts, manuscript copy  
**F** Vocal parts, manuscript copy  
**G** Piano part, manuscript copy  
**H** Piano part, manuscript copy  
**I** Vocal score, manuscript copy  
**J** Piano part with text underlay, autograph, printing manuscript  
**K** Piano part, autograph, draft  
**L** Director’s script, Adam Poulsen  
**M** Character part, Adam Poulsen  
**N** Printed edition of the play

**A** Piano score, autograph, fair copy.  
DK-Kk, CNS 340a.  
Title page: “Soldater-Marsch / til / ‘Fædreland’ / af / Einar Christiansen”; stamped “Scenemusik N<sup>o</sup>.” and inscribed “186” in ink; “186” in blue crayon and “I” in pencil.  
Acquired by the Royal Library from the Royal Theatre in 1943.  
35.5x27 cm, 1 bifolio, written in ink; unnumbered title page, 1-2, unnumbered page.  
Paper type: B. & H. No. 1. A. / 6. 13. (12 staves).  
Additions and changes in blue crayon and pencil. Comments on scenes added in blue crayon and pencil; p. 2 stamped “Scenemusik N<sup>o</sup>.” and inscribed “186”. Contains *Soldater-Marsch* in piano version with drum part. “(Melodi af J.N.)” added at the beginning of the trio in ink (CN).

**B** Vocal score, autograph, fair copy.  
DK-Kk, CNS 340b.  
Title page: “Til ‘Fædreland’ / af / Einar Christiansen / Sang for tre lige Stemmer. / af / Carl Nielsen”; stamped “Scenemusik N<sup>o</sup>.” and inscribed “186” in ink, “186” in blue crayon, and “II” in pencil.  
Acquired by the Royal Library from the Royal Theatre in 1943.  
34.5x26 cm, 1 bifolio, title page and 1 music page written in ink.  
Paper type: 12 staves (hand-ruled).  
Additions in blue crayon and pencil; contains “Denne er Dagen, som Herren har gjort!”.

- C** Score, fair copy.  
*Det Kongelige Teater*, Scenemusik Nr.186 (2).  
 35x25.5 cm, 2 bifolios including 7 pages written in ink; unnumbered page, 2-7, unnumbered page.  
 Paper type: 14 staves (hand-ruled).  
 Title on first music page: “Soldater-Marsch.”  
 Contains instrumentation of *Soldater-Marsch* for fl. 1, fl. 2, ob. 1, ob. 2, cl. 1, cl. 2, fg., cor. 1, cor. 2, tr. 1, tr. 2, trb. 1, trb. 2, tamb.picc., gr.c., trgl.; signature and corrections in pencil (CN and foreign hand); first music page, pp. 3, 5 and 7 stamped “Scenemusik N<sup>o</sup>.”; inscribed: “186 (2)”; “(benyttes ikke i denne Instrumentation)”<sup>38</sup> added in pencil (foreign hand). Score fair-copied by Julius Schilling.
- D** Parts, manuscript copy.  
*Det Kongelige Teater*, København, Scenemusik Nr. 186 (2).  
 35x26 cm, 16 parts.  
 Title on picc.: “Soldater-Marsch Flauto Piccolo / Carl Nielsen”; additions in pencil (foreign hand), apparently an indication of change in instrumentation; the suggestions are not followed consistently in **E**.
- E** Parts, manuscript copy.  
*Det Kongelige Teater*, København, Scenemusik Nr. 186 (1).  
 26x17.5 cm, 13 parts.  
 Instrumentation in **E**: picc, ob., cl., tr. 1, tr. 2, tr. 3, cor. 1, cor. 2, cor. 3, trb. 1, trb. 2, trb. 3, tb.; drum introduction and drum interlude before trio omitted. Source **E** contains a rearranged version transposed to D flat of the wind band version of *Native Land*.
- F** Vocal parts, manuscript copy.  
*Det Kongelige Teater*, København, Scenemusik Nr. 186 (4).  
 27x35.5 cm, a total of 34 parts.  
 Title on Soprano 1: “Sopran 1<sup>mo</sup> / til / ‘Fædreland’.”; contains vocal parts for “Denne er Dagen, som Herren har gjort!” for S. 1, S. 2, A., and parts designated “Børn / i / ‘Fædreland.’”<sup>39</sup>, which are identical to S. 1; music copied by Emma Hansen, The Royal Theatre.
- G** Piano part, manuscript copy.  
*Det Kongelige Teater*, København, Scenemusik Nr. 186 (6).  
 35.5x27 cm, 1 folio including 1 page written in ink.  
 Paper type: 16 staves.  
 Contains an arrangement of the trio of *Soldater-Marsch*, transposed to G major; stamped “Scenemusik N<sup>o</sup>.”; inscribed “186 (6)”; “Klaver i 3<sup>die</sup> Akts / 2<sup>nd</sup> Afd. / Fædreland”<sup>40</sup> added at bottom of recto page.
- H** Piano part, manuscript copy.  
*Det Kongelige Teater*, København, Scenemusik Nr. 186 (3).  
 Title page: “Carl Nielsen: / Soldater-Marsch / til / ‘Fædreland’ / af / Einar Christiansen.”  
 34.5x27 cm, 1 bifolio in grey boards including 3 pages written in ink. Paper type: “Sünova” No. 4-12 zeilig (12 staves).  
 Title page stamped “Scenemusik N<sup>o</sup>. 186”; inscribed “(3)”; pp. 2, 3 stamped “Scenemusik N<sup>o</sup>. 186”.
- I** Vocal score, manuscript copy.  
*Det Kongelige Teater*, København, Scenemusik No. 186 (4).  
 Title page: “Til ‘Fædreland’ / af / Einar Christiansen / Sang for tre lige Stemmer / af / Carl Nielsen.”  
 34x27 cm, 1 bifolio including 2 pages written in ink.  
 Paper type: “Sünova” No. 4-12 zeilig (12 staves).  
 Title page stamped “Scenemusik N<sup>o</sup>. 186”; inscribed “(4)”; pp. 2, 3 stamped “Scenemusik N<sup>o</sup>. 186”.
- J** Piano part with text underlay, autograph, printing manuscript.  
 DK-Kk, CNS 101a.  
 35x25.5 cm, 1 folio including 1 page written in ink.  
 Paper type: 12 staves (hand-ruled).  
 Title on music page: “3 Denne er Dagen, som Herren har gjort.”; additions in pencil. A printed version of stanzas 2-4, probably from *Songbook for Folk High Schools*, pasted at the bottom of the music page. The source is part of CNS 220, the printing manuscript for *Hymns and Spiritual Songs*.
- K** Piano part, autograph, draft.  
 DK-Kk, CNS 101b.  
 35x26 cm, 1 bifolio including 4 pages written in pencil.  
 Paper type: 2 (12 staves).  
 The draft is for the same song as **J** but without text; contains also a sketch on the first music page for the same song (8 bars, 3/4, E major) and drafts for “Ak, min Rose visner bort”, “Jeg ved et lille Himmerig” and “Som den gyldne Sol frembryder”, and a sketch for “Har nogen Lyst at kende”.

<sup>38</sup> “(not to be used in this instrumentation)”

<sup>39</sup> “Children / in / ‘Native Land.’”

<sup>40</sup> “Piano in 3rd Act / 2nd Section. / Native Land”.

- L** Director's script, Adam Poulsen.  
DK-Kk, Adam Poulsens Arkiv, Utilg. 591.  
Title page: "Einar Christiansen. / 'Fædreland'. / Skuespil i 4 Akter med et Forspil..."  
Dating on title page: "Adam Poulsen / (Instruktibog) / 1916."  
Donated to the Royal Library by Adam Poulsen in 1968.  
28x22 cm, 310 pages; title page unnumbered, numbered 2-155 on recto pages; sewn in covers of strong blue paper.  
Recto pages with typewritten and stencilled text; verso pages blank or with comments added mainly in red pen.  
Stage photos are pasted in.
- M** Character part, Adam Poulsen.  
DK-Kk, Adam Poulsens Arkiv, Utilg. 591.  
Title page: "Anthio / i / Fædreland."  
Dating on title page: "Hr. Adam Poulsen / 10-9-1915. / Borchsenius."  
Donated to the Royal Library by Adam Poulsen in 1968.  
22.5x18.5 cm, 186 pages; 184 pages numbered 1-56, 56a-b, 57-182, while the last 2 pages are unnumbered and blank; a folio has been inserted between pp. 56 and 57; pages written in black pen and pencil; bound with flyleaves in brown boards.  
The book contains Anthio's part.
- N** Printed edition of the play.  
Title page: "EINAR CHRISTIANSEN / FÆDRELAND / EN TRAGEDIE / GYLDENDALSKE BOGHANDEL / NORDISK FORLAG / MDCCCXC".  
Gyldendals forlag, 1910, 254 pages.

The autograph sources are a piano score part for *Soldater-Marsch* (A) and a vocal score for "Denne er Dagen, som Herren har gjort!" (B). To this should be added a score for a wind band version of *Soldater-Marsch* (C) in a foreign hand with autograph corrections, two sets of parts for different wind band ensembles (D, E), vocal parts (F) and a number of manuscript copies, all in a foreign hand. The present edition of *Soldater-Marsch* includes both a piano and an wind band version as Nielsen sanctioned the instrumentation for wind band via corrections in the fair copy (C).

The present edition is based on the autograph piano version (A), the score for the wind band version of *Soldater-Marsch* (C) and the autograph vocal score for "Denne er Dagen, som Herren har gjort!" (B). The score (C) has been collated with the set of parts (D), as has the vocal score (B) with the vocal parts

(F). In the present edition emendations are based exclusively on A, B and C themselves. The text of the choral song is based on B. In the score for wind band (C) a foreign hand has indicated changes in the instrumentation for wind band in pencil; these changes, however, does not appear in the set of parts (E). The changes have been listed in the editorial commentary as variants in C.

#### PROLOGUE TO SHAKESPEARE

- A** Score, autograph, fair copy  
**B** Score and short score, autograph, sketch  
**C** Piano score, autograph, printing manuscript  
**D** Piano score, autograph, fair copy  
**E** Piano score, autograph, fair copy  
**F** Parts, manuscript copy  
**G** Parts, manuscript copy  
**H** Printed piano score, dedication copy  
**I** Printed edition of the play, dedication copy

**A** Score, autograph, fair copy.  
DK-Kk, CNS 327a.  
Title page: "Musik til Kantate-forspillet / ved Shakespeare-Mindefesten i / Helsingør i Juni 1916 / af / Carl Nielsen / (Texten af Helge Rode)".  
Dating on p. 18: "Søndag Aften / den 18 Juni 16."  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
35.5x27.5 cm, 5 bifolios, written in ink; title page unnumbered, 1-18, 1 unnumbered page; in library binding with flyleaves.  
Paper type: B. & H. No. 14 A. / 7.09 (24 staves).  
The source has been restored.  
Annotations added in pencil and blue crayon (CN and foreign hand); text cues added in pencil (CN).

**B** Score and short score, autograph, sketch.  
DK-Kk, CNS 327b.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.5x26 cm, 2 bifolios including 7 pages written in pencil, no pagination.  
Paper type: 12 staves (hand-ruled). Bottom of fol. 2 has been trimmed eliminating 2 staves.

Headings:

- fol. 1<sup>r</sup>: “N<sup>o</sup>1 Shakespeare Festspil” (foreign hand), bottom of page: “Forspil”;  
fol. 3<sup>r</sup>: “Andantino N<sup>o</sup>4”, “Shakespeare Festspil Ariels Sang” (foreign hand);  
fol. 3<sup>v</sup>: “Andantino Himlen (En Fantasi ud i Blaa).”;<sup>41</sup>  
fol. 4<sup>v</sup>: “N<sup>o</sup>3 Shakespeare” (foreign hand), “Kalibans Sang”.

Contents:

- fol. 1<sup>r</sup>: No. 1;  
fol. 1<sup>v</sup>: No. 2 bb. 12-18, bb. 16-20;  
fol. 2<sup>v</sup>: No. 2 bb. 1-15;  
fol. 3<sup>r</sup>: No. 4 bb. 1-21;  
fol. 3<sup>v</sup>: Sketch of 2 staves, 6 bars, 6/4, E flat major;  
fol. 4<sup>r</sup>: 14 bars of No. 5, which are not identical to the final version, and No. 5 bb. 1-15;  
fol. 4<sup>v</sup>: No. 3 bb. 1-17 (C minor).  
The source has additions in ink.

- C** Piano score, autograph, printing manuscript.  
*DK-Kk*, CNS 327d.  
Dating: “Copyright 1916 by W H. L.” (foreign hand).  
Donated to the Royal Library by Irmelin Eggert Møller, Anne Marie Telmányi and Wilhelm Hansens Musikforlag in 1953.  
35x26 cm, 1 bifolio including 3 pages written in ink; page number on fol. 2<sup>r</sup>: “2”.  
Paper type: 12 staves (hand-ruled).  
Music paper pasted on bottom half of fol. 2<sup>r</sup>.  
Heading: “Ariels Sang / Carl Nielsen”; above b. 23: “Helge Rode./ (af Prologen ved Mindefesten / for Shakespeare)”.  
Plate number of the printed edition, “16594”, has been added on fol. 1<sup>v</sup> in ink (foreign hand); additions in pencil (CN and foreign hand); on fol. 1<sup>r</sup> the first 3 bars of the right-hand piano part are written in ink (CN).
- D** Piano score, autograph, fair copy.  
*DK-Kk*, CNS 327c.  
Acquired by the Royal Library from the bookseller Erik H. Jung in 1943.  
34.5x26 cm, 1 bifolio including 2 pages written in ink.  
Paper type: 12 staves (hand-ruled).  
Contains No. 2 bb. 1-15; on fol. 2<sup>v</sup>: stanzas 2-4 written in ink (CN); same stanzas added in the music in violet crayon (foreign hand).

- E** Piano score, autograph, fair copy.  
*DK-Kk*, CNS 327g.  
Acquired by the Royal Library from Anne Grete Kirkegaard Nielsen in 1998.  
35x26 cm, 4 bifolios including 7 pages written in ink and 3 pages in ink (foreign hand).  
Paper type:  
Bifolios 1-3: 12 staves (hand-ruled)  
Bifolio 4: 14 staves (hand-ruled)  
Heading on fol. 1<sup>r</sup>: “Tempo giusto Carl Nielsen”; title page on fol. 5<sup>r</sup>: “Slutnings-Sang / til / Shakespeare-Kantate.”; heading on fol. 5<sup>v</sup>: “Hæder til Digtets Drot. Carl Nielsen”.  
Contains No. 1 with stanza 4, No. 2 with stanza 1, No. 5, and an incomplete score (7 staves, 20 bars, F major, 6/8) for S. 1, S. 2, A. and str.
- F** Parts, manuscript copy.  
*DK-Kk*, CNS 327f.  
Datings: cb.: “APJuni 16”; trb.b.: “Opført ved Shakespear-Festspillet paa Kronborg / d. 24 Juni 1916. / Ad. Levin. L W. Wøttrup”.<sup>42</sup>  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
22 parts.  
The source has additions in pencil and red crayon.
- G** Parts, manuscript copy.  
*DK-Kk*, CNS 327e.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
23 parts.  
Heading: “Lied N<sup>o</sup> 4” (CN).  
The source has additions in pencil, blue and red crayon.
- H** Printed piano score, dedication copy.  
*DK-Kk*, Ove Scavenius’ Samling.  
Donated to the Royal Library by Alette Scavenius in 1996.  
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 / 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).

41 “Andantino The Sky (A Fantasy in Blue)”

42 “Performed at the Shakespeare Festival Play at Kronborg / 24 June 1916 / Ad. Levin. L W. Wøttrup”

34.5x27 cm, 5 pages.

Dedication on first music page: "Til min Elev og Ven / Ove Scavenius / fra / Carl Nielsen. / Klintholm 7 - 4 - 17."<sup>43</sup>

The paper is somewhat worm-eaten.

- I** Printed edition of the play, Carl Nielsen's copy.  
*DK-Kk*, Musik- og Teaterafdelingen, Torben Schousboes Samling XIV.2.  
Acquired by the Royal Library from Torben Schousboe in 2004.  
Title page: "SHAKESPEARE / ET LILLE FESTSPIL / AF / HELGE RODE / KØBENHAVN / FORLAGT AF V. PIOS BOGHANDEL / POVL BRANNER / 1916".  
21.5x15 cm, 35 pages.  
Dedication on dust-cover title page: "Til Carl Nielsen / venligst fra / H. R."

The autograph fair copy (A), which has been collated with all relevant sources, has been chosen as the main source. Parts for all the numbers (F) and for *Ariel's Song* (G) have been copied from the score.

Nielsen has only given one stanza in the score, but in some cases he has added the number of stanzas to be performed. In the secondary sources, however, supplementary stanzas have been included, also in Nielsen's hand. In the present edition the first stanza of all numbers has been based on the score. The remaining stanzas, however, are based on the secondary autograph sources, supplemented by stanzas from the printed edition of the play (I), since it appears that Nielsen knew of the remaining stanzas. The *Critical Commentary* states precisely from where the individual stanzas have been taken.

For No. 5 in the piano score (E) the composer has specified the text distribution in tenor and bass from bar 6 in stanza 1 and from bar 4 in stanza 2. This text distribution has been used in the present edition.

#### T H E L I A R

- A** Score, autograph, fair copy  
**B** Score, manuscript copy  
**C** Score, manuscript copy  
**D** Director's script, Adam Poulsen

- A** Score, autograph, fair copy.  
*DK-Km*, Arkiv 15, Walter og Agnete Zacharias' Arkiv, copy in *DK-Kk*, CNS 344a.  
Title page: "Dagene skriver Sorgens Runer; / Kvad / af / J. Sigurjønsons Skuespil / Løgneren / Musik af / Carl Nielsen".  
Dating on title page: "Hr. Aage Fønss. / 29-1-1918. / Borchsenius."  
35.5x26 cm, 2 bifolios including 5 pages written in ink; 1 unnumbered page, 1-4, 3 unnumbered pages.  
Paper type: 12 staves (hand-ruled).  
Title on first music page: "Dagene skriver Lykkens Runer / (Et Kvad) / Carl Nielsen".  
Addition in pencil.
- B** Score, manuscript copy.  
*Det Kongelige Teater*, København, Scenemusik No. 196 (2), copy in *DK-Kk*, CNS 344b.  
Title page: "Kvad / i / 'Løgneren.' / Musik af / Carl Nielsen."; stamped "Scenemusik N<sup>o</sup>."; inscribed "196".  
35x26 cm, 2 bifolios including 5 pages written in ink; 3 unnumbered pages, 4-5, 3 unnumbered pages.  
Paper type: 12 staves (hand-ruled).  
"Scenemusik N<sup>o</sup>. 196" stamped on second and on final music page. The score was copied by Emma Hansen, The Royal Theatre.
- C** Score, manuscript copy.  
*Det Kongelige Teater*, København, Scenemusik No. 196 (3).  
Title page: "'Løgneren.' / Harpe."; stamped "Scenemusik N<sup>o</sup>."; inscribed "196 (3)".  
35x26 cm, 2 bifolios including 5 pages written in ink; 2 unnumbered pages, 3-4, 4 unnumbered pages.  
Paper type: 12 staves (hand-ruled).  
"Scenemusik N<sup>o</sup>. 196" stamped on p. 3 and on final music page. The score was copied by Emma Hansen, The Royal Theatre.
- D** Director's script, Adam Poulsen.  
*Det Kongelige Teater*, København.  
Title page: "'Løgneren'. / Skuespil i 5 Akter og et Forspil af / Johann Sigurjonsson. / Instruktørbog. / Forspil, første og Anden Akt."; stamped "DET KGL. THEATERS / SOUFFLEUR ARCHIV".

<sup>43</sup> "To my pupil and friend / Ove Scavenius / from / Carl Nielsen. / Klintholm 7 - 4 - 17."

Vol. 1:

24.5x21 cm, 200 pages; numbered on recto pages: unnumbered page, 2-100. Recto pages have typewritten text; additions in pencil.

Vol. 2:

24.5x21 cm, 240 pages, numbered on recto pages: 101-222. Title: "Instruktions-Bog / 1917."; additions in pencil.

In addition, there is, among the stage music for *The Liar* at the Royal Theatre, a music folio in the hand of the musicologist Angul Hammerich, containing four Icelandic melodies: *Ljuflingslag* ("Máninn hatt á himni skín"), *Drikkesang* ("Drakk jeg i gær, og drekk jeg enn."), "Nú skal seggjum segja", and "Ut af djypid han Oddur drø". For the first of these melodies there are monophonic chorus parts, transposed up a major third. These chorus parts were apparently not used in the play.




The editing has been based on the fair copy (A). As the texts of Nos. 1 and 2 are very different in mood, the small musical differences have been retained. The text is based on the director's script (D).






EDITORIAL EMENDATIONS  
AND ALTERNATIVE  
READINGS




AN EVENING AT GISKE





No. 1 Prelude

Bar	Part	Comment
1	str.	<i>trem.</i> added
6	vl.1	A: <i>pizz.</i> at first crotchet changed to second crotchet in pencil
6	vl.2 va. vc. cb.	<i>pizz.</i> moved from first to second crotchet by analogy with vl.1
7	fl.	A:  changed in pencil to 
9		A: rehearsal letter added in blue crayon
10-14	vl.2 va. vc. cb.	ten. added by analogy with b.9
14	vl.2	A: chord 1: upper part: <i>g'</i> changed to <i>f'</i> in pencil
14	cb.	end of slur emended from b.15 note 1 to b.14 note 3 by analogy with vc.
17	cl. va. vc. cb.	<i>mf</i> added by analogy with the other parts
19	cor.	beginning of <i>crescendo</i> emended from b.17 fourth crotchet by analogy with the other parts
22-23	vc. cb.	 added by analogy with the other parts
24	cor.	A: <i>f'</i> changed to <i>g'</i> in pencil
25		A: rehearsal letter added in blue crayon
25	fl.	slur notes 1-6 emended to slur notes 1-2 and notes 3-6 by analogy with b.30 and bb.26, 29 (ob.)
25	fl.	A: <i>Solo</i> added in pencil
26-27	fl.	slur b.26 note 6 to b.27 note 4 emended to slur b.26 note 5 to b.27 note 1 and b.27 notes 2-4 by analogy with ob. (bb.30-31)
27-31	cor.	A: <i>b<sup>b'</sup></i> changed to <i>b<sup>b''</sup></i> in pencil
31	ob.	notes 2-4: end of slur emended from note 5 to note 4 by analogy with note 1
32	ob.	notes 1-4: superfluous slur removed
35	cb.	<i>arco</i> added as a consequence of <i>pizz.</i> in b.24
41		A: rehearsal letter added in blue crayon
41	vc.	A: note 4: <i>B<sup>b</sup></i> changed to <i>B<sup>b'</sup></i> in pencil
43	timp.	<i>f</i> emended to <i>c</i> as the timp. part is arranged for two timp. and there is no time to retune
44	timp.	<i>g</i> emended to <i>G</i> as the timp. part is arranged for two timp. and there is no time to retune
48	vc.	note 2: marc. added by analogy with trb., cb.
48	cb.	<i>ff</i> emended to <i>f</i> by analogy with trb., vc.
49	cb.	<i>ff</i> added by analogy with the other parts
52	vl.2	slur 1: beginning of slur emended from note 2 to note 1 by analogy with vl.1
58	tr.	marc. added by analogy with trb. and bb.55-57
59	cor. trb.	<i>p</i> added by analogy with tr.
59	tr.	A: note 3: <i>p</i> added in pencil

Bar	Part	Comment
60-61	fl.	b.60 to b.61 note 1: slur emended from open slur by analogy with cl.1; A: b.60: end of slur open (change of staff)
60	cl.1	<i>mf</i> emended to <i>p</i> by analogy with fl.
61		A: rehearsal letter added in blue crayon
61-62	fl.	b.61 note 4 to b.62 note 5: end of slur emended from note 4 to note 5 by analogy with cl.1
61	fl.	note 1: superfluous <i>p</i> removed
69	va.	note 1: <i>mf</i> added by analogy with vc., cb.
72	vc. cb.	slur added by analogy with va.
77	fl.	<i>mf</i> added by analogy with ob.
77-79	va.	A:  changed in pencil to 
79	trb.	<i>mf</i> emended to <i>p</i> by analogy with tr.
79	trb.	 bb.79-80 emended to <i>cresc.</i> by analogy with the other parts
79	va.	slur added by analogy with bb.77-78
81		A: rehearsal letter added in blue crayon
81	vl.1	<i>div.</i> added
81	va.	note 1: <i>ff</i> added by analogy with the other parts
88	vl.1	<i>trem.</i> added
89-100		A: cut marked in pencil
89	vl.2 va.	<i>trem.</i> added
89	tr.	note 3: marc. added by analogy with trb.
91	trb.	notes 3-4: marc. added by analogy with tr.
95	trb.	note 1: <i>b<sup>b</sup></i> emended to <i>b<sup>b'</sup></i> by analogy with tr.
99	cor.	A: tremolo slash added in pencil, later erased
99	trb.	notes 2-3: marc. added by analogy with tr.

No. 2 Final Chorus






Bar	Part	Comment
1-3	cor.	end of slur moved from b.2 note 6 to b.3 note 1 by analogy with fl., ob., cl.
3	vl.2	A: <i>p</i> added in pencil, later crossed out
4	vc.	<i>ff</i> moved from note 1 to note 3 by analogy with the other parts
5	timp.	A: <i>f</i> added in pencil
8	cl. cor.1	open slur emended to slur; A: end of slur open (change of staff)
12	cor.2	 and <i>molto</i> emended to <i>cresc.</i> <i>molto</i> by analogy with the other parts
12	vl.1	A: slurs notes 1-3 and notes 4-6 crossed out in pencil
12	va.	notes 4-6: slur removed by analogy with vl.1
12	va.	A: slur notes 1-3: slur crossed out in pencil
13	fl.	beginning of slur emended from note 2 to note 1 by analogy with cl.1, cor.1, tr.1
14	fl.	<i>ff</i>  added by analogy with ob., cl.1, cor.1, tr.1
14	trb.	 added by analogy with the other woodw. and brass parts
14	T.	A: note 2: <i>c''</i> changed to <i>g<sup>b''</sup></i> in pencil
15	cor.1	slur added by analogy with cl.1
17 <sup>1</sup> -18 <sup>1</sup>	cl.2	b.17 <sup>1</sup> note 4 to 18 <sup>1</sup> note 3: end of slur emended from b.18 <sup>1</sup> note 1 by analogy with tr.1, vl.1











Bar	Part	Comment
17 <sup>I</sup>	cor.	notes 1-3: superfluous slur removed by analogy with cl., tr.2
17 <sup>I</sup>	trb.	<b>ff</b> added by analogy with the other parts
17 <sup>I</sup> , 17 <sup>II</sup>	T.	emended from  by analogy with S., A., B.
18 <sup>I</sup> -19 <sup>I</sup>	tr.	b.18 <sup>I</sup> last note to b.19 <sup>I</sup> note 1: slur added by analogy with cl., cor., str.
19 <sup>I</sup> , 17 <sup>II</sup>	tr. vl.2	A:  added in pencil
19 <sup>I</sup>	vl.1	<b>p</b> added by analogy with the other string parts
17 <sup>II</sup>	timp.	<b>ff</b> added by analogy with the other parts
19 <sup>II</sup>	timp. va.	<b>ff</b> added by analogy with the other parts
20-21	fl.	tie added by analogy with ob., cl.
20	str.	<i>trem.</i> added
21	ob.	 emended to  by analogy with the other parts

S N E F R I D




ACT ONE

No. 1 Prelude

Bar	Part	Comment
1		A: <i>Tempo giusto</i> ( $\text{♩} = 98\ 100$ ) added in pencil (CN)
2, 4	va. vc. cb.	A: third quaver:  added in pencil
6	fl.1 picc. ob. vl.1,2	note 1: marc. added by analogy with bb.2, 4 and in accordance with C (fl.1, picc., vl.1)
10	va.	A: third quaver:  added in pencil
12	timp.	notes 2-3: marc. added by analogy with the other parts and in accordance with C
15	tr. trb.b.	note 2: stacc. added by analogy with fg.
15	va. vc. cb.	stacc. added by analogy with fg., tr., trb.b.
16 <sup>I</sup>	tr.	stacc. added by analogy with fg.
16 <sup>I</sup>	trb.b.	note 1: marc. added by analogy with va., vc., cb.
16 <sup>I</sup>	vl.1,2	stacc. added by analogy with fl., picc., ob., fg., tr.
23	cor.1	C: note 1: <b>f</b> added in pencil
25-26	vc.	C: slur b.25 to b.26 note 2
28	vc.	<b>p</b> added by analogy with the other parts
29	vl.1	C: note 1: marc.
32 <sup>I</sup>	cor. vl.1	<b>p</b> added by analogy with the other parts
32 <sup>II</sup>	fl.1 cl. fg. cor. vl.1	<b>p</b> added by analogy with b.32 <sup>I</sup> and the other parts
35-36	cor.	<i>cresc.</i> in b.35 emended to <i>cre - scen - do</i> by analogy with fl.1, ob., vl.1
35-36	va.	 and <i>molto</i> added by analogy with cl.
36	cl.1	note 5: marc. removed by analogy with the other parts
38	va.	A: third quaver:  added in pencil
39-42	fl.1 picc. ob. vl.1,2	marc. added (except fl.1, b.39 note 1) by analogy with bb.3-6 and in accordance with C (vl.1 (bb.39-42) and vl.2 (b.39))
40	va.	A: third quaver:  added in pencil
41	trb.b.	note 1: marc. removed by analogy with b.5 and vc., cb.
44	timp.	stacc. removed by analogy with b.8
44	vc.	fourth quaver: B <sup>2</sup> emended to B <sup>2</sup> B <sup>2</sup> (double stop) by analogy with b.8

Bar	Part	Comment
45	vl.1,2	 added by analogy with b.9
48	vl.1	open string added by analogy with b.12
48	vc.	marc. added by analogy with the other parts
49-51	fg. tr.	open slur emended to slur by analogy with trb.b. and bb.13-15 and in accordance with C; A: b.50: end of slur open (page turn)
49-50	cor.1	A: <i>e''</i> changed to <i>f''</i> in pencil (scribal error in A)
49	vl.2	first, second crotchet: marc. removed by analogy with b.13
52	va.	notes 3-4:  emended to  by analogy with b.16 <sup>I</sup> and fg., trb.b., vc., cb. and in accordance with C
54	fg.	superfluous <i>dim.</i> removed
54	cb.	notes 3-4:  emended to  by analogy with fg., va., vc. and in accordance with C
55	picc.	<i>muta in fl.gr.</i> added in accordance with C
56	fg.	<b>p</b> added by analogy with the other parts
58-59		A: above top staff: <i>Accent</i> added in pencil
58	vl.2 vc. cb.	A: <b>pp</b> changed to <b>p</b> in pencil
62-64	cor.1	beginning of  emended from b.63 by analogy with va.
62-64	va.	 emended from  in b.62 by analogy with the other parts; A: b.62: end of  open (page turn)
63-64	vc. cb.	 added by analogy with fg., cor., vl.2
73-74	va.	open slur emended to slur; A: b.74: end of slur open (page turn)
75-76	vl.1,2	stacc. added by analogy with timp., cb. and in accordance with C (vl.1,2)
79-80	timp. vl.1,2 cb.	stacc. added by analogy with bb.75-76 and in accordance with C
81		A: <i>Tæppet op</i> crossed out in blue crayon
81	va.	A: <b>mp</b> added in pencil (CN)
82	va.	A: <i>dim.</i> crossed out in pencil
after final bar		A: <i>Tæppet op</i> added in blue crayon

No. 2 Poco allegretto


Bar	Part	Comment
+1		A: $\text{N}^{\circ} 1$
+1	vc.	<b>f</b> added by analogy with vl.1,2, va.
1	cl.	<b>fz</b> added by analogy with fl., ob., fg., cor.; C: note 4: marc.
1	vl.1,2 va.	B: notes 2-4: 
1	vl.2	B: note 1: <b>fzp</b>
1	vc. cb.	<b>fp</b> emended to <b>fz</b> by analogy with woodw., brass and in accordance with C (vc.)
3	vl.1	A: note 5:  added in pencil
3	vl.2 va.	B: notes 2-4: 
3	vc.	<b>fp</b> emended to <b>fz</b> as in B and by analogy with woodw., brass and in accordance with C
5	cor.	<b>pp</b> added by analogy with cl.
6	cl.	ten. added by analogy with cor.
7	vl.1,2	B: <b>ppp</b> instead of <b>pp</b>
7	vl.2	<i>trem.</i> added by analogy with vl.1
9		B: only string parts; <b>mf</b> instead of <b>fz</b>
9	vl.2	<b>fz</b> added by analogy with the other parts and in accordance with C



No. 3 Poco moderato

Bar	Part	Comment
1		A: N <sup>o</sup> 2
1		B: only arpa (no string parts)
5	arpa	lower staff: chord 2: { added by analogy with upper staff
6	arpa	{ added by analogy with bb.1-5
10	GUNNAR	A: Ragnhild instead of Svanhild (probably scribal error)
18	str.	arco added
18	vl.1,2 va. vc.	trem.
19	cl.	C: marc. instead of stacc.
19	fg.	note 2: stacc. added by analogy with fl., ob., cl., cor.

No. 4 Andante quasi sostenuto

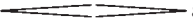



Bar	Part	Comment
1		A: N <sup>o</sup> 3
1		A: <i>Andantino</i> changed to <i>Andante quasi sostenuto</i> in pencil (CN)
3	vl.1	<i>p</i> added by analogy with vl.2
10	cb.	<i>dim.</i> added by analogy with the other parts
11-12	vc.	B: one slur in each bar
14-15	vc.	slur emended from open slur; A: b.14: end of slur open (page turn)
15-16	vl.2 va.	<i>cre- scen - - do</i> added by analogy with vl.1, vc., cb.
15-16	cb.	stacc. added by analogy with bb.8-14
18	vl.1	C: note 4: ten.
18	vc.	trem. added by analogy with vl.2
23	cb.	<i>pp</i> added by analogy with the other parts
24		A:  and <i>Fine attacca</i> at the final double bar added in blue crayon (CN) (the addition probably refers to the concert version in which the piece is played <i>da capo</i> , see Preface, p. xx)
24	cb.	C: <i>a</i> changed to double stop <i>A-a</i> in pencil

No. 5 Allegro marziale

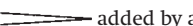
Bar	Part	Comment
1		A: N <sup>o</sup> 4
1, 3	cor.2	B: note 1: marc.
5	cor.2	B: note 2: marc.
6	tr.1	C: notes 1-3: stacc.
9		final barline emended from single barline to double bar
9	tr.	triplet sign added as in B

No. 6 Change of Scene

Bar	Part	Comment
1		A: ( <i>quasi andantino</i> ) added in pencil (CN)
1	va.	B: <i>fs</i> instead of <i>ff</i>
2	cor.1	C: <i>mf</i> instead of <i>mp</i>
3	fg.	C: <i>p</i> changed to <i>pppppp</i> in pencil
3	cor.1	C: <i>pp</i> changed to <i>ppp</i> in pencil
3	vl.1,2	A: <i>p</i> changed to <i>pp</i> in pencil, later in blue crayon
4	fl.1	note 2: marc. removed by analogy with the other parts
4	fg. cb.	note 1: stacc. added by analogy with fl., ob., cl., cor.

Bar	Part	Comment
5	fl.1	note 1: stacc. removed by analogy with the other parts
5	vl.1	C: note 1: stacc.
5-6	va.	 added by analogy with vl.1,2, vc., cb. and in accordance with C; C:  added in pencil
8	fl. ob. cl.	note 1: superfluous <i>cresc.</i> removed
8	ob.	note 2:  added by analogy with the other parts
8	cl. cor.	note 1: stacc. added by analogy with fl., ob.
8	fg.	open slur emended to slur
10	timp.	C: <i>mf</i> instead of <i>mp</i>
10	vl.2	<i>tr</i> and  added by analogy with vl.1
11	timp.	note 1: <i>p</i> added by analogy with the other parts
11	vl.1,2	A: note 2: <i>pp</i> added in pencil (CN)
12	fl.1 ob.	C: note 2: marc.
13	timp.	notes 2-3: stacc. added by analogy with b.15
13	vc.	stacc. added by analogy with cb. and in accordance with C
14	ob.	note 1: superfluous <i>pp</i> removed
14, 15	cl.1	note 1: marc. added by analogy with fl.1
14, 15	vl.2	note 3: stacc. added by analogy with vl.1
15	timp. vc. cb.	notes 3-4: stacc. added by analogy with b.14
15	cb.	notes 1-2: marc. stacc. added by analogy with vc.
18	vl.1 va.	B: note 1: <i>mp</i>
20	ob. fg.	stacc. added by analogy with b.19
20	vl.1	note 3: stacc. added by analogy with va.
21-22	fg.	tie added by analogy with ob.
23-27	cl.2	slur emended from open slur by analogy with fl.; A: b.24: beginning of slur open (page turn)
23-24	cor.1	C: rests b.23 note 2 to b.24 note 1
23-27	cor.2	beginning of slur emended from b.24 note 1 to b.23 note 2 by analogy with vl.1
23-24	cor.2	tie added by analogy with cor.1, vl.1
23	vl.2	<i>mp</i> added by analogy with the other parts
24-30	cl.1	key signature emended from two # to three ♭ because of <i>muta in A</i> in b.23
27	fg.	<i>pp</i> added by analogy with the other parts
29	ob.	B: note 1: <i>pp</i>

No. 7 Allegretto

Bar	Part	Comment
1		A: N <sup>o</sup> 5
1	vc.	 added by analogy with the other parts
3	vc.	<i>pp</i> added by analogy with the other parts
5	str.	<i>pp</i> added by analogy with bb.1, 3
9	vl.2 va. vc. cb.	<i>f</i> added as in B (vl.2, va., cb.), C (vl.2) and by analogy with vl.1

No. 8 Allegro marziale

Bar	Part	Comment
1		A: N <sup>o</sup> 6
1		C added
6	cor.1	C: <i>ff</i> added in pencil
10	tr.	triplet sign added by analogy with No. 5, b.9

No. 9 Andantino pastorale

Bar	Part	Comment
1		A: N <sup>o</sup> 7
13-14	cor.1	tie added by analogy with cor.2
16	cor.1	stacc. added by analogy with cor.2
16	vl.1,2 va. vc.	trem. added
16	vl.1,2 va. vc.	A: <i>molto</i> crossed out in pencil
17	vl.1,2 va. vc.	A: <i>f</i> changed to <i>mf</i> in pencil
17	cb.	B: $\text{♩}$ (c') $\text{♩}$ $\text{♩}$
18	vl.1,2	trem. added
18	vl.2	div. added by analogy with vl.1
27	vc.	C: <i>p</i>
28		<i>marzial</i> emended to <i>marziale</i> by analogy with No. 5, b.1 and No. 8, b.1
29	cor.2	notes 1-2: marc. added by analogy with cor.1 and in accordance with C
30		$\frac{3}{4}$ added
36-37	cor.	slur emended from open slur b.36 and slur b.38 notes 1-2; C: two slurs
37	cor.2	<i>pp</i> added by analogy with cor.1

No. 10 Allegro

Bar	Part	Comment
1		A: N <sup>o</sup> 8
2	tr.	triple sign added by analogy with No. 5, b.9

No. 11 Moderato

Bar	Part	Comment
1		A: N <sup>o</sup> 9
2		P, Q, R: stage remark: ( <i>Harpeakkorder</i> ) 'harp chords'
6	arpa	lower staff: chord 1: $\}$ added by analogy with upper staff
8	arpa	A: chord 2: <i>f</i> added in pencil
9	arpa	lower staff: chord 1: $\}$ added by analogy with upper staff
9	arpa	A: chord 1: <i>f</i> added in pencil; chord 2: <i>p</i> added in pencil
14	arpa	A: $\text{—}$ added in pencil
15-16	arpa	A: $\text{—}$ added in pencil


No. 12 Postlude

Bar	Part	Comment
1		A: N <sup>o</sup> 10
1	GUNNAR	A: <i>gjemmer</i> instead of <i>hæver</i>
3	vc.	<i>pp</i> added by analogy with vl.2, va.
4	vl.1	marc. added by analogy with cl.1
5	cl.1	C: note 1: marc.
6	vc.	notes 3-4: $\text{—}$ added by analogy with vl.2, va.
7-9	cor.2	<i>cre-scen-do</i> added by analogy with the other parts
7-9	vl.1,2 vc.	<i>cresc.</i> in b.7 emended to <i>cre-scen-do</i> in bb.7-9 by analogy with the other parts
8-9	cl.1	emended from






by analogy with vl.1 (probably scribal error in A)

Bar	Part	Comment
9-10	cl.2	tie added by analogy with picc.
9-11	cl.2	beginning of slur emended from b.10 note 1 to b.9 by analogy with picc.
10	vl.2 va. vc. cb.	stacc. added by analogy with b.9
11	fl.1 picc. ob. cl. va. vc. cb.	<i>ff</i> added by analogy with the other parts and in accordance with C (fl.1, picc., cl.1,2)
11	picc.	note 2: marc. added by analogy with vl.1,2
11	picc.	A: note 2: <i>ff</i> added in pencil
11	vl.2	third crotchet: marc. added by analogy with vl.1
11	va.	C: <i>f</i>
12	fl.1	notes 3-5: superfluous slur removed
12	fl.1 ob.	notes 3-4: tie added by analogy with b.14
13	picc.	note 1: marc. added by analogy with vl.1,2
13	va.	<i>ff</i> added by analogy with the other parts and in accordance with C
15	ob.	note 6: <i>f</i> <sup>#</sup> emended to <i>f</i> <sup>2</sup> by analogy with fl.1 and in accordance with C
15	vl.2	lower part: <i>a</i> emended to <i>a</i> <sup>1</sup> by analogy with upper part
16-19	cor.	slur emended from open slur bb.16-17 and slur bb.18-19; A: b.17: end of slur open (page turn)
16-17	cor.2	<i>cresc.</i> $\text{—}$ added by analogy with cor.1
17	ob.	notes 3-4: tie added by analogy with fl.1, picc.
18	vc. cb.	<i>cresc.</i> added by analogy with the other parts
19	cb.	<i>ff</i> added by analogy with the other parts
20	vc.	<i>pp</i> emended to <i>p</i> by analogy with fg.
21	picc. vl.1,2	marc. added by analogy with b.19
21	cl.2	<i>ff</i> added by analogy with the other parts
21	vl.1,2	open slur emended to slur
22	picc.	<i>p</i> added by analogy with the other parts
23-24	fg. cor. cb.	<i>cresc.</i> in b.23 emended to <i>cre-scen-do</i> by analogy with fl.1, ob., cl., vc.
23-36	cor.2	A, C: octave sign added in pencil
23-24	vl.1,2 va.	<i>cre-scen-do</i> added by analogy with the other parts
23	vl.1,2	A: <i>cresc.</i> added in pencil
25-26	fg.	open slur emended to slur; A: b.26: end of slur open (page turn)
25	cb.	note 4: marc. removed by analogy with b.33
28-32	ob.	slur emended from open slur b.28 note 2 to b.31 and slur b.32 note 1-4; A: b.31: end of slur open (page turn)
28-32	cor.2	slur emended from open slur b.28 note 2 to b.31; A: b.31: end of slur open (page turn)
29, 31	timp.	notes 2-3: stacc. added by analogy with bb.24-28, 30
31	fl.1	open slur emended to slur
31-32	va.	b.31 note 8 to b.32 note 2: slur emended from open slur b.31 and slur b.32
34	cb.	marc. added by analogy with b.26
35-36	cb.	stacc. added by analogy with bb.27-28
37	va.	note 1: open slur removed; A: note 1: beginning of slur open (page turn)
38-40	cb.	stacc. added by analogy with bb.35-37
39	cb.	emended from blank bar by analogy with bb.33-38 and in accordance with C
40	timp.	notes 4-6: stacc. added by analogy with notes 2-3
41	cl.2	note 2: <i>f</i> <sup>#</sup> emended to <i>f</i> <sup>2</sup> as in G in accordance with C

Bar	Part	Comment
42	fl.1	<i>dim.</i> emended to  by analogy with the other parts
43	cl.2	marc. added by analogy with cl.1, fg., cor.1, vl.2, vc.
43	timp.	stacc. added by analogy with b.42
44-45	timp.	stacc. added by analogy with bb.42-43 and in accordance with C
48-50	timp.	stacc. added by analogy with bb.46-47
52	cl.1	C: <i>pp</i> changed to <i>ppp</i> in pencil
52-53	timp.	stacc. added by analogy with bb.46-51
57	va.	<i>ppp</i> added by analogy with the other parts
58	vl.2	flag. added by analogy with b.57 and in accordance with C

## ACT TWO

### No. 13 Prelude

Bar	Part	Comment
1		A: N <sup>o</sup> 12
2	fl.1 vc.	marc. added by analogy with the other parts and in accordance with C (vc.)
2-3	fl.1 picc. ob. cl. vl.1,2 va. vc.	 emended to  as rhythm does not fit bars.
2	vl.1	A: note 1:  added in pencil
3	picc.	note 1: marc. added by analogy with the other parts and in accordance with C
6	fl.1 cl.2 fg. cor.	note 2: stacc. added by analogy with picc., ob., cl.1
6	str.	<i>trem.</i> added
6	cb.	marc. added by analogy with the other parts
7	fl.1 picc. cl. fg. cor.	note 2: stacc. added by analogy with b.6 and ob.
7	cor.2	note 1: marc. added by analogy with the other parts and in accordance with C
7-8	tr.	b.7 to b.8 chord 3: marc. added by analogy with the other parts and in accordance with C
8	cl. fg. cor. tr. trb.b. timp. str.	<i>pesante</i> added by analogy with ob.
8	cl.1 cor.1	note 4: marc. added by analogy with the other parts and in accordance with C
8	tr.	chord 3: <i>f-f'</i> emended to <i>f<sup>2</sup>-f<sup>2</sup>'</i> by analogy with the other parts
8	vc.	note 3: marc. added by analogy with the other parts

### No. 14 Andantino



Bar	Part	Comment
1		A: N <sup>o</sup> 13
2, 4	ob.	triple sign added
13	va.	<i>tutti</i> added because of <i>solo</i> in b.8
15-16	vl.1	open slur emended to slur; A: b.16: end of slur open (change of system)
28-29	vl.1	b.28 note 2 to b.29: open slur removed; A: b.29: end of slur open (change of system)
29	vl.2 va.	open tie removed; A: b.29: end of tie open (change of system)
36	vc.	open slur removed; A: b.36: beginning of slur open (change of system)

Bar	Part	Comment
36-37	vc.	tie added by analogy with va.
39	KONGEN	A: <i>Kjærlighed</i> instead of <i>Elskov</i>
41	fl.1	A: note 1: 2 added above the note in pencil
42-53	fl.1	triple sign added by analogy with b.41
56	vl.2 va.	<i>pp</i> emended to <i>ppp</i> by analogy with ob., vl.1, vc.
56	va.	<i>arco</i> added as a consequence of <i>pizz.</i> in b.41
58-60	ob. va.	slur emended from open slur b.58; A: b.58: end of slur open (change of system)
58-60	vc.	slur emended from open slur b.58 and slur bb.59-60; A: b.58: end of slur open (change of system)


### No. 15 Moderato

Bar	Part	Comment
1		A: N <sup>o</sup> 14
1	tr.2	C: <i>ff</i> instead of <i>fff</i>
1	timp.	<i>fff</i> added by analogy with the other parts; C: <i>ff</i> added in pencil
1	vl.1,2 va. vc.	<i>trem.</i> added
1	va.	<i>ff</i> emended to <i>fff</i> by analogy with the other parts
1	cb.	<i>fff</i> added by analogy with the other parts
6	fl. picc.	triple sign added
7	tr.2 timp. va.	C: <i>ff</i> instead of <i>fff</i>
9	timp.	C: <i>pp</i> changed to <i>mf</i> in pencil
12-16	timp.	stacc. added by analogy with bb.9-11
14	va.	superfluous <i>dim.</i> removed
17	tr.2	C: <i>pp</i> instead of <i>ppp</i>
18	tr. trb.b. timp.	<i>dim.</i> added by analogy with fg., cor.

### No. 16 Moderato e maestoso

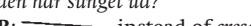



Bar	Part	Comment
1		A: N <sup>o</sup> 15
2	tr.1	C: <i>f</i> instead of <i>ff</i>
4	cl. fg. cor.2 tr. trb.b. str.	marc. added by analogy with ob., cor.1 and No. 13 b.+1 and in accordance with C (cl., fg., tr.)
5	ob.	note 4: marc. added by analogy with the other parts and in accordance with C
5	va.	notes 4-6: marc. added by analogy with the other parts and in accordance with C
6	fl.1 picc.	<i>ff</i> added by analogy with the dynamic level in the other parts
6-7	fl.1 picc. ob. cl. vl.1,2 va. vc.	 emended to  as rhythm does not fit bars.
10	cl.2 vl.2 vc. cb.	note 1: marc. added by analogy with the other parts
10	vl.1	<i>fff</i> emended to <i>ff</i> by analogy with the other parts
10	vl.2 va. vc. cb.	<i>trem.</i> added by analogy with vl.1
11	tr.1	C: <i>f</i> instead of <i>ff</i>
11	str.	note 1: marc. added by analogy with the other parts
12	cor.1 va.	notes 4-6: marc. added by analogy with the other parts and in accordance with C

No. 17 Funeral Music

Bar	Part	Comment
1		A: № 16
3-4	timp.	stacc. added by analogy with bb.1-2 and in accordance with C
10-11	tb.	open slur emended to slur; A: bb.11-12: page turn
10	timp.	stacc. added by analogy with bb.8-9 and in accordance with C
16	timp.	stacc. added by analogy with bb.14-15
19	tr.	note 2: marc. added by analogy with ob. and b.23
26	ob.	A: <i>pp</i> changed to <i>mf</i> in blue crayon
30-32	cor.1	slur emended from open slur b.30 and slur b.31 note 1 to b.32 note 1; A: bb.30-31: page turn
30-31	cor.2	slur emended from open slur b.30 and slur b.31 note 1-3; A: bb.30-31: page turn
31, 32	trb.t.2	note 2: stacc. added by analogy with bb.26-30
32-33	tb.	C: <i>mf</i>  added in pencil (CN?)
34	timp.	stacc. added by analogy with bb.31-33

THE FIGHTS IN STEFAN BORG'S HOUSE

The pencil draft, B, consists of one stanza only, with first and second endings.

Bar	Part	Comment
1	pf.	B: note 1: <i>pp</i>
1	pf.	B: no tempo indication
2-10	VOICE	D: first stanza: <i>Skal Blomsterkalken visne, før den er sprunget ud? Skal Kildeklangen isne, før den har sunget ud?</i>
5	pf.	B:  instead of <i>cresc.</i>
6	VOICE	full stop emended to question mark as in C
6	pf.	B: second crotchet: no 
7-8	pf.	B: 
9	pf.	B: <i>espress.</i> instead of <i>f</i> ,  through the whole bar, crossed out
10	VOICE	full stop emended to question mark as in C, D
12	pf.	B: no <i>dim.</i>
13-15	VOICE	C, D: fourth stanza, verse 2: <i>Aa læg det ind til dit!</i>
13	pf.	B: no <i>poco rit.</i>
15-19	VOICE	C: second stanza, verses 3-4: <i>Og den, som kun ser Muldet, han gir dig daarligt Raad.</i>

ATLANTA

GOD HELP ME!

In A the following four-bar introduction has been added in pencil:







Bar	Part	Comment
5	ATALANTA	<i>f</i> added by analogy with arm.




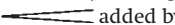
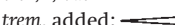
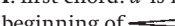

Bar	Part	Comment
8, 10	ATALANTA	third stanza: dash added by analogy with first and second stanza and in accordance with B
10-12	ATALANTA	C: b.10 note 2 to b.12 note 1: <i>Hils dem and bring dem vort</i> changed to <i>Bring Slægt og Venner vort</i> in pencil
14 <sup>1</sup> 14 <sup>II</sup>	ATALANTA	<i>mf</i> added by analogy with arm. and b.+1




W I L L E M O E S

No. 1 Our Native Land




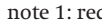



Bar	Part	Comment
		D: <i>Marschtempo</i>
		I: 
		C: <i>Tambour grande</i>
		C: above the staff: ( <i>fjernt</i> )
1	CORO	D: marc.
3	CORO	D: note 1: marc.
4	CORO	D: notes 1-2: 
6	CORO	D: notes 1-2: 
8	CORO	D: notes 1-2: 
9	CORO	D: note 5: <i>fz</i> ten.




No. 2 Then Take us, O Mother

Bar	Part	Comment
		I: 
+1	CORO	<i>mp</i> added as in I and by analogy with fl., vl.1,2, va., vc.
	cl. CORO	
2	fl.	I: notes 3-4: ten.
2	cl.	I: note 2: ten.; note 3: stacc.
3	fl.	I: notes 2-4: stacc.
3	cl.2	note 3: ten. added by analogy with fl., cl.1
3	vl.1,2	notes 2-4: ten. added by analogy with fl., cl.1
4	cl.	notes 2-3: ten. added by analogy with fl.
4	vc. cb.	I: note 3: marc.; note 4: stacc.
4	CORO	I: note 1:  , 8-pause
7	cl.2	I: note 1:  missing
7	vc. cb.	 added by analogy with cl., cor.2, vl.1,2, va.
8	va.	<i>trem.</i> added;  added as in I and by analogy with fl., cl.1,2, vl., vc., cb.
9	fl. cl.1	note 2: marc. added by analogy with cl.2, cor., tr., trb.b., vl.1,2, va.
9	cl.	I: <i>herfra i 2det Vers</i> 'from here in the second stanza' added in pencil
9	CORO	<i>f</i> added by analogy with woodw., brass, str.
10	cl.1 tr.1	note 3: stacc. added by analogy with fl., vl.1
11	cl.1	I: notes 1-3: slur
13	cor.2	I: changed from <i>f'</i> to <i>a'</i>
14	cl.2 vl.2 va.	ten. added by analogy with cl.1, vl.1
16	vl.2	<i>trem.</i> added
17	trb.b.	I: <i>ligato</i> added in pencil
17	va.	<i>trem.</i> added
17	vc. cb.	marc. added by analogy with trb.b. and b.21 notes 2-7 (vc.)
18-20	trb.b. vc. cb.	marc. added by analogy with b.17 (trb.b.)
19	vl.1	I: first chord: <i>d'</i> is missing
20	cl.	beginning of  emended from note 2 to note 1 by analogy with fl., cor., tr., trb.b., str.
20	cb.	I:  begins at note 1






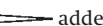
Bar	Part	Comment
20	va.	 added by analogy with woodw., vl.1,2, vc., cb.
21	CORO	<b>ff</b> and notes 2-7: marc. added as in <b>C, I</b>
21	tr.1	<b>I</b> : note 1: marc.
22	tr.2	notes 2-3: marc. added as in <b>I</b>
22	vl.1,2 va.	chords 2-3: marc. added by analogy with fl., cl.1,2
23	timp.	note 3:  added by analogy with woodw., str.
23	va.	 above $\gamma$ added by analogy with woodw., vl., vc., cb. <b>C</b> : added after final bar: <i>1<sup>ste</sup> 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 ifald 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 with the music in such a way that the music plays a few bars in advance; otherwise the recitation would be unnaturally slow. At * (the refrain) the music and the declamation must, however, use the same rhythm, as if it were singing and of course adjusted as to loudness. In the second stanza the chorus joins at the refrain. In the third stanza the chorus sings the whole melody in a loud voice.’

### No. 3 The Song of the Sea


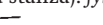



Bar	Part	Comment
	CORO	<b>I</b> : 
1	tutti	time signature added
2	cor.2	<b>I</b> : <b>p</b>
2	CORO	<b>mf</b> added by analogy with <b>I, C</b>
2	CORO	<b>K, L</b> : third stanza: <i>du moderlige Hav</i>
3	tr.	rest added
4-6	woodw. brass	rests added
	timp.	
	vl.1	note 1: ten., notes 2-4: stacc. added by analogy with b.4
5	cb.	notes 5-6: stacc. added by analogy with b.4
6	CORO	second stanza: <i>Ky-ster</i> emended to <i>Kløfter</i> as in <b>K, L</b>
7	CORO	 added by analogy with woodw., str.
7	cb.	<b>I</b> :  begins at note 1
8	vl.1	<b>I</b> : note 6: <i>b'</i>
10-12	CORO	<b>A</b> : text missing
10	CORO	note 1: redundant <b>mp</b> omitted;  added as in <b>C</b>
10	va.	<b>I</b> :  begins on note 1
11	CORO	 added as in <b>C</b>
11	vc.	<b>I</b> :  begins on note 1
12	CORO	final crotchet emended to two quavers as in <b>I, C</b> (and because of two syllables)
12	cl.1	note 6: <i>d'</i> emended to <i>f'</i> by analogy with vl.1, CORO and as correction in pencil in <b>I</b>
14	cl.	note 4: ten. added by analogy with notes 1-3 and fl.
14-15	cor.2	b.14 to b.15 note 2: slur added by analogy with cor.1
15	CORO	note 4: <b>f</b> added as in <b>C</b>

Bar	Part	Comment
15	CORO	<b>C</b> : <i>rall.</i> ; above  : <i>lang</i>
16	tr. trb.b.	<b>ff</b> added by analogy with fl., cl., cor., str.
16	va.	<b>I</b> : 
17	tutti	<b>A</b> : <i>allarg.</i>
18	fl.	 added by analogy with cl., cor., tr., trb. b., timp., str.
18	va.	chord and rest added as in <b>I</b> ; <b>A</b> : blank

### No. 4 Prelude

Bar	Part	Comment
1	vl.1,2 va. vc.	<b>H</b> : <i>con sord.</i>
3-4	cl.2	<b>I</b> : beginning of tie missing
4-5	cl. vc.	<b>I</b> : tie missing
4	cl.2	 added by analogy with cl.1, vl.1,2, va., vc.
4-6	vc.	<b>H</b> : ties missing
13	cl.1	slur notes 2-4 emended to slur notes 1-4 by analogy with fl., cl.2
15	cl.	slur notes 2-4 emended to slur notes 1-4 by analogy with fl.
16	cl.1	notes 3, 5: marc. added by analogy with fl., cl.2
16	cb.	<b>H</b> : -
17	cl.	<b>H</b> : notes 2-7: notated as two triplets with one slur
20-21	cl.	<b>H</b> : blank
22	vl.1	<b>H</b> : <i>f<sup>#</sup></i> doubled an octave lower
25		<b>G</b> : above system: <i>rall.</i> added in pencil
25	cl.1	<b>I</b> : notes 4-5: emended in pencil to 
25	cl.	<b>H</b> :   
30-32	vl.1	<b>H</b> : slur notes 1-3 and slur notes 4-6
36-37	vl.2	b.36 note 3 to b.37 note 2: slur added by analogy with va.
37	vl.2	<b>ppp</b> added as in <b>I</b> and by analogy with fl., cl., vl.1, va.
37	vc.	<b>I</b> : <b>mf</b>  added in pencil

### No. 5 Vibeke's Song

Bar	Part	Comment
	VIBEKE	<b>L</b> : all three stanzas crossed out in blue crayon
2	VIBEKE	<b>K</b> : (first stanza): <i>mødte en Sang langs den</i> ; (third stanza): <i>søger min Sang langs den</i>
5	VIBEKE	<b>F</b> : note 1: grace note ( <i>a'</i> ); <b>I</b> : note 1: grace note ( <i>a'</i> ) added in pencil
5	pf.	<b>F</b> : note 3: 
6	VIBEKE	<b>K</b> : (second stanza): <i>fylgte mit Hjærte, det</i>
6	pf.	<b>F</b> : 
7	VIBEKE	<b>K</b> : (third stanza): <i>fylgte mig før?</i>
7	pf.	<b>F</b> : 
8		(  =  ) added
10	VIBEKE	<i>rall.</i> added as in <b>F</b> and by analogy with pf.

### P A R E N T S

#### No. 1 Tempo giusto

Bar	Part	Comment
1	pf.2	<b>D</b> : chord 2: $C^{\sharp}$ , $c^{\sharp}$
4	pf.	chord 2: stacc. added; chord 3: marc. added by analogy with b.3; <b>D</b> : chord 4: arpeggio

Bar	Part	Comment
5	pf.2	<b>D:</b> chord 1: <i>e</i> , <i>g</i> <sup>♯</sup> ; <i>b</i> <sup>♯</sup> ; chord 2: <i>Ped</i>
8	pf.2	<b>D:</b> chord 1: $\downarrow$ changed to $\downarrow$ by adding beam in black ink
9	pf.2	<b>D:</b> chord 2: <i>c</i> <sup>♯</sup> , <i>a</i> , <i>c</i> <sup>♯</sup>
10	pf.1,2	<b>B, C:</b> <i>espress.</i> ; <b>D:</b> chord 1: $\downarrow$ , rest of bar empty; ( <i>Replikker</i> ) '(lines)' added above bar

### No. 2

Bar	Part	Comment
		$\frac{3}{4}$ added
3	pf.2	<b>B:</b> stacc.
5	pf.1	<b>B:</b> note 1: 3 (fingering)
6	pf.1	<b>B:</b> note 1: 3 (fingering); <b>C:</b> note 1: marc. missing
7	pf.1	<b>B:</b> note 2: 4 (fingering)
7	pf.2	slur added by analogy with bb.1-6
7-8	pf.2	ten. added by analogy with bb.1-6
8	pf.1	<b>B:</b> notes 1, 3, 4, 5, 6: 2, 3, 1, 2, 3 (fingering)
8-9	pf.2	slur added by analogy with pf.1
9	pf.	<b>B:</b> notes 4, 5, 6: 1, 2, 3 (fingering)
10	pf.2	slur added by analogy with pf.1; <b>D:</b> note 6: <i>poco rall.</i>
11	pf.1	<b>D:</b> <i>ppp</i>

### No. 3 Tempo giusto

Bar	Part	Comment
		see comments for No.1
+1	pf.1,2	<i>ff</i> added by analogy with the dynamic level of No.1

### T O V E

#### No. 1

Bar	Part	Comment
1	vl.1,2 va. vc. cb.	<i>trem.</i> added
1	vc. cb.	<i>ff</i> added by analogy with woodw., brass, vl.1,2, va.
3	fl. ob. cl.	notes 1-2: slur added by analogy with cor., tr.
3	fl. ob.	notes 3-7: slur added by analogy with cl.
4	fl.	notes 1-2: slur added by analogy with ob., cl.
4	cl.	notes 3-5: slur added by analogy with fl., ob.
5	fl.	slur notes 3-4 emended to slur notes 3-5 by analogy with b.4
5	cl.	<i>fs</i> added by analogy with fl., ob.
6	fl.	slur notes 3-4 emended to slur notes 3-5 by analogy with b.4 and ob., cl.1,2
8	fl.	notes 1-2: slur added by analogy with ob., cl.; slur notes 3-4 emended to slur notes 3-5 by analogy with cl., cor.
8	ob.	slur notes 3-4 emended to slur notes 3-5 by analogy with cl., cor.
9	fl.	notes 1-2: slur added by analogy with ob., cl.; notes 3-5: slur added by analogy with b.4
9	cor. tr.	<i>dim.</i> added by analogy with fl., ob., cl., fg.
10	vc.	<i>e</i> , <i>b</i> added by analogy with bb.9, 11-23
10	cb.	<i>e</i> added by analogy with bb.9, 11-23
11-32	tr.	rests added; <b>A:</b> bars empty
12-13	fl.1 cl.1	b.12 note 2 to b.13: slur added by analogy with fg.

Bar	Part	Comment
13	fl.	<i>g</i> <sup>''</sup> added by analogy with ob.; <i>p</i> added by analogy with ob., cl., fg., str.
13	fl. fg.	rests added because of incomplete bar
13-16	fl.	rests added; <b>A:</b> bars empty
13-17	tr. trb.	rests added; <b>A:</b> bars empty
14-15	fg.	rests added; <b>A:</b> bars empty
15	cor.1	1. added
16	cl.1	note 2: open slur omitted; <b>A:</b> open slur ending note 2 (page turn)
16-19	fg.	slur emended from open slur; <b>A:</b> b.19: open slur (page turn)
16-17	cb.	trem. added
16	cor.1	open slur omitted; <b>A:</b> b.16: open slur (page turn)
17-18	fl.	slur added by analogy with cl.1,2
17-19	cl.1	slur emended from open slur; <b>A:</b> b.18: open slur (page turn)
17-19	cl.2	slur added by analogy with cl.1
19-21	fl. ob.	slur emended from open slur; <b>A:</b> b.20: open slur (page turn)
20	cor.	open slur emended to slur notes 1-3
20	cor.2	note 1: <i>d</i> <sup>''</sup> emended to <i>d</i> <sup>'''</sup> by analogy with cl.2
21	ob.	<i>b</i> <sup>''</sup> added by analogy with fl.; - emended to $\dot{\dot{z}}$ =
21	cor.	<i>b</i> <sup>♯</sup> emended to <i>b</i> <sup>♯'</sup>
22	fl.1	slur notes 1-8 added by analogy with fl.2
23	fl. vl.1	<i>poco a poco cresc.</i> added by analogy with cl., vl.2
24	fl.	<i>cresc.</i> omitted (moved to b. 23)
24	cl.1	<i>e</i> <sup>'''</sup> emended to <i>f</i> <sup>''</sup> by analogy with fl.1, vl.1
27-29	cl.2	slur bb.27-28 emended to slur bb.27-29 by analogy with fg.
27	cor. vc. cb.	<i>f</i> added by analogy with fl., ob., cl., trb., vl.1,2, va.
27	va.	notes 1-2: tie and notes 3-8: slur added by analogy with vl.1,2
29	vc.	<i>G</i> , <i>d</i> added by analogy with bb.27-28; <b>A:</b> bar empty
31-32	ob.	note 3: ten. added by analogy with vl.1,2, va.
31-32	cor.2	slur b.31 emended to slur bb.31-32 by analogy with cl.2
31	vl.1,2 va.	slur notes 1-3 added by analogy with ob.
32	vl.1,2 va.	slur notes 1-3 added by analogy with ob.; note 5: marc. added by analogy with b.31
33	ob.	note 5: marc. added by analogy with fl., vl.1,2, va.
33	vc.	<i>cresc.</i> added by analogy with cb.
34	fl.	notes 3-8: slur added by analogy with ob.
34	cl. fg. cor.	$\text{—} \text{—} \text{—}$ added by analogy with fl., ob., tr., trb., timp., str.
34	cl.1	note 3: <i>e</i> <sup>'''</sup> emended to <i>e</i> <sup>♯</sup> by analogy with cor.1, tr.1
35	vl.2	<i>ff</i> added by analogy with vl.1, va., vc., cb
38	tr.2	slur emended from open slur; <b>A:</b> open slur (page turn)
38	trb.	note 3: open tie omitted
39-44	tutti	notes added by analogy with bb.1-5 as indicated in capital letters below the system; <b>A:</b> only fl.1 is notated
44	fl.1	slur notes 1-2, 3-5 emended from slur notes 1-6 by analogy with b.4
45-46	fg.	tie emended from open tie; <b>A:</b> b.45: open tie (page turn)
45	cor.	notes 1-5: slur added by analogy with cl.
46-47	fl.	rests added; <b>A:</b> bars empty



Bar	Part	Comment
46	cl. cor.	notes 1-5: slur added by analogy with b.45 (cl.)
46-54	tr. trb.	rests added; A: bars empty
47	cor.	notes added by analogy with b.46; A: bar empty
49-50	fg.	tie emended from open tie; A: b.49: open tie (page turn)
50-52	cl.	rests added; A: bars empty
50-51	timp.	tie added because of trill in bb.50-54
51	ob.	<i>dim.</i> added by analogy with fl.
51-52	va.	tie added by analogy with vc., cb.
52	fl.1	notes 1-2: slur, note 2: stacc., note 3: ten. added by analogy with b.51
52-53	timp.	tie added because of trill in bb.50-54
52-53	va.	notes and tie added by analogy with bb.50-51
53-54	fg. cor.	tie emended from open tie; A: b.53: open tie (page turn)
53-54	timp.	tie added because of trill in bb.50-54
53-54	str.	tie emended from open tie; A: b.54 open tie (va., vc., cb.) (page turn)
54	timp.	∩ added

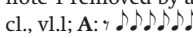
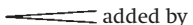
#### No. 2 "Fru Kedsomhed satte sin Krone paa"

Bar	Part	Comment
1	cl., fg. cor. timp. vl.1,2 va. vc. cb.	rests added; A: incomplete
1-3	fg.	marc. added by analogy with vl.2, va., cb.
1	va.	<i>f</i> added by analogy with vl.1,2
1-4	vc.	phrase added by analogy with cb.
2-3	cl.	marc. added by analogy with vl.1,2, va., cb.
2	cor.	<i>f</i> added by analogy with timp.
2-3	vl.2	marc. added by analogy with vl.1
3	ob. BENGTTALLE	<i>f</i> added by analogy with the dynamic level of cl., fg.
4	cl.	rests added by analogy with ob., fg.
4	vl.1	second rest added by analogy with ob., fg.
5	vl.2	notes 1-3: stacc. added by analogy with vl.1
5	va.	added by analogy with vc., cb.
6	vl.2	ten. added by analogy with woodw., vl.1, vc.
7	vl.2	marc. added by analogy with vc., cb.
8-11	fl. ob. cl. fg. cor. timp. vl.2 va. vc. cb.	phrase added by analogy with bb.4-7; A: <i>Same Instrumentation</i> 'same instrumentation'
9	fl.	A: <i>a 2</i>
11	fl.	slur beginning on note 4 omitted; A: open slur (page turn)
11	ob. cl. fg.	<i>mf</i> added by analogy with fl.1, vl.1
11	vl.2	marc. added by analogy with va.
12		A: above system: <i>Allegretto</i>
12	PALLE vl.1	<i>mf</i> added by analogy with fl., vl.1,2, va., vc., cb.
12-14	ob. cl. fg. cor.	rests added; A: empty bars
12-19	timp.	rests added; A: empty bars
13	vc. cb.	∩ emended to ∩.
14-19	vc.	notes added by analogy with cb.
15		staff above fl.1 with <i>e'''</i> omitted
17	vl.1	notes 1-3: slur added by analogy with fl.1
18	fl.1 vl.2 va. cb.	<i>dim.</i> added by analogy with vl.1, BENGTT
19	ob. cl.	redundant rests omitted; A: γ γ γ γ γ
19	cl.	<i>f</i> added by analogy with ob., vl.1,2, BENGTT
20	vl.2	marc. added by analogy with vl.1


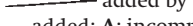
Bar	Part	Comment
21	fl.	rest added; A: bar empty
21	fg. vc. cb.	<i>f</i> added by analogy with b.19 (ob., cl., vl.1,2)
21-26	vc.	notes added by analogy with cb.
22	fl.	<i>f</i> emended from note 2 to note 1; A: note 2: <i>I II piccolo</i>
22-23	ob.	slur emended from open slur; A: b.22: open slur (page turn)
23	cl.	incomplete slur omitted (probably a mistake by CN to end the slur in cl. instead of ob.)
23	fl.	A: <i>I II piccolo</i>
23	BENGTT	A: below staff: ( <i>falset</i> ) 'falsetto'
24	vl.1,2	A: <i>ff</i> crossed out
25	cl. cor.	notes 2-7: marc. added by analogy with fg.
25	cl. fg.	notes 4-5: slur added by analogy with cor.
25	fg. cor. va.	<i>ff</i> and notes 2-7: marc. added by analogy with vl.1,2
26	cl. fg. cor. str.	marc. added by analogy with b.25, cb.



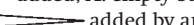


#### No. 3 "Det er Lærkernes Tid"

Bar	Part	Comment
1		A: <i>Det er Lærkernes Tid</i> , C: <i>Pigernes Sang</i>
1	S.1,2 A.1,2	A: no indication of vocal category; C: movement to be performed by female voices
1	fl.1 picc. cl. fg. trb.b. timp. vl.2 va.	<i>f</i> added by analogy with ob., cor., tr., vl.1, vc., cb.
1	fl.1 picc.	notes 1-5: slur added by analogy with vl.1,2, va., vc.
2-4	trb.b. timp.	rests added; A: bars empty
2	vl.1,2 vc.	notes 5-8: stacc. added by analogy with notes 1-4
3	vl.1,2 va. vc.	stacc. added by analogy with b.2
4	fl.1 picc.	notes 2-8: stacc. added by analogy with vl.1 (notes 3-8)
4	S.1,2 A.1,2	<i>f</i> emended from b.5
4	vl.2 va. vc.	notes 5-8: stacc. added by analogy with notes 3-4, vl.1
4-5		double bar and repeat sign added because of second stanza
5-7	ob.	A: end of slur corrected (CN) from b.7 note 5 to b.6 note 2
5	S.1,2 A.1,2	stanza 3: <i>det</i> emended to <i>Det</i> as in C
6	vc.	notes 1-2: slur added by analogy with bb.5, 7, 8
9	fl.1 picc.	notes 5-8: stacc. added by analogy with notes 2-4
9-11	vl.1	stacc. added by analogy with fl.1, picc.
10-11	fl.1 picc.	stacc. added by analogy with b.9
11	trb.b.	<i>mf</i> added by analogy with tr.
12	fl.1 picc.	notes 6-10: stacc. added by analogy with cl.
12	fl.1 picc. ob. cl.	<i>p</i> added by analogy with vl.1
12	ob.	notes 2-6: stacc. added by analogy with cl. (notes 6-10)
12	vl.1,2	stacc. added by analogy with b.1
12	vl.2	notes 1-5: slur, <i>p</i> added by analogy with vl.1
12	S.1,2	A: illegible notes crossed out (CN)
13		A: bar added in a handruled system
13	vl.1,2	stacc. added by analogy with b.12 (notes 6-10)

Bar	Part	Comment
13	S.1,2 A.1,2	<b>pp</b> moved from b.12 (CN) in consequence of the crossed out notes of b.12 (S.1,2)
14	fl.1 ob. cl. va.	<b>pp</b> added by analogy with cor., vl.1,2
14	cor.	note 1 removed by analogy with fl., ob., cl., vl.1; <b>A:</b> 
16	S.1,2 A.	<i>cresc.</i> added by analogy with woodw., str.
17	fl. picc. timp.	rest added; <b>A:</b> empty bar
17	S.1,2	note 5: $g^{\sharp}$ emended to $g^{\flat}$ by analogy with A.1
18	fl.1	note 7: $g^{\sharp}$ emended to $g^{\flat}$ by analogy with vl.1
18	cl.	note 7: $b^{\flat}$ emended to $b^{\sharp}$ by analogy with ob.
18	va.	notes 6-10: stacc. added by analogy with fg.
18	vc. cb.	note 10: stacc. added by analogy with fg.
19	va.	notes 6, 12: marc. emended to stacc. by analogy with vc., cb.
20	timp.	<b>mf</b> added by analogy with tr., trb.b.
20	vl.2 va.	<i>trem.</i> added
21	cor.	 added by analogy with tr., trb.b.
22 <sup>I</sup>	fl.1 picc.	note 10: stacc. added by analogy with notes 6-9 and b.1 (vl.1,2, va., vc.)
22 <sup>I</sup>	cl.	notes 1-5: slur added by analogy with fl.1, picc.
22 <sup>I</sup>	trb.b. timp.	
22 <sup>I</sup>	S.1,2 A.	<b>ff</b> added by analogy with woodw., str.
22 <sup>I</sup>	vl.1	note 6: marc. emended to stacc. by analogy with fl.1, picc., va., vc.
22 <sup>I</sup>	vl.1,2 va. vc.	notes 7-10: stacc. added by analogy with b.1
22 <sup>I</sup>	vl.2	note 6: stacc. added by analogy with va., vc.
22 <sup>II</sup>	tutti	<b>ff</b> added by analogy with cb. and b.22 <sup>I</sup>
22 <sup>II</sup>	vl.1	note 6: stacc. emended to marc. by analogy with va.
22 <sup>II</sup>	vl.1,2 va.	notes 6-10: marc. added by analogy with va. (note 6) and bb. 24 <sup>II</sup> -25 <sup>II</sup>
23 <sup>I</sup>	fl.1, picc.	note 2: $d^{\flat}$ emended to $c^{\sharp}$ by analogy with vl.1,2, vc.
23 <sup>I</sup>	vl.1,2 va. vc.	stacc. added by analogy with bb.2-3
24 <sup>I</sup>	fl.1 picc.	notes 3-8: stacc. added by analogy with vl.1 (b.4)
25 <sup>I</sup>	vl.1,2 vc. cb.	notes 5-8: stacc. added by analogy with b.4
25 <sup>I</sup>	vc.	$\text{P}$ added because of repetition from b.5
25 <sup>II</sup>	va.	marc. added by analogy with vl.1,2
26	va.	notes 3-4: stacc. emended to marc. by analogy with vl.1,2

#### No. 4 Andante











Bar	Part	Comment
1	cor.1	1. added; <b>A:</b> no indication of cor.1, cor.1,2
1		<b>A:</b> * <i>Corno paa et System over Str: Orkestret!</i>
		'Corno on one staff above the string orchestra!' added below lower staff
1	vl.1,2 va.	<i>trem.</i> added
1	va.	 added by analogy with vl.1,2
2	vc. cb.	 added; <b>A:</b> incomplete bar
8-9	vl.2	b.8 note 2 to b.9 note 1: tie added because of slur
10	vc.	<i>arco</i> added
10-12	vl.2	bb.10-11: tie added because of slur bb.10-12; <b>A:</b> b.11: open slur (page turn)
10	va.	<b>mf</b> added by analogy with vl.1,2
10-12	vc.	slur emended from open slur; <b>A:</b> b.11: open slur (page turn)




Bar	Part	Comment
12	VOLMER	<i>Kirsebærtræer</i> emended from <i>Kirsebærtrær</i> as in C
13-14	vl.2	<b>A:</b> deleted notes indicate that vl.2 originally was meant to double vl.1
14	vl.1	<b>p</b> added by analogy with fl.1 (b.13)
17	vc.	note 8: marc. added by analogy with notes 2,5, vl.1
18	vc.	<b>p</b> added by analogy with cb.;  added by analogy with vl.1,2, va., cb.
18	cb.	<i>arco</i> added
19	fl.1	note 2: $b^{\flat}$ emended to $b^{\sharp}$ by analogy with vl.1,2
20	vc. cb.	$\text{t}$ added; <b>A:</b> incomplete bar
21	fl.1	 added; <b>A:</b> empty bar
22	va.	 added by analogy with vl.1,2, vc.
26	vc.	<b>p</b> added by analogy with vl.1,2, va.
27-28	va.	tie emended from open tie; <b>A:</b> b.27: open tie (change of system)
27	vc.	note 8: marc. added by analogy with notes 2,5, vl.1
31	vl.2	<i>espressivo</i> ,  added by analogy with vl.1
31	vc.	<i>espressivo</i> added by analogy with vl.1, va.
32	va. vc.	marc. added by analogy with cb.
32	va.	 added by analogy with vc., cb.
32	vc.	<b>mp</b> added by analogy with cb.
34	vl.2	note 3: $f^{\sharp}$ emended to $f^{\flat}$ by analogy with vl.1
35	cl.	note 1: $\text{J}$ emended to $\text{O}$ .
35	fg.	$f^{\sharp}$ emended to $f^{\flat}$ by analogy with cor.2, tr.2, va. (lower voice)
35	cb.	note 3: ten. added by analogy with vc.
36	fg.	note 3: ten. added by analogy with vc.
36	cb.	note 1: stacc. added by analogy with vc.
37	fl.2	notes 1-2: tie added by analogy with tr.1, va. (upper voice)
37-40	S.1,2 A.	<b>A:</b> no indication of text until b.40 note 2; <b>C:</b> indicates that <i>Lærkernes Sang</i> is to be heard while the young girls cross the stage
38	cor.	notes 5, 8: marc. added by analogy with note 2
38	tr.	notes 2, 5, 8: marc. added by analogy with cor.
38	vl.2	<i>trem.</i> added
40	cb.	notes added by analogy with vc.; <b>A:</b> bar empty
42	cor.1	notes 2, 5: marc. added by analogy with cor.2
42	cor.	note 8: marc. added by analogy with notes 2, 5
43	cor.2	note 5: marc. added by analogy with cor.1
43	cor.1	note 8: marc. added by analogy with cor.2
43-44	trb.b.	tie emended from open tie; <b>A:</b> b.44: open tie (page turn)
44	cl.	notes 2, 5, 8: marc. added by analogy with cor.2
44	cor.2	notes 2, 5, 8: marc. added by analogy with bb.42-43
44	timp.	$\text{J}$ emended to $\text{J}$ .
44	va. vc.	notes 5, 8: marc. added by analogy with note 2
45	cor.2	notes 2, 8: marc. added by analogy with note 5, bb.42-44
46	cl.	notes 2, 5: marc. added by analogy with cor.2



Bar	Part	Comment
48	cl.	<i>dim.</i> added by analogy with ob., fg., cor.
48-49	timp.	tie added because of trill bb.44-49
51	tr. trb.b.	rest added
51	vl.2 vc.	↓ emended to ↓.

#### No. 5 "Glenten styrter fra Fjeldets Kam"

Bar	Part	Comment
	JÆGERE	A: notated in 
4	fl. timp.	<i>f</i> added by analogy with ob., cl., fg. str.
4	tr.	stacc. added by analogy with cor. (b.+1)
5	tr.	note 3: marc., note 4: stacc. added by analogy with cor. (b.2)
7	cl.	notes 2-3: marc. emended to stacc. by analogy with ob.
7	va.	notes 1-2: ↓↓ emended to ↓. ↓.
8	tr. vc.	notes 2-3: stacc. added by analogy with fg., cor.1,2
8	cb.	notes 1-2: stacc.,  added by analogy with fg.
8-9		double bar and repeat sign added
9	JÆGERE	<i>f</i> added by analogy with vl.1,2, va., vc, cb.
10	JÆGERE	<b>B:</b> <i>Fjæl-dets</i>
11-12	JÆGERE	 added by analogy with cor.1,2
12	vl.1,2 va. vc. cb.	<b>A:</b> <i>mp</i> corrected to <i>mf</i>
13	JÆGERE	 added as in <b>B</b>
14	JÆGERE	<i>f</i> added as in <b>B</b>
14	vl.2	chord 1 (lower note): ↓ emended to ↓.
15	JÆGERE	 added as in <b>B</b>
16	vl.1,2	 added by analogy with va., vc., cb.
17	JÆGERE	<i>ff</i> added as in <b>B</b> and by analogy with instruments; <b>B:</b> ↓.
18	fl.1 cl.1	1. added; <b>A:</b> no indication of 1., 2. or <i>a2</i>
18	JÆGERE	<i>p</i> added as in <b>B</b> and by analogy with str.; <b>C:</b> <i>plasker</i>
19	fl.	<i>p</i> added by analogy with cl.1
20	JÆGERE	<b>B:</b> <i>rall.</i>
21	cb.	notes 1-3: slur emended from slur notes 1-2 by analogy with vc.
22	cl. cor. JÆGERE	<i>f</i> added by analogy with fl., ob., str.
22	JÆGERE	<i>kro-ger</i> emended from <i>krø-ger</i> as in <b>B</b>
23	vl.2	note 3: marc., note 4: stacc. added by analogy with vl.1
26-28	woodw. tr. timp.	
	JÆGERE str.	rests added; <b>A:</b> bars empty
29	JÆGERE	<i>f</i> added by analogy with b.9
29-41		<b>A:</b> music in instruments indicated by capital letters
31	JÆGERE	<i>dim.</i> added by analogy with cor., str.
32	JÆGERE	<i>mf</i> added by analogy with str.
33	JÆGERE	 added as in <b>B</b>
34	JÆGERE	<i>f</i> added as in <b>B</b>
34	JÆGERE	<b>B:</b> <i>i-gen</i>
35	JÆGERE	 added as in <b>B</b>
36	JÆGERE	 added by analogy with b.16
37	JÆGERE	<i>ff</i> added by analogy with b.17
38	fl.1 cl.1	1. added; <b>A:</b> no indication of 1., 2. or <i>a2</i>
38	JÆGERE	<i>p</i> added as in b.18
39	JÆGERE	<i>Aften-sang</i> emended to <i>Sol-ned-gang</i> as in <b>B, C</b>
40	JÆGERE	 added as in <b>B</b> and by analogy with b.20; <b>B:</b> <i>rall.</i>
42	cl.	<i>dim.</i> added by analogy with fl., ob.
42-44	tr.	rests added; <b>A:</b> empty bars
42	vl.2	note 1: marc., note 2: stacc. added by analogy with vl.1

Bar	Part	Comment
43	fg.	notes 1-4: stacc. added by analogy with cor.
44	ob.	<i>pp</i> added by analogy with fl., cl.
44	cor.	rest added; <b>A:</b> empty bar
46-48	woodw. tr. timp.	
	JÆGERE str.	rests added; <b>A:</b> empty bars
49	JÆGERE	<i>f</i> added by analogy with b.9
49	str.	<i>arco</i> added
51	JÆGERE	note 3: <i>dim.</i> added by analogy with str.
52	JÆGERE	note 4: <i>mf</i> added by analogy with str.
53	JÆGERE	 added as in <b>B</b>
54	JÆGERE	<i>f</i> added as in <b>B</b>
55	JÆGERE	 added as in <b>B</b>
56	JÆGERE	 added as in <b>B</b> ; <b>B:</b> <i>Sinds</i>
57	JÆGERE	<i>ff</i> added as in <b>B</b>
58	fl.1 cl.1	1. added; <b>A:</b> no indication 1., 2. or <i>a2</i>
58	JÆGERE	<i>p</i> added by analogy with bb.18, 38
59	fl.1	<i>p</i> added as in b.19
62	cl.	<i>a2</i> added by analogy with b.22
62	cl. cor.	<i>f</i> added by analogy with ob., fg., b.22
62	JÆGERE	<i>f</i> added by analogy with b.22
64	vl.1	notes 3-4: marc. added by analogy with b.24
64	vc. cb.	slur added by analogy with b.24, note 2: ↓ emended to ↓.
65	fl.	slur emended from open slur; <b>A:</b> open slur (page turn)
65-66	cl. 2	slur emended from open slur; <b>A:</b> b.66: open slur (page turn)
70-71	tr.	rests added; <b>A:</b> empty bar
71	timp.	marc. added by analogy with fg., va., vc., cb.

#### No. 6 Fowler Lay

Bar	Part	Comment
12	TOVE	<b>D:</b> <i>himmelblaa</i>
15	pf.2	- added; <b>B:</b> bar empty
21	pf.2 (lower voice)	γ added; <b>B:</b> incomplete part

#### No. 7 We Sons of the Plains

Bar	Part	Comment
		<b>B:</b> headline on first music page: <i>Vi, Sletternes Sønner, har Drømme i Sind</i> ; on the title page no commas in the title
		<b>A:</b> <i>Ingen Tromba eller Trombone</i> 'neither tromba nor trombone' added in left margin
2	fl.	<i>p</i> added by analogy with ob., cl., fg.
2	EN SANGER	<i>mp</i> added (emended from b.3)
3-5	ob.	rests added; <b>A:</b> empty bars
3-9	fg. cor.	rests added; <b>A:</b> empty bars
3	EN SANGER	<b>A:</b> <i>mp</i>
5	fl. cl.1	rest added; <b>A:</b> bar empty
5	vl.1	note 6: marc. added by analogy with note 2
5	vl.2	note 2: stacc. added by analogy with note 4
5	EN SANGER	<b>B, C:</b> <i>pipler</i>
6	vl.1	note 2: marc. added by analogy with b.5
7	fl.1 cl.1	note 2: stacc. added by analogy with b.3
7	fl.1	note 4: ten. added by analogy with cl.1
7-9	ob.	rests added; <b>A:</b> empty bars
8	fl.1 cl.1	note 2: stacc., note 4: ten. added by analogy with b.3
8	EN SANGER	<b>B, C:</b> stanza 3: <i>et Krat</i>
9	fl. ob. cl. fg. cor.	rest added; <b>A:</b> empty bar
9	vl.1	notes 2, 6: marc. added by analogy with b.5

Bar	Part	Comment
9	cb.	notes 1-2: slur added by analogy with notes 3-4
10	ob.	note 2: marc. added by analogy with cl. and b.6
10	cor.	note 2: marc. added by analogy with ob., fg.
10	EN SANGER	<i>piu f</i> added as in <b>B</b> and by analogy with vl.1
11	cl. fg.	<i>piu f</i> added by analogy with ob., str.
11	EN SANGER	<b>C:</b> stanza 3: <i>han</i> added in pencil; <i>det hvísker én Røst ved hans Side</i> corrected to <i>Hr. Oluf, hvorhen vil I ride?</i> by addition in pencil redundant <i>piu f</i> omitted
11	vl.1	<b>B:</b> stanza 2: <i>som triller for Haver og Lunde</i>
13	EN SANGER	note 3: <i>f</i> <sup>#</sup> emended to <i>f</i> by analogy with cl.2, va. (note 1)
14	fg. vc. cb.	— added as in <b>B</b> and by analogy with woodw., str.
14	EN SANGER	<i>p</i> added by analogy with fl.1, str.
15	EN SANGER	— added by analogy with fl.1, ob., cl., fg., vc., cb.
16	vl.1,2 va. EN SANGER	volta sign emended from b.18
17 <sup>I</sup>	fl.1	note 4: ten. added by analogy with ob., cl.1, str.
17 <sup>I</sup>	EN SANGER	<i>f</i> added by analogy with woodw., cor., str.; <b>B:</b> notes 2-3, 5-6: ten., - <i>gen-nem</i>
17 <sup>II</sup>		<b>A:</b> added on top of page : <i>Kjære Hendrik! / Vil Du? Beetragt denne lille danske Sang og sig saa at jeg / ikke hedder Hans Peter Ole Søren Nielsen. Der er ingen Trompeter / og Basuner saa de Systemer gjelder ikke; men vil Du lade staa / 2 Systemer mellem Sangstemme og Bas, der er nemlig 4 Vers, 'Dear Hendrik! Will you? Take a look at this little Danish song, and then tell me that my name is not Peter Ole Søren Nielsen. There are no trumpets and trombones, so these staves are not valid. But please leave 2 staves stand between the vocal part and the bass, as there are 4 stanzas'</i>
18 <sup>I</sup>	fl.	— added by analogy with ob., cl., fg., str.
18 <sup>I</sup>	cl.	<i>mp</i> added by analogy with fl., ob., fg., cor.
18 <sup>I</sup>	fg. cor.	— added by analogy with fl., ob., cl.
18 <sup>I</sup>	vc. cb.	‡ added; <b>A:</b> incomplete bar

#### No. 8 "Der sad to Fluere paa Aakandens Blad"

Bar	Part	Comment
1-2		<b>A:</b> one of the vocal parts is alternately attributed to <i>THORVALD</i> and <i>FOLKVAR</i> D, who both appear in the play. The name is tacitly emended to <i>FOLKVAR</i> D as in <b>C</b> double bar and repeat sign added because of stanza 2
1	VOLMER	<i>mp</i> added by analogy with str.
2	VOLMER	<i>en Flue</i> emended to <i>to Fluere</i> as in <b>C</b>
3-4	cb.	rests added; <b>A:</b> empty bars
4	vc.	notes added by analogy with vl.1,2, va.
5	vl.1,2 va. vc.	notes, <i>∩</i> added by analogy with vl.1,2, va.
6	vl.1	note 4: <i>a</i> <sup>b'</sup> emended to <i>a</i> <sup>a'</sup> by analogy with vc.
6	vl.2	note 4: <i>e</i> <sup>b'</sup> emended to <i>e</i> <sup>a'</sup> by analogy with vl.1 (note 3)
6	cb.	note 2: <i>a</i> <sup>b</sup> emended to <i>a</i> <sup>a</sup> by analogy with vc.

Bar	Part	Comment
7	vl.1 TOVE	note 2: <i>a</i> <sup>b'</sup> emended to <i>a</i> <sup>a'</sup> by analogy with b.6 note 4
7	vl.1 TOVE	note 3: <i>b</i> <sup>b'</sup> emended to <i>b</i> <sup>a'</sup> by analogy with va. (notes 1-2)
8	TOVE	note t: <i>b</i> <sup>b'</sup> emended to <i>b</i> <sup>a'</sup> by analogy with vl.1
9	vl.1	note 3: <i>a</i> <sup>b'</sup> emended to <i>a</i> <sup>a'</sup> by analogy with TOVE
10	vl.2	<i>Sul</i> emended to <i>Sul A</i> by analogy with vl.1
10	vl.2 va. vc. cb.	<i>2</i> added by analogy with vl.1, <i>FOLKVAR</i> D
11	FOLKVARD	<i>Frø saa</i> emended to <i>Frø! Saa</i> as in <b>C</b>
11	vl.1,2 va. vc.	<i>gliss.</i> added by analogy with b.10
13 <sup>I</sup> , 13 <sup>II</sup>		volta sign added
14 <sup>I</sup> , 14 <sup>II</sup>	fg.	rest added; <b>A:</b> empty bar
14 <sup>II</sup>	VOLMER	<i>mp</i> added by analogy with b.1
14 <sup>I</sup> , 14 <sup>II</sup>	vl.2	<i>f' pizz. mf</i> added by analogy with b.1
16	VOLMER	note 4: <i>∩</i> added by analogy with b.3
18	FOLKVARD	<i>mp</i> added by analogy with b.1
20-22	fg. vl.1	<i>cre-scen-do</i> added by analogy with fl., ob., cl., vl.2, va., vc., cb.
21-23	cl.	slur added by analogy with fl.
21-22	fl.	note 2: <i>f</i> <sup>''</sup> emended to <i>f</i> <sup>#</sup> by analogy with cl.1,2 and bb.19-20
21	FOLKVARD	notes 4-5: <i>♪♪</i> emended to <i>♪♪</i>
23	ob.	note 4 added by analogy with other instruments; <b>A:</b> <i>♪♪♪♪</i>

#### No. 9 "Der stod en Engel hos mig med en Rose i sin Haand"

Bar	Part	Comment
2	vl.2	<b>B:</b> <i>Poco Andantino</i>
3	TOVE	<i>p</i> added by analogy with va., vc.
3	vl.2	<b>C:</b> stanza 2: <i>naar</i> emended to <i>hvor</i> ; <i>kære</i> emended to <i>gode</i> in pencil
3	vl.2	notes 2-3: slur added by analogy with vl.1, va.
8	cb.	slur added by analogy with vc.; <i>arco</i> added
8	va. cb.	— added by analogy with vl.1,2, vc.
9	cb.	—, <i>dim.</i> added by analogy with vl.1,2, va., vc.
10	TOVE	<i>kjære</i> emended to <i>kære</i> (because the rest of the text has been emended according to <b>C</b> , which uses this spelling)
10	vc.	<i>pp</i> added by analogy with vl.1,2, va.

#### No. 10 Prelude

Bar	Part	Comment
1	fg.	<b>A:</b> <i>Forspil IV Akt</i>
1	va. vc. cb.	redundant <i>f</i> omitted; <b>A:</b> <i>f, ff</i>
5-7	cl. cor.	<i>ff</i> added by analogy with cl., fg., vl.1,2
5-6	fg.	slur emended from open slur; <b>A:</b> b.5: open slur (change of system)
10	fg. vl.1,2 va. vc. cb.	tie added by analogy with cb.
11-12	fg. vl.1,2 va. vc.	<i>dim.</i> added by analogy with cl., cor.
11	va.	<i>poco a poco dim.</i> added by analogy with cl., cor., cb.
11	va.	<i>dim.</i> emended to <i>poco a poco dim.</i> by analogy with the other instruments
12-18	vl.1,2 va.	notes added by analogy with vc., cb.; <b>A:</b> bars empty
12	vc.	note 3: <i>♪</i> emended to <i>♪</i> by analogy with cb.
14	fg. vl.1,2 va. vc. cb.	<i>dim.</i> added by analogy with cl., cor.

Bar	Part	Comment
16-20	cl.	notes added by analogy with cor.; A: bars empty until b.20 note 3
19-20	cl. cor.	slur added by analogy with bb.17-18
19-21	vl.1,2 va.	notes added by analogy with vc.; A: bars empty
22-24	cor.	rests, $\curvearrowright$ added; A: bars empty
24	va.	$\downarrow$ emended to $\downarrow$ .

#### No. 11 Andantino

Bar	Part	Comment
3	va. vc.	trem. added
6	cor.	note 2: marc. added by analogy with b.5
7	cor.	note 2: marc. added by analogy with b.5
12	cor. vc.	$\curvearrowright$ added by analogy with cl., vl.1,2, va., cb.
12	TOVE	text emended in accordance with C; A: Dø, dø ung og elsket / det er grusomt _ _ _ _ / _ _ _ _ O, jeg er bange for at / staa staa alene for Dommeren paa Paradisets / Eng
13-23		A: piano notation with indication of instrumentation above system:

The image shows a musical score for No. 11 Andantino. It consists of three systems of staves. The first system includes staves for cl. cor. fg., ob. cl. fg., and cl. with the tempo marking 'Mo-der'. The second system includes staves for str. and a lower staff with 'Piao rall.' and 'a tempo' markings. The third system includes a lower staff with a 'cresc.' marking. The score is in 3/4 time and features various dynamics and articulations.

		(see also facsimile of No.11)
13	TOVE	C: O, Mor
14-21	TOVE	text emended in accordance with C; A: text missing
19	vl.1,2	arco added
24	cor.	A: (two notes included in brackets)
24	vl.1,2 va.	trem. added
24	va.	<i>p</i> added by analogy with vl.1,2
25	fl.1 picc. ob.	<i>fs</i> added by analogy with vl.1,2
26	fl.1 picc. ob.	<i>fs</i> added by analogy with b.25
	vl.1,2	slur added by analogy with b.25
	ob.	<i>fs</i> added by analogy with cl.1,2, b.25
	fg. va. vc. cb.	rest added; A: bar empty
	fl.1	note 2: $e^{\sharp}$ emended to $e^{\flat}$ by analogy with cor.2
	tr.2	
28-30	fg.	slur emended from open slur; A: b.29: open slur (page turn)
28	MODEREN	Barn emended to Barn! as in C
29	cb.	slur added by analogy with vc.
30	tr.	rest added; A: empty bar
30	MODEREN	til Lysets Glans added as in C
30	vc.	<i>dim.</i> added by analogy with va.
31	va. vc.	trem. added
32	vl.1,2	trem. added
33	fl.1	<i>p</i> added by analogy with cl.1


Bar	Part	Comment
33-36	fl.1 cl.1	slur emended from open slur; A: b.36: open slur (page turn)
33	va.	<i>pp</i> added by analogy with vl.1,2
33-36	vc. cb.	rests added; A: empty bars
36	cl.1	$\curvearrowright$ added by analogy with fl.1
37	fl.1	A: $b^{\flat}-a^{\flat}-f^{\sharp}$ erased and replaced with $\text{—}$
37-38	fl. ob.	slur emended from open slur; A: b.38: open slur (page turn)
37	cl. fg. vc. cb.	<i>mf</i> added by analogy with cor., vl.1,2, va.
39	trb.	note 3: marc. added by analogy with timp.
39	timp.	note 2: marc. added by analogy with trb.
39	va.	<i>ff</i> added by analogy with cl.1,2, fg., vc., cb.
40	fl.1,2.	slur added by analogy with ob.
40	trb.	notes 2-3: marc. added by analogy with timp.
40	va. vc. cb.	trem. added
41	fl. tr. vl.1,2 va. vc.	<i>dim.</i> added by analogy with ob., cor., cb.
41	vl.1,2	trem. added
42	fg. vl.1,2 va.	<i>dim.</i> added by analogy with cl.1
45	tr. trb.b.	$\curvearrowright$ added

#### No. 12 Prelude

Bar	Part	Comment
		A: Forspil til 5 <sup>e</sup> Akt.
		A: no accidentals
1	fl.1 fg. cor.	<i>ff</i> added by analogy with vl.1,2, va.
2-8	vc. cb.	rests added; A: bars empty, erased notes, which are not identical with vc., indicating that cb. is not to double vc.
6-7	vl.2 va.	tie emended from open tie; A: b.7: open tie (page turn)
8	vc.	sempre <i>ff</i> added by analogy with vl.1,2, va. vc.
9	va. vc.	$\downarrow$ emended to $\downarrow$ ; A: incomplete bar
10-11	vc.	rests added; A: bars empty
12-16	cb.	rests added; A: bars empty
17	cor. vl.2 va.	
	vc. cb.	<i>p</i> added by analogy with vl.1
20	fl.1 cor.	$\ddagger$ added; A: incomplete bar
21-46	fl. cor.	rests added; A: bars empty
21	va.	slur added by analogy with vl.1
23-24	vl.2 va. vc.	$\curvearrowright$ added by analogy with vl.1
24	vc.	A: rall.
25	cb.	A: A ( $\downarrow$ ) crossed out and replaced with a rest
26-27	va. vc.	slur emended from open slur; A: b.27: open slur (page turn)
28	vl.1,2	marc. added by analogy with va., vc.
28-30	vc.	notes, <i>ff</i> added by analogy with cb.
29	vl.1,2 va.	marc. added by analogy with vc., cb.
30	vl.1	notes 3-6: marc. added by analogy with notes 1-2
30-31	vl.2 va. vc. cb.	marc. added by analogy with cb. (bb.28-29) and vl.1 (notes 1-2)
31	vl.1,2 va.	$\curvearrowright$ added by analogy with cb., vc.
32-41	vl.2 va. vc. cb.	marc. added by analogy with bb.28-31
32-36	vc.	notes added by analogy with cb. (b.32)
33	vl.1	slur added by analogy with b.2
33-36	cb.	notes added by analogy with bb.2-5
35	vl.2	notes added by analogy with b.4, but as quavers by analogy with b.36; A: bar empty
36	vc. cb.	notes added by analogy with b.5, but as quavers by analogy with vl.2, va.
37-40	cb.	notes added by analogy with vc.

Bar	Part	Comment
38-40	vl.1	notes 1-2: ten. added by analogy with b.36
42	tam.	<b>fff</b> added by analogy with str., $\downarrow$ emended to $\downarrow$ with tie; <b>A:</b> $\downarrow$ corrected to $\downarrow$
43-46	tam.	$\downarrow$ with tie added; <b>A:</b> b.43: incomplete bar
43-44	vc. cb.	notes added by analogy with vl.1; <b>A:</b> bars empty
44-46	tam.	<b>A:</b> bars empty
44	vl.2	notes 2-3: tie added by analogy with vl.1
44	vl.2 va. vc. cb.	<i>dim.</i> added by analogy with vl.1
45-46	vl.2 va. vc. cb.	notes added; <b>A:</b> bars empty
46	tam.	$\downarrow$ , $\curvearrowright$ added

### No. 13 Andante

Bar	Part	Comment
1	fl.1 picc.	the assumption that the movement is for fl.gr. and fl. picc is based on <b>A</b> , bb.10-11
1	ptto.sosp. tam.	the assumption that the percussion consists of ptto.sosp. and tam. is based on <b>A</b> , b.27, where two parts are indicated and <i>Bækken</i> (ptti.) is added below the staff. The trill sign of b.7 confirms that ptto.sosp. is meant.
1-2	fg.	slur added by analogy with ob., cl.
1	fg.	<b>fff</b> added by analogy with ob., cl., brass
1	cor.	+ added; <b>A:</b> ( <i>stoppet</i> )
1	vl.1,2 va. vc.	<i>trem.</i> added
2	ob. fg. cor. tr.	$\text{—————}$ added by analogy with cl., trb.
2	fg.	tie added by analogy with ob., cl., cor., tr., trb.; note 2: $\downarrow$ emended to $\downarrow \gamma$ by analogy with ob., cl.; $\ddagger$ added; <b>A:</b> incomplete bar
2	vl.2 va. vc.	<b>fp</b> added by analogy with vl.1
2	va.	chord 1: notes added by analogy with cl.1,2; <b>A:</b> incomplete bar
2	vc.	second and third crotchet: chord added; <b>A:</b> incomplete bar
3-5	cl.1,2	slur emended from open slur; <b>A:</b> b.4: open slur (page turn)
3-5	fg.	rests added; <b>A:</b> bars empty
3-4	vc.	chords added; <b>A:</b> bars empty
3-9	cor. tr. trb.	rests added; <b>A:</b> bars empty
4	vl.1,2 va.	$\downarrow$ emended to $\downarrow$
6	cl.2	$c^\sharp$ emended to $c'$
6	vl.1,2 va. vc.	<b>p</b> added by analogy with fg.
8-9	str.	rests added; <b>A:</b> bars empty
9	cl.	slur, ending in an empty bar, omitted
10	fl.1 picc.	<b>p</b> added by analogy with ob., cl., fg.
10	cl.2	note 1: $g$ emended to $g^\sharp$
10	cl.	notes 3-7: emended from
		
		<b>A:</b> notes 3-7: probably wrong transposition for A- not for B <sup>b</sup> -cl.
10	fg.	notes 1: B <sup>b</sup> emended to B <sup>b</sup> by analogy with vl.2, va., note 2: $f$ emended to $f^\sharp$ by analogy with cb.
10	tr.	<b>fff</b> emended to <b>fffz</b> by analogy with cor., trb.
10	ptti.sosp.	<b>A:</b> ( <i>Bækken</i> ) '(ptti.)' added below staff
10	stage direction	<b>C:</b> <i>drager sit Sværd og løfter det:</i> 'raising his sword:'
10	va. vc. cb.	<b>pp</b> added by analogy with vl.1,2

Bar	Part	Comment
10	cb.	$b^b$ emended to $b^b$
11	cor.	+ added; <b>A:</b> ( <i>stop</i> ); no indication of when <i>nat.</i> returns
11	vl.2	<b>fz</b> , marc., rests added by analogy with vl.1
11	va.	<b>fz</b> added by analogy with vl.1, cb., $b^{b'}$ emended to $b^{b'}$
11	va.	rests added; <b>A:</b> incomplete bar
11	vc.	notes and rests added by analogy with cb.
12-17	ob.	slur emended from open slur; <b>A:</b> b.15: open slur (page turn)
12-16	fg.	slur added by analogy with ob.
13-14	fl.1 picc. cl.	
	tr. ptti.sosp.	rests added; <b>A:</b> empty bars
13	vc. cb.	<i>pizz.</i> added by analogy with vl.1,2, va.
15-17	fl.1 picc.	rests added; <b>A:</b> bars empty
17	cl.	<b>p</b> added by analogy with str.
17-18	cor.	slur emended from open slur; <b>A:</b> b.18: open slur (page turn)
17	cor.2	$b^{b'}$ emended to $b^{b'}$ by analogy with b.16 and va. (upper part)
17	vl.1	slur notes 1-12 emended to slurs notes 1-6 and notes 7-12 by analogy with vl.2, b.18
17	va.	<i>trem.</i> , <i>arco</i> added
18-19	fl.1 picc.	the assumption that both instruments are to play is based on the fact that it is a tutti passage, and that picc. in <b>A</b> has no rest
18	ob.	slur notes 1-12 emended from open slur; <b>ff</b> added by analogy with fl.1, picc., cl.; <b>A:</b> b.18: open slur (page turn)
18	ob. cl.	notes 13-18: slur added by analogy with vl.1,2
18	vl.2	slur notes 13-18 added by analogy with vl.1
19	cl.	notes 1-13: slur added by analogy with ob.
19	fg.	<i>dim.</i> added by analogy with fl.1, picc., cor., vl.1,2
19-20	vl.2	slur added by analogy with vl.1
20	fg.	<b>p</b> added by analogy with cor., str.
20	tr. trb. ptti.sosp.	rest added; <b>A:</b> empty bar
21	fl.1 picc. ob.	rest added; <b>A:</b> empty bar
21-22	VOLMER	<i>vækker de alle Døde</i> emended to <i>vækker alle Døde</i>
21	vc.	notes added by analogy with cb.
21	vc. cb.	B <sup>b</sup> emended to B <sup>b</sup> by analogy with b.20
23	fg.	slur added by analogy with cl.
23	vl.2	notes 7-18 added; slurs notes 7-12, 13-18 added by analogy with vl.1
23	va.	<i>trem.</i> added
23	vc.	<b>pp</b> notes added by analogy with cb.
24	fl.1 picc.	$\text{—————}$ added by analogy with ob., fg.
24	vl.1	note 2: $\ddagger$ emended from note 1
24	vl.2	<b>fz</b> , <i>molto dim.</i> and notes added by analogy with vl.1
24	vc. cb.	<i>dim.</i> added by analogy with va.
25	vl.2	<b>ppp</b> added by analogy with vl.1
26	fg.	$\text{—————}$ added by analogy with vc., cb.
26	tr.	<i>trem.</i> added by analogy with b.27
27-31	ob. cor.	slur emended from open slur; <b>A:</b> b.29: open slur (page turn)
27	fg. vc. cb.	slurs added by analogy with va.
27	tr.	<b>A:</b> <i>trem.</i>
27	vl.1,2	<i>trem.</i> added
28-29	fg. va. vc.	slurs added by analogy with b.27
28-29	ptto.sosp.	trill sign added because of trill in bb.27, 30-31

Bar	Part	Comment
28-29	vc. cb.	notes added by analogy with b.27
29	cl. ptti.sosp. tam. vl.2	
30	cor.2	<i>dim.</i> added by analogy with fl., ob., fg., vl.1 note 3: <i>f<sup>v</sup></i> emended to <i>f<sup>#</sup></i> by analogy with ob.
30	vl.2	<i>♩.</i> emended to tremolo chord
31	fl.1 picc. ob. cl. fg.	<i>pp</i> added by analogy with cor., tr., trb.
31	vl.1,2	<b>A:</b> chord changed several times, partly illegible
31	vl.2 va.	⤵ added by analogy with vc. cb.

### THE WOLF'S SON

#### No. 1 Come soon, ye Cottagers!

Bar	Part	Comment
		<b>A:</b> added on top of the page in blue crayon: <i>II, No 2 er ved overstregning ændret fra 3 'II, No.2 is changed from No. 3 by means of deletions'; E: Tempo giusto</i>
3	tr.2	<b>B:</b> <i>p</i> added in pencil
3	CORO	<i>f</i> added as in <b>D</b>
4	fg.	notes 4-5: marc. added by analogy with vc., cb.
5	tr.b.	notes 2-5: marc. added by analogy with fg.
5	CORO	<b>C:</b> note 4: <i>♩.</i> ; <b>E:</b> brackets around bar and above system added in blue crayon: <i>poco mosso</i> . (CN)
5	vc. cb.	notes 3-6: marc. added by analogy with fg.
6	va. vc. cb.	marc. added by analogy with fg.
7-8	trb.b.	marc. added as in <b>B</b>
7-11	cl.	marc. added as in <b>B</b>
7	va. cb.	marc. added by analogy with vc.
9-11	ob.	marc. added as in <b>B</b>
9-10	tr.	marc. added as in <b>B</b>
9-10	trb.b.	marc. added as in <b>B</b>
9	vc. cb.	notes 2-5: marc. added by analogy with fg.
10-11	fl.	marc. added as in <b>B</b>
10	fg.	marc. added as in <b>B</b>
10	cor.	marc. added by analogy with tr., trb.b.
10	timp.	<i>ff</i> added by analogy with b.8
10	CORO	<i>fff</i> added as in <b>C</b>
10	vl.2 (lower part)	<i>♩.</i> emended to <i>♩♩</i> with tie
10	vc. cb.	marc. added by analogy with vl.2 (upper part), va.
11	tutti	repeat sign added
11	fg.	note 3: marc. added by analogy with notes 1-2
11	cor.2	note 3: marc. added as in <b>B</b>
11	tr.1	note 1: marc; notes 1-2: slur added as in <b>B</b>
11	tr.2	marc. added as in <b>B</b>
11	trb.b.	marc. added by analogy with fg. (notes 1-2) and va.; <b>B:</b> note 1: ten.
11	CORO	<b>C: pesante</b> added above staff
11	vl.1	
11	vl. 2 (upper part)	marc. added as in <b>B</b>
11	va. vc. cb.	marc. added by analogy with vl.1,2

#### No. 2 Old Anders Shepherd's Song

Bar	Part	Comment
		<b>A:</b> added on top of the page in blue crayon: <i>I, No 3 er ved overstregning ændret to 2 'I, No.3 is changed to 2 by means of deletions'; D: Noget langsomt, dog ikke drævende 'rather slow, but not drawling'</i>
1	CORO	<i>p</i> added as in <b>C</b>
5-10	CORO	<b>A:</b> b.5 note 3 to b.11 note 3: text missing
5-7	vc.	<b>B:</b> upper voice: b.5 to b.7 note 2: slur
7	vl.1,2 va. cb.	<b>B:</b> note 1:
10	CORO	notes 2-3: crotchets emended to quavers as in <b>C</b>
10	vl.1	<b>B:</b> note 2: <i>dim.</i>
10-11	vl.2 (upper part)	b.10 to b.11 note 1: tie added as in <b>B; A:</b> b.10: beginning of tie missing (page turn)
10-11	vl.2 (lower part)	slur emended from open slur; <b>A:</b> b.11: open slur (page turn)
10-11	vc.	<b>B:</b> slur
11	CORO	note 1: <i>dim.</i> added as in <b>D; C:</b> added above staff: <i>en stille Understrøm af Følelse 'a quiet undercurrent of feeling'</i> (CN)
11-12	CORO	<b>E:</b> b.11 note 3 to b.12 note 3: <i>langsomt, dybfølt 'slow, heartfelt'</i>
12	va.	<i>pp</i> added by analogy with vl.1,2, vc., cb.
12	cb.	<b>B:</b> <i>f-f<sup>#</sup>-g</i> doubled in the lower octave
13	CORO	<b>D:</b> note 1: <i>rall.</i>

### HAGBARTH AND SIGNE

#### No. 1 Prelude

Bar	Part	Comment
	lur 2,3	<b>C:</b> added in pencil on top of page (CN): 
1	lur	<b>B:</b> <i>♩.</i> <i>γ</i> , <i>fz</i>
2	lur	<b>B:</b> <i>♩.</i> <i>γ</i>
4	lur	<b>B:</b> note 2: <i>ppp</i>
5	lur 1,2	<b>B:</b> notes 1-3: marc.
6	lur 1,2	<b>B:</b> note 1: stacc.
9	lur 1,2	<b>B:</b> note 5: <i>♩.</i>
10-11	lur 1,2	b.10 note 3 to b.11 note 1: tie added by analogy with bb.6-7
16	lur 1,2	note 5: <i>♩.</i> emended to <i>♩</i> (rhythmic error); <b>B:</b> note 5: <i>♩.</i>
17-18	lur 3,4	<b>A:</b> below the staff: <i>8basso</i> added in pencil and blue crayon
18	lur 2	<b>B:</b> note 2: <i>♩.</i> ; <b>C:</b> note 2 missing
21	lur 1,2	<b>B:</b> note 5: <i>♩.</i>
21	lur 3	<b>B:</b> note 1: <i>c'</i>
23	lur 1,2	<b>B:</b> note 5: <i>♩.</i>
24	lur 3,4	<b>B:</b> <i>♩</i> <i>♩</i> (c, g)
26-28	lur 3,4	<i>di-mi-nu-en-do</i> added by analogy with lur 1,2 <b>A:</b> <i>Hornstemmerne maa have Lurernes Stemme skreven ovenover [?] for at kunne falde ind uden Dirigent i N<sup>o</sup> 1 'the lur parts must be added above the horn parts, so that they can start playing in No. 1 without a conductor'</i> added in red crayon (CN) at bottom of page



ACT ONE

No. 1a

Bar	Part	Comment
3	cor.	A: notes 1-2: slur added in pencil (foreign hand); after b.3: <i>spilles tre Gange paa givet Signal</i> 'to be played three times at a given signal' added in ink (CN)
3	cor.2	C: note 2: $\frown$ ; note 1: no $\frown$

No. 2 Allegretto moderato

Bar	Part	Comment
1-2		A: at barline: repeat sign added in pencil
2	cl.1	<i>mf</i> added by analogy with fl., ob.
4	cl.1	note 7: ten. added as in C and by analogy with ob.
11-13	cor.	cor. added by analogy with fg. and in accordance with C
12-13		A: at barline: repeat sign added in pencil A: after final bar: <i>Lang Dialog</i> 'long dialogue' added in ink (CN); <i>mellem de to Gange / se Bogen Pag 16</i> 'between the repetitions / see the book page 16' added in violet crayon (CN);



added in pencil (see facsimile p. lxix). It does not appear from the text of the play from where No. 2 is to be repeated

No. 3 Andante

Bar	Part	Comment
		A: <i>Musikken paa sidste Replik</i> 'Music with the last lines' added in ink after text cue (CN)
	cor.1	C: added in pencil and ink:
	cor.2	C: added in pencil (CN?):
1, 3, 4	cor.	b.1 notes 2-3, b.3 notes 1-2, b.4 notes 1-2: superfluous slur omitted
1-10	cor.1	b.10 note 2: end of slur added; A: b.1 note 1 to b.9 note 3: end of slur open (change of system); b.10 note 2: end of slur added in pencil
1-10	cor.2	bb.5-10: end of slur added by analogy with cor.1; A: b.1 note 1 to b.4 note 2: end of slur open (change of system)
10	cor.2	<i>cresc.</i> added by analogy with cor.1
10	lur 1,2	$\leftarrow$ added by analogy with lur 3

ACT TWO

No. 4 Andantino


Bar	Part	Comment
2	SKJALDEN	<i>mellem</i> emended to <i>imellem</i> as in H
4	SKJALDEN	H: <i>stig ned, o Harpe! lad din Stemme lyde</i> instead of <i>lad Harpe dine Strenge lyde</i>
5	arpa	<i>Da</i> emended to <i>Frem</i> as in H; A: chord 1: <i>ff</i> added in pencil
8	arpa 1	A: <i>e'</i> added in pencil; first note erased; <i>b<sup>b</sup></i> may be read as <i>a<sup>b</sup></i>
9	SKJALDEN	<i>stevned</i> emended to <i>stævned frem</i> as in B, H
11	arpa	A: chord 2: <i>f</i> added in pencil (foreign hand)
19	SKJALDEN	<i>Aander</i> emended to <i>Aander til Freja</i> as in B, H
19-20	arpa	A: b.19 note 1 to b.20 note 1: slur added in pencil (foreign hand)

A C T T H R E E



No. 5 Dance of the Handmaidens

Bar	Part	Comment
		title added as in E, F; B, G: title: <i>Dans af "Hagbarth and Signe"</i>
		A: N <sup>o</sup> 5 <i>spilles ogsaa som mellemakt efter 2 Akt.</i> [No. 5] <i>after Replikken - Signe: "Jeg plukker tavs taalmodig Blad for Blad. Far [?] hen mit Haab far hen i Nattens Vande [?]"</i> 'No. 5 also to be played as interlude after Act 2. [No. 5] after the lines - Signe: [...]' added in pencil on top of page (CN)
	fl. ob. cl.2	C: <i>2 Gange med Ophold imellem</i> 'to be repeated twice with a break in-between' added in pencil (CN)
	cl.	C: on top of page: ob. (bb.1-4 <sup>m</sup> ) added in pencil transposed for clarinet; on bottom of page: ob. (bb.29-36) added in pencil transposed for clarinet
4 <sup>1</sup>	cl.2 cor.2	C: notes 1-2: slur added in pencil
6	fl. cl.1	note 3: marc. added by analogy with b.2 (ob.)
6-12	cl.2	C: fg.1, transposed for cl., added in pencil
12		A: <i>rall.</i> changed to <i>poco rall.</i> in pencil
13	ob.	note 1: <i>p</i> added by analogy with fl.
14	ob.	notes 1-2: superfluous slur omitted
17-21	ob.	slur emended from open slur; A: b.20: end of slur open (change of system)
19	cor.1	$\flat$ emended to $\natural$ by analogy with cl.2, fg.
20	cor.1	stacc. added by analogy with fg.
22	fg.2	note 2: stacc. added by analogy with cor.2
25-26	fl. cl.1	b.26 note 8: end of slur added; A: end of slur open (page turn)
25-27	cl.1	C: b.25 note 1 to b.27 note 2: slur
25-26	cor.1	C: note 2: stacc.
28	fg.2	notes 1-2: slur added by analogy with cor.2
29-41	cl.2	C: added in pencil instead of bb.21-41:



Bar	Part	Comment
33	fg.1	C: note 1: ten.
40	cl.1 fg.1 cor.1	rall. emended to <i>poco rall.</i> by analogy with ob., cor.2
40	cor.1	C: at bottom of page: fg.1 (bb.29-36) added in pencil transposed for cor.; added in pencil:
		
40	cor.2	C: <i>rall.</i>










No. 6 "Nu Maanen gennem Mulmet saa mægtigt bryder"

Bar	Part	Comment
1-17	fl.	A: on top of page: <i>Se bog Pag 39-40</i> 'See book pp. 39-40' added in pencil (CN) C: crossed out in pencil; text added in pencil
1-6	cor.1	C: fg.1 added in pencil transposed for cor.
2	HANDMAIDENS	<i>Solo</i> added; A: <i>e'</i> may be read as <i>f'</i> ; a reading as <i>e'</i> is supported by the repetition of b.4 note 5
+3-4	cl.	C: on top of page: vocal part of first handmaiden (b.+3-4) added in pencil (CN)
3	tutti	A: repeat sign added in pencil
3	ob. cor.	1. <i>volta</i> added
4	cor.2	note 1: superfluous <i>p</i> omitted
6	cl.2	note 5: <i>mf</i> added by analogy with cl.1
6	cor.2	note 1: superfluous <i>p</i> omitted; notes 2-4:  added by analogy with cl., fg.
7	HANDMAIDENS	B: <i>Kor</i> (chorus) (CN)
10	fg.1	notes 1-2: tie added by analogy with cl.1
10	HANDMAIDENS	note 1: <i>marc.</i> added by analogy with b.9
11	ob.	note 1: <i>pp</i> added by analogy with fl., cl., fg.
11-13	cor.1	C: added in pencil:
		
13	cl.1	notes 1-2: tie added by analogy with b.9
14-15 <sup>1</sup>	fg.	b.14: beginning of slur added by analogy with cl., cor.; A: b.15 <sup>1</sup> : beginning of slur open (change of system)
15 <sup>1</sup>	cor.1	C: <i>d#'</i>
16	ob.	<i>espressivo</i> added by analogy with b.1 A: on bottom of page: <i>N.7 Spilles først som Forspil / efter Replikken: / Signe: For Kjærligheden har Jorden intet Fængsel</i> 'No. 7 to be played first as a prelude / after the lines: / Signe: [...]' added in pencil (CN), crossed out in violet crayon



ACT FOUR

No. 7 Halloges Song

Bar	Part	Comment
1	fl. ob.	Title added as in C; A: on top of page: <i>Replik til 1<sup>st</sup> Vers Hagb. "Forskaan mig Skjald"</i> : 'Lines for the first stanza Hagb.: [...]' added in pencil (CN); B: title: <i>Halloges sang af "Hagbarth and Signe"</i> C: transposition to D major pasted in <i>p</i> added by analogy with fg.1

Bar	Part	Comment
1	fg.2	notes 1-2:  added by analogy with the other parts
1	cor.1	notes 1-2: slur added as in C and by analogy with cor.2
2	tutti	A: repeat sign added in pencil
2	cl. fg.2 cor.	<i>p</i> added by analogy with dynamic level in fl., ob., fg.1
2-5	cl.2	slur emended from open slur in accordance with C; A: b.4 note 2: end of slur open (change of system); b.5 notes 1-2: slur slur emended from open slur in accordance with C (cor.1); A: b.2 note 1 to b.4 note 2: end of slur open (change of system); b.5 notes 1-2: slur
2-5	cor.	slur emended from open slur in accordance with C (cor.1); A: b.2 note 1 to b.4 note 2: end of slur open (change of system); b.5 notes 1-2: slur
4-5	cl.1	slur emended from open slur in accordance with C; A: b.4 note 2: end of slur open (change of system); b.5 notes 1-2: slur
4	fg.1	notes 1-2, 3-4: slur added by analogy with fl., ob.
5	fg.1	note 2:  emended to  by analogy with fl., ob.
5	HALLOGE	A: note 1:  added in pencil (foreign hand)
6	HALLOGE	stanza 1: <i>det</i> emended to <i>alt</i> as in H
9	cl.1	C: notes 1-2: superfluous slur omitted
9	cl.2	C: note 3: 
9	fg.1	note 2:  emended to  by analogy with fl., ob.
10	cl.2	notes 1-3: slur added by analogy with fg.2, cor.1
14	fl. ob. fg.1	note 1: superfluous <i>p</i> omitted
15	HALLOGE	B: notes 1-2: 
15	ob.	A: note 5: <i>b<sup>b</sup>'</i> added in pencil (foreign hand)
16	HALLOGE	B: note 3: <i>e''</i>
17 <sup>1</sup>	fl.	C: note 2: 
17 <sup>1</sup>	fl. ob.	notes 1-2: superfluous slur omitted
17 <sup>11</sup>		second <i>volta</i> added because of repetitions and upbeat A: at bottom of page: <i>Ophold mellem Versene</i> 'pause between the stanzas' added in violet crayon (CN)


No. 8 Andantino

Bar	Part	Comment
		A: <i>Musik under den sidste Sætning</i> 'Music during the last sentence' added in ink (CN)
	cl.1	C: crossed out in pencil; ob. (bb.1-7) added in pencil transposed for cl.
	cl.2	C: crossed out in pencil and blue crayon
1	ob.	A, B, C: no dynamic markings
8-15	cor.1	slur emended from open slur; A: b.13: end of slur open (page turn); C: b.8 note 1 to b.12 note 3: end of slur open (change of system)
8	cor.1	<i>espressivo</i> added by analogy with b.1 (ob.), b.5 (fg.1)
9	ob.	note 1:  emended to  in accordance with B; A: rhythmic error
10	ob.	A: no dynamic markings
11	fl.	<i>marc.</i> added by analogy with cl.1
11	cl.1	A: no dynamic markings; C: note 1: <i>mf</i>
12-15	cor.2	slur emended from open slur; A: b.13: end of slur open (page turn)

Bar	Part	Comment
12	cor.2	note 2: <i>cresc.</i> added by analogy with cor.1 and in accordance with C
13	fg.1	C: notes 1-2: crossed out in pencil, C-C added in pencil
13	fg.2	<i>mf</i> added by analogy with b.12 (cl.2, cor.2)
14-18	ob.	b.14 note 1 to b.18 note 3: slurs emended to one slur; A: b.17 note 8: end of slur open (change of system); b.18 notes 1-3: slur
15	cl.2	<i>p</i> emended to <i>pp</i> by analogy with fg., cor. and in accordance with C
15	fg.2	♩ emended to ♪ by analogy with cl.2, fg.1, cor.
17-18	fl. cl. cor.1	b.17 note 1 to b.18 note 3: slurs emended to one slur; A: b.17 note 8: end of slur open (change of system); b.18 notes 1-3: slur
19	ob. cl.1	stacc. added by analogy with fl.
19	cor.2	<i>dim.</i> added by analogy with fg.
21	fg.2 cor.2	<i>dim.</i> added by analogy with fg.1, cor.1
23	fg.	<i>dim.</i> added by analogy with cl.2
24	cl.2	♩ emended to ♪ by analogy with fg.

## A C T F I V E

### No. 9 Andante con moto


Bar	Part	Comment
		A: on top of page: 1 <sup>st</sup> Gang Naar Lurerne er kommet tilsyne 'The first time when the lurs have appeared' added in pencil (CN); B: titel: Sørgeomusik 'Funeral music'
1	fg.2	note 2: ten. added by analogy with fg.1
1-31	cor.1	C: crossed out in pencil; before b.1:
		
		and cl.1 (bb.4-11), transposed for cor., added in pencil
1-31	cor.2	C: crossed out in pencil; before b.1: notes for cl.2 (bb.1-19), transposed for cor., added in pencil
1	tamb.picc.	note 1: <i>p</i> added by analogy with fg. (b.1) and cl. (b.2)
2	fg.	A: notes 1-2: stacc. and marc. added in pencil (Emil Telmányi?)
4	tutti	A: repeat sign crossed out in pencil; at bottom of page: NB <i>Repetitionen synes at være stryget af Komponisten</i> 'NB. The repetition seems to have been crossed out by the composer' (Emil Telmányi?)
4-11	fl.	slur emended from open slur; A: b.5 notes 1-5: slur; b.7: beginning of slur open (page turn)
4-11	ob.	end of slur emended from b.25 note 7 to b.11 note 2 by analogy with fl.
7-8	cl.2	b.7 note 3 to b.8 note 1: tie added by analogy with cl.1; A: b.7 note 3 to b.8 note 1: tie added in pencil (Emil Telmányi?)
11	tutti	A: repeat sign crossed out in pencil
12-19		bb.12-19 is a repetition of bb.4-11
19-20	cl.	A: b.19 note 2 to b.20 note 1: tie added in pencil; C: b.19 note 2 to b.20 note 1: tie

Bar	Part	Comment
20-27	tutti	A: <i>vi-de</i> (CN?); at bottom of page: <i>vi-de: Denne Forkortelse synes at være foreslaaet af Komponisten</i> 'This cut seems to have been suggested by the composer' (Emil Telmányi?)
20-27	fl. ob. fg.2	C: crossed out in pencil
20-31	cl.2	slur emended from open slur; A: b.27 note 3: end of slur open (page turn)
23	ob. cl.2	<i>dim.</i> added by analogy with fl., cl.1
25	ob.	note 8: marc. added as in C and by analogy with fl.
25-31	ob.	beginning of slur added by analogy with fl.; A: b.28 note 1 to b.31 note 3: beginning of slur open (page turn)
27	cor.1	<i>cresc.</i> added by analogy with cor.2
29	cor.2	C: <i>cresc.</i> added in pencil (CN)
32-35	fg.1	slur emended from open slur by analogy with fg.2; A: b.35 note 1: beginning of slur open (page turn)
34-35	ob.	b.34 to b.35 note 1: tie added by analogy with fl., cl., fg.
35	tamb.picc.	stacc. added by analogy with b.33
35	lur 3,4	<i>cresc.</i> added by analogy with lur 1,2
36-43	ob.	b.42 note 1 to b.43 note 6: end of slur added by analogy with fl.; A: b.42 note 1: end of slur open
44-47	tutti	A: repeat sign crossed out in pencil; at bottom of page: NB <i>Denne Repetition synes at være stryget af Komp.</i> 'NB. This repeat seems to have been crossed out by the composer' (Emil Telmányi?)
44	fl. lur 2	C: <i>ff</i>
44-47	fl.	slur b.44 note 1 to b.47 note 6 emended to two slurs by analogy with ob., cl., fg.
44	tamb.picc.	note 1: stacc. added by analogy with b.46 note 1
46-47	fl.	b.46 to b.47 note 1: tie added by analogy with ob., cl., fg. and in accordance with C
47-55	tamb.picc.	note 1: stacc. added by analogy with b.46
48-53	ob. cl.	slur emended from open slur in accordance with C (cl.); A: b.51: end of slur open (page turn); b.52 note 1 to b.53: slur
48-56	fg.1 cor.	slur emended from open slur in accordance with C (cor.2); A: b.51: end of slur open (page turn); b.52 note 1 to b.56: slur <i>f<sup>z</sup></i> emended to <i>a'</i> by analogy with ob., cl.2, cor.1
49, 51	fg.1	<i>dim.</i> added by analogy with the other parts
51	fg. tamb.picc.	<i>dim.</i> added by analogy with cl.2, fg.1
54	cl.1 fg.2	A: music added at p.26 in pencil (CN), see facsimile p. lxx; title: <i>Tilslut</i> crossed out in pencil; on bottom of page: NB <i>Dette stykke Andantino er med blyant tilføjet af Komponisten med den Bemærkning: "Tilslut". Rimeligvis er det ment som et "Klingen ud" af Stykket, som bliver svagere og svagere og hører op med "dim" Akkorden.</i> 'This andantino was added by the composer in pencil with the following remark: "At Last". It probably means a kind of "fading out" of the piece, which becomes fainter and fainter and ceases on the "dim" chord.' added in pencil (Emil Telmányi?)





M I D S U M M E R E V E P L A Y

PRELUDE


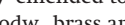
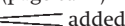
Bar	Part	Comment
	trb.1,2	A: accidentals on the first page only
	A: 9's	
6-9	ob. cl.	slur emended from open slur; A: b.7: open slur (page turn); I: slur bb.6-7
7-8	cor.3	beginning of tie added; A: b.8: open tie (page turn)
11	trb.3	rest added
12	trb.2	marc. added by analogy with trb.1
13	cb.	<b>ff</b> emended to <b>f</b> by analogy with the dynamic level of trb.1,2, tb., timp. and as in I
14-15	timp.	b.14: tie added; A: b.15: open tie (page turn)
18	fl.2	<b>mp</b> added by analogy with fl.1
18-19	fg.2	beginning of tie added; A: b.19 note 1: open tie (page turn)
20	cor.3,4	<i>espressivo</i> added as in I (cor.1-3) and by analogy with cor.1,2
23	cor.4	I: 
24	fg.	A: time signature 9/8 added in blue crayon
25	trb.1,2	chord 2: <b>fz</b> added by analogy with cor., cnt., tr., trb.3
25	trb. tb. cb.	note 3: stacc. added by analogy with cor., cnt.
31	tb.	↓ emended to ↓.
31-32	timp.	A: superfluous <i>muta in Es</i> , B omitted
33	ob.	I: <i>ritard.</i> added in pencil
33	cor.4	I: <b>pp</b>
34	fg.	A: $\frac{3}{4}$ added in blue crayon
34	cor.3,4	<b>mp</b> added as in I and by analogy with cor.1,2; A: <i>poco marcato</i>
34-35	timp.	tie emended from open tie; A: b.35 open tie (page turn)
35	ob.	rest added
44-45	cor.3,4	tie emended from open tie; A: b.45: open tie (page turn)
50	fl. ob. cl.1-4	$\frac{3}{4}$ added by analogy with fg., brass
50	fl.1	<b>pp</b> added by analogy with cl.1,2, cor., trb., tb.

No. 1 "I Skyggen vi vanke"



Bar	Part	Comment
2	A.	<b>mf</b> added by analogy with S.
4	S.1,2	St: emended to <i>Sanct</i> as in D and by analogy with the spelling in b.11
4	A.1,2	D: note 5: <i>div.</i>
5	fl.2 cl.2	<b>mp</b> added because of the dynamic level and as in I
7	fg.	notes 2-5: marc. added by analogy with cb.
7	fg.2	I: notes 2-5: <i>e-d-c-b</i>
7	cb.	<b>f</b> added by analogy with the other instruments
7	S.1,2	<b>f</b> added by analogy with A.1,2
7	A.1,2	<b>f</b> added as in D
8	S. 1,2	D: note 5: <b>mp</b> added in pencil (CN)
8	S.1,2	<b>mp</b> added by analogy with b.9 (fl.1, cl.1)
8	S.1,2	I: note 5: <b>mp</b>
9	A.1,2	D: <i>div.</i>
9		K: <i>frisk og grøn</i>
9	A.1,2	<b>mp</b> added as in I
11 <sup>HI</sup>	fg.1	notes 1-4: marc. added by analogy with cl.2,4




Bar	Part	Comment
11 <sup>1</sup> -11 <sup>II</sup>	A.1,2	<i>Løn</i> moved from b.11 <sup>1</sup> to b.11 <sup>II</sup> by analogy with S.1,2
11 <sup>1</sup>	ob. fg.	A: <i>poco</i> added before <i>rall.</i> (CN)
11 <sup>1</sup>	fl.2 cl.2-4 fg.	
	cor. cb.	‡ emended to † with  and †
11 <sup>1</sup>	A. 1,2	<i>Sanct</i> added by analogy with S.1,2
11 <sup>II</sup>	cb.	notes 2-5: marc. added by analogy with fg. (notes 1-4)
11 <sup>II</sup>	S.1,2 A.1,2	 added as in D and by analogy with b.11 <sup>1</sup>
13	cl.1,2	note 3: ↓ emended to ↓. by analogy with fl.1,2, ob.
14	cor.1,2	slur added by analogy with cl.3,4

No. 2 Andantino

Bar	Part	Comment
1	LUDVIG	K: <i>Du hvælver saa huldt</i>
1	cor.1	I: <i>Solo</i>
2	LUDVIG	K: <i>Dugperlerne</i>
3	LUDVIG	K: <i>Bølgerne</i>
4	LUDVIG	K: <i>Hvor de spragled</i>
6	LUDVIG	K: <i>Naturens funklende Straaledands!</i>
7	fl.1 ob. cor.1,2	I: notated as ↓.
7	ob.	<b>pp</b> added as in I and by analogy with fl., cl., fg., cor.1,2
7	cor.2	I: <b>p</b>
10	cl.1,2	 added by analogy with fl., ob., fg., cor.
12	cor.1	I: key signature of 6 # and an additional # for b (A: key signature of 7 #)
15	fg.	<i>cresc.</i> added by analogy with fl., ob., cl., cor.
15	cnt.2	I: note 3: marc.
15	trb.1,2 tb.	note 3: marc. added as in I and by analogy with tr., trb.3
15	trb.b. tb. cb.	<i>cresc.</i> added by analogy with woodw., cor., cnt.
16	cor.1,2	notes 1-2, 4 : marc., note 3: ten. added by analogy with fl.1,2, ob., cl.1-4, cnt.1
16	tr.	b <sup>♯</sup> emended to b <sup>♮</sup> by analogy with b.15
16	trb.1,2	note 3: marc. added as in I and by analogy with tr., trb.3
17	cnt.1,2	c <sup>♯</sup> , a <sup>♯</sup> emended to c <sup>♮</sup> , a <sup>♮</sup>
17	tb. cb.	<i>marcato</i> added by analogy with trb.1,2,3
17	timp.	<b>fff</b> emended to <b>ff</b> by analogy with woodw., brass and because  is leading to <b>ffz</b>
17-18	timp.	tie emended from open tie; A: b.18: open tie (page turn)
18	tr. trb.3 tb.	 added as in I and by analogy with fl., ob., cl., fg., cor., cnt., cb., timp.


No. 3 "Saa langsomt i Sandet vi glide af sted"

Bar	Part	Comment
	T.	9 emended to  ; E, I: 
1	cb.	<i>arco</i> added
3	fg.	notes 2-4: stacc. added as in I and by analogy with ob., cl.
4	fg.	notes 2-4: stacc. added as in I and by analogy with ob., cl.
5	fl.1 picc.	stacc. added by analogy with b.2 notes 1-4 (ob., cl., fg.)
5	ob. cl. fg.	notes 2-6: stacc. added by analogy with bb.2-4 notes 1-4
5	cor.	<i>senza sord.</i> added

Bar	Part	Comment
5	cor.4	I: <i>p</i> changed to <i>mp</i>
7-8	woodw.	stacc. added by analogy with b.6
7	ob.	I: <i>dim.</i> <i>ppp</i> added in pencil
7	cor.1	I: <i>dim.</i> added in ink
7	cor.1,4	I:  crossed out
7-8	cor.4	I:  changed to  in ink
8	fl.1 ob. cl.3,4	I: notes 2-6: crossed out
8	picc. cb.	I: notes 2-5: crossed out
8	cl.3,4 fg.	stacc. added by analogy with cl.2
8-9	cor.1	tie removed because of slur b.9 notes 1-2
8	cor.1-3	I: crossed out
8	cor.4	I: $\downarrow$ corrected to $\downarrow \uparrow \uparrow$
8	tb.	I: <i>dim.</i> added in pencil
8	timp.	I: $\text{—}$ changed to <i>f</i> (probably scribal error for <i>d</i> )
8	CORO 1	<i>f</i> added by analogy with b.9 (woodw., brass)
9	cor.1	I: notes 1-2: slur missing
14-15	cor.4	beginning of tie omitted; A: b.15: end of tie erased (CN)
14-15		K: <i>Ved Hestenes Fjed</i>
15	cor.3,4	notes 1-2: slur added by analogy with cor.1,2
15	cor.4	A: <i>d'</i> ( $\downarrow$ ) emended to <i>g-g</i> ( $\downarrow, \downarrow$ )
17	A.	E: note 3: <i>a'</i>
19	cl.2	I: note 3: stacc.
20	fl.1	stacc. added as in I and by analogy with picc.
20	A.T.	<i>dim.</i> <i>p</i> added by analogy with S., B.
20	B.	<i>dim.</i> added as in E
21	B.	I: <i>p</i>
22-24	cor.4	missing rests added as in I
22	CORO 1	<i>cresc.</i> added as in E, I (S., T.)
21-22	cor.3	slur emended from open slur; A: b.21: open slur (page turn)
22	CORO 1	<i>Hist</i> emended to <i>hist</i>
22	A. B.	<i>Vi</i> emended to <i>vi</i>
23	cl.1,2	<i>cresc.</i> added by analogy with fl.1, ob.
23-24	cor.3	missing rests added
24	tb.	note 2: marc. added by analogy with trb.3
24	S. T.	<i>Hist</i> emended to <i>hist</i> ; note 3: $\downarrow$ emended to $\downarrow \uparrow$ because of text (two syllables)
24	A. B.	<i>Vi</i> emended to <i>vi</i>
25	trb.2	note 3: marc. added by analogy with cor.
25-30	trb.3 tb.	slur emended from open slur; A: b.29: open slur (page turn)
25	cor.3,4 CORO 1	<i>ff</i> added by analogy with woodw., cor.1,2, tr., tb., timp., cb.
25	S.	E, I: <i>f</i>
26-28	cor. trb.2	note 3: marc. added by analogy with b.25
26-29	tr.	marc. added by analogy with trb.1
28	B.	third crotchet: $\downarrow$ emended to $\downarrow \uparrow$ because of text (two syllables); first stanza: <i>-co</i> added; second stanza: verse 2: <i>i</i> added
28-29	ob. trb.3 T.	tie emended from open tie; A: b.29: open tie (page turn)
29	cor.	note 3: marc. added by analogy with trb.2
30	cor.	notes 2-3: marc. added by analogy with trb.1
31 <sup>I</sup>	trb.1,2	notes 2-3: marc. added by analogy with cor.
31 <sup>III</sup>	cl.1,3 fg. cor.1	notes 2-3: marc. added as in I and by analogy with cl.4
31 <sup>II</sup>	timp.	end of tie (open beginning) omitted
31 <sup>II</sup> ,32 <sup>II</sup>	timp.	tie added by analogy with woodw.
32 <sup>I</sup>	ob.	note 3: <i>b</i> emended to <i>a</i> as in I and by analogy with fl.1 and b.33
32 <sup>I</sup>	cl.2,4 fg.2 cor.	note 3: marc. added by analogy with fl.1, cl.1,3

Bar	Part	Comment
32 <sup>II</sup>	cor. cnt.2 tr.	notes 1-4: stacc. added by analogy with b.2 (cl., fg.)
33 <sup>I</sup>	fl.1	note 3: marc. added as in I and by analogy with ob.
33 <sup>I</sup>	cl.1,2	note 1: <i>fs</i> added by analogy with ob., cl.3-4
33 <sup>I</sup>	cl.1	I: note 1: marc.
33 <sup>I</sup>	cl.1-3 cor.	note 3: marc. added as in I (cl.3) and by analogy with ob., cl.4
33 <sup>II</sup>	fg.	notes 1-4: stacc. added by analogy with b.2
34 <sup>I</sup>	cnt. tr.	<i>fs</i> added by analogy with cor., trb., tb.
34 <sup>I</sup>	cl.1	note 3: <i>f''</i> added as in I
34 <sup>I</sup>	cl.2-4 fg.	missing rests added
34 <sup>I</sup>	cor.1 cb.	note 1: <i>fs</i> added by analogy with fl., picc., ob., cl., fg., trb.2-3, tb.
34 <sup>II</sup>	fg. cor. cnt. tr.	notes 2-4: stacc. added by analogy with b.37 (cor.)
34 <sup>I</sup> ,35 <sup>I</sup>	trb.3	tie added by analogy with trb.1,2
34 <sup>I</sup>	T. B.	rests, <i>d</i> , <i>d'</i> added by analogy with S., A.
36-37	fl.1 picc. cl.	beginning of tie added; A: b.37: open tie (page turn)
39	fg. cor.	notes 2-3: marc. added by analogy with fl.1, ob., cl.
40	fl.1 ob. cl. fg. cor. trb.1-2	note 3: marc. added by analogy with b.32 <sup>I</sup>
40	cor.2 trb.1,2	A: note 3: stacc.
41	fl. ob. cl. cor. trb.1,2	note 3: marc. added by analogy with fg. and b.32
41	cor.	note 1: <i>fs</i> added by analogy with fl.1, ob., cl.
42	fl.1	<i>fs</i> added by analogy with ob., cl.1,3, fg.1
43	cl.1,3 cor.1,3	<i>fs</i> added by analogy with b.45 (fl.1, ob., cl.1-3, fg.)

#### No. 4 Andantino

Bar	Part	Comment
+1	cor. 3,4	<i>fff</i> added as in I (cor.4) and by analogy with cor.1,2
1,5		repeat signs before b.1 and after b.5 omitted because of upbeat in cor.; A: repeat sign added in pencil
2	cor.4	<i>fffz</i> added by analogy with cor.3
4	tb.	<i>dim.</i> added by analogy with cor., trb.
5		<i>lang node</i> emended to <i>lunga</i> ; A: double bar, repeat sign and <i>Indlæg</i> 'Insert' added in pencil
5	cor.1,2	superfluous <i>dim.</i> omitted; A: <i>lang node</i>
5	trb.1,2	A: <i>lang</i>
5	trb.1,2	 <i>ppp</i> added as in I by analogy with trb.3, timp.
8	LUDVIG	<i>de</i> emended to <i>det</i> as in K
9	LUDVIG	<i>Stjernevimmel</i> emended to <i>Stjernevimmel?</i>
10	fl.1 cl.1	A: $\downarrow$ corrected to $\downarrow \uparrow$ in pencil; $\curvearrowright$ added in pencil
10	ob.	I: <i>a'</i> changed to <i>c''</i>
12	MARIE	<i>Vover</i> emended to <i>Vover</i> .
15-16	cl.1,2	tie emended from open tie; A: b.15: tie open (change of system)
16-17	cl.2	slur b.16 note 2 to b.17 added by analogy with cl.1
17	cl.1	note 2: <i>d<sup>b</sup></i> emended to <i>d<sup>b</sup></i> as in I and by analogy with bb.14-16; A: $\ddot{h}$ added in pencil
17		<i>forsvinder</i> emended to <i>forsvinder?</i>
18	fg.2	note 3: stacc. added by analogy with fg.1, cor.1,2

Bar	Part	Comment
20	cor.1	note 9: grace note added by analogy with notes 1, 5 and fg.1
24-28	ob. fg.	slur emended from open slur; <b>A:</b> b.25: open slur (page turn)
24-28	fg.1 ob.	end of slur emended from b.27 note 3 to b.28 as in <b>I</b> (fg.1); <b>A:</b> b.28: open slur (change of system)
24	MARIE	text completed on the basis of <b>K</b>
33	MARIE	text completed on the basis of <b>K</b>
34,38		repeat sign omitted because of the last note of fl.; <b>A:</b> repeat sign added in pencil
41	fl.1 cl.1	<b>A:</b> <b>pppp</b> added in pencil (foreign hand)
41	fl.1	<b>I:</b> <b>pp</b> added in pencil
41	fl.2	<b>I:</b> <b>ppp</b> added in ink
41	cl.1	<b>I:</b> <b>pppp</b> added in pencil
41	SANCT KIRSTEN	<i>Tag Vare, tage Vare</i> emended to <i>Tag Vare, tag Vare</i> as in <b>K</b>
44	cl.1,2	note 3: $\curvearrowright$ added by analogy with fl.
47	SANCT KIRSTEN	<i>Milde</i> emended to <i>milde</i> and <i>mange</i> . emended to <i>mange!</i> as in <b>K</b>
49		<b>A:</b> double bar crossed out in pencil; <i>Attaca to No. 5</i> added in ink after bar (CN)

#### No. 5 "Tryllende Harmoni"

Bar	Part	Comment
	CORO 1	<b>I:</b> title on first music page: <i>Hymne</i>
3	cor.2	<b>p</b> added as in <b>I</b>
4	cor.1	note 3: stacc. added by analogy with cor. 3
4	cor.2	note 2: ten. and note 3: stacc.: added by analogy with cor.3
4	cor.3	note 1: stacc. added as in <b>I</b> and by analogy with cor.1
5	CORO 1	<b>pp</b> added as in <b>I</b>
6	A.	note 1: $\downarrow$ emended to $\downarrow$ by analogy with the rhythm of S., T., B.
8	CORO 1	<del>—————</del> added as in <b>I</b> ; <i>Harmonie!</i> emended to <i>Harmoni!</i> by analogy with b.6
10-11	A.	b.10 note 4 to b.11 note 1: tie added as in <b>I</b>
12-17	S. A.	slur emended from slurs bb.12-15 and bb.16-17 because of dashes indicating word extensions
16	S.	<b>I:</b> <del>—————</del>
16	B.	<b>p</b> added as in <b>I</b>
17	S. A.	<b>A:</b> <i>poco ral</i>
18-24	S. A.	slur added because of dashes indicating word extensions
20	CORO 1	note 1: <del>—————</del> emended from note 2 as in <b>I</b> (S.)
20	T.	<b>I:</b> note 2: <del>—————</del>
21-22	A.	tie added as in <b>I</b>
22-23	S.	tie added as in <b>I</b>
23	Bar.solo	<b>K:</b> <i>Lund and Sø</i>
23	S. A.	<i>molto</i> added by analogy with T., B.
24	CORO 1	<b>I:</b> <b>f</b>
28-36	A.	slur added as in <b>I</b>
28-29	T.	beginning of tie added as in <b>I</b> ( <b>A:</b> change of system)
28	B.	<b>I:</b> note 2: <i>A</i>
28-31	S.	slur emended from open slur; <b>A:</b> b.28: open slur
29	S. A.	<del>—————</del> added as in <b>I</b>
29-30	A.	tie added because of slur
30-31	B.	tie added as in <b>I</b>

Bar	Part	Comment
32-33	T.	tie added as in <b>I</b> ( <b>A:</b> page turn)
33	Bar.solo	<i>Nav</i> emended to <i>Navn</i> as in <b>L</b>
33	CORO 1	<b>pp dim.</b> added as in <b>I</b> (A., T.)
33-34	A.	tie added as in <b>I</b>
33-36	cor.	<b>I:</b> crossed out in pencil
34	CORO 1	<i>dim.</i> added as in <b>I</b>
34-35	S.	tie added as in <b>I</b>
35	CORO 1	<b>ppp</b> added as in <b>I</b>
36	cl.1,2	$\downarrow$ changed to $\downarrow$ .
36	T. B.	$\curvearrowright$ added by analogy with S., A.
36		<b>A:</b> added in ink after double bar: <i>Et lille Ophold 'A short break'</i>

#### No. 6 Andante Maestoso

Bar	Part	Comment
	trb.1-3	<b>A:</b> $\text{9}^{\flat}$
1-2	trb.3	b.1 to b.2 note 1: tie omitted
1	timp.	<b>p</b> added by analogy with cb.
2	trb.2	<b>A:</b> $\text{6}$ added in pencil before barline
3	trb.1	<b>I:</b> notes 1-4: slur added in pencil
3	EGEN	<i>Her har staaet</i> emended to <i>Her har jeg staaet</i> as in <b>K</b>
5	tb.	<b>pp</b> added by analogy with trb.
6	trb.1	note 5: $g^{\sharp}$ emended to $g^{\natural}$ by analogy with tb.; <b>I:</b> note 5: $\text{4}$ added in pencil
7	tb.	<b>mp dim.</b> added as in <b>I</b> and by analogy with trb.
7-8	trb.1	b.7 note 3 to b.8 note 1: tie added as in <b>I</b> ;
8	tb.	<b>A:</b> <i>poco rall.</i> added before <b>ppp</b> (CN)
9	cb.	stacc. added as in <b>I</b> and by analogy with timp.
10	cl.	<b>p</b> added as in <b>I</b> (cl.1,3,4)
10	cb.	<b>p</b> added by analogy with timp.
10	timp.	<b>p</b> added as in <b>I</b> ; <b>I:</b> <del>—————</del> crossed out
11	timp.	<b>I:</b> <b>fp</b> crossed out
12	cl.3,4	<del>—————</del> added by analogy with cl.1,2
12	EGEN	<i>paa min Ro</i> emended to <i>paa min Rod</i> as in <b>K</b>
13	ob. cor. cnt.	
	trb. tb. cb. timp.	$\text{3}$ added as addition in pencil i <b>A</b> (fl., cl., fg., tr.)
13-16	fl.2	<b>I:</b> crossed out
13-16	cl.	slur emended from open slur; <b>A:</b> b.14: slur open (page turn)
13	fg.1 cor.3,4	
	trb.3 tb.	<b>pp</b> added as in <b>I</b> and by analogy with fl., ob., cl., trb.
13	fg.	<i>cresc.</i> added by analogy with other instruments
13-14	cor.2	tie added as in <b>I</b>
14-15	cor.1	tie added as in <b>I</b>
14-15	cnt.2	tie emended from open tie; <b>A:</b> b.14 tie open (page turn)
15	tr. trb. tb. cb. timp.	<b>ff</b> added as in <b>I</b> and by analogy with fl., ob., cl. cor., cnt.

#### No. 7 "Kvirrelit, tia Kvirrelit"

Bar	Part	Comment
	CORO 1	<b>A:</b> <i>Børnekor</i> 'Children's choir'
	CORO 2	<b>A:</b> <i>Kvindekor</i> 'Female Choir'
		<b>A, I:</b> movement crossed out in blue crayon


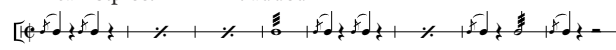
Bar	Part	Comment
1	fl.1 ob.	<i>p</i> added by analogy with b.2 (picc.)
1	CORO 2	<i>mf</i> added as in C, I; I: <i>tja!</i> ; I, J: second quaver: $\text{♩} \text{♩}$
2	picc.	<i>p</i> added as in I
2	CORO 2	note 5: ten. added as in C and by analogy with b.1; C, I: second quaver: $\text{♩} \text{♩}$ ; I: <i>kvi-rel-lit, tia!</i>
3	fl.1	I: <i>p</i>
3	cl.1	<i>p</i> added by analogy with b.2 (picc.)
3-4	CORO 2	I: second quaver: $\text{♩} \text{♩}$
4-5	picc.	slur emended from open slur; A: b.4: open slur (page turn)
4	fg.1	<i>p</i> added by analogy with the dynamic level of fl.1, picc., ob., cl.1; I: added
4	CORO 1 S. A.	<i>mf</i> added by analogy with b.1 (CORO 2)
12	CORO 2	note 3: stacc. added by analogy with bb.1-4
12-15	CORO 2	note 5: ten. added by analogy with bb.1-4; I: second quaver: $\text{♩} \text{♩}$
13-15	CORO 2	notes 1-3: stacc. added by analogy with bb.1-4
15	CORO 1 S. A.	<i>f</i> added as in C, I
21-22	CORO 1 A.	notes 2-5: stacc. added as in C, I
23-26	CORO 2	note 5: ten. added by analogy with bb.1-4; I: second quaver: $\text{♩} \text{♩}$
24	fl.1	<i>f</i> added by analogy with cl.1
25	CORO 1	C, I: -
29	CORO 1 T. B.	A: <i>Mænd Ten</i> <sup>1st</sup> <i>Bas</i> <sup>1st</sup>
30	cor.1,2	<i>p</i> added as in I
30	cor.3,4	<i>p</i> $\leftarrow$ <i>molto</i> added by analogy with cor.1,2 and as in I
31	cor.3,4	<i>ff</i> added by analogy with cor.1,2 and as in I
31-32	cor.2	tie added by analogy with cor.1
31-38	cor.2	trill added by analogy with cor.1
31-34	cor.4	trill added by analogy with cor.3
31-37	CORO 2	note 5: ten. added by analogy with bb.1-4
31	trb.3 tb. CORO 1	<i>ff</i> added as in I
31-38	CORO 2	notes 1-3: stacc. added by analogy with bb.1-4
32	CORO 1 T. B.	C, I: <i>div.</i>
34-35	cor.2	tie added by analogy with cor.1
35-36	cor.2 CORO 1 A.1,2 b.2	tie emended from open tie; A: b.36: open tie (page turn)
35-38	cor.4	trill added by analogy with cor.3
36	fl.1 picc. ob.	note 4: <i>fs</i> added as in I
38	CORO 2	note 4: ten. added by analogy with bb.1-4 (note 5)
39	CORO 2	<i>frol</i> added as in I
43-44	tb. timp.	tie emended from open tie; A: b.44: open tie (page turn)
45	timp.	<i>dim.</i> added by analogy with cor.1,2, trb., tb., cb.
46-47	timp.	tie added as in I and by analogy with trb.1-3, tb.
47	trb.3 tb. timp.	$\curvearrowright$ added by analogy with trb.1,2, cb.
47	cb.	$\curvearrowright$ emended from second to third crotchet by analogy with trb.1,2
47	cor.1	I: <i>dim.</i>
47	cor.3,4	<i>dim.</i> added because of <i>dim.</i> in the other instruments of b.45
47	trb.1,2 cb.	<i>ppp</i> added as in I and by analogy with trb.3, tb., timp.
47	trb.1-3 tb. timp.	$\curvearrowright$ added by analogy with cor.1-4
52	cor.4	<i>lang</i> emended to <i>lunga</i> ; A: <i>lang</i> ; I: <i>Solo</i>

## NATIVE LAND

### No. 1a Military March

Bar	Part	Comment
7	pf.1	chord 4: marc. added by analogy with chord 3 and b.15
25-27	pf.1	chord 1: marc. added by analogy with bb.21-23
28	pf.1	chords 3-4: stacc. added by analogy with b.24
39		( <i>Melodi af J. N.</i> ) '(tune by J. N.)' omitted. J.N. refers to the director of the play, Johannes Nielsen
39-46 <sup>II</sup>	pf.1	end of slur added by analogy with b.46 <sup>I</sup>
41-42	pf.1	bb.41-42: tie emended from open tie; A: b.42: beginning of tie open (page turn)

### No. 1b Military March

Bar	Part	Comment
7	fl. cl.1	notes 3-4: stacc. added by analogy with picc., cl.2
15	cl.1	notes 3-4: stacc. added by analogy with cl.2
18-19 <sup>I</sup>	tamb.picc.	D: tie
19 <sup>I</sup>	picc. fl.	D: note missing
20 <sup>I</sup>	fl. picc. cl.	note 1: <i>mf</i> added by analogy with b.4
23	cor.	note 4 ( <i>c''</i> , <i>e''</i> respectively) omitted by analogy with bb.21-22; A: $\text{♩}$
23	fg. trb.2 tb.	$\text{♩}$ ( <i>c</i> ) emended to $\text{♩}$ ( <i>c</i> ), $\text{♩}$ ( <i>g</i> ) by analogy with bb.21-22
39	fg.	D: <i>pp</i>
40-42	cor.2	D: $\text{♩} \text{♩}$ changed to $\text{♩}$ in pencil
41	trb.1	note 2: <i>c'</i> emended to <i>e'</i> as in C, D; C: note 2: <i>c'</i> changed to <i>e'</i> in pencil (CN)
41	tb.	note 2: <i>c</i> emended to <i>A<sup>b</sup></i> as in C, D; C: note 2: <i>c</i> changed to <i>A<sup>b</sup></i> in pencil (CN)
47 <sup>I</sup>	fg.	D: note 4: <i>e<sup>b</sup></i>
47 <sup>I</sup>	tr.1	D: note 2: <i>c'</i>
47 <sup>I</sup>	tr.2	D: $\text{♩}$ instead of $\text{♩}$
47 <sup>II</sup>	tamb.picc.	D: 
47 <sup>II</sup> -55	fl.	D: notes as ob.1, but an octave higher, added in ink
47 <sup>II</sup> -55	tr.1	C: notes as ob.1 added in pencil; D: notes as ob.1 added in ink
47 <sup>II</sup> -51	tr.2	C: notes as ob.2 added in pencil; D: notes as ob.2 added in ink
48	tamb.picc.	<i>pp</i> added by analogy with the other parts
48-55	tamb.picc.	D: added in ink
		
51	ob.1	note 2: <i>pp</i> added by analogy with cl.1
51-55	picc.	D: b.51 note 1 to b.55: notes as ob.1 added in ink; b.52: <i>cresc.</i> instead of <i>dim.</i>
51-55	ob.2	C: notes as ob.1 added in pencil; D: b.51 note 1 to b.55: notes as ob.1 added in ink
51	cl.1	D: <i>f</i> instead of <i>pp</i>
51-55	cl.2 fg. cor.2	D: dynamic markings crossed out
51-55	trb.2	D: notes as ob.1 added in ink
51-55	tr.2	C: b.52 note 2 to b.55: notes as fg., but an octave higher, added in pencil; D: b.52 note 2 to b.55: notes as fg., but an octave higher, added in ink
52-55	cor.1	C: b.52 note 2 to b.55: notes as fg., but an octave higher, added in ink
52	trb.2 tb.	<i>pp</i> emended from note 2 by analogy with cl.2, fg., cor.2

Bar	Part	Comment
53-55	trb.1	C: notes as cl.2, but an octave lower, added in pencil; D: notes as cl.2, but an octave lower, added in ink

No. 2 "Denne er Dagen, som Herren har gjort!"

Bar	Part	Comment
1	A.	<i>mf</i> added by analogy with S.
6-7	S.2	F: b.6 note 3 to b.7 note 1: tie missing
10	S.2	F: note 3: <i>d</i> '
14-15	S.2	F: b.14 note 3 to b.15 note 1: tie missing
30-31	S.2	F: b.30 note 3 to b.31 note 1: tie missing
32		after b.32: <i>Damekor</i> 'Female choir' added (foreign hand)

PROLOGUE SHAKESPEARE

No. 1 "Mod og Vilje har du hærdet"

Bar	Part	Comment
5-6	cl.2	stanzas 2-5 added as in I, E (stanza 4) b.5 note 1 to b.6 note 1: superfluous slur omitted
7	cor.1	note 1: <i>♩</i> corrected to <i>♩</i>
9	cl.2	notes 3-4: slur added by analogy with cl.1
11	ob.1	note 1: <i>mp</i> added by analogy with fl.1
12	cor.	notes 1-2: slur added by analogy with b.11
13	ob.2	<i>mp</i> added by analogy with fl.2
13	cor. va.	<i>≡</i> added by analogy with the other parts
13-14	T.solo	E: <i>♩</i> <i>♩</i> -
14-21	fl.1	Incomplete slurs emended to two slurs in accordance with F; A: bb.15-21: beginning of slur open (page turn); b.18 note 1 to b.19 note 2: slur
14-17	ob.1	slur added by analogy with fl.1
14-17	ob.2	slur emended from open slur; A: b.15: beginning of slur open (page turn)
14	fg.2 cor. va.	note 1: <i>f</i> added by analogy with the other parts
14	T.	notes 1-3: <i>a</i> emended to <i>d</i> ' as in E
17	ob.2	<i>♩</i> emended to <i>♩</i> by analogy with tr.
18-19	fl.1	b.18 note 1 to b.19 note 2: superfluous slur omitted
18	ob.2	notes 1-4: slur added by analogy with fl.2, cl.
21	cb.	<i>♩</i> emended to <i>♩</i> by analogy with the other parts

No. 2 "Længsel op til Himmelblaaet"

Bar	Part	Comment
		stanzas 2-4 added as in D; I: stanzas 2 and 3 have changed positions
1		D: <i>Allegretto</i>
1	cor.1	<i>Solo</i> added in accordance with F; F: <i>Solo</i> added in pencil
2-5	fl.2	b.2 note 1 to b.5 note 2: slur added by analogy with fl.1
3	S.solo	I: stanza 2: <i>Sindets</i> instead of <i>Lykkens</i>
5	S.solo	D: note 3: <i>♩</i> ; D, E: stanza 1: <i>Hjertet</i> instead of <i>Døden</i>
6	S.solo	I: stanza 2: <i>følt</i> instead of <i>set</i> ; stanza 3: <i>gode</i> instead of <i>Bedste</i>

Bar	Part	Comment
6-7	vl.1,2	slur emended from open slur; A: b.6 note 1 to b.7 note 2: end of slur open (page turn)
8	vl.2	note 1: <i>p</i> emended to <i>pp</i> by analogy with vl.1
8	va.	notes 2-3: slur added by analogy with vl.1,2 and in accordance with F
9	S.solo	stanza 1: <i>ej</i> emended to <i>og</i> by analogy with b.15 and in accordance with I; I: stanza 2: <i>blidt</i> instead of <i>blødt</i>
10-15	S.solo	I: stanza 3: <i>al vor Lykke - al vor Gru</i> instead of <i>Lysets Glæde, Mørkets Gru</i>
12-19 <sup>1</sup>	fg.2	F: b.12 note 1 to b.17 note 3: slur
12-13	cor.2	b.12 to b.13 note 1: tie added by analogy with fg.1
12	CORO	I: stanza 2: <i>følt</i> instead of <i>set</i>
13-14	va.	b.13 note 4 to b.14 note 1: slur added by analogy with vl.1,2
15	S.solo	E: <i>♩</i>
15	CORO	I: stanza 2: <i>blidt</i> instead of <i>blødt</i>
16	ob.1	note 2: <i>cresc.</i> added by analogy with fl.2, ob.2
16	ob.2	notes 2-3: slur added by analogy with ob.1
16-20	CORO	I: stanza 3: <i>al vor Lykke - al vor Gru</i> instead of <i>Lysets Glæde, Mørkets Gru</i>
16	va.	note 3: <i>♯</i> added by analogy with ob.2, A.
17-19 <sup>1</sup>	fl.1	slur emended from open slur in accordance with F; A: b.17: end of slur open (page turn)
17-19 <sup>1</sup>	fl.2	slur emended from open slur in accordance with F; A: b.17 notes 2-4: slur; b.18 note 1: beginning of slur open (page turn)
17	cl.1	<i>cresc.</i> added by analogy with fl.1, cor.1
17-19 <sup>1</sup>	vl.2	F (vl.2 No.2): b.17 note 2 to b.19 <sup>1</sup> note 2: slur
17	va.	chord 1 bottom note: <i>d</i> ' emended to <i>e</i> ' by analogy with ob.2, cl.1, cor.1
18-19 <sup>1</sup>	ob.2	b.18 note 2 to b.19 <sup>1</sup> note 1, b.19 <sup>1</sup> notes 1-2: tie added by analogy with fl.1, cl.2
18	S. A.	<i>dim.</i> added by analogy with T., B.
18-20	vl.2	end of slur emended from b.19 <sup>1</sup> by analogy with va.
18-19 <sup>1</sup>	va.	slur emended from open slur; A: b.18 note 1: beginning of slur open (page turn); F (va. No.1): b.17 chord 2: beginning of slur
19 <sup>1</sup>	cor.2	notes 1-2: tie added by analogy with fl.1, cl.2
19 <sup>1</sup>	vl.2	chord 2 bottom note: <i>♩</i> emended to <i>♩</i> by analogy with the other parts
19 <sup>1</sup> -20	fl.2 ob.1 cl.1 fg.1 cor.1 va.	slur from b.19 <sup>1</sup> note 1 emended to open slur (scribal error in connection with <i>voltas</i> )
19 <sup>1</sup> -20	cor.1	F: bb.19 <sup>1</sup> -20: slur
19 <sup>1</sup>	S. A.	<i>dim.</i> added by analogy with T., B.
19 <sup>1</sup> -20	A.	tie added by analogy with S., T., B.
19 <sup>1</sup> -20	vl.2	upper part: tie added by analogy with vl.1
20	fl.1	F: <i>♩</i>
20	cl.1	A: <i>♯</i> added in pencil
20	fg. S. A.	<i>♩</i> corrected to <i>♩</i> .
20	vl.2	<i>pp</i> added by analogy with vl.1

No. 3 "Lad mig snorke her i Skyggen"

Bar	Part	Comment
1	va.	stanzas 2-6 added as in I
		note 4: <i>dim.</i> added by analogy with vl.1,2, vc., cb.



Bar	Part	Comment
1	vc. cb.	notes 1, 3: marc. added by analogy with vl.1,2, va.
3	fg.2	<b>mp</b> added by analogy with fg.1
3	B.solo	<b>B:</b> <i>ligge</i> changed to <i>snorke</i> in pencil (CN)
5	cl.	note 3: marc. added by analogy with note 1
6	cl.2	note 2: marc. omitted by analogy with ob., cl.1
6	va.	<b>F</b> (va. No.2): note 2: marc. added in pencil (CN?); <i>bis</i> added in pencil (CN?)
7	va.	<i>trem.</i> added
9	cl.2	note 1: <b>ff</b> added by analogy with cl.1
9	fg.2	note 3: marc. added by analogy with note 1
9	B.solo	<b>B:</b> <i>dyb Knurren</i> instead of <i>Knurren</i>
9	vc.	<i>trem.</i> added
10	fg.1	notes 1, 3: marc. added by analogy with cor.1
11	cor.2	note 1: marc. added by analogy with cor.1;
11	trb.b.	<b>A:</b> note 2: <i>b</i> changed to <i>b</i> in pencil
11	trb.b.	notes 1, 3: marc. added by analogy with cor.1
11	vl.1,2 cb.	<i>trem.</i> added
11	vl.2	<i>sul G</i> added by analogy with vl.1
11	vc.	<b>F:</b> <i>d<sup>b</sup></i> only
14-15	B.solo	<b>I:</b> stanza 1: <i>Aandens Træl</i> instead of <i>Nar og Træl</i>
15	fl.2	<b>F:</b> note 1: <i>dim.</i>
15	ob.1	<b>ffz</b> added by analogy with ob.2
15	fg. trb.b.	note 1: marc. added by analogy with str.
15	fg.2	notes 1-2: slur added by analogy with fg.1
15	cor.	<i>stoppet</i> emended to <i>con sord</i>
15	B.solo	stanza 1: <i>Træl</i> added as in <b>B</b>
15	cb.	note 1: marc. added by analogy with vc.
16	ob.2 fg.2 cor.2 va.	<i>dim.</i> added by analogy with the other parts
16	fg.1	notes 3-4: slur added by analogy with fg.2
17	cl.1	<b>p</b> added by analogy with the other parts and in accordance with <b>F</b>
17	fg.1	<b>F:</b> bottom note ( <i>B<sup>b</sup></i> ) added in pencil
17	fg.2	<i>dim.</i> added by analogy with fg.1

#### No. 4 Ariel's Song

Bar	Part	Comment
		title added as in <b>C, H</b>
		stanza 2 added as in <b>C</b> ; stanza 3 added as in <b>I</b>
1	va.	<i>trem.</i> added
2		<b>A:</b> repeat signs added in blue crayon
2	cl.	1. <i>volta</i> added
2	cl.2	<i>♩</i> changed to <i>♩</i> by analogy with cl.1 and in accordance with <b>G</b>
2-5	fg.1	b.2 note 1 to b.5 note 1: slur added by analogy with ob.1 and in accordance with <b>G</b>
2	T.solo	<b>C:</b> stanza 1: <i>om</i> instead of <i>naar</i> ; <b>I:</b> stanza 1: <i>Skyerne</i> instead of <i>Tordenen</i>
2	vl.1,2	<i>trem.</i> added
2	vl.1,2 va.	<b>G</b> (vl.1 Nos.1, 3, vl.2 No.3, va. No.2): repeat signs moved to b.1 in pencil
4	T.solo	<b>H, I:</b> stanza 1: <i>fri</i> instead of <i>lys</i> ; <b>H, I:</b> stanza 2: <i>værnes</i> instead of <i>bæres</i>
6-9	ob.1 cl.2	slurs emended to one slur by analogy with fl.2 and in accordance with <b>F</b> (ob.1); <b>A:</b> b.6: end of slur open (page turn); b.7 note 1 to b.9 note 2: slur

Bar	Part	Comment
6-9	ob.2	slurs emended to one slur by analogy with fl.2 and in accordance with <b>F; A:</b> b.6: end of slur open (page turn); b.7 note 1 to b.9 note 2: slur; <b>G:</b> b.7 note 1: beginning of slur
6-9	cl.1	slurs emended to one slur by analogy with fl.2 and in accordance with <b>F; A, G:</b> b.6: end of slur open (page turn); b.7 note 1 to b.9 note 2: slur
6-9	fg.2	slurs emended to one slur by analogy with fl.2; <b>A:</b> b.6: end of slur open (page turn); b.7 note 1 to b.9 note 2: slur
8-9	fl.2	b.8 note 2 to b.9 note 1: tie added by analogy with cl.1 and in accordance with <b>G</b>
8	fg.2	note 1: <i>♩</i> emended to <i>♩</i> . (rhythmic error)
8	T.solo	<b>I:</b> stanza 1: <i>Dybdernes</i> instead of <i>Gudernes</i> ;
8	vl.2 va.	stanza 2: <i>tusind</i> instead of <i>tusinde</i>
9	fl.2	<i>dim.</i> added by analogy with vl.1 and in accordance with <b>G</b>
10-13	fg.	notes 1-2: superfluous slur omitted
10-13	fg.	slurs emended to one slur in accordance with <b>F, G; A:</b> b.10 note 1 to b.12 note 2: end of slur open (page turn); b.13 notes 1-2: slur
10	T.solo	<b>C, H, I:</b> stanza 1: <i>skal</i> instead of <i>kan</i>
10	vc.	note 1: <i>trem.</i> added; note 1: <b>p</b> emended to <b>pp</b> by analogy with vl.2, va.
10-12	vc.	<b>F:</b> as cb.
11	va.	<b>F:</b> chord 1: <i>a, g'</i>
12	T.solo	<b>A:</b> note 3: <i>b</i> added in pencil; <b>H:</b> stanza 2: <i>Sjæl</i> instead of <i>Aand</i> ; <b>I:</b> stanza 2: <i>Sjæl</i> instead of <i>Aand dog</i>
13-14	fl.2	slur added by analogy with cl.1
13-14	cor.1	slur added by analogy with cor.2 and in accordance with <b>G</b>
13	vl.1	<b>G</b> (vl.1 No.2): <b>pp</b>
13	va.	<b>F:</b> note 1: <b>p</b>
13	vc.	note 1: <b>p</b> added by analogy with cb.; <b>F:</b> no tremolo
14	ob.1	<b>f</b> added by analogy with fl., ob.2, cl., fg.
14	fg.	<i>≡</i> added by analogy with the other parts and in accordance with <b>G</b> (fg.2)
14	vc.	<b>f</b> added by analogy with cb. and in accordance with <b>G</b>
15	ob.1 cl.1	<b>p</b> added by analogy with fl., ob.2, cl.2, fg.
16-18	T.solo	<b>H, I:</b> stanza 1: <i>dit Haab forgik</i> instead of <i>din Lykke gik</i> ; <b>H, I:</b> stanza 2: <i>engang gaar did</i> instead of <i>er gaaet did</i>
17	fl.2	note 1: <b>p</b> added by analogy with fl.1, ob., cl., fg.
17-18	cl.2	tie added by analogy with cl.1 and in accordance with <b>G</b>
17-20	fg.2	<b>G:</b> one slur
17	vl.2	<i>≡</i> added by analogy with vl.1, va. and in accordance with <b>G</b>
18-24	ob.2	<b>G:</b> b.24 note 4: end of slur
18-19	cl.	<b>G:</b> b.18: beginning of slur
18-22	cl.1	<b>F:</b> b.18 to b.22 note 4: slur
18	cor.2	note 1: <b>f</b> added by analogy with fg.2, cor.1 and in accordance with <b>G</b>
18	T.solo	stanza 2: <i>straale</i> corrected to <i>straaler</i>
18-22	T.solo	<b>I:</b> stanza 1: <i>Husk det vel Ariel er din inderste Musik!</i> instead of <i>Tro det ej husk at jeg Ariel er din Musik.</i>

Bar	Part	Comment
19	fl. ob. cl.2 fg. vl.1 va.	<i>dim.</i> added by analogy with cl.1, vl.2, vc., cb.; A (cl., str.): <i>dim.</i> added in pencil (CN)
19-24	cl.	slur emended from open slur; A: beginning of slur open (page turn); F (cl.2): b.19 note 1 to b.22: slur
19-24	cl.1	end of slur emended from b.22 note 4 by analogy with ob.2, cor.
20-21	fl.2	<b>G</b> : b.20 note 3 to b.21 note 1: tie
20	vl.1	<b>G</b> (vl.1 Nos.1-2): notes 2-4: <i>dim.</i>
21	cl.2 fg.2	<b>G</b> : <i>dim.</i>
21-22	T.solo	<b>C</b> :
22	cl.2	<i>dim.</i> added by analogy with fl., ob., cl.1, fg.
23	vl.2	tremolo slashes added by analogy with vl.1
24	cor.2	<b>G</b> :
24	vl.2 va.	stacc. added by analogy with vl.1
24	va.	<b>G</b> (va. No.2): repeat signs moved to b.22 in pencil

#### No. 5 "Hæder til Digtets Drot"

Bar	Part	Comment
		stanza 2 added as in <b>E</b>
2		repeat signs added
3	fg.	notes 1-2: slur emended from notes 1-4 by analogy with trb.b.; notes 3-4: ten. added by analogy with trb.b.
3	cor.	notes 1-3: slur omitted in accordance with trb.b.; notes 2-3: ten. added by analogy with trb.b.
3	CORO	<b>I</b> : stanza 1: <i>Kunstens</i> instead of <i>Digtets</i>
4	cor. trb.b.	notes 1-4: marc. added by analogy with fg.
4-7	CORO	<b>I</b> : stanza 2: <i>Hersker af Skæmt og Spot, af Ondt og Godt</i> instead of <i>Fyrste af Ondt og Godt af Skæmt og Spot</i>
4	T. B.	stanza 1: <i>og</i> emended to <i>i</i> by analogy with S., A. and as in <b>E</b>
4	cb.	notes 1-2:  emended to  by analogy with fg.1, cor.1, trb.b., va.; A: notes 1-2:  changed to  in pencil (CN?); F:
5	fg. cor.	notes 1-2: slur added by analogy with trb.b.
5	cor. trb.b.	note 3: marc. added by analogy with fg.
6-15	T. B.	stanza 1: text emended from <i>Guld og Blaaf. Giv af din Overflod, Kærlighed, Vilje, Mod, Visdommens Helse-bod, o, høje Drot</i> as in <b>E</b>
6	trb.b.	note 1: marc. added by analogy with fg., cor.
7	fg. cor.	added by analogy with trb.b.
8	tr.	<i>f</i> added by analogy with trb.b.
9	T. B.	<b>I</b> : stanza 2: <i>Fyrste</i> instead of <i>Herre</i>
10	ob.	notes 2-3:  emended to  by analogy with fl., cl. and in accordance with F; F:  changed to  in pencil
10	S. A.	<b>I</b> : stanza 2: <i>Fyrste</i> instead of <i>Herre</i>
13	trb.b.	notes 2-3:  emended to  by analogy with cor.
14	fl.1	note 1: superfluous <i>ff</i> omitted
14	tr.2	note 1: <i>ff</i> added by analogy with tr.1 and in accordance with F
15		repeat signs added

#### THE LIAR

##### No. 1: "Dagene skriver Lykkens Runer"

Bar	Part	Comment
	SKJALDEN	emended to
14	arpa 2	<i>f</i> :  added by analogy with arpa 1
16	arpa	<b>A</b> : chord 2:  added in pencil
20	SKJALDEN	<b>C</b> :

##### No. 2: "Dagene skriver Sorgens Runer"

Bar	Part	Comment
	arpa	the notation of the harp's  is not identical in No. 1 and No. 2. As the mood of the text in No. 2 is different from No. 1, the notational difference has been kept
4	arpa 1	<b>A</b> : <i>c'</i> crossed out (CN)
6	arpa	<b>B</b> :  erased
12	SKJALDEN	<i>den</i> emended to <i>sin</i> in accordance with <b>D</b>
14	arpa 1	bottom note ( <i>d'</i> ) added by analogy with No.1 b.14
15	SKJALDEN	note 1: illegible note ( <i>f'</i> or <i>g'</i> ) has been interpreted as <i>g'</i> by analogy with b.2
16	arpa	<b>B</b> , <b>C</b> : chord 2: missing
17	SKJALDEN	<i>dække</i> emended to <i>dækker</i>

