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W O R K S

Udgivet af Carl Nielsen Udgiven  
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Serie I. Skuespilmusik. Bind 7

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Edition Wilhelm Hansen  
Copenhagen 2007

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D E T

K G L



B I B

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C A R L N I E L S E N

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MUSIK TIL HOLGER DRACHMANN'S  
H R . O L U F H A N R I D E R -  
D E N D A N S K E S O M M E R N A T S D R A M A  
I F I R E A K T E R O G E T F O R S P I L

MUSIC FOR HOLGER DRACHMANN'S  
S I R O L U F H E R I D E S -  
A D A N I S H S U M M E R - N I G H T ' S D R A M A  
I N F O U R A C T S A N D A P R E L U D E

Udgivet af  
Edited by  
Peter Hauge



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## 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

## GENERELT FORORD

**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  
A cappella choral pieces  
Songs and recitations with piano, songs without accompaniment  
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.

Clefs are normally given as in the main source.

Copenhagen 1998  
*The Carl Nielsen Edition*

Revised 2006

### Serie III, Vokalmusik

Kantater  
Korsatser a cappella  
Enstemmige sange og recitation med klaver,  
enstemmige sange uden akkompagnement  
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.

Nøgler gengives normalt som i hovedkilden.

København 1998  
*Carl Nielsen Udgaven*

Revideret 2006

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# F O R O R D

## P R E F A C E

### I G E N E S I S

In April 1906 Holger Drachmann enquired of Einar Christiansen, director of the Royal Theatre, whether the theatre would consider performing a new play on the occasion of his 60th birthday the following autumn. Drachmann proposed *A Danish Summer-Night's Drama*, on which he had been working for several years.<sup>1</sup> In 1906 he had already asked Peter Erasmus Lange-Müller, with whom he had collaborated on the play *Once Upon a Time* (*Der var engang*) (1887), to compose music for the new play.<sup>2</sup> Having received the first part of the text, however, Lange-Müller had to inform Drachmann that he unfortunately could not take on the task;<sup>3</sup> he suggested asking Carl Nielsen instead. Thus Christiansen was able to write to Drachmann on 29 May:<sup>4</sup>

“Carl Nielsen [...] would like to write the music for *Sir Oluf*. Can I ask you, as soon as you can, to give him a copy of the acts that are ready, so that the work can proceed as far as possible. [...] So, around 20 June I shall expect a few words from you, together with your manuscript.”<sup>5</sup>

- 
- 1 See Einar Christiansen, *Nogle Træk af mit Liv og af dansk Teaters Historie*, Copenhagen 1930, pp. 301-305. Holger Drachmann: writer (1846-1908); part of Drachmann's correspondence concerning *Sir Oluf He Rides* – is published in Morten Borup (ed.), *Breve fra og til Holger Drachmann*, Copenhagen 1970, vol. 4, pp. 266-283. Einar Christiansen: writer, theatre director and set-designer (1861-1939).
  - 2 Holger Drachmann to P.E. Lange-Müller, 6.7.1905 (DK-Kk, Utilg. 315); Holger Drachmann to P.E. Lange-Müller, 8.7.1905 (DK-Kk, NKS 4653, 4°). Peter Erasmus Lange-Müller: composer (1850-1926).
  - 3 Holger Drachmann to P.E. Lange-Müller, 6.5.1906 (DK-Kk, Utilg. 315); P.E. Lange-Müller to Holger Drachmann, 18.5.1906 (DK-Kk, 4653, 4°).
  - 4 Holger Drachmann to Otto Borchsenius, 25.8.1906 (DK-Kk, NKS 4653, 4°).
  - 5 Einar Christiansen to Holger Drachmann, 29.5.1906 (DK-Kk, NKS 4653, 4°).

### I T I L B L I V E L S E N

In April 1906 forespurgt Holger Drachmann hos Det Kongelige Teaters direktør Einar Christiansen, om teatret kunne tænke sig at opføre et nyt skuespil i anledning af sin 60-års fødselsdag det kommende efterår. Drachmann foreslog *Den danske Sommernats Drama*, som han havde arbejdet på i flere år.<sup>1</sup> Allerede i 1905 havde han bedt komponisten P. E. Lange-Müller, som han kendte fra deres samarbejde omkring skuespillet *Der var engang* (1887), om at komponere musikken til det nye skuespil.<sup>2</sup> Efter at have modtaget de første dele af teksten måtte Lange-Müller imidlertid meddele, at han desværre ikke kunne påtage sig opgaven;<sup>3</sup> han foreslog, at man i stedet henvendte sig til Carl Nielsen. Christiansen kunne således skrive til Drachmann den 29. maj:<sup>4</sup>

“Carl Nielsen [...] vil gerne skrive Musiken til “Hr. Oluf”. Jeg beder dig, saasnt det kan lade sig gjøre, at give ham en Afskrift af de Akter, som foreligger færdige, saa at Arbejdet kan fortsættes saa meget som muligt. [...] Omkring den 20<sup>de</sup> Juni venter jeg altsaa et Par Ord fra dig tilligemed dit Manuscript.”<sup>5</sup>

- 
- 1 Jf. Einar Christiansen, *Nogle Træk af mit Liv og af dansk Teaters Historie*, København 1930, s. 301-305. Holger Drachmann: forfatter (1846-1908); en del af Holger Drachmanns korrespondance vedrørende *Hr. Oluf han rider* – er udgivet af Morten Borup (red.), *Breve fra og til Holger Drachmann*, København 1970, bd. 4, s. 266-283. Einar Christiansen: forfatter, teaterdirektør og scenograf (1861-1939).
  - 2 Holger Drachmann til P.E. Lange-Müller, 6.7.1905 (DK-Kk, Utilg. 315); Holger Drachmann til P.E. Lange-Müller, 8.7.1905 (DK-Kk, NKS 4653, 4°). Peter Erasmus Lange-Müller: komponist (1850-1926).
  - 3 Holger Drachmann til P.E. Lange-Müller, 6.5.1906 (DK-Kk, Utilg. 315); P.E. Lange-Müller til Holger Drachmann, 18.5.1906 (DK-Kk, 4653, 4°).
  - 4 Holger Drachmann til Otto Borchsenius, 25.8.1906 (DK-Kk, NKS 4653, 4°).
  - 5 Einar Christiansen til Holger Drachmann, 29.5.1906 (DK-Kk, NKS 4653, 4°).

Christiansen insisted to Drachmann that the text and music should be ready by 15 August at the latest if the work was to be performed in the autumn.<sup>6</sup> Since Drachmann did not keep to the schedule, however, Nielsen could not begin to compose, and Christiansen could not get an overview of the character of the work and therefore conceive the set designs.<sup>7</sup> At the end of June 1906 Christiansen began to have serious doubts as to whether the celebration could come to anything, and he therefore asked Drachmann to send the text to the composer as quickly as possible so that the latter could begin work.<sup>8</sup> Drachmann had to write a letter of explanation to Nielsen:

“I can well understand that you must be drumming your fingers for the much discussed Second Act, ‘Elf-Night’. I can tell you that Einar Christiansen is drumming his too. And so am I! – – – But I have lost four or five days (and nights) thanks to a damned tooth abscess! Now the pain has gone, and *tomorrow* I shall send the Second Act from Skagen here *directly* to you. In another two days I shall send you the First Act ‘In the Rose Grove’ (where there is also to be some music and a song) [.] Then you can see how the entire first half of the drama hangs together (the Prelude and the First and Second Acts). Here and there I have added an NB in connection with the music. But of course you have a free rein – ‘Freedom *with* responsibility’ with due regard to the available time and the staging. We’ll still make it – you, Christiansen and I together. In ten days’ time I have to have the Third and Fourth Acts fair-copied and ready to send off. These two Acts (‘Wedding’ and ‘The Cock has Crowed and the Horn has Sounded’) are meant virtually to merge into one another – with the music as a link – like one great mood: Commotion – Fear – Struggle – Liberation! You and I talked about this, and I did so afterwards with Einar Chr. It *must* work!”<sup>9</sup>

At the read through of the first acts Christiansen and Nielsen recognized that the play would have to be cut drastically if there was to be any hope of having it performed. Christiansen

6 Einar Christiansen to Holger Drachmann, 24.5.1906 (DK-Kk, NKS 4653, 4°).  
7 Einar Christiansen to Holger Drachmann, 27.6.1906 (DK-Kk, NKS 4653, 4°).  
8 *Ibid.*  
9 Holger Drachmann to Carl Nielsen, 28.6.1906 (DK-Kk, CNA I.A. b.).

Christiansen pointerede kraftigt over for Drachmann, at tekst og musik skulle ligge klar senest den 15. august, hvis værket skulle opføres om efteråret.<sup>6</sup> Da Drachmann ikke overholdt de fastsatte tidsfrister, kunne Carl Nielsen ikke begynde at komponere og Christiansen ikke danne sig et overblik over stykkets karakter og dermed udtænke scenografien.<sup>7</sup> I slutningen af juni 1906 begyndte Christiansen alvorligt at tvivle på, om fejringen nogensinde ville blive til noget og bad derfor Drachmann sende teksten så hurtigt som muligt til komponisten, så denne kunne påbegynde arbejdet.<sup>8</sup> Drachmann måtte skrive et forklarende brev til Carl Nielsen:

“Jeg forstaar godt, at De dirrer lidt i Fingrene, for at faa fat i denne meget omtalte Anden Akt, ogsaa kaldet Elver=Nat. Item at Einar Christiansen ogsaa dirrer. Selv dirrer jeg! – – – Men jeg har mistet 4-5 Dage (Døgn) ved en fordømt Tandbyld! Nu er Pinen ovre – og imorgen afsendes Anden Akt her fra Skagen direkte til Dem. To Dage derefter afsendes (ligeledes til Dem) Første Akt “I Rosenlunden” (hvor der ogsaa er lidt Musik og en Sang)[.] Saa kan De sammenholde hele Dramaets første Halvdel (Forpil, Første og Anden Akt). Jeg har hist og her sat et NB for Musikens Vedkommende. Men selvfølgelig har De frie Hænder – – – ‘Frihed under Ansvar’ overfor Tids=Økonomien og Sceneinstruktionen. Vi klarer det nok – De, Christiansen og jeg tilsammen – Inden 10 Dage haaber jeg at have 3<sup>de</sup> og 4<sup>de</sup> Akt renskrevne til Afsending herfra. Disse to Akter (‘Bryllup’ og ‘Hanan gol og Hornet klang’) skulde jo helst – med Musiken som Binde=Led – glide over i hinanden som én stor Stemning: Oprør – Angst – Kamp – Befrielse! Herom talte vi to – og jeg senere med Einar Chr. Det maa kunne gaa!”<sup>9</sup>

Ved gennemlæsningen af de første akter konstaterede Christiansen og Carl Nielsen, at skuespillet måtte beskæres drastisk, hvis man skulle gøre sig håb om at opføre det. Christiansen udbad

6 Einar Christiansen til Holger Drachmann, 24.5.1906 (DK-Kk, NKS 4653, 4°).  
7 Einar Christiansen til Holger Drachmann, 27.6.1906 (DK-Kk, NKS 4653, 4°).  
8 *Ibid.*  
9 Holger Drachmann til Carl Nielsen, 28.6.1906 (DK-Kk, CNA I.A. b.).

therefore asked for Drachmann's permission to shorten the text before it was sent on to the composer,<sup>10</sup> so as to avoid Nielsen having to produce music for parts of the text that were subsequently going to be deleted.

In the middle of July, Drachmann delivered the last two acts of *Sir Oluf He Rides*-, which Christiansen could then work on. But since he had not yet heard word from the composer, who was in Skagen, he again began to have his doubts about the project. If it was to see the light of day, Christiansen would have to "have a piano score ready for the purposes of the stage design by early September at the latest".<sup>11</sup>

Nielsen, however, had begun to compose the orchestral Prelude, and in order to speed up the whole process he alerted his friend, the pianist Henrik Knudsen, that he would soon be sending him the fair copy, so that the piano score could be prepared quickly.<sup>12</sup> Nielsen also mentioned the thoughts he had had about the structure of the work, in particular the Prelude. Apparently Drachmann had asked him to make use of the well-known folk-ballad, *Sir Oluf He Rides*-, which Nielsen had initially rejected. In the end, however, portions of the melody were used, partly in the Prelude, partly in a few places in the Fourth Act.<sup>13</sup>

Having received the piano score for the Prelude and First Act in the first half of July, Christiansen saw that the Prelude was too long, and in a lengthy letter to Nielsen he observed, amongst other things, that there would probably have to be additional cuts when rehearsals began in September.<sup>14</sup> At the beginning of August, Nielsen went to Fuglsang to continue work on the remaining three acts of *Sir Oluf He Rides*-. Christiansen, Drachmann and Nielsen maintained an almost daily correspondence about the text, cuts, set design and music. Even the smallest details were discussed, as for example the duration of the musical sections in relation to how long it

sig derfor Drachmanns tilladelse til at forkorte teksten, inden den videresendtes til komponisten.<sup>10</sup> På den måde undgik man, at Nielsen udarbejdede musik til tekstdele, der alligevel ville blive bortskåret.

Midt i juli afleverede Drachmann de sidste to akter af *Hr. Oluf han rider*-, som Christiansen derefter kunne bearbejde. Men da han endnu intet havde modtaget fra komponisten, der befandt sig i Skagen, begyndte han igen at tvivle på projektet. Hvis det nogensinde skulle blive til noget, måtte Christiansen "have et Klaverudtog til Scenesættelsen senest de første Dage af September".<sup>11</sup>

Carl Nielsen var dog begyndt at komponere orkesterforspillet, og for at fremskynde hele arbejdsprocessen varslede han vennen og pianisten Henrik Knudsen om, at han snart ville sende renskriften således, at klaverpartituret hurtigt kunne udarbejdes.<sup>12</sup> Carl Nielsen fortalte også om de overvejelser, han havde gjort om værkets og specielt forspillet struktur. Tilsyneladende havde Drachmann bedt ham om at indføje den kendte folkemelodi *Hr. Oluf han rider*-, hvilket Nielsen i første omgang havde afvist. Det endte dog med, at dele af melodien kom med, dels i forspillet, dels et par steder i fjerde akt.<sup>13</sup>

Efter at have modtaget klaverpartituret til forspillet og første akt i sidste halvdel af juli måtte Christiansen konstatere, at forspillet var for langt, og i et længere brev til Carl Nielsen gjorde han blandt andet opmærksom på, at man under prøverne i september sandsynligvis ville være nødt til at foretage yderligere forkortelser.<sup>14</sup> I begyndelsen af august tog Carl Nielsen til Fuglsang for at arbejde videre med de resterende tre akter af *Hr. Oluf han rider*-. Christiansen, Drachmann og Carl Nielsen korresponderede næsten dagligt om teksten, beskæringer, scenografi og musik. Selv de mindste detaljer blev diskuteret, som for eksempel længden af de musikalske afsnit

10 Einar Christiansen to Holger Drachmann, 4.7.1906 (DK-Kk, NKS 4653, 4°).

11 Einar Christiansen to Holger Drachmann, 13.7.1906 (DK-Kk, NKS 4653, 4°).

12 Nielsen to Henrik Knudsen, 15.7.1906 (DK-Kk, CNA I.A.c.); Henrik Knudsen: pianist (1873-1946).

13 Act Four, Prelude, bb. 121-124 (cor.1); other appearances of the folk-ballad: No. 22, bb. 8-16 (str.), No. 23, bb. 16-25 (brass). For more on the folk-ballad see Thorkild Knudsen, Svend Nielsen and Nils Schiørring (eds.), *Danmarks gamle folkeviser*, Copenhagen 1970, vol. 11, p. 45b, No. 47.

14 Christiansen to Nielsen, 26.7.1906 (DK-Kk, CNA I.A.b.). In source C "Too long?" has been added by Nielsen, and Christiansen has added "Cut to Page 7", indicating that 72 bars are to be removed.

10 Einar Christiansen til Holger Drachmann, 4.7.1906 (DK-Kk, NKS 4653, 4°).

11 Einar Christiansen til Holger Drachmann, 13.7.1906 (DK-Kk, NKS 4653, 4°).

12 Carl Nielsen til Henrik Knudsen, 15.7.1906 (DK-Kk, CNA I.A.c.); Henrik Knudsen: pianist (1873-1946).

13 Fjerde akt, forspil, t. 121-124 (cor.1); andre forekomster af folkemelodien: nr. 22, t. 8-16 (str.), nr. 23, t. 16-25 (mess.). Om folkemelodien se Thorkild Knudsen, Svend Nielsen og Nils Schiørring (red.), *Danmarks gamle folkeviser*, København 1970, bd. 11, s. 45b, nr. 47.

14 Einar Christiansen til Carl Nielsen, 26.7.1906 (DK-Kk, CNA I.A.b.). I kilde C er "(For langt?)" tilføjet af Carl Nielsen, mens Christiansen har tilføjet "Spring til Side 7", svarende til at 72 takter skal bortskæres.



would take to raise and lower the curtain.<sup>15</sup> At the same time the play was sent to the Royal Theatre's censor, Otto Borchsenius, which led to a lengthy correspondence about alterations to Drachmann's text.<sup>16</sup>

Since the first rehearsals with the actors and the orchestra were approaching, Nielsen had to ask his friend, the composer Julius Röntgen, who was also staying at Fuglsang, for help.<sup>17</sup> Both Nielsen's draft and his fair copy of the score show evidence of Röntgen's contribution. Röntgen not only fair-copied large parts of the first and the entirety of the Third Act but also elaborated the orchestration in those places where the draft appears sketchy.<sup>18</sup> In addition he orchestrated a dance for the elfmaids (No. 15), which is an expanded version of the *Elf's Dance* from the Piano Pieces Op. 3 (1891). Röntgen finished his part of the work on 27 August, after which Knudsen was able to prepare the missing sections of the piano score. The set designs were also on the point of being in place, and the reading rehearsals were begun on 1 September. In the middle of September Knudsen's fair copy of the score of Act Four, together with the piano score, was ready; work on the production of this last act could therefore begin. By 21 September the orchestral material was ready for the first orchestral rehearsal.

Nevertheless cuts and revisions to *Sir Oluf He Rides*—continued almost up to the evening of the premiere on 9 October.

## II THE PREMIERE

Expectations of Drachmann's new play were so high that the house was sold out, at double seat-prices, the day before the premiere.<sup>19</sup> The performance at The Royal Theatre was only one part of the many events that took place around Drachmann's birthday on 9 October. Other theatres (e.g. the Dagmar Theatre, the Aarhus Theatre, the Randers Theatre, the National Theatre

i forhold til hvor lang tid, det tog at hæve og sænke scenetæppet.<sup>15</sup> Samtidig var skuespillet sendt til Det Kongelige Teaters censor, Otto Borchsenius, hvilket medførte en længere korrespondance om ændringer af Drachmanns tekst.<sup>16</sup>

Da tiden for de første prøver med skuespillere og orkester nærmede sig, måtte Carl Nielsen bede vennen og komponisten Julius Röntgen, som også befandt sig på Fuglsang, om hjælp.<sup>17</sup> Både Niensens kladde og partiturrenskrift afslører Röntgens indsats. Han renskrev ikke bare store dele af anden og hele tredje akt men udarbejdede også instrumentationen de steder, hvor kladden fremtræder skitseagtig.<sup>18</sup> Derudover har Röntgen instrumenteret en dans for elverpigerne (nr. 15), der er en udvidet version af *Alfedans* fra klaverstykkerne opus 3 (1891). Röntgen færdiggjorde sin del af arbejdet den 27. august, hvorefter Knudsen kunne udarbejde de manglende dele af klaverpartituret. Scenografien var også ved at være på plads, og læseprøverne indledtes den 1. september. I midten af september var Knudsens partiturrenskrift af fjerde akt samt klaverpartituret færdigt; arbejdet med opsætningen af denne sidste akt kunne således begynde. Den 21. september var orkestermaterialet klar til den første orkesterprøve.

Beskæringer og omarbejdelser af *Hr. Oluf han rider*— fortsatte dog næsten helt frem til premiereaftenen den 9. oktober.

## II PREMIEREN

Forventningerne til Drachmanns nye skuespil var så høje, at alt var udsolgt til dobbelte priser dagen før premieren.<sup>19</sup> Opførelsen på Det Kongelige Teater var kun en del af de mange begivenheder, der fandt sted i dagene omkring Drachmanns fødselsdag den 9. oktober. Således fejrede andre teatre (fx Dagmar-teatret, Aarhus Teater, Randers Teater, Nationalteatret

15 Christiansen to Nielsen, 9.8.1906, 12.8.1906 (DK-Kk, CNA I.A.b); Christiansen to Drachmann, 12.8.1906 (DK-Kk, NKS 4653, 4°).

16 See the correspondence between Drachmann and Borchsenius (DK-Kk, NKS 4653, 4° and DK-Kk, NKS 4556, 4°); see also Borup, *op. cit.*, pp. 271-277, 281-282. The censor's copy is in *Rigsarkivet*, Det Kongelige Teater og Kapel. 1787-1911. G. Censur. Sæson 1906-07.

17 Dutch pianist, composer and conductor (1855-1932).

18 See Act Three, Prelude, t. 4-22.

19 *Det Kongelige Teater*, Journalbog 15.8.1904-31.12-1910, 8.10.1906.

15 Einar Christiansen til Carl Nielsen, 9.8.1906, 12.8.1906 (DK-Kk, CNA I.A.b); Einar Christiansen til Holger Drachmann, 12.8.1906 (DK-Kk, NKS 4653, 4°).

16 Jf. korrespondancen mellem Drachmann og Borchsenius (DK-Kk, NKS 4653, 4° og DK-Kk, NKS 4556, 4°); se også Borup, *op. cit.*, s. 271-277, 281-282. Censuren befinder sig på *Rigsarkivet*, Det Kongelige Teater og Kapel. 1787-1911. G. Censur. Sæson 1906-07.

17 Hollandsk pianist, komponist og dirigent (1855-1932).

18 Jf. tredje akt, Forspil, t. 4-22.

19 *Det Kongelige Teater*, Journalbog 15.8.1904-31.12-1910, 8.10.1906.



in Kristiania (now Oslo)) celebrated the event with performances of several of Drachmann's earlier plays. In addition a large reception was arranged at the Town Hall in Copenhagen, with a torchlight procession, in which all could participate for a small charge. Of the newspapers, *Politiken* was the most eager participant, with discussions, celebratory poems, overviews of the poet's life and works, advertisements for "Drachmann Cigars", and his collected writings in a popular edition; *Politiken* also carried a report of the dress rehearsal at the theatre.<sup>20</sup> At the same time the text of *Sir Oluf He Rides-* was published, which, however, is a somewhat different version from the one that was performed at The Royal Theatre.

The performance itself was a great fiasco. In the following days the newspapers printed numerous detailed reviews. All the critics agreed that *Sir Oluf He Rides-* did not work as a drama – not because the production itself was so bad, but, as was pointed out, because Drachmann was clearly a lyric poet and not a dramatist. The text was quite simply not capable of gripping the audience, despite its beautiful verses and lyric passages; there was an absence of dramatic tension. Most reviewers were nonetheless positive about Nielsen's contribution and observed that the atmosphere of the Danish summer night, which the play itself was unable to catch, was fully embodied in the music. Similarly, the composer had succeeded in underpinning and illustrating the scenic aspect<sup>21</sup> – only one reviewer was critical of this.<sup>22</sup> Several apparently detected traits of the Middle Ages in the music, and most observed that Nielsen had woven the folk-ballad about "Sir Oluf" into the work. The reviewer in *Dannebrog* was pleasantly surprised at what he saw as the composer's positive development, as revealed by the music:

"The music for 'Sir Oluf He Rides-' represents a happy effort on Carl Nielsen's part to compose naturally, which means that the composer seeks to uphold the fundamental elements of music: melody, rhythm and the feeling of a firm harmonic foundation, so that we know what key we are in. Previously there has often been a lack of such qualities, but now the light really seems to be dawning. And that is no bad thing for the impression his

i Kristiania) begivenheden ved at opføre nogle af Drachmanns tidligere skuespil. Derudover arrangeredes en stor fest på Københavns Rådhus med fakkeltog, hvor alle formedelst et lille beløb kunne deltage. *Politiken* var den avis, der ivrigst deltog med foramtaler, hyldestdigte, gennemgang af digterens liv og arbejder, reklamer for "Drachmann-Cigaren" og hans samlede skrifter i en folkeudgave, ligesom de bragte en reportage fra selve generalprøven på teatret.<sup>20</sup> Samtidig udkom tekstbogen til *Hr. Oluf han rider-*, som dog er en noget anden version end den, der blev opført på Det Kongelige Teater.

Forestillingen blev en stor fiasko. De efterfølgende dage bragte aviserne talrige, meget grundige anmeldelser af begivenheden. Samtlige kritikere var enige om, at *Hr. Oluf han rider-* ikke fungerede som drama – ikke fordi selve opsætningen var for dårlig, men, som det pointeredes, fordi Drachmann tydeligvis var lyriker og ikke dramatiker. Teksten var ganske enkelt ikke i stand til at fænge publikum på trods af smukke vers og lyriske passager; den dramatiske spænding udeblev. De fleste var dog positive over for Carl Nielsen og gjorde opmærksom på, at den stemning af dansk sommernat, som skuespillet ikke kunne indfange, til fulde fandtes i musikken. Komponisten formåede ligeledes at understøtte og illustrere det sceniske<sup>21</sup> – et aspekt, som en enkelt avisanmelder dog kritiserede.<sup>22</sup> Nogle mente at kunne ane middelalderlige træk i musikken, og de fleste bemærkede, at Carl Nielsen havde indflettet folkevise om Hr. Oluf i værket. *Dannebrogs* anmelder var glædeligt overrasket over den positive udvikling hos komponisten, som musikken afslørede:

"Musiken til 'Hr. Oluf han rider-' betegner en glædelig Bestræbelse hos Carl Nielsen efter at komponere naturligt, hvilket vil sige, at Komponisten søger at haandhæve Musikens Hovedfaktorer: Melodien, Rhythmen og Følelsen af at være paa fast, harmonisk Jordbund, saa at man véd, hvor man er, i hvilken Tonart man befinder sig. Tidligere har det ofte hos denne Komponist skortet paa de nævnte Egenskaber, men det synes

<sup>20</sup> *Politiken*, 9.10.1906; derudover var det kun *Vort Land* (9.10.1906), som bragte en omtale af generalprøven.

<sup>21</sup> *Dagbladet*, 10.10.1906.

<sup>22</sup> *Berlingske Aftenavis*, 10.10.1906.

<sup>20</sup> *Politiken*, 9.10.1906; apart from this, only *Vort Land* (9.10.1906) carried a report of the dress rehearsal.

<sup>21</sup> *Dagbladet*, 10.10.1906.

<sup>22</sup> *Berlingske Aftenavis*, 10.10.1906.

notes make on really musical people, who, without belonging to any particular music-clique, judge impartially. Even so, despite the fact that we can clearly perceive this striving for simplicity, for the natural or, to put it in popular terms, for the tuneful, one could still not say that the music for 'Sir Oluf' as a whole is all that easy to approach. You often need quite advanced musical faculties in order to follow the thread, and we might therefore make bold to advise the composer that when he comes to his next score for the theatre he could take a number of steps further along the path he has trodden here. For much still sounds distorted and studied at points where the musical pulse should flow easily and warmly. This applies especially to the entire elf-realm – the phantasmagorical, incantatory, and the other-worldly, mixed with terror and the uncanny. Carl Nielsen's fairy kingdom is too heavy and substantial, and one thinks nostalgically of Kuhlau, Mendelssohn and Gade, who spontaneously created a fairy kingdom that one could touch and feel. But if in this respect the composer of 'Sir Oluf' has hardly found the right character – perhaps precisely because he wanted to create a completely new fairy-genre – then we have to admit that in other aspects of the Drachmann play he has managed in an especially clever and well-judged way to characterize and bring to life what is taking place on the stage – down to the smallest details".<sup>23</sup>

*Berlingske Avis* (evening edition) carried a notice critical of both Drachmann's text and Nielsen's music, to the effect that the text did not contain any dramatic substance and that the music did not entirely succeed in propping it up:

"Despite all the competence and fantasy of the music that Mr Carl Nielsen has composed for Drachmann's new work, we still do not believe that the remarkable poet [...] has turned to the right man for conjuring up the zephyr-light inhabitants of fairy-land for the audience, or for setting off and stressing Drachmann's lyric poetry with the breathtaking power of musical notes. Overall we received the definite impression from Carl Nielsen's music that the talented composer has emancipated himself, clearly and happily, from his earlier penchant for the bizarre and the unnatural; there were even examples, as in the interplay of off-stage chorus and orchestra

nu virkelig at ville lysne. Og dette vil ikke være til Skade for det Indtryk, hans Toner kommer til at gøre paa virkelig musikfølende Mennesker, der, uden at høre til et bestemt Musikkoteri, dømmer uhildet. Trods nu, at man tydelig kunde mærke denne Bestræbelse efter at naa det enkelte, det usammensatte – ganske populært sagt – det iørefaldende, saa maa man dog ikke tro, at denne Musik til 'Hr. Oluf' i det store Hele er saadan lige at løbe til. Der skal ofte ret megen Musikudvikling til at kunne følge med, og man tør derfor tilraade Komponisten ved den næste Scenemusik, han skriver, at gaa en god Del Skridt videre paa den betraadte Vej. Thi meget høres endnu som noget forvredent og udgransket dør, hvor den musikalske Aare skulde flyde let og rigt. Dette gælder navnlig hele Elvervæset, det gøglende, koglende, luftige Pusleri, blandet med Rædselen og Uhyggen. Carl Niensens Elverleg er for tung og materiel, Tanken føres længselsfuldt tilbage til Kuhlau, Mendelssohn og Gade, der med Sindets Umiddelbarhed skabte en Elverleg, man kunde tage og føle paa. Men er nu Komponisten til 'Hr. Oluf' vel næppe i denne Henseende inde paa den rigtige Karakteristik – maaske netop fordi han vil skabe en hel ny Elvergenre – saa maa man indrømme, at han i andre Henseender i det Drachmannske Stykke paa en særdeles klog og velberegnet Maade har forstaaet at karakterisere og at levendegøre det, der foregaar paa Scenen – og det i de mindste Enkeltheder".<sup>23</sup>

*Berlingske Avis* (aften) stillede sig kritisk over for både Drachmanns tekst og Carl Niensens musik. Teksten indeholdt ikke noget dramatisk stof, og musikken formåede ikke helt at understøtte den:

"Trods al den megen Dygtighed og Fantasifuldhed, der fandtes i den Musik, som Hr. Carl Nielsen har skrevet til Drachmanns nye Stykke, tror vi alligevel ikke, at den udmærkede Digter [...] har henvendt sig til den rette Mand, der kan fremtrylle Elverlandets zefyrlette Beboere for Tilskuerne eller fremhæve og understrege den Drachmannske Lyrik med Tonernes albetagende Magt. Som Helhed modtog man ganske vist det bestemte Indtryk af Carl Niensens Musik, at den talentfulde Komponist har emanciperet sig betydeligt og glædeligt fra sit tidligere Hang til Bizarreri og Unatur; over enkelte Ting, saaledes i 1ste Akt Vekselvirkningen mellem Koret udenfor Scenen og Orke-

<sup>23</sup> Dannebrog, 10.10.1906.

<sup>23</sup> Dannebrog, 10.10.1906.

in the First Act, of the right kind of fairy-mood [No. 1];<sup>24</sup> the ‘Elf-Night’ had a most attractive Prelude [Act Two, Prelude], and Miss Helle’s song with lute was both beautiful and genuinely felt [No. 5];<sup>25</sup> but overall there was far too much seeking after musical wisecracks, an all-too-apparent striving to illustrate all the details taking place on the stage; and finally Mr Nielsen’s scoring was often far too heavy, even at times completely drowning out the actors’ voices. That there is at the same time no little fantasy in the music, we will willingly concede. The ‘Goblin’s Monologue’ in the First Act [No. 4], for example, was surprisingly amusing and excellently scored, and Sidsel’s ‘Dance-Song’ in the Third Act [No. 19] would have been altogether remarkable, if only it had lain rather more gratefully for the voice. On the other hand, one of the music’s central points, the ‘Elves’ Dance’ [No. 15 (*Dance*)], was only partially successful, and the reason for this must certainly be ascribed exclusively to the composer’s obvious anxiety to emulate the examples of Mendelssohn’s ‘Midsummer-Night’s Dream’ and Gade’s ‘Elf-King’s Daughter’. Mr Nielsen’s first motif for the ‘Elves’ Dance’ was both natural and good, but his working-out of the theme was far from sufficiently painstaking, and the rest of the dance was far too heavy and unclear both in terms of the motifs and of the instrumentation. By contrast the Prelude to Act Three, ‘The Betrothal’, was strangely subdued. Here there was a fine opportunity to put body and soul into the party-festivities; but Mr Nielsen’s sense of humour completely failed him at this point. All in all the composer only gripped his public in short bursts; therefore the poet found all too little support from the music, and for this reason it failed to catch fire and carry the audience along with it.”<sup>26</sup>

*Politiken’s* reviewer, Charles Kjerulf,<sup>27</sup> touched on some of the same problems, and felt that it was the songs that had least to offer. As on previous occasions, Kjerulf noted *en passant* that it was Nielsen’s friends who clapped most eagerly.<sup>28</sup>

24 This must be an error on the part of the reviewer, since the chorus does not sing in the first act. The passage is probably No. 1, where the chorus is placed off stage, singing in an undertone “Ud og ind...”.

25 This reference to Helle’s song with lute must pertain to No. 5, which, however, is *Little Helle’s Song*, sung by Sidsel rather than Helle.

26 *Berlingske Avis* (aften), 10.10.1906.

27 Charles Kjerulf (1858-1919), reviewer and composer.

28 *Politiken*, 10.10.1906.

stret hvilede der endog meget af den rette Eventyrstemning [nr. 1];<sup>24</sup> til ‘Elvernatten’ var der et virkelig nydeligt Forspil [anden akt, *Forspil*], og Jomfru Helles Sang til Luthen var baade køn og følt [nr. 5];<sup>25</sup> men gennemgaaende var der alt for megen Søgen efter musikalske Morsomheder, en for stærkt fremtrædende Be-stræbelse efter at illustrere alle de Enkeltheder, der foregik paa Scenen, og endelig blev Hr. Niensens Instrumentation ofte meget for tung, ja til Tider overdøvede den endog ganske de Spil-lendes Talestemmer. At der imidlertid er ikke ringe Fantasi i Musiken, skal vi villigt indrømme. ‘Nisse-Monologen’ i 1ste Akt [nr. 4] var saaledes overraskende morsomt gjort og fortræffeligt instrumenteret, og Sidsels ‘Danseviser’ i tredie Akt [nr. 19] vilde have været helt udmærket om den havde været noget mere tak-nemlig tilrettelagt for Sangstemmen. Derimod var et af Musi-kens Tyngdepunkter, ‘Elverdansen’ [nr. 15 (*Dans*)], kun delvis vellykket, og Grunden hertil bør sikkert udelukkende tilskrives Komponistens stærkt fremtrædende Angst for at komme til at ligne Forbillederne i Mendelssohns ‘Skærsommernatsdrøm’ og Gades ‘Elverskud’. Hr. Niensens første Motiv til Elverdansen var saaledes baade naturligt og godt, men Gennemarbejdelsen af Temaet var langtfra omhyggelig nok, og Resten af Dansen blev meget for tung og uklar baade for Motivernes og for Instrumen-tationens Vedkommende. Som Modsætning hertil var Forspillet til tredie Akt, ‘Fæstensøllet’, forunderlig stilfærdigt. Her var jo dog en udmærket Lejlighed til at lade Gildelystigheden slaa sig løs af Hjertens Grund; men Humøret bristede ganske paa dette Punkt for Hr. Nielsen. Alt i alt var det kun kortvarigt, naar Komponisten fik Tag i Publikum: derfor fandt Digteren altfor lidt støtte i Musiken og af den Grund fængede den heller ikke og rev ikke Tilhørerne med.”<sup>26</sup>

*Politikens* anmelder Charles Kjerulf<sup>27</sup> berørte nogle af de samme problemer og mente, at man fik mindst udbytte af viserne. Som ved tidligere lejligheder nævnte Kjerulf en passant, at det især var Carl Niensens venner, der klappede ivrigst.<sup>28</sup>

24 Der må være tale om en fejl fra anmelderens side, idet koret ikke synger i første akt. Stedet er sandynligvis nr. 1, hvor koret befinder sig bag scenen syngende dæmpet “Ud og ind...”.

25 Henvielsen til Helles sang til lutten må dreje sig om nr. 5, som dog er *Hellelidens Sang*, sunget af Sidsel og ikke Helle.

26 *Berlingske Avis* (aften), 10.10.1906.

27 Charles Kjerulf (1858-1919), anmelder og komponist.

28 *Politiken*, 10.10.1906.

*Sir Oluf He Rides-* received 11 performances, of which Nielsen conducted the first two, while Frederik Rung took on the remainder.<sup>29</sup> At the end of December 1906 Nielsen selected several movements (The Prelude, *Elves' Dance* (No. 15 (*Dance*)), the Preludes to Act Two and One), and performed them in an orchestral version at a concert in the Odd-Fellow Palæ.<sup>30</sup> This occasion was not widely reported in the newspapers.

In the autumn and winter of 1906, the publishers Wilhelm Hansen were working on the piano score of *Maskarade*; at the same time they made plates for printing four extracts from *Sir Oluf He Rides-*: *Little Helle's Song* (No. 5), *Oluf's Song* (No. 9) and *Dance-Song* (No. 19) for voice and piano, together with the *Elves' Dance* (No. 15 (*Dance*)) transcribed for piano. The dance is Nielsen's own transcription of Röntgen's instrumentation of the piano piece *Elf's Dance* (op. 3, 1891).<sup>31</sup> The musical extracts from *Sir Oluf He Rides-* appeared in print probably at the end of February or the beginning of March 1907.<sup>32</sup> In 1923 a performance of the play in the open-air theatre at Copenhagen's Dyrhaven was mooted. Plans reached the stage of allocating the roles; but the new production came to nothing, probably because of the wish to arrange Nielsen's music, which the Association of Danish Playwrights, holder of the performance rights, cautioned against. Instead the society suggested getting "Fini Henriques to compose completely new music" and to use nothing of Nielsen's.<sup>33</sup>

### III REVISIONS UNDERTAKEN BEFORE AND AFTER THE PREMIERE

Einar Christiansen tried throughout to make the work process itself as rational as possible, so that any revisions to Drachmann's text were made before it was sent on to Nielsen, with a view to save the composer from spending time on sections that might eventually have to be excised or revised. Yet it was still not possible to avoid revisions after the rehearsals had begun.

29 *The Royal Theatre*, Journalbog 15.8.1904-31.12.1910, 12.10.1906 ff.

30 DK-Kk, Småtrykssamlingen, concert programme, 30.12.1906; Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, vol. 1, p. 233.

31 The *Elves' Dance* includes an extended middle section (No. 15 (*Dance*), bb. 121-181), not present in the original piano version in opus 3.

32 The library's stamp shows receipt on 9.3.1907; the dedication copy to Elma Horneman, held in The Royal Danish Academy of Music, is dated 5.3.1907.

33 Letter from the Society to Adam Poulsen, 15.5.1923 (DK-Kk, Adam Poulsens Arkiv III, 3 (A. B.)). Fini Henriques: violinist and composer (1867-1940).

*Hr. Oluf han rider-* blev opført 11 gange, hvoraf Carl Nielsen dirigerede de to, mens Frederik Rung stod for de øvrige opførelser.<sup>29</sup> I slutningen af december 1906 udvalgte Nielsen nogle satser (forspillet, *Elverdans* (nr. 15 (*Dans*)), forspil til anden og første akt), som han opførte i en orkesterversion ved en Palæ-koncert.<sup>30</sup> Koncerten vakte ikke stor opmærksomhed blandt avisernes anmeldere.

I efteråret og vinteren 1906 arbejdede forlaget Wilhelm Hansen med klaverpartituret til *Maskarade*; samtidig fremstilledes også plader til trykningen af fire uddrag af *Hr. Oluf han rider-*: *Hellelidens Sang* (nr. 5), *Olufs Sang* (nr. 9), *Dansevisen* (nr. 19) for sang og klaver samt *Elverdans* (nr. 15 (*Dans*)) transkriberet for klaver. *Dansen* er Carl Niensens transskription af Röntgens instrumentation af klaverstykket *Alfedans* (op. 3, 1891).<sup>31</sup> De musikalske uddrag af *Hr. Oluf han rider-* udkom sandsynligvis i slutningen af februar eller i begyndelsen af marts 1907.<sup>32</sup> I 1923 overvejede man at opføre skuespillet på Friluftsteatret i Dyrehaven. Planlægningen nåede så langt, at rollerne blev besat; men nyopsætningen strandede, sandsynligvis på grund af at man ønskede at bearbejde Carl Niensens musik, hvilket Danske Dramatikeres Forbund, som havde opførelsesrettighederne, advarede imod. I stedet argumenterede forbundet for at lade "Fini Henriques komponere hel ny Musik" og slet ikke bruge noget af Carl Nielsen.<sup>33</sup>

### III REVISIONER FORETAGET FØR OG EFTER PREMIEREN

Einar Christiansen søgte hele tiden at gøre selve arbejdsprocessen så rationel som mulig, således at eventuelle revisioner af Drachmanns tekst blev foretaget inden den sendtes videre til Carl Nielsen med henblik på at undgå, at komponisten brugte tid på dele, der i sidste ende alligevel måtte bortskæres eller revideres. Det lykkedes dog ikke at undgå omarbejdelser, efter at prøverne var begyndt.

29 *Det Kongelige Teater*, Journalbog 15.8.1904-31.12.1910, 12.10.1906 ff.

30 DK-Kk, Småtrykssamlingen, koncertprogram, 30.12.1906; Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, bd. 1, s. 233.

31 *Elverdans* indeholder et længere mellemstykke (nr. 15 (*Dans*), t. 121-181), som ikke findes i den oprindelige klaverversion fra opus 3.

32 Bibliotekets stempel angiver modtagelsen til 9.3.1907; dedikationseksemplaret til Elma Horneman, som befinder sig på *Det Kongelige danske Musikkonservatorium*, er dateret 5.3.1907.

33 Brev fra Forbundet til Adam Poulsen, 15.5.1923 (DK-Kk, Adam Poulsens Arkiv III, 3 (A. B.)). Fini Henriques: violinist og komponist (1867-1940).

On 28 August – when the scenery rehearsal for the first and third Acts was taking place – Christiansen received the piano score for the last section of Act Two. After reading it through, Christiansen immediately wrote to Nielsen:

“I can see that we have to make a few changes here. The repeat of the dance is much too long, and a few bars are missing after the Elf-maid’s and Oluf’s last lines,<sup>34</sup> which should illustrate the Elf-girl’s whirling-away with him, until the chords that accompany Helle’s closing lines [No. 15, b. 247]. I’m rehearsing the Second Act on 4 or 5 September. It would be really good if you could be present on that occasion. Because we should make any necessary alterations as soon as possible.”<sup>35</sup>

The passage in question is one of the more problematic cases. The revision was complicated by the fact that changes happened in several stages.<sup>36</sup> Following Christiansen’s indications, Nielsen reworked the passage, amongst other things by adding eight bars (No. 15, bb. 238-246) – accordingly he removed a page from the fair copy and put in a new, two-page revised version of the excerpt. Since the parts had already been prepared, they had to be returned to the theatre copyist, J.F. Stender, who then added in the new version. During rehearsals for Act Two – probably on 5 September – Christiansen and Nielsen agreed to cut some of the passage (bb. 243-249).<sup>37</sup> But at the performance on 12 October – three days after the premiere – the new conductor Frederik Rung chose to make a “minor alteration”.<sup>38</sup> It seems he was not happy with the passage – perhaps the action on stage did not work – and therefore introduced a cut.<sup>39</sup>

Act Three also underwent a change just before the premiere. As in the previous case, Christiansen received the score for perusal. Presumably in connection with the stage rehearsal for the First and Third Acts, he wrote to the composer:

“I have received the piano score for the Third Act. And so far as I can judge, it’s all fine. I just want to discuss the fanfare a bit with you. Can’t it be played in the orchestra pit? It would

Den 28. august – da man afholdt dekorationsprøve på første og tredje akt – modtog Christiansen klaverpartituret til sidste del af anden akt. Efter en gennemlæsning skrev han omgående til Carl Nielsen:

“Jeg kan se, at der her maa gjøres et Par Forandringer. Dansens Gjntagelse er meget for lang, og der mangler efter Elvermøens og Olufs sidste Repliker nogle Takter,<sup>34</sup> der illustrere[r] Elverpigernes Hvirvlen-bort med ham, siden de Accorder kommer, som ledsager Helles Slutningsreplik [nr. 15, t. 247]. Jeg arrangerer 2<sup>den</sup> Akt den 4<sup>de</sup> eller 5<sup>te</sup> Sept. Det vil være meget heldigt, om De ved den Lejlighed kan være til Stede. De Forandringer, der maa gjøres, bør jo helst gjøres snarest mulig”.<sup>35</sup>

Det omtalte sted er en af de mere problematiske omarbejdelser. Revisionen kompliceredes af, at der skete ændringer i flere omgange.<sup>36</sup> Efter Christiansens anvisninger omarbejdede Carl Nielsen passagen blandt andet ved at indskyde otte takter (nr. 15, t. 238-246) – det vil sige, komponisten tog en side ud af renskriften og indsatte en ny, to-siders revideret version af afsnittet. Da stemmematerialet allerede var færdiggjort, måtte det returneres til teatrets afskriver J.F. Stender, som derefter indklæbede den nye version. Under prøverne på anden akt – sandsynligvis den 5. september – enedes Christiansen og Carl Nielsen om at stryge dele af passagen (t. 243-249).<sup>37</sup> Men til opførelsen den 12. oktober – tre dage efter premieren – havde den nye dirigent Frederik Rung valgt at foretage en “mindre Ændring”.<sup>38</sup> Han var tilsyneladende utilfreds med stedet – måske fungerede scenegangen ikke – og indførte derfor et spring.<sup>39</sup>

Også tredje akt undergik forandring lige inden premieren. Som i forrige tilfælde skete det, da Christiansen fik klaverpartituret til gennemsyn. Formodentlig i forbindelse med arrangementsprøven på første og tredje akt skrev han til komponisten:

“Jeg har faaet Klaverudtoget til 3die Akt. Og saavidt jeg kan øjne, vil det altsammen passe. Kun vil jeg gjerne tale lidt med Dem om den Fanfare. Kan den ikke blæses i Orkestret? Det vil

34 I.e. the revision of No. 15, bb. 237-253.

35 Christiansen to Nielsen, 28.8.1906 (DK-Kk, CNA I.A.b.).

36 See facsimiles pp. xxi-xxii.

37 See Sources **F** and **Ea**.

38 *The Royal Theatre*, Journalbog 15.8.1904-31.12.1910,

12.10.1906. Frederik Rung: conductor and composer (1854-1914).

39 No. 15, bb. 243-54.

34 Dvs. omarbejdelsen af nr. 15, t. 237-253.

35 Einar Christiansen til Carl Nielsen, 28.8.1906 (DK-Kk, CNA I.A.b.).

36 Jf. facsimiler s. xxi-xxii.

37 Jf. kilderne **F** og **Ea**.

38 *Det Kongelige Teater*, Journalbog 15.8.1904-31.12.1910, 12.10.1906. Frederik Rung: kapelmester og komponist (1854-1914).

39 Nr. 15, t. 243-54.



be so difficult – because of the scenery – to have the music played offstage. Come over here tomorrow, Wednesday about 11 o'clock. Your music makes a *splendid* impression, and I believe that everyone will be delighted with it”.<sup>40</sup>

From the piano score and Nielsen's draft it appears that the Fanfare discussed in the letter (No. 18) was originally to have been played backstage, just as Christiansen reports in the letter. At the meeting they apparently decided that the piece should nevertheless be placed onstage rather than behind, which the composer then noted in the fair copy from which he conducted. The alteration was also added in the parts.

When rehearsals began in September, Drachmann had still not revised a section of the text for the beginning of Act Two (Nos. 6-10). Around 10 September he wrote to Nielsen, that he was “close to getting on top of the Elf-Poem. It hasn't been so completely easy to get into the mood again. This evening I shall send it!”<sup>41</sup> Apparently it still took him some time to get it finished, after which a proof had to be read. On 22 September he told the theatre's censor Otto Borchsenius about the late alteration and addition:

“I have now finished the last corrections to ‘Sir Oluf’. And amongst other things I have taken on board your friendly hint and changed the ‘Wedding’ to ‘Betrothal’ ... so that the whole scene is now less challenging, without losing its dramatic power. I have worked a lot on these corrections, and in several places I have added some characteristic dialogue and nice verses, as for instance the *Elf's* splendid Summer Night's Chant at the beginning of Act Two (Elf-Night)”.<sup>42</sup>

As a result of Drachmann's alterations, Nielsen had to introduce new musical sections at the last moment and shift others around. These revisions may also be seen in the fair copy, where the original movements are retained but renumbered. With

40 Christiansen to Nielsen, 4.9.1906 (DK-Kk, CNA I.A.b.). The stage rehearsal took place on 4.9.1906.

41 Holger Drachmann to Carl Nielsen, 10.9.1906 (DK-Kk, NBD 2. rk. 1997/83).

42 Holger Drachmann to Otto Borchsenius, 22.9.1906 (DK-Kk, NKS 4656, 4°). The change from “Wedding” to “Betrothal” may be seen also in the performance material.

være saa vanskeligt – paa Grund af Dekorationen at faa Musikken spillet udenfor Scenen? Kom herover i Morgen, Onsdag c. Kl. 11. Jeg har et udmærket Indsigt af Musikken. Jeg troer, alle Partier faar Glæde ad den”.<sup>40</sup>

Af klaverpartituret og Carl Niensens kladde fremgår det, at den i brevet omtalte fanfare (nr. 18) skulle have været spillet bag scenen, således som Christiansen oplyser i brevet. På mødet besluttede de tilsyneladende, at satsen alligevel skulle spilles på scenen og ikke bag, hvilket komponisten så noterede i renskriften, som han dirigerede efter. Ændringen nåede også at komme med i stemmematerialet.

Da prøverne gik i gang i september, manglede Drachmann endnu at bearbejde et tekstafsnit til begyndelsen af anden akt (nr. 6-10). Omkring den 10. september skrev han til Carl Nielsen, at han var “lige ved at faa Bugt med det Alfe=Digt. Det har ikke været saa ganske let at komme ind i Stemningen igen. I Aften sendes det!”.<sup>41</sup> Tilsyneladende tog det ham tid at få det færdigt, hvorefter der skulle læses korrektur. Den 22. september fortalte han teatrets censor Otto Borchsenius om den sene ændring og tilføjelse:

“Jeg har nu afsluttet den sidste Korrektur paa ‘Hr. Oluf –’. Og jeg har blandt andet taget mig dit venlige Vink ad notam og forandret Brylluppet til Fæstens=Øl ... saa at den hele Scene virker mindre udfordrende, uden at tabe i dramatisk Kraft. Jeg har arbejdet meget med disse Korrekturer – og indsat flere Steder karakteristiske Repliker og skønne Vers – saaledes Alfens herlige Sommernats=Kvæde i Begyndelsen af 2<sup>den</sup> Akt (Elver=Nat)”.<sup>42</sup>

Drachmanns ændringer medførte, at Carl Nielsen i sidste øjeblik måtte indføre nye musikalske afsnit og flytte rundt på andre. Også disse revisioner kan ses i renskriften, hvor de oprindelige satser er bibeholdt, men omnummereret. Med

40 Einar Christiansen til Carl Nielsen, 4.9.1906 (DK-Kk, CNA I.A.b.). Arrangementsprøven fandt sted 4.9.1906.

41 Holger Drachmann til Carl Nielsen, 10.9.1906 (DK-Kk, NBD 2. rk. 1997/83).

42 Holger Drachmann til Otto Borchsenius, 22.9.1906 (DK-Kk, NKS 4656, 4°). Ændringen af “Bryllup” til “Fæstens=Øl” kan også ses i opførelsesmaterialet.

the insertion of new pieces the pagination had to be changed.<sup>43</sup> After the orchestral parts had been copied and rehearsals had begun, the entire material had to be returned to the theatre's copyist, Stender, who made new pastings-in and shifted the musical numbers around accordingly. Probably on the same occasion Nielsen hastily adjusted a passage in the Prelude. He composed an extended introduction, added two bifolios to the fair copy and renumbered the pages.<sup>44</sup> He himself adjusted the piano score accordingly, and the new passages were then added as an appendix to Henrik Knudsen's piano score. The fair copy of the score was sent to Stender, who corrected the orchestral material by adding a new bifolio in each part.<sup>45</sup>

No. 21 was presumably revised because of the alterations to the text. In the fair copy the original version, which is found both in the draft and in Knudsen's piano score, was passed over with a new version.<sup>46</sup> No. 22 indicates that Einar Christiansen, probably for reasons of scene-design, asked Nielsen to introduce a motif of two to three bars to describe "how dawn breaks and daylight slowly rises".<sup>47</sup> The composer worked out a new version by adding a descending phrase in the trombones, after which the extra bars were added to the parts.<sup>48</sup>

#### IV SOURCES

Evidence of the hectic work involved in getting *Sir Oluf He Rides* ready for the premiere can be clearly seen from the musical sources. Parts of the draft score were thoroughly revised, while others, especially those that were only produced at the last minute, may be characterized as mere sketches. The fair copy is written in several different hands: those of Nielsen's daughter

indføjelsen af nye satser måtte sidetallene ændres.<sup>43</sup> Eftersom orkesterstemmerne var færdigkopierede og orkesterprøverne påbegyndt, måtte hele materialet returneres til teatrets afskriver Stender, som derefter foretog nye indklæbninger og flyttede rundt på de musikalske numre. Sandsynligvis i samme anledning omarbejdede Carl Nielsen i al hast et afsnit i Forspillet. Han komponerede en længere introduktion, indsatte to ekstra ark i renskriften og omnummererede siderne.<sup>44</sup> Derefter udarbejdede han selv klaverpartituret til det nye afsnit, der herefter blev indsat som appendiks i Henrik Knudsen's klaverpartitur. Partiturrenkriften sendtes til Stender, som tilrettede orkestermaterialet ved at indføre et nyt ark i hver stemme.<sup>45</sup>

Nr. 21 blev formodentligt revideret på grund af tekstændringer. I renskriften blev den oprindelige version, som findes både i kladden og i Knudsen's klaverpartitur, overklæbet med en ny version.<sup>46</sup> Af nr. 22 fremgår det, at Einar Christiansen, sandsynligvis på grund af scenografien, bad Carl Nielsen indføre et motiv på to til tre takter til at beskrive "at Daggryet begynder og stiger langsomt".<sup>47</sup> Komponisten udarbejdede en ny version ved at tilføje en nedadgående frase i basunerne, hvorefter de ekstra takter blev indføjet i stemmematerialet.<sup>48</sup>

#### IV KILDERNE

Det hektiske arbejde med at få *Hr. Oluf han rider* færdig til premieren ses tydeligt i de musikalske kilder. Dele af kladden er grundigt gennearbejdet, mens andre, især de der først blev udarbejdet i sidste øjeblik, kan karakteriseres som skitser. Renskriften består af flere forskellige hænder: Carl Niensens datter Irmelin samt vennerne Röntgen og Knudsen. Mens Knud-

43 No. 7 was produced just before 22 September; Nos. 7 and 9 were added after the final fair copy, as may be seen from the pagination (No. 6=) 107, 107a-d, 108 (=No. 10). In connection with the fair copy, Nielsen moved part of the text before No. 14 forward and instead inserted No. 13; in other words: No. 12-text-No. 13-No. 14; No. 6 was later used in *Cupid and the Poet* (1930).

44 The piece in question is No. 2, when he adds 61 bars between bb. 3 and 64 – so the pages from 45 and 46 were renumbered 45, 45a-g, 46.

45 This is how the wrong page numbers appeared in vl. 1, for example: pp. 1-5, 6a-b, 7.

46 See Sources A, Act 4, p. 269; B<sup>1</sup>, Act 4, p. 12; C, Act 4, pp. 4-5, in which Einar Christiansen added new text in pencil.

47 See Source P<sup>1</sup>, Act 4, p. 312b.

48 See Source A, No. 22, p. 287, bb. 109-111; Source C, No. 22, p. 10. Compare this passage with Source B<sup>1</sup>, No. 22, p. 27, bb. 109-111.

43 Nr. 7 er kommet til lige før den 22.9.; nr. 7 og 9 er indføjet efter den endelige renskrift blev færdig, hvilket fremgår af sidetallene (nr. 6=) 107, 107a-d, 108 (=nr. 10). I forbindelse med renskrivningen har Carl Nielsen flyttet tekstdelen foran nr. 14 frem og i stedet indskudt nr. 13; dvs.: nr. 12-tekst-del-nr. 13-nr. 14. Nr. 6 blev senere anvendt i *Amor og Digteren* (1930).

44 Det drejer sig om nr. 2, hvor han indskyder 61 takter mellem t. 3 og 64 – dvs., siderne mellem 45 og 46 omnummeredes til 45, 45a-g, 46.

45 Således opstod den forkerte sidenummerering i fx vl. 1: s. 1-5, 6a-b, 7.

46 Jf. kilderne A, 4. akt, s. 269; B<sup>1</sup>, 4. akt, s. 12; C, 4. akt, s. 4-5, hvori Einar Christiansen med blyant har tilføjet ny tekst.

47 Jf. kilde P<sup>1</sup>, 4. akt, s. 312b.

48 Jf. kilde A, nr. 22, s. 287, t. 109-111; kilde C, nr. 22, s. 10. Sammenlign stedet med kilde B<sup>1</sup>, nr. 22, s. 27, t. 109-111.

Irmelin and his friends Röntgen and Knudsen. While Knudsen copied the draft score as precisely as possible, following Nielsen's advice in the form of notations in the draft and correspondence, Röntgen by contrast orchestrated several sections and also found it necessary to add such things as dynamics and articulation. But since Nielsen and Röntgen were both staying at Fuglsang, they were able to consult; therefore the composer must have accepted Röntgen's additions and alterations.

Apart from the fair copy of the score, which is the main source in respect of the music, and the draft, there are only a few other musical sources containing further information in Nielsen's hand; this is the case, for example, with one of the theatre's copies of the piano score.<sup>49</sup> A collation between the text sources and the fair copy of the score reveals that the composer was casual with respect to the reproduction of the text, both in terms of orthography, punctuation and at times also the choice of words. This may be due to the fact that for Nielsen the text was only a point of departure (inspiration) for the process of composition; the fair copy was to be used exclusively as a conducting score and not for rehearsing the dialogue or movement on stage. The main source for the text is therefore Drachmann's fair copy, which also includes notations and alterations added by both Christiansen and Nielsen. At the same time, this source shows which sections of text were revised or shortened in connection with the performances. Since Nielsen's indication of the scenes, stage directions and performance instructions are often imprecise and inadequate, Drachmann's fair copy is also taken as the principal source in these respects. Even so, certain of Nielsen's comments, not found in Drachmann's copy, have been retained, when they relate specifically to the music (e.g. "blinks in time with the music").

*Peter Hauge*  
*translation David Fanning*

sen har afskrevet kladden så nøjagtigt som muligt efter Carl Niensens råd i form af notater i kladde og korrespondance, har Röntgen til gengæld instrumenteret flere afsnit og ligeledes fundet det nødvendigt at komplettere blandt andet dynamik og artikulation. Men da både Carl Nielsen og Röntgen opholdt sig på Fuglsang, havde de mulighed for at konsultere hinanden; derfor må Röntgens tilføjelser og ændringer have været accepteret af komponisten.

Ud over partiturrenskriften – som er hovedkilde, hvad angår musikken – og kladden er der kun ganske få andre musikalske kilder, der indeholder yderligere information i Carl Niensens hånd; det gælder for eksempel et af teatrets klaverpartiturfafskrifter.<sup>49</sup> En kollationering mellem tekstkilder og partiturrenskrift afslører, at komponisten er lemfældig med hensyn til gengivelse af tekst, både hvad angår ortografi, tegnsætning og til tider også ordvalg. Dette kan skyldes, at for Carl Nielsen var teksten kun et udgangspunkt (inspiration) for kompositionsprocessen; renskriften skulle udelukkende anvendes som dirigentpartitur og ikke til indstuderingen af replikker og scenografi. Hovedkilden til tekstdelene er derfor Drachmanns renskrift, som også indeholder notater og ændringer tilføjet både af Christiansen og Nielsen. Samtidig fremgår det af denne kilde, hvilke tekstafsnit der blev omarbejdet eller forkortet i forbindelse med opførelserne. Da Carl Niensens gengivelse af scenegang, regibemærkninger og foredragsbetegnelser meget ofte er upræcis og mangelfuld, har Drachmanns renskrift også i dette tilfælde været hovedkilde. Dog er enkelte af Niensens bemærkninger, som ikke forekommer hos Drachmann, medtaget, hvis de specifikt relaterer sig til musikken (fx "gnikker med Øjnene i Takt til Musikken").

*Peter Hauge*

49 Kilde F.

49 Source F.



205(A)

*Hættel kvæter sig, nær knæ foran  
den gamle Æg med foldene fløender. Sten almegetige Modre beror dine*

*Andante travny:*

*Sung*

*Sambourne et Batterie*

*Tromme*

*F. H.*

Source A (ink fair copy, No. 15, p. 205(A), bb. 243-248): when requested by Christiansen, the passage, which is fair-copied by Nielsen, was revised by inserting eight bars (bb. 238-246). Part of it (bb. 243-249) was, however, cancelled during the rehearsals; compare with facsimile p. xxii.

Kilde A (blækrenskrift, nr. 15, s. 205(A), t. 243-248): passagen, der er renskrevet af Carl Nielsen, omarbejdedes på opfordring af Einar Christiansen ved at indskyde otte takter (t. 238-246). En del af den (t. 243-249) blev dog strøget under prøverne; sammenlign med facsimile s. xxii.





*Den gamle Kvinde Vaagvaktenteller med hendes gemtes Vintertidensband. Det*

Handwritten musical score for the first system. It includes staves for Flute (Fl.), Violin I (Viol. I), Violin II (Viol. II), and Viola (Viola). The flute part has a treble clef and a key signature of two flats. The strings are in bass clef. The music consists of several measures with notes and rests. The word "rall." is written above the flute staff in the final measure.

*Det for sig selv det følgende tempo; det kommer i karakter de hovedlyd det er...*

Handwritten musical score for the second system. It includes staves for Violoncello (Vcllo), Bass (Bass), and Song (Sag). The cello and bass parts are in bass clef. The song part has a treble clef. The music includes notes, rests, and dynamic markings such as *p*, *mp*, and *mf*. The tempo marking *Tempo più mosso* is written above the song staff. The word "Sag" is written to the left of the song staff. The text "Det" is written above the song staff in the final measure.



Source B<sup>1</sup> (draft, No. 12, p. 107, bb. 25-39): Nielsen has often indicated a precise placement of where the text should be recited in the musical sequence. In this instance he has done it by extending the bar-lines and moving a "Det" from b. 38 to b. 37. At other places the composer has added rests and rhythms at the text, or he has written arrows from music to text. The draft is often more precise than the fair copy regarding the placement of text.

Kilde B<sup>1</sup> (kladde, nr. 12, s. 107, t. 35-39): Carl Nielsen har ofte angivet en nøjagtig placering af, hvor teksten skal deklameres i det musikalske forløb. I dette tilfælde har han gjort det ved at forlænge taktstregene og flytte et "Det" fra t. 38 til t. 37. Andre steder har komponisten tilføjet pauser og rytmer ved teksten, eller han har skrevet pile fra musik til tekst. Ofte er kladden mere nøjagtig med hensyn til placeringen af teksten end renskriften.

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B E S Æ T N I N G  
O R C H E S T R A

3 flauti / flauto piccolo

2 oboi

2 clarinetti

2 fagotti

contrafagotto

4 corni

3 trombe

3 trombone

tuba

timpani

triangolo

piatti

piatto sospeso

tamburino

gran cassa

tam tam

gongong

campanelli

organo

arpa

coro

archi



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# P E R S O N E R

## C H A R A C T E R S

Lady Merthe, Widow of Knight Stig Blide of Stigborg	Fru Merthe, Enke efter Ridder Stig Blide til Stigborg
Sir Oluf Stigsøn	Hr. Oluf Stigsøn
Helle, Foster-Daughter of Stigborg	Jomfru Helle, Plejedatter på Stigborg
Lady Rigmor Guldholm of the Estate Guldholm and the Disputed Farms Dagholt and Vang	Fru Rigmor Guldholm, til Godset Guldholm samt de omstridte Gaarde Dagholt og Vang
Sidsel	Sidsel
The Stranger (Sidsel)	Den Fremmede (Sidsel)
Father Anselm	Pater Anselm
Master Martin (by the Peasants Called "The Church Grim")	Mester Martin (af Almuen kaldet "Kirkelammet")
Sir Fink to Flaarup (Called "the Nightjar")	Hr. Fink til Flaarup (kaldet "Natravnen")
Sir Viderik Vind (Called "The Wild Hunter"), a Relative of Lady Rigmor	Hr. Viderik Vind (kaldet "Den vilde Jæger"), Slægtning af Fru Rigmor
House Gnome	Gaardnisse
Forest Gnome	Skovnisse
The Old Woman in the Forest	Den gamle Kvinde ude i Skoven
The Elf-Maid and Her Sisters	Elvermøen og hendes Søstre
Elves and Flower-Elves	Alfer og Blomster-Alfer
The Old Wanderer	Den ældre Vandrer

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M U S I K A L S K E N U M R E  
M U S I C A L N U M B E R S

<b>Prelude</b>	<b>1</b>	<b>Forspil</b>
<b>No. 1</b> "Ud og ind - ind og ud" (Chorus)	<b>26</b>	<b>Nr. 1</b> "Ud og ind - ind og ud" (Kor)
<b>No. 2</b> Allegro non troppo (Five Elves)	<b>32</b>	<b>Nr. 2</b> Allegro non troppo (Fem Alfer)
<b>No. 3</b> Adagio (The Old Wanderer, Two Elves, Chorus)	<b>42</b>	<b>Nr. 3</b> Adagio (Den ældre Vandrer, to Alfer, Kor)
<b>No. 4</b> Tempo I (House Gnome)	<b>55</b>	<b>Nr. 4</b> Tempo I (Gaardnisse)
<b>No. 5</b> <i>Little Helle's Song</i> (Sidsel)	<b>64</b>	<b>Nr. 5</b> <i>Hellelidens Sang</i> (Sidsel)
<b>No. 6</b> Allegretto (An Elf)	<b>69</b>	<b>Nr. 6</b> Allegretto (En Alf)
<b>No. 7</b> Allegro non troppo (Three Elves, House Gnome)	<b>71</b>	<b>Nr. 7</b> Allegro non troppo (Tre Alfer, Gaardnisse)
<b>No. 8</b> (Sir Oluf, off stage)	<b>73</b>	<b>Nr. 8</b> (Hr. Oluf, bag scenen)
<b>No. 9</b> <i>Sir Oluf's Song</i> (Sir Oluf)	<b>73</b>	<b>Nr. 9</b> <i>Hr. Olufs Sang</i> (Hr. Oluf)
<b>No. 10</b> Andantino (An Elf)	<b>74</b>	<b>Nr. 10</b> Andantino (En Alf)
<b>No. 11</b> Allegro moderato (House Gnome, Forest Gnome)	<b>75</b>	<b>Nr. 11</b> Allegro moderato (Gaardnisse, Skovnisse)
<b>No. 12</b> Andantino (Helle, Sidsel, The Old Woman)	<b>80</b>	<b>Nr. 12</b> Andantino (Helle, Sidsel, Den gamle Kvinde)
<b>No. 13</b> Andantino	<b>90</b>	<b>Nr. 13</b> Andantino
<b>No. 14</b> Allegro non troppo (The Old Woman, Elf-Maid)	<b>91</b>	<b>Nr. 14</b> Allegro non troppo (Den gamle Kvinde, Elvermø)
<b>No. 15</b> Allegro appassionato (Elf-Maid, Sir Oluf, Helle)	<b>106</b>	<b>Nr. 15</b> Allegro appassionato (Elvermø, Hr. Oluf, Helle)
<b>Dance. Con moto</b>	<b>118</b>	<b>Dans. Con moto</b>
<b>No. 16</b> Andante (Organ, off stage)	<b>156</b>	<b>Nr. 16</b> Andante (Orgel bag scenen)

<b>No. 17</b> Free Organ Fantasia	<b>156</b>	<b>Nr. 17</b> Fri orgelfantasi
<b>No. 18</b> Fanfare (on stage)	<b>156</b>	<b>Nr. 18</b> Fanfare (på scenen)
<b>No. 19</b> <i>The Ballad about Sir Oluf</i> (The Unknown Singer (Sidsel))	<b>157</b>	<b>Nr. 19</b> <i>Visen om Hr. Oluf</i> (Den fremmede Sanger (Sidsel))
<b>No. 20</b> Allegro non troppo (Sir Oluf, Sidsel, Lady Merthe, Lady Rigmor, Father Anselm, Master Martin, Elf-Maid, Fink, Helle, House Gnome)	<b>166</b>	<b>Nr. 20</b> Allegro non troppo (Hr. Oluf, Sidsel, Fru Merthe, Fru Rigmor, Pater Anselm, Mester Martin, Elvermøen, Fink, Helle, Gaardnisse)
<b>No. 21</b> Poco adagio (The Old Wanderer, Helle)	<b>191</b>	<b>Nr. 21</b> Poco adagio (Den gamle Vandrer, Helle)
<b>No. 22</b> Andantino (The Old Woman, Sir Oluf, Helle, Elf-Maid, Sidsel)	<b>192</b>	<b>Nr. 22</b> Andantino (Den gamle Kvinde, Hr. Oluf, Helle, Elvermø, Sidsel)
<b>No. 23</b> Allegro (House Gnome, Helle, Elves)	<b>205</b>	<b>Nr. 23</b> Allegro (Gaardnisse, Helle, Alfer)

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# SCENE - OG HANDLINGSGANG SYNOPSIS

## PRELUDE

During the Prelude and No. 1 the curtain slowly raises on a Danish summer night with gnomes and elves (No. 2). In the middleground stands a mighty old oak. The elves are making caricatures of the principal characters of the play, who are seen in the distance; but when the elves realize that the humans are on their way they flee in all directions. The music stops. The action takes place in the playwright's own day, that is, in modern times. Two wanderers – one old, one young – meet in the forest, the older one seeking to renounce the world and live in peace, the younger simply passing through with a travel bag and field glasses. Two different attitudes to life meet, but cannot unite. The old wanderer, left on his own, takes out his harp at the same time as two elves approach (No. 3). The three of them tell about the two worlds of the night, represented by the dangerous, seductive elf-maid and the fair, faithful virgin. The old wanderer praises the forest and the summer-night legend, which is to be performed.

## ACT ONE (*In the Rose Grove*)

When the curtain rises at the end of the Prelude, we see a neglected manor house, with a main building and a chapel. In the background is a little bridge with a flimsy balustrade, and on a stone bench lies a lute. The story takes place around the time of the Reformation. The inhabitants of the estate and the characters in the drama are divided into two groups: those that respect the old times and their nature-magic and superstition, and those who follow the new doctrines and reject the elves, goblins and elf-maids. The wedding of Lady Rigmor Guldholt and Sir Oluf is about to take place against the latter's wishes. He is caught up in the conflict between the dark elf-maid, well-known from the folk-ballad, who has bewitched him, and the fair virgin Helle, foster-daughter on the estate, who wishes to save him.

## FORSPIL

Under forspillet og nr. 1 går tæppet langsomt op. Scenen viser den danske sommernat med gnomer og alfer (nr. 2). I mellemgrunden står en gammel, mægtig eg. Alferne beskriver karikaturer over de senere hovedpersoner, som man ser i det fjerne; men da alferne opdager, at mennesker er på vej, flygter de til alle sider. Musikken standser. Scenen foregår i digterens egen tid, det vil sige, i nutiden. Den ældre og den yngre vandringsmand mødes i skoven; den ældre for at give afkald på verden og leve i fred, den yngre blot på gennemvandring med rejsetaske og kikkert. To forskellige livsholdninger mødes, men kan ikke forenes. Den ældre vandringsmand, som lades alene tilbage, tager sin harpe frem samtidig med, at to alfer nærmer sig (nr. 3). De fortæller om nattens to verdner repræsenteret af den farlige, forførende elvermø og den lyse, trofaste jomfru. Den ældre vandrer lovpriser skoven og sommernats-sagnet, som efterfølgende udspilles.

## FØRSTE AKT (*I Rosenlunden*)

Når tæppet går op i slutningen af forspillet, ser man en forsømt herregård, bestående af blandt andet en hovedbygning og et kapel. I baggrunden ses en lille bro med et skrøbeligt rækværk, og på en stenbænk ligger en strengeleg. Handlingen foregår i årene omkring reformationen. Gårdens beboere og dramaets personer er delt i to: de, der respekterer den gamle tid med dens naturtrylleri og overtro, og de, der er tilhængere af den nye lære og afviser alfer, nisser og elverpiger. Et forestående bryllup skal stå mellem Fru Rigmor Guldholt og Hr. Oluf – mod sidstnævntes ønske. Selv står han i den fra folkevisen kendte kamp mellem den mørke elvermø, som har forhekset ham, og den lyse jomfru Helle, plejedatter på gården, som vil frelse ham.



### Scene 1

While the music is playing (No. 4), everyone is lying in the courtyard, dozing. Only the goblin is scurrying around and playing pranks. When he finally hides, the music stops. Sidsel (the wise charwoman of the manor, regarded by those of the new age as half-crazy) and Helle begin to relate how things were better in the old days. Both are concerned for Sir Oluf's well-being and dissociate themselves from his bride-to-be, Lady Rigmor.

### Scene 2

Sir Oluf appears and speaks with Sidsel and Helle although it is obvious that he is in torment. He is interested to hear Helle explain how as a child she saw and talked to the elf-maid and was even taught to dance by her. This makes Sir Oluf even more restless, and he leaves the stage, wishing that the estate would crumble to ruins. The Catholic priest Anselm, who despite the new doctrines is tolerated on the estate, overhears Sidsel and Helle saying that the only solution is to seek out the old woman in the forest, for only she has power over the elf-maid and is able to break the latter's hold over Sir Oluf.

### Scene 3

The Protestant minister Martin appears and exchanges views with Father Anselm about the old and new doctrines.

### Scene 4

The money-grubbing Lady Rigmor meets her humble mother-in-law-to-be, Lady Merthe. In her impatience for the wedding Lady Rigmor commands Sidsel to sing one of her songs. Sidsel wants to sing 'Little Helle's Song'. She points out, though, that this song is about another Helle, not the foster-daughter. She takes Sir Oluf's lute and begins to sing (No. 5).

### Scene 5

Sir Oluf returns and greets Lady Rigmor coolly. A storm blows up. Helle is sent up to the ramshackle loft to look after the important papers concerning the assigning of the estate to Lady Rigmor. Thunder tolls and the loft collapses; Helle clings to the

### Første scene

Mens musikken spiller (nr. 4), ligger alle på gården og døser. Kun gårdnissen smutter omkring og gør løjer. Da han til sidst gemmer sig, standser musikken. Sidsel – gårdens kloge kone, som den ny tids folk betragter som halvgal – og Helle begynder at tale om, hvordan alt en gang var bedre. Begge bekymrer sig for Hr. Oluf og tager afstand fra hans kommende brud Fru Rigmor.

### Anden scene

Hr. Oluf dukker frem og taler med Sidsel og Helle, om end det er tydeligt, at han er hårdt plaget. Hans opmærksomhed bliver vakt, da Helle fortæller, at hun som barn har set og talt med elvermøen – sågar lært at danse af hende. Beretningen gør Hr. Oluf endnu mere rastløs, og han forlader scenen med ønske om, at gården må styrte i grus. Den katolske pater Anselm, som trods den nye lære bliver tålt på gården, overværer Sidsels og Helles samtale om, at den eneste udvej er at opsoge den gamle kvinde i skoven – kun hun har magt over elvermøen og kan løsne elvermøens tag i Hr. Oluf.

### Tredje scene

Den protestantiske Mester Martin dukker op og udveksler synspunkter om den gamle og den nye lære med pater Anselm.

### Fjerde scene

Den pengegridske Fru Rigmor mødes med den underdanige, kommende svigermoder, Fru Merthe. I sin utålmodige venten på brudgommen opfordrer Fru Rigmor Sidsel til at synge en af sine viser. Sidsel vil synge *Hellelidens Sang* men gør opmærksom på, at det er en ganske anden Helle end plejedatteren. Hun tager Hr. Olufs strengeleg og begynder at synge (nr. 5).

### Femte scene

Hr. Oluf vender tilbage og hilser køligt på Fru Rigmor. Et uvejr trækker op. Helle bliver sendt op på det faldefærdige loft for at lede efter vigtige papirer om gårdens overdragelse til Fru Rigmor. Det tordner, og loftet styrter sammen; Helle klamrer sig til sprossen, mens Hr. Oluf svinger sig op i et nærliggende elmetræ og

window-frame, and Sir Oluf climbs a nearby elm tree and saves her. The people leave the stage, and the house gnome appears at the destroyed window-opening with a packet of papers under his arm. He tries to read the papers and exclaims: "This is a disaster! I must go to the forest and ask my family!"

#### ACT TWO (*Elf-Night*)

##### Scene 1

After the Prelude the curtain rises on a clearing in the forest, with a large old oak in the middleground. The elf appears and begins to recite (No. 6). One of the smaller elves swings up onto a branch, looks out across the forest and says: "There comes Weakling! What a hurry he's in; well, *now* we'll make a fool of him!", after which the house gnome emerges (No. 7). Sir Oluf is roaming at night. His voice, heard in the distance (No. 8), is recognized by the house gnome. When the song (No. 9) has finished, the elf sees that the forest gnome is coming: "It's the forest gnome! Away! We shall meet here tonight!", then runs off (No. 10).

##### Scene 2

A lengthy dialogue ensues between the forest and house gnomes about Sir Oluf's reasons for being in the forest and how they can best ensure that the estate can still be run in an orderly fashion. The house gnome puts on glasses in order to see more deeply into things, but the forest gnome cuts off a piece of alder touchwood and hands it to the house gnome, who believes that it can be eaten. Music begins (No. 11). The elf also gives his opinion.

##### Scene 3

Helle and Sidsel come to the oak-tree in order to conjure up the old woman. Helle refuses and is fearful, but Sidsel plucks some especially precious flowers, which she swings against the oak; at the same time music is heard (No. 12), while she shouts, "Our mother". Sidsel asks Helle to sing "Be blessed". The house and forest gnomes jump out and tell Sidsel and Helle to hide.

##### Scene 4

The scene opens with the appearance of the old woman. She talks with the blades of grass, the flowers and the goblins.

redder Helle ud. Personerne forlader scenen, og gårdnissen kommer til syne i den ødelagte vinduesåbning med en pakke papirer under armen. Han prøver på at læse papirerne og udbryder: "Det er pinende galt fat her! Jeg maa tilskovs og spørge Familien!".

#### ANDEN AKT (*Elver-Nat*)

##### Første scene

Efter forspillet går tæppet op og viser en lysning i skoven, hvor en stor, gammel eg ses i mellemgrunden. Alfén dukker op og begynder at recitere (nr. 6). En af de mindre alfer svinger sig op på en gren, ser ud gennem skoven og siger: "Dér kommer Pjevs! Hvor travlt han dog har; Jo, *nu* skal vi holde ham net for Nar!", hvorefter gårdnissen dukker frem (nr. 7). Hr. Oluf strejfer om i natten. Hans stemme, der høres i det fjerne (nr. 8), genkendes af gårdnissen. Da visen (nr. 9) er slut, opdager alfén, at skovnissen kommer: "Dér er Skovnissen! Bort! — Vi mødes her i Nat!", hvorefter han løber sin vej (nr. 10).

##### Anden scene

Der udspiller sig en længere dialog mellem skovnissen og gårdnissen om, hvad Hr. Oluf foretager sig i skoven, og hvordan de bedst sikrer, at gården kan drives videre på en ordentlig måde. Gårdnissen tager brillerne på for at se dybere i tingene, men skovnissen hugger et stykke elle-trøske løs og rækker det til gårdnissen, som tror, det kan spises. Musikken begynder (nr. 11). Også alfén giver sit besyv med.

##### Tredje scene

Helle og Sidsel kommer ud til egen for at mane den gamle kvinde frem. Helle vægrer sig og er bange, men Sidsel plukker nogle særligt udsøgte blomster, som hun svinger mod egen; samtidig høres musik (nr. 12), mens hun råber "Vor Mor". Sidsel beder Helle synge "Velsignet være". Gårdnissen og skovnissen springer frem og beder Sidsel og Helle skjule sig.

##### Fjerde scene

Den gamle kvinde dukker frem. Hun taler med græsstråene, blomsterne og nisserne. Musikken standser, og der udspiller sig en dialog mellem gårdnissen og kvinden, der gøres bekendt

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The music stops, and a dialogue ensues between the house gnome and the woman, who is informed that the elf-maid has bewitched Sir Oluf, to Helle's and Sidsel's great distress. The old woman shouts: "The elf-maid! Didn't I punish her last time? Stand aside!", and immediately **No. 13** is heard.

#### Scene 5

The old woman calls on the elf-maid (**No. 14**), who appears, and in the following exchanges the old woman rebukes the elf-maid for not leaving humans in peace with her dancing. The oak tree closes and the elves disappear.

#### Scene 6

Sir Oluf emerges in the forest, confused, as though he has seen an apparition.

#### Scene 7

Here he meets Father Anselm and asks him for help to escape from the violence of his feelings. The priest also knows about the elf-maid. He warns Sir Oluf and explains how Oluf's father fell into misfortune because of the elf-maid; also that he, the priest, promised at the deathbed of Oluf's father to help Sir Oluf to renovate the estate. However, Sir Oluf cannot be helped and rides off into the night.

#### Scene 8

Sidsel meets Sir Oluf in the forest and tells him that she was once in love with his father, until one night an elf-girl appeared and cast a spell on him too. Ever since then, Sidsel has craved revenge on the elf-maid.

#### Scene 9

Helle's voice is heard in the background; Sir Oluf wants to follow the sound, but he turns towards Sidsel and menacingly orders her to disappear. Sir Oluf, who remains standing alone, bursts in towards the rear of the stage (**No. 15**). The hill opens up, and the elf-maid and her sisters glide out. They call upon Sir Oluf. There is dancing, and he gives in. Sir Oluf invites the elf-maid to his wedding feast.

med, at elvermøen har forhekset Hr. Oluf til Helles og Sidsels store sorg. Den gamle kvinde råber "Elvermøen! Tugted jeg hende ikke sidst? Tilside!" og straks lyder **nr. 13**.

#### Femte scene

Den gamle kvinde kalder på elvermøen (**nr. 14**), som kommer frem, og der udvikler sig en dialog mellem de to, hvor den gamle kvinde irettesætter elvermøen, fordi hun ikke kan lade menneskene i fred med sin dans. Egen lukkes, og elverfolket forsvinder.

#### Sjette scene

Hr. Oluf dukker op i skoven, fortumlet, som om han havde set et syn.

#### Syvende scene

Her møder han pater Anselm, som han beder om hjælp til at komme ud af sine sansers vold. Også pateren kender til elvermøen. Han advarer Hr. Oluf og fortæller, at Hr. Olufs far kom i ulykke på grund af elvermøen, og at han – pateren – på faderens dødsleje lovede ham at hjælpe Hr. Oluf til at genopbygge gården. Hr. Oluf kan dog ikke lade sig hjælpe, og han rider bort i natten.

#### Ottende scene

Sidsel møder Hr. Oluf i skoven og kan fortælle om, hvordan hun engang var kæreste med Hr. Olufs far, indtil elverpigen en nat dukkede op og fortryllede også ham. Siden har Sidsel villet have hævn over elvermøen.

#### Niende scene

Helles stemme høres i baggrunden; Hr. Oluf ville gerne følge lyden men vender sig mod Sidsel og befaler hende truende at forsvinde. Hr. Oluf, som står alene tilbage, styrter ind mod baggrunden (**nr. 15**). Højen åbner sig, og elvermøen og hendes søstre svæver frem. De kalder på Hr. Oluf. Der danses, og han giver efter. Hr. Oluf byder elvermøen med til sit fæstensøl.

## ACT THREE (*Betrothal*)

### Prelude

The same scene as Act One, but set out for a wedding; faint sounds of organ music from the chapel (No. 16).

### Scene 1

The musicians and Sidsel are discussing the coming celebrations; Sidsel assures them that she will not be going in to the wedding ceremony itself.

### Scene 2

During this and the following scene, in which Helle goes around helping with the preparations, organ music is heard from within the chapel (No. 17), where the bride and groom are. The girls outside practise a song of praise.

### Scene 3

The wedding party comes out of the chapel. Uncle Flemming invites everyone to the table, and when all are seated the musicians play a Fanfare (No. 18). Helle is invited to recite a poem in praise of the bride. Throughout the entire feast Sir Oluf has an absent demeanour. An unknown singer announces herself (Sidsel in disguise) and sings *A Ballad about Sir Oluf* (No. 19) – a heavily mocking dance-song, which commands Sir Oluf to ignore his spouse and take a sweetheart. In the interludes between verses 1–2 and 2–3 there is dancing, and after the last verse Sidsel finally casts aside her disguise.

The song urges Sir Oluf to a final confrontation. He renounces his bride, his estate and his inheritance, declares his indebtedness to Helle, and describes his longing to get away and experience travel, danger and shipwreck. Suddenly Sir Oluf cries out, “Quiet! Just be quiet!”, soft music is heard (No. 20), and Father Anselm notices that Sir Oluf is foaming at the mouth. The elf-maid appears and drags Sir Oluf off with her. Helle and the priest assure one another that they will rescue him.

## TREDJE AKT (*Fæstens-Øl*)

### Forspil

Samme scene som første akt; dog er der pyntet op til bryllup, og der høres svag orgelmusik fra kapellet (nr. 16).

### Første scene

Musikanterne og Sidsel diskuterer den kommende fest; Sidsel forsikrer, at hun ikke skal ind og overvære selve bryllupsceremonien.

### Anden scene

Under denne og efterfølgende scene, hvor Helle går omkring og hjælper til med forberedelserne, høres orgelmusik inde fra kapellet (nr. 17), hvor brudeparret befinder sig. Pigerne udenfor øver sig på en hyldestsang.

### Tredje scene

Bryllupsskaren træder ud af kapellet. Farbror Flemming beder alle gå tilbords, og musikerne spiller en fanfare, når alle har sat sig (nr. 18). Helle bliver bedt om at oplæse et hyldestdigt til bruden. Under hele festen virker Hr. Oluf fraværende. En fremmed sanger melder sig (Sidsel forklædt som sanger) og synger *Visen om Hr. Oluf* (nr. 19) – en stærkt spottende dansevis, der opfordrer Hr. Oluf til at lade hånt om sin viv og tage sig en hjertenskær. Der danses under mellemspillene (mellem 1.-2. og 2.-3. strofe), og efter sidste strofe kaster Sidsel endelig forklædningen.

Sangen opfordrer Hr. Oluf til det endelige opgør. Han undsiger sin brud, sit gods og sin arv, bekender sin gæld til Helle, beskriver sin trang til at komme bort og opleve rejser, farer og skibbrud. Pludselig udbryder Hr. Oluf: “Stille! – vær dog stille!”, en svag musik høres (nr. 20), og pater Anselm bemærker, at Hr. Oluf har fråde om munden. Elvermøen kommer til syne og drager Hr. Oluf med sig. Helle og pateren forsikrer hinanden om, at de vil frelse ham.

#### ACT FOUR (*The Cock Has Crowed and the Horn Has Sounded*)

Prelude: The curtain rises, and a view opens up deep into the forest. The location has a cheerless aspect, and in the middle-ground the large oak-tree can be seen.

##### Scene 1

Helle is wandering in the dark forest, searching for Sir Oluf. She meets the old wanderer from the Prelude, who tries to get her to share in his life's wisdom. He says to her that only the old woman can help. Quiet music is heard (No. 21, bb. 1-7), and Helle flings herself down before the oak and conjures up the old woman. Deep, soft chords sounds emanate from the tree (cellos) and the old woman appears. Helle exclaims: "Your kindness – your cleverness – You are the one I have sought!", whereupon the chords are heard again (No. 21, bb. 8-10).

##### Scenes 2, 3 and 4

The old woman takes pity on Helle, and at the same time as the hill opens, music is heard (No. 22). Sir Oluf is seen resting his head in the elf-maid's lap. Helle carefully drags him away, with the words, "The one who loves you is *here!*", and the elf-maid's power over Sir Oluf is broken. The elf-maid dances away.

##### Scene 5

Sidsel and Father Anselm meet Sir Oluf and Helle at daybreak. Sidsel reports that Sir Oluf is her son, who was given away when little to be Lady Merthe's child. But Sidsel sees no shame in this, "for the lineage is flawed. My roots come from the earth. It was my nobility that bound him to the very heart of the people."

##### Scene 6

Helle and Oluf swear eternal fidelity to one another. Daylight shines through the forest, and the house gnome steps forward with the important papers (No. 23), which reveal that Helle inherits the estates of Dagholt and Vang. The cock crows, followed by the sounding of a hunting horn. The elves wish Sir Oluf and Helle good fortune, and Sir Oluf exclaims "The cock has crowed and the the horn has sounded: now our summer day is dawning, bright and long!".

#### FJERDE AKT (*Hanen gol og Hornet klang*)

Forspil: Tæppet går op, og man ser dybt ind i skoven. Stedet virker uhyggeligt, og i mellemgrunden ses den store eg.

##### Første scene

Helle flakker om i den mørke skov for at lede efter Hr. Oluf. Hun møder den gamle vandrer fra forspillet, som forsøger at delagtiggøre hende i sin livsvisdom. Han siger til hende, at kun den gamle kvinde kan hjælpe. Stille musik høres (nr. 21, t. 1-7), og Helle kaster sig foran egen og fremmaner den gamle kvinde. Dybe, bløde akkorder lyder fra træet (celli), og den gamle kvinde viser sig. Helle udbryder: "Din Mildhed – din Klogskab – Dig har jeg søgt!", hvorefter akkorderne høres endnu en gang (nr. 21, t. 8-10).

##### Anden, tredje og fjerde scene

Den gamle kvinde fatter medlidenhed med Helle, og samtidig med at højen åbnes, høres musik (nr. 22). Hr. Oluf ses hvilende sit hoved i elvermøens skød. Helle drager ham forsigtigt bort med ordene "Den som elsker Dig, er *her!*", og elvermøens magt over Hr. Oluf er brudt. Elvermøen danser væk.

##### Femte scene

Sidsel og pater Anselm møder Hr. Oluf og Helle ved daggry. Sidsel beretter, at Hr. Oluf er hendes søn, der som lille blev udgivet for at være Fru Merthes barn. Det ser Sidsel dog ingen skam i, "for Slægten duer ikke. *Min* Rod af Jorden randt. Det er *mit* Adelskab, som til Folkets Marv ham bandt".

##### Sjette scene

Helle og Oluf sværger hinanden evigt troskab. Lyset går gennem skoven, og gårdnissen træder frem med de vigtige papirer (nr. 23), som afslører, at Helle arver gårdene Dagholt og Vang. Hanen galer efterfulgt af et jagthorn. Alferne ønsker Hr. Oluf og Helle til lykke, og Oluf udbryder: "Hanen gol – og Hornet klang: nu kommer vor Sommerdag lys og lang!".

*translation David Fanning*



PRELUDE

FORSPIL

Andantino giusto (♩ = 72)

The musical score is divided into two systems. The first system includes woodwinds (Flauto, Flauto piccolo, Oboe, Clarinetto (A), Fagotto, Contrafagotto), brass (Corno (F), Tromba (F), Trombone tenore, Trombone basso, Tuba), and percussion (Timpani (G, B♭, C), Triangolo, Campanelli). The second system includes strings (Violino 1, Violino 2, Viola, Violoncello, Contrabbasso). The score is in 3/4 time with a tempo of Andantino giusto (♩ = 72). The key signature has one sharp (F#). Dynamics range from *pp* to *ff*. Performance instructions include *muta in fl.gr.*, *con sord.*, and *pizz.* (pizzicato). The score is for two parts of each instrument.

6

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

VI. 1

VI. 2

Va.

Vc.

Cb.

*mf* *p* *mf* *p* *mf* *dim.*



12

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

*p*

*pp*

*ppp*

*p*



un poco più mosso

23

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

un poco più mosso

VI. 1

VI. 2

Va.

Vc.

Cb.

1  
2  
Fl.

3  
Ob.

1  
2  
Cl. (A)

1  
2  
Fg.

1  
2  
Cor. (F)

3  
4  
Tr. (F)

1  
2  
3  
Trb.t.

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

*mp*

*f*

*dim.*

*pp*

*mf*



38

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

*p*

*mp*

*ff*

*p*

*f*

*mf*

*pp*

*f*

*pp*

*f*

*pp*

*f*

*pp*

*f*







53

1 2  
Fl.

1 2  
Ob.

1 2  
Cl. (A)

1 2  
Fg.

1 2  
3 4  
Cor. (F)

1 2 3  
Tr. (F)

1 2  
Trb.t.

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

*a2*

*mf*

*div.*

*unis.*

Detailed description: This page of a musical score, numbered 53, contains staves for various instruments. The woodwind section includes Flutes (Fl.), Oboes (Ob.), Clarinets in A (Cl. (A)), Bassoons (Fg.), Cor Anglais (Cor. (F)), and Trumpets in F (Tr. (F)). The brass section includes Trumpets in B-flat (Trb.t.), Trombones (Trb.b.), and Tubas (Tb.). The percussion section includes Timpani (Timp.). The string section includes Violins I and II (VI. 1, VI. 2), Violas (Va.), Cellos (Vc.), and Double Basses (Cb.). The score features complex melodic lines with many slurs and accents, particularly in the woodwinds. The brass parts are mostly sustained chords. The strings play a rhythmic accompaniment. Performance markings include *a2* (second octave), *mf* (mezzo-forte), *div.* (divisi), and *unis.* (unison).

**D**

58

a2

1 2  
Fl. *fff* *dim.*

3  
*fff* *dim.*

1 2  
Ob. *fff* *dim.*

1 2  
Cl. (A) *fff* *dim.*

1  
Fg. *fff* *dim.*

2  
*fff* *dim.*

1 2  
Cor. (F) *fff* *dim.*

3 4  
*fff* *dim.*

1  
Tr. (F) *fff* *dim.*

2 3  
*fff* *dim.*

1 2  
Trb. *fff* *dim.*

Trb.b. *fff* *dim.*

Tb. *fff* *dim.*

Timp. *fff* *dim.*

Trgl. *fff* *dim.*

VI. 1 *fff* *dim.*

VI. 2 *fff* *dim.*

Va. *fff* *dim.*

Vc. *fff* *dim.*

Cb. *fff* *dim.*

rall. Tempo I

62

Fl. 1 2 *mp* *dim.* *ffz*  
 3 *mp* *dim.* *ffz*  
*muta in picc.* *muta in fl.gr.*

Ob. 1 2 *mp* *dim.* *ffz*  
*a2*

Cl. (A) 1 2 *mp* *dim.* *ffz*  
*a2*

Fg. 1 *mp* *dim.* *pp* *dim.* *ffz*  
 2 *mp* *dim.* *pp* *dim.* *ffz*

Cor. (F) 1 2 *mp* *dim.* *pp* *dim.* *ffz*  
 3 4 *mp* *dim.* *ffz*

Tr. (F) 1 *pp* *ffz*  
 2 3 *pp* *ffz*

Trb.t. 1 2 *pp* *ffz*

Trb.b. *pp* *ffz*

Tb. *pp* *ffz*

Timp. *p* *dim.* *ffz*

Trgl. *p* *ffz*

VI. 1 *mp* *dim.* *p* *dim.* *ffz*  
 VI. 2 *mp* *dim.* *p* *dim.* *ffz*

Va. *mp* *dim.* *p unis.* *dim.* *ffz*

Vc. *mp* *dim.* *p unis.* *dim.* *ffz*

Cb. *mp* *dim.* *p unis.* *dim.* *ffz*

67

Ob. 1

Ob. 2

Trgl.

Vi. 1

Vi. 2

Va.

Vc.

*p*

*pizz.*

*mp*

*mp*

*mp*

*mp*

72

Ob. 1

Ob. 2

Cor. (F) 1

Cor. (F) 2

Tr. (F) 1

Tr. (F) 2

Tr. (F) 3

Trgl.

Vi. 1

Vi. 2

Va.

Vc.

*dim.*

*pp*

*pp*

*pp*

*a2*

*arco*

*p*

76 **E**

Cmplli. *p*

Vi. 1 *arco p*

Vi. 2 *p*

Va. *arco p*

Vc. *arco p*

Cb. *arco p*

80

Cor. (F) 1 2 *f marc. a2*

3 4 *f marc. a2*

Tr. (F) 1 *f marc. a2*

2 3 *f marc. a2*

Trb.t. 1 2 *f marc. a2*

poco ac - - ce - - - le - - - ran - - - do

Cmplli. *cresc.*

Vi. 1 *cresc.*

Vi. 2 *cresc.*

Va. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

poco ac - - ce - - - le - - - ran - - - do

Tempo I

84

Fl. 1 2

3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Cmplli.

Tempo I

VI. 1

VI. 2

Va.

Vc.

Cb.





92 F

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

96

Fl. 1 2 *sempre f*

Fl. 3 *sempre f*

Ob. 1 2 *sempre f*

Cl. (A) 1 2 *sempre f*

Fg. 1 2 *sempre f*

Cor. (F) 1 2 *pp* *f marc.*

Cor. (F) 3 4 *pp* *f marc.*

Tr. (F) 1 *f marc.*

Tr. (F) 2 3 *a2* *f marc.*

Trb.t. 1 2 *pp* *f marc.*

Trb.b.

Tb.

Timp. *pp* C muta in E

Vi. 1 *sempre f*

Vi. 2 *sempre f*

Va. *sempre f*

Vc. *sempre f*

Cb. *sempre f*

100

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

a2

trem.

mf

trem.

104

Fl. 1 2

Fl. 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb. *div. trem.* *ff* *unis.*

108

Fl. 1 2  
3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2  
3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Vi. 1  
2

Va.

Vc.

Cb.

a2

div. r

unis.

tr

ff

Detailed description: This page of a musical score, numbered 108, contains parts for various instruments. The woodwind section includes Flutes (Fl.), Oboes (Ob.), Clarinets in A (Cl. (A)), and Bassoons (Fg.). The brass section includes French Horns (Cor. (F)), Trumpets in F (Tr. (F)), Trombones (Trb.t. and Trb.b.), and Tubas (Tb.). The percussion section includes Timpani (Timp.). The string section includes Violins (Vi. 1 and 2), Violas (Va.), Cellos (Vc.), and Double Basses (Cb.). The score features complex melodic lines with many slurs and accents. The Flute and Oboe parts have a dynamic marking of *a2*. The Bassoon part has a dynamic marking of *ff*. The Cello part has markings for *div. r* and *unis.*. The Timpani part has a *tr* marking. The page number 108 is at the top left.

**G**

112

a2



116

Fl. 1 2  
3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2  
3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb.

Timp.

Trgl.

Cmplli.

Vi. 1  
Vi. 2

Va.

Vc.

Cb.

*dim.*

*p*

*pp*

*mf*

*f*

*espressivo*

*trem.*

1.



No. 1

TÆPPE

CURTAIN

Allegretto

134

Flauto

1  
2

3

Oboe

1  
2

Clarinetto (A)

1  
2

Fagotto

1  
2

Contrafagotto

Corno (F)

1  
2

Triangolo

Campanelli

BAG SCENEN  
OFF STAGE

S. 1  
2

CORO

A.

Allegretto

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso





154

Trgl.

Cmplli.

S. 1  
2

CORO

A.

Vi er Lun - dens skjul - te Liv, Vi er Sko - - - - -  
Ud og ind, ind og



158

Fl. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Trgl.

S. 1  
2

CORO

A.

vi - vens Børn. - - - - -  
ud, ud og ind. Vi er Sko - vens Børn.

*pizz.*  
*p*

*dim.*

*pizz.*  
*p*

*pizz.*  
*p*

*pizz.*  
*p*

*pizz.*  
*p*

BAG SCENEN  
OFF STAGE



164

**1. Alf:**

Det stunder imod det store Nu,  
 da Lunden blir vækket af Dvale.  
 Alt, hvad der pusler bag Kvist og Gren,  
 alle Smaa-Alfer, hver eneste en,  
 begynder den hviskende Tale:  
 Tit, hvor Du skjuler Dig! Kuk, hvor Du staar!  
 Sølv-Duggen væder det brusende Haar,  
 Eng-Taagen vifter og viger.  
 Nu dances der mellem de søvntunge Trær,  
 nu hvirvles der rundt om det blinkende Kær  
 i Elverlands blaanende Riger.

Trgl.

VI. 1

VI. 2

Va.

Vc.

Cb.

*sul A...*  
*arco*

*mf* *arco* *dim.*

*mf* *arco* *dim.*

*pizz.* *mf* *dim.*

*mf* *pizz.* *dim.*

*mf* *dim.*

168

1  
2  
Fl.

3  
Ob.

1  
2  
Trgl.

S. 1  
2  
CORO

A.

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp* *pp* *pp* *pp* *pp* *pp*

*p* *mp*

Nu dan-ses der mel-lem de søvn-tun-ge Trær, nu hvirv-les der rundt om det blin-ken-de Kær,

BAG SCENEN  
OFF STAGE



# No. 2

Allegro non troppo (♩ = 80)

Flauto 1 2  
Flauto piccolo  
Oboe 1 2  
Clarinetto (Bb) 1 2  
Fagotto 1 2  
Corno (F) 1 2 3 4  
Tromba (F) 1 2 3  
Trombone tenore 1 2  
Trombone basso  
Tuba  
Timpano (A)  
Piatti Gran cassa  
Tam tam  
Gongong

Allegro non troppo (♩ = 80)

Violino 1  
Violino 2  
Viola  
Violoncello  
Contrabbasso

**1. Alf:** (udbryder) (exclaims)

Tys! dér er Helhesten – kluntet og klumpet.

Han træder os ned –

lad os kalde paa

Mor!

**2. Alf:**

Vække den Gamle?

5

VI. 1

VI. 2

Va.

Vc.

Cb.

*pizz.*

*p*

*cresc.*

*fz*

Tys, er Du tumpet?

Nu humped han bort – der er Guld i hans Spor.

12

VI. 1

VI. 2

Va.

Vc.

Cb.

*dim.*

20

Ob. 1 2 *a2*  
*ff*

Cl. (Bb) 1 2 *a2*  
*ff*

Cor. (F) 1 2 *con sord.*  
*ff*

3 4  
*ff*

5. Alf:  
 Se, der er Heksen...

Vi. 1 *pp*

Vi. 2 *pp*

Va. *pp*

Vc. *pp*

Cb. *pp*

26

Ob. 1 2 *a2*  
*fz*

Cl. (Bb) 1 2 *a2*  
*fz*

Cor. (F) 1 2 *fz*

3 4 *fz*

4. Alf:  
 tag Jer ivare! Aa, med Fru Maar har det ingen Fare: en Gifte-Kniv bider kun naar den er ny!

Vi. 1 *pp*

Vi. 2 *pp*

Va. *pp*

Vc. *pp*

Cb. *pp*

34

Fl. 1 2 *pp*

Cor. (F) 1 2 *ff* senza sord. a2

3 4 *ff* senza sord.

3. Alf:  
Men dér – er det ikke den saglende Mare? Hun

Vi. 1 *pp*

Vi. 2 *pp*

Va. *pp*

Vc. *pp*

41

Fl. 1 2

5. Alf: (kæk) (boldly)  
ligner... nej det tør jeg ikke sige. Hun ligner en Frue – som stadig er Pige, en Pige, som stadig vil giftes paa-

Vi. 1

Vi. 2

Va.

Vc.

47

Fl. 1 2

Fg. 1 2 *pp*

Va. *pp* arco div.

ny! (Alferne ler.) Se hvor hun slikker sig lysten om Munden. Jo – jo, vi har rigtignok

51

Fg. 1/2

Løjer i Lunden!

VI. 1 arco *fp*

VI. 2 arco *fp*

Va. pizz.

Vc. *f*

55

Fl. 1/2

Cor. (F) 1/2

4. Alf: Se, Mosekonen... ikvæld vil hun brygge.

5. Alf: Det Fæstens-Øl – tro mig – mig ruser det ikke... det smager af Gær. Jeg blæser baade hende og Øllet et Stykke,

1. con sord. *fp* men hvem kommer

VI. 1

Va. *fp* pizz.

Vc. *fp*

59

Cl. (Bb) 1/2

Fg. 1/2

1. Alf: dér? Det er Kirkelammet... kan Du høre, hvor det bræger!

2. Alf: Det ligner Mester Martin...! ...Nej, nu maa vi fly!

3. Alf: (ænstelig) (fearfully) 5. Alf: Hvad er der?...

Cor. (F) 1/2 *fp*







76

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

harmfuld han jager ad den vildeste Sti.

VI. 1

VI. 2

Va.

Vc.

Cb.

pizz.

arco

f

ff

arco

arco

arco

arco

f

ff

f

ff

arco

82

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Ptti. Gr.c.

Tam.

Gong.

VI. 1

VI. 2

Va.

Vc.

Cb.

*senza sord.*

*fff*

*dim.*

*p*

*pp*

*mp*

87

Fg. 1/2 *mp*

Cor. (F) 1/2

Timp. *dim.*

**5. Alf:**  
Og Elvermøen haan-lér – for *han* kom tilkort!

**1. Alf:**  
(lytter og springer op) Nu kommer der *Mennesker!*...  
(listens and jumps up)

VI. 1

VI. 2

Va.

Vc.

Cb.

92

Fg. 1/2

Cor. (F) 1/2 *pp* *dim.* *pppp*

**5. Alf:**  
...Nu maa vi bort! (spredes til alle sider)  
(scatter to all sides)

VI. 1 *pp*

VI. 2 *pp*

Va. *pp*

Vc. *pp*

Cb. *pp*

No. 3

Adagio

Flauto 1 2  
Oboe 1 2  
Clarinetto (A) 1 2  
Fagotto 1 2  
Corno (F) 1 2 3 4  
Trombone tenore 1 2  
Trombone basso  
Tuba  
Timpani (A, E)  
Campanelli  
Arpa  
CORO S. A. T. B.

Den ældre Vandrer slaar sin Kappe tilside – tager en lille Harpe frem – griber nogle Akkorder – bøjer sig mod Skoven og lytter.  
Et fjærnt, blødt-tonende Ekko inde fra Skoven. De to Alfer nærmer sig, men vedbliver at være halvsjult af Løvet.)  
(The old wanderer opens his cloak – takes out a small harp – strikes some chords – leans towards the forest and listens.  
A soft, faraway echo from the forest. The two elves come closer, but remain half-hidden by the foliage.)

Adagio

Violino 1  
Violino 2  
Viola  
Violoncello  
Contrabbasso

(2)

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Cmplli.

Arpa

S.

A.

CORO T. B.

VI. 1

VI. 2

Va.

Vc.

Cb.

**Den ældre Vandrer:**

Det kalder...!  
 Og dæmrende lukkes den dampende Lund,  
 og Grenene mørknes saa fage;  
 og bævende bøjer en Jomfru-Nakke  
 sig frem under Højskovens blaanende Bakke,  
 og Buskene aabnes – der kaldes bag Krat:  
 og Du vandrer Dig ind i den Sommernat,  
 véd ej, naar Du vender tilbage.

Jeg hører et Sommer-Sagn kalde –  
 o Guder, hvor gør det godt!  
 mangt Løvspring har jeg sét falde,  
 i mangel en Høstdans traadt;  
 de fagreste Blomster blev flyet til Jord,  
 fo'r hen, som de leved, og laa som de faldt,  
 og Frostnætter sukede og Stormene svor...  
 Jeg hører et Sommer-Sagn kalde,  
 og se, hvor jeg genfinder Alt:

**1. Alf:**

Den dampende Eng og den mørknende Lund,  
 den rygende Mose, den gyngende Grund,  
 de søvntunge Grene, de drømmende Trær,  
 Verden i guld-gyldent dæmrende Skær –  
 og en rødmende Sky over Skoven.  
 Lunden en Ø, og Engen en Sø,  
 kvinde-blød runder sig Voven:  
 dér bølger de Skygger, som Skumringen søger,  
 de skyes ved Dagen som Hekse og Skøger –  
 men levendegjort har de Buske og Krat:  
 ved dem blir der Sagn af den lyse Nat.

**Den ældre Vandrer:**

Du Danmarks dejlige Sommernat,  
 hvor Engen er Taage, og Taagen en Sø,  
 hvis Vover af Lidenskab skummer –  
 vort Land og vort Liv kan vel tykkes for fladt,  
 lidt synes vi skabt for at sove og dø,  
 men saa fanges vi ind af den lyse Nat –  
 og tvende Verdner den rummer:

**2. Alf:**

Den ene blev Natten, virket i Flor,  
 hvis Flig bagom Eng-Taagen ender,  
 som endeløst Mands-Skæbnen væver og snor  
 i den hvide Elvermøs Hænder.

Hendes Blik har den Lokken som rindende Vand,  
 hendes Hjærte er koldt som en Kilde,  
 hendes bølgende Lænder optænder en Brand,  
 som intet i Verden kan stille.

Hendes Barnehaand er som en Handske af Staal,  
 den slipper ej dér hvor den knuger:  
 hendes Bryst er som Aakandens Tvillinge-Skaal,  
 hvorunder det Bundløse suger.

Hendes Bryster er som et Barne-Lig,  
 hvorover hun rugende vaager,  
 hendes ildrøde Haar er en Blodstrøm af Sving,  
 hvori Ridderen levende koger.

Hun er Foster af Sejden, begærende-øm,  
 som i Mosen kan ligge og lure:  
 Foster af blodrige Slægters Drøm  
 bag den Herregaards Munkestens-Mure!

Hun er dejlig, er hun – og skøn hendes Dans  
 som et Liljeblad vendt gennem Vinden:  
 den dristigste Drøm, som en Sanger har drømt  
 om det Skjulte i Natten og Kvinden!

**1. Alf:**

Den anden Verden har Bud imod Dag,  
 har Gryets dæmpede Kalden,  
 har Stjærmens Øje og Rosens Mund,  
 der lukker sig op fra det korte Blund  
 under Duggens friskende Falden:  
 en Lysnen i Blikket, saa trofast og rent,  
 saa hjærteligt følt og saa ærlig ment –  
 en Jomfru, der lægger sin Ære og Kind  
 frygtløs i Ridderens Favntag ind,  
 mens Hanerne galer fra Halden!

(Begge Alferne har nærmet sig Vandrerens og stillet sig hver ved hans Side. Den første knæler ned og lægger sit Hoved i hans Skød – den anden læner sig mod hans Skulder.)  
*(Both elves have approached the wanderer and stand on each side of him. The first kneels and lays his head in his lap – the second leans against his shoulder.)*

**Den ældre Vandrer:**

Jeg hører et Sommer-Sagn kalde –  
 o Guder, hvor gør det godt!...



Andante maestoso

Trb.t. 1 2 *ppp* *poco*

Trb.b. *ppp* *poco*

Tb. *ppp* *poco*

Timp. *pp*

(Saa løfter han Armene mod den lyse Nattehimmel; en dæmpet Musik ledsager hans Ord.)  
(He lifts his arms to the light night sky; subdued music accompanies his words.)

Du Skovenes vældige Herre, der bruger din Kraft i

Trb.t. 1 2 *pp* *mp dim.* *dim.* **rallentando**

Trb.b. *pp* *mp dim.* *dim.*

Tb. *pp* *mp* *dim.*

det endeløst Hele og spreder den ej til de ringeste Dele:

O, Tak for den Renhed, den Skønhed, hvis

Skær er over hvert Straa og de stolteste Trær –

Cor. (F) 1 2 *pp espressivo* *mf dim.*

Trb.t. 1 2 *ppp*

Trb.b. *ppp*

Tb. *ppp*

og sæk den dybt ned i de ydmyge Hytter, hvor

Mor til det aandende Barnebryst lytter,

angst for den Helsot, som truer;

VI. 1

VI. 2 *trem.* *pp* *fp dim.*

Va. *trem.* *pp* *fp dim.*

Vc. *pp* *fp dim.*

Cb. *pizz.* *p* *fp dim.*



poco rall. a tempo

22

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

Arpa

S. (synger inde fra Skoven) (sings from inside the forest) pp

A. Hæv os, o pp

T. Hæv os, o pp

B. Hæv os, o pp

BAG SCENEN  
OFF STAGE

Sommernat-Sagnets forløsende Fred:

Freden, som aldrig ender!

poco rall. a tempo

VI. 1 pp pizz. pp

VI. 2 pp pizz. pp

Va. pp pizz. pp

Vc. pp pizz. pp

Cb. pp

BAG SCENEN  
OFF STAGE

Arpa

S.  
A.  
CORO  
T.  
B.

Sko - ve - nes Her - sker og Her - re, til Som - mer - nat - Sag - nets for - lø - sen - de

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

BAG SCENEN  
OFF STAGE

Trb.t. 1  
2

Trb.b.

Tb.

Arpa

S.  
A.  
CORO  
T.  
B.

Fred: Fre - den, som al - drig en - - - -

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*ppp* *mf* *ppp*

*ppp* *mf* *ppp*

*ppp* *mf* *ppp*

*mf* *mf* *ppp* arco

*ppp* arco

*ppp*

*mf*

*mf*

*mf*

*mf*

*mf*

(meget fjærnt)  
(very far off)



ACT ONE  
IN THE ROSE GROVE

FØRSTE AKT  
I ROSENLUNDEN

FORSPIL  
PRELUDE  
Allegro moderato

Flauto 1 2

Flauto piccolo (Flauto 3)

Oboe 1 2

Clarinetto (Bb) 1 2

Fagotto 1 2

Corno (F) 1 2

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

Allegro moderato

Picc.

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2

VI. 2

Va.

Vc.

Cb.

7

Allegro moderato

12

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

VI. 1

VI. 2

Va.

Vc. arco

Cb. arco

*f*

*mf*

*p*

*ff*

*mp*

di - - mi - - nu - - en - - do

1.







42

Fl. 1/2

mfz

p

mf

Ob. 1/2

mf

Cl. (Bb) 1/2

p

Cor. (F) 1/2

VI. 1

fz

VI. 2

fz

p

Va.

fz

p

Vc.

arco

fz

p

Cb.

48

Fl. 1/2

f

Ob. 1/2

f

VI. 2

Va.

Vc.







101

Fl. 1/2

Picc.

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. 1/2

VI. 1

VI. 2

Va.

1. *marcato*

*mp*

*f*

*pp*

*pp*

*pp*

ned i Bryggers, ud i Stalden – Hestestriglen, Piskeknalden: oppe, nede, ude, inde –

107

Ob. 1/2

Cl. (Bb) 1/2

VI. 1

ingen kan dog Nissen finde, skøndt de véd, og jage Duer, drille Hunden, fange Fluere,  
 at Nissen er der!  
 (ler og svinger sin Hue)  
 (laughs and flourishes his hat)  
 Skræmme Høns

*pp*

*pp*

*pp*



112

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

1.

*marcato*

*pp*

stjæle Fløden væk fra Katten, gaa paa Tyve-Sko om Natten, rode rundt blandt

VI. 1

VI. 2

Va.

*pp*

*pp*

117

Fl. 1/2

Picc.

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (F) 1/2

*f*

*mp*

*mp*

*pp*

*pp*

*pp*

gamle Sager, indtil man en Skat op-dager og forputter den igen bag Tapetet, i en Ridse... Hvor er Skatten? Ingen véd det – Ingen uden Gaardens Nisse!

VI. 1

VI. 2

Va.

121 Andantino quasi allegretto

Picc. *mfz* muta in fl.gr.

Ob. 1/2 *mfz*

Cl. (Bb) 1/2 *mfz*

Langlig gaar den Sommerdag, træg og solhed, tung og lummer; Hvepsen stikker, Humlen brummer –

Andantino quasi allegretto

VI. 1 *pp*

VI. 2 *pp*

Va. *pp*

Vc. *pp*

Cb. *pp* arco

Skyen taarner sig bag Tag: men omsider Dagen kvælder, og til Søvn Smaapigen hælder Kinden imod Sengens Pude...

125

VI. 1

VI. 2

Va.

Vc.

Cb.

129 a2

Fl. 1 2 3

Cor. (F) 1 2

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*pp*

*pppp*

tys! hvem kalder vel derude dæmpet fra det mørke Krat? Nissen aner det – men tier om den lyse Sommernat.

Allegro

Tempo di andantino

133

Fl. 1 2

Cl. (Bb) 1 2

Vi. 2

Va.

Vc.

Cb.

*p*

*pp*

Han kan magte Alt paa Gaarden, Alt paa Loft og Alt i Kælder;

men den Magt, som lydløs vælder ud af Sommernattens Dyb, som fra selve

Trolldoms Kilde –  
den gør Nissen dum og lille  
som det allermindste Kryb!  
Alting løber rundt i Ring ham,  
hvad der foregår omkring ham:  
Skygger kommer, Skygger svinder,

138

VI. 1 *pp* *dim.* *ppp* trem.

VI. 2 *pp* *dim.* *ppp* trem.

Va. *pp* *dim.* *ppp* trem.

Vc. *pp* *dim.* *ppp*

Cb. *pp* *dim.* *ppp*

ac - - - - ce - - - - le - - - - ran - - - - do

142

Fl. 1 *p* *mf*

Fl. 2 *p* *mf*

Fl. 3 *pp* *mf*

Ob. 1 *p* *mf*

Ob. 2 *p* *mf*

Cl. (Bb) 1 *p* *mf*

Cl. (Bb) 2 *p* *mf*

Alle skælver, Mænd og Kvinder, Alle længes, nærmes, drages som i Feber –

til det dages  
og den hele Drøm er væk!  
Nissen staar dér – og han ler:

ac - - - - ce - - - - le - - - - ran - - - - do

VI. 1 *f* *pp* trem. *mf*

VI. 2 *f* *pp* trem. *mf*

Va. *f* *pp* *mf*

Vc. *f* *mf*

Cb. *f* *mf*

attacca

146 Allegro

1 2 Fl. *p* *f* *a2*

3 *muta in picc.* *f*

1 2 Ob. *p* *f* *a2*

1 2 Cl. (Bb) *p* *f* *a2*

1 2 Fg. *p* *f* *a2*

1 2 Cor. (F) *p* *f*

Pokker være Nattens Gæk! -- (smutter ind mellem Træerne og gemmer sig)  
(slips between the trees and hides)

Allegro

VI. 1 *p* *f*

VI. 2 *p* *f*

Va. *p* *f*

Vc. *p* *f*

Cb. *f*



HELLELIDENS SANG  
LITTLE HELLE'S SONG

No. 5 \*

Quasi allegretto

SIDSEL

(synger) (sings)

1. Hel-le - li - - den aks - ler sin Kof - - te graa, hun  
Rid - der er gan - gen i El - - ver - Dans bag  
El - - ver - mø er kun Taa - ge - spind, som  
op, Hr. Rid - der, det li - der mod Dag, den

Quasi allegretto

Arpa

*mf* *p*

rall.

un poco agitato

SIDSEL

4

vil sig af Gaar - de dra - - ge; hun has - ter saa haardt o - ver Bor - ge - Bro - og  
Sko - ve og dy - be Da - - le, men jeg vil gaa til den El - ver - møs Høj og  
dri - ver for kø - li - ge Vin - - de, men jeg er det le - ven - de Kød og Blod, med det  
Ha - ne gol o - ver Væn - - ge: I so - ver hos Hel - le - li - den nu - dér

rall.

un poco agitato

Arpa

*f*

ral - - len - - tan - - do

Tempo I

poco rall.

SIDSEL

8

ser sig kun li - det til - ba - - ge. Nu lø - ves mit Haab i Lun - - de. 2. Min  
fan - ge min El - sker i Tal - - le. Nu lø - ves mit Haab i Lun - - de. 3. Den  
var - me - ste Hjør - te her - in - - de! Nu lø - ves mit Haab i Lun - - de. 4. Vaagn  
bur - de I so - vet læn - - ge! Nu lø - ves mit Haab i Lun - - de.

ral - - len - - tan - - do

Tempo I

poco rall.

Arpa

*dim.* *pp* *mf* *p*

\* Bag Scenen  
Off stage



FORSPIL  
PRELUDE

Andante rall. a tempo

Musical score for the first system of instruments. The Flute, Oboe, and Clarinet (A) parts have a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half rest. The Flute and Oboe parts are marked *mf* and then *p*. The Clarinet (A) part is marked *mf* and then *p*. The Horn (F) section (Corno (F)) has four staves, all of which are empty. The Violin 1, Violin 2, Viola, and Violoncello parts have a pizzicato line starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half rest. The Violin 1 part is marked *mf* and then *p*. The Violin 2, Viola, and Violoncello parts are marked *mf* and then *p*. The Contrabasso part is marked *mf* and then *p*. The tempo markings are Andante, rall., and a tempo.

Musical score for the second system of instruments. The Violin 1, Violin 2, and Viola parts have a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half rest. The Violin 1 part is marked *dim.* and then *p*. The Violin 2 and Viola parts are marked *dim.* and then *p*. The Violoncello part has a pizzicato line starting with a half note G2, followed by quarter notes A2, B2, and C3, then a half rest. The Violoncello part is marked *mp* and then *p*. The tempo markings are Andante, rall., and a tempo.

11

Cor. (F) 1 *p espressivo*

3

VI. 1 *p*

VI. 2 *p* trem.

Va. *p* trem.

Vc. *p* trem.

Cb. *p* div.

16

Fl. 1 *f* a2

2

3 *f*

Cor. (F) 1 *p* *cresc.* *f*

2 *mp* *f*

3 *mf* *f*

4 *mf* *f*

VI. 1 *cresc.* *f*

VI. 2 *cresc.* *f*

Va. *cresc.* *f*

Vc. *cresc.* *f*

Cb. *cresc.* *f*

21 *a2* *poco rall.* *a tempo*

Fl. 1 2 *fs*

Fl. 3 *fs*

Cor. (F) 1 2 3 4

VI. 1 *fs* *trem.*

VI. 2

Va.

Vc. *fs* *trem.*

Cb. *unis.*

TÆPPE

CURTAIN

26

Fl. 1

Fl. 2

Fl. 3

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

VI. 1

VI. 2

Va.

Vc.

Cb.

*dim.*

*p*

*pp*

*trem.*

# No. 6

Allegretto

Cadenza ad lib.

poco accel.

rall.

Oboe

1

Alf:

(titter ud igennem Løvet – kommer frem og siger)  
(peeps out through the foliage – comes out and says)

O, hvilken Duft, naar

Violino 1

Allegretto

Violino 2

Viola

Violoncello

Contrabbasso

Andante espressivo

Ob. 1

Solen gaar ned og Duggen begynder at rinde – se hvilken skær Gennemsigtighed, nu Dagen begynder at svinde!... Da løfter en Borg sig

Andante espressivo

VI. 1

con sord.  
*p*

VI. 2

con sord.  
*p*

mod yderste Vest: med Skarlagene draget den straal til Fest, og en Dronning-Brud venter derinde.

Med

VI. 1

*mf* *dim.*

VI. 2

*mf* *dim.*

Va.

*mf* con sord. *dim.*

Vc.

*p* *dim.*

Cb.

*p* con sord. pizz.

Hjærtet i Bølger, med Haand imod Bryst hun aner hun venter den højeste Lyst – men kan ikke Brudgommen finde; thi over alt

10

VI. 1 *pp* *dim.* *ppp* *trem.* *poco a poco cre - - -*

VI. 2 *pp* *dim.* *ppp* *trem.* *poco a poco cre - - -*

Va. *pp* *dim.* *ppp* *trem.* *poco a poco cre - - -*

Vc. *pp* *dim.* *ppp* *poco a poco cre - - -*

Cb. *pp* *dim.* *ppp* *poco a poco cre - - -*

Under er Dronningen skøn, og ikke der findes en kvinde-født Søn værdig at hæve den fristende Skat.

15

VI. 1 *scen* *do* *f* *dim.*

VI. 2 *scen* *do* *f* *dim.*

Va. *scen* *do* *f* *div.* *dim.*

Vc. *scen* *do* *trem.* *f* *arco* *div.* *dim.*

Cb. *scen* *do* *f* *dim.*

Saa bier den Brud, saa blegner den Fest, saa synker den Borg, saa dør imod Vest den lyse, dæmrende Nat!

21

*poco rall.* *a tempo* *ma tranq.* *ral - - - len - - -* *calando* *tan - - - do*

VI. 1 *p* *dim.* *pp*

VI. 2 *p* *dim.* *pp*

Va. *unis.* *p* *dim.* *pp* *pizz.*

Vc. *p* *dim.* *pp* *pizz.*

Cb. *p* *dim.* *pp* *pizz.*

No. 7

Allegro non troppo

This musical score is for a piece titled "No. 7" in the tempo "Allegro non troppo". The score is arranged for a full orchestra and includes the following parts:

- Flauto 1 & 2:** Flute 1 and 2 parts, both in treble clef with a key signature of one flat. They play a melodic line starting in the fifth measure, marked *f* and *dim.*
- Flauto 3 (Flauto piccolo):** Flute 3 part, in treble clef with a key signature of one flat. It plays a rhythmic accompaniment of eighth notes, marked *f* and *dim.*
- Oboe 1 & 2:** Oboe 1 and 2 parts, in treble clef with a key signature of one flat. They play a rhythmic accompaniment of eighth notes, marked *f*.
- Clarinetto (Bb) 1 & 2:** Clarinet 1 and 2 parts, in treble clef with a key signature of one flat. They play a rhythmic accompaniment of eighth notes, marked *f*.
- Fagotto 1 & 2:** Bassoon 1 and 2 parts, in bass clef with a key signature of one flat. They play a rhythmic accompaniment of eighth notes, marked *f*.
- Corno (F) 1 & 2:** Horn 1 and 2 parts, in treble clef with a key signature of one flat. They play a rhythmic accompaniment of eighth notes, marked *f*.
- Triangolo:** Triangle part, in common time with a key signature of one flat. It plays a rhythmic accompaniment of eighth notes, marked *f*.
- Violino 1 & 2:** Violin 1 and 2 parts, in treble clef with a key signature of one flat. They play a melodic line starting in the first measure, marked *f*.
- Viola:** Viola part, in alto clef with a key signature of one flat. It is silent throughout the piece.
- Violoncello:** Cello part, in bass clef with a key signature of one flat. It is silent throughout the piece.

The score is written in 2/4 time and consists of five measures. The key signature is one flat (B-flat major or D minor).





# No. 8

**Alf:**

(slaar op med Haanden) (*raises his hand for silence*)

Tys! Kan Du høre...?

(fjerne Akkorder paa en Harpe – gennem den stille, dæmrende Lund – Hr. Olufs Stemme)

(*Faraway chords on a harp – through the quiet grove in the dawning – the voice of Sir Oluf*)

**Hr. Oluf:**



Nu sva - les de dam - pen - de En - ge,

**Gaardnisse:**

Junker Oluf! *Den* Stemme er kendt for mit Øre.

## HR. OLUF'S SANG

## SIR OLUF'S SONG

# No. 9\*

Moderato

(synger udenfor) (*sings outside*)

OLUF

Arpa

1. Ve - gen er Da - gen, den  
2. De Taa - ge - slør tæt - ter sig  
3. Ve - gen er Da - gen, saa

OLUF

Arpa

*poco rall.*

sol - var - me Dag, nu sva - les de dam - pen - de En - - ge, men  
ind til en Sø, hvis Krus - nin - ger sy - nes at so - - ve, men  
varm, saa lang, hedt duf - ter de dam - pen - de En - - ge; det

OLUF

Arpa

*a tempo*

Af - - ten - sva - len er kun et Be - drag, der bri - ster om ik - ke  
bri - ster de, staar der en El - - ver - mø med Bry - stet i bøl - gen - de  
bræn - der i mit Hjør - te, det bræn - der i min Sang - de glø - der, mi - ne dug - vaa - de

OLUF

Arpa

*rall.* *a tempo* *rall.*

læn - - ge. Saa vil - des min Vej!  
Vo - - ve. Saa vil - des min Vej!  
Stren - ge. Saa vil - des min Vej!

\* Bag scenen  
\* *Off stage*



No. 11

Allegro moderato

Flauto 1 2  
3  
Oboe 1 2  
Clarinetto (Bb) 1 2  
Fagotto 1 2  
Corno (F) 1 2

Triangolo *p*

**Skovnisse:**  
(gnider ham [dvs. Gaardnissen] dermed over Øjnene i Takt med Musiken)  
(rubs his eyes [i.e. The Household Gnome] in time with the music)

Allegro moderato

Violino 1 *mf p*  
Violino 2 *mf p*  
Viola *mf p*  
Violoncello

Fl. 1 2 *mp marcato*  
Cl. (Bb) 1 2 *mp marcato*  
Cor. (F) 1 2 *pp staccato*  
Trgl. *pp*

Øjne i, og Øjne op — se Dig ud, og se Dig om: aldrig ser Du Pladsen tom — fyldt er Engen,

VI. 1 *pp*  
VI. 2 *pp*

12

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Cor. (F) 1/2

Trgl.

fyldt er Lunden, nu begynder Elver-Stunden! Hop – hop – hop!

**Gaardnisse:**  
(hopper i Takt med Musikken)  
(jumps in time with the music)

VI. 1

VI. 2

Va.

Vc.

18

VI. 1

VI. 2

Va.

Jeg ser ingenting – bare Taage!

**Skovnisse:** (dæmpet) (*hushed*)  
Det er Elver-Folkets Bryg!

**Gaardnisse:** (hurtig) (*quickly*)  
Jeg er tørstig... lad mig smage!

**Skovnisse:**  
Du kunde kanske endda taale den –  
for Du hører nu iligevel til Familien.

**Gaardnisse:**  
Men Oluf ikke? Hi hi... hvad?...

**Skovnisse:** (stryger ham atter over Øjnene)  
(*strokes his eyes again*)  
Mer' Trøske!...

Hører Du nu noget?

Andante sostenuto

rall.

22

Fl. 1 2

Fl. 3

Cl. (A) 1 2

*pp*

*pp*

*p*

(Musik – dæmpet – toner ud fra Eng og Skov.)  
(music – muffled – from meadow and forest)

Alf: (dukker frem og siger) (*appears and says*)

Vi længes, vi savner, vi Planter og Dyr! I Vinterens Kulde, i Mulm under Mulde vi

Andante sostenuto

rall.

VI. 1

VI. 2

Va.

*p*

*p*

*p*

*p*

*pp*  
con sord.  
trem.

*pp*  
con sord.  
trem.

*pp*  
con sord.  
*pp staccato*

*p*

con sord.  
trem.

con sord.  
trem.

con sord.  
*pp staccato*

27

Fl. 1

Cl. (A) 1 2

*p espressivo*

*dim.*

*ppp*

vented og venter, til Vaardagen gryr.

Nu suger vi Væden fra tusinde Kanter, nu

VI. 1

VI. 2

Va.

Vc.

*dim.*

*ppp*

*dim.*

*ppp*

*dim.*

*ppp*

*pp*

con sord.

*pp*

con sord.  
arco

*pp*

*dim.*

*ppp*

*ppp*

*ppp*

poco ral - - - - - len - - - - - tan - - - - - do

Fl. 1 *mf*

drikker vi Glæden, vi Dyr og vi Planter, af Livs-Duggens Sødme mens Sommeren gryr. Der

poco ral - - - - - len - - - - - tan - - - - - do

VI. 1 *mp*   
VI. 2 *mp*

un poco di più

Fl. 1 *pp*   
Fl. 2 *pp*   
Fl. 3 *pp*

sitres, der bæves, fra Mulmet vi hæves, i Lyset vi havner - og Kim-Kraften gryr! Med

un poco di più

VI. 1 *div.*   
VI. 2   
Va. *mp espressivo* *solo senza sord.*

rall.

Fl. 1 *pp*   
Fl. 2 *pp*   
Fl. 3 *pp*   
Ob. 1 *pp*   
Ob. 2 *pp*   
Cl. (A) 1 *pp*   
Cl. (A) 2 *pp*   
Fg. 1 *pp*   
Fg. 2 *pp*

Griben, med Vigen, i jublende Stigen vi favnes og favner, vi Planter og Dyr! *pp*

rall.

VI. 1 *pp* *trem. senza sord.*   
VI. 2 *pp* *trem. senza sord.*   
Va. *pp*

Tempo I

rall.

36

Fl. 1  
2  
3

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Tempo I

rall.

VI. 1  
2

VI. 2

Va.

Vc.



No. 12

Andantino (♩ = 72)

Flauto 1 2

Flauto 3 (Flauto piccolo)

Oboe 1 2

Clarinetto (A) 1 2

Fagotto 1 2

Corno (F) 1 2

3 4

Tromba (F) 1 2 3

Trombone tenore 1 2

Trombone basso

Tuba

Timpani

Tamburino Triangolo

Campanelli

Sidsele:

(hæver Blomsten og svinger den ligesom besværgende i Retning af den gamle Eg. Nogle dæmpede Akkorder toner.)

(Lifts the flower and waves it as if casting a spell at the old oak. Some quiet chords sound.)

Andantino (♩ = 72)

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso



10

Ob. 1  
Ob. 2  
Fg. 1  
Fg. 2  
Cor. (F) 1  
Cor. (F) 2

**Helle:**  
(har rejst sig – og stirrer frem, i en Blanding af Angst og Forventning) (*has stood up – and is staring in front of her in a mixture of fear and anticipation*)

Kvinde samler sine Børn i Skov... syng ud! – "Velsignet være!"...  
Eng og

Hvad? – hvilket?...

**Sidse!**  
Sig frem —

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

15

Ob. 1  
Ob. 2  
Fg. 1  
Fg. 2

**Helle:**  
(udbreder Armene – og siger, i et Udbrud af Ekstase, under en ganske svag Musikledsagelse)  
(*spreads her arms – and speaks as in an ecstatic trance, with faint musical accompaniment*)

Velsignet være Du Tid af Aaret, Livet føles med dobbelt Sind og Sans ret som vakt og vaagent for  
hvor Fryd, hvor vinge-baaret er

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

20

Fl. 1  
2

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Trb.t. 1  
2

Trb.b. 1  
2

Tb. 1  
2

Timp.

Syn og Lyd: det er som  
Hjærtet laa gemt i Øret,  
som

Sjælen ud gennem Øjet  
saa' – og

det Usynlige kaster Sløret, for frem i Sommernattens  
Glans at gaa!

**Gaardnisse:**  
(Gaardnissen kommer springende frem;  
bagefter ham Skovnissen.)  
(The house gnome comes leaping out.  
Behind him the forest gnome.)

Tilside, Jomfru  
Helle!...

VI. 1

VI. 2

Va.

Vc.

Cb.





Andante sostenuto

rall.

34

Fl. 1 2

Trb.t. 1 2

Trb.b.

Tb.

Timp.

*ppp*

*ppp*

*ppp*

Den gamle Kvinde:

Vaagnet er tillive, hvad længe gemtes – Vintren var haard. Det

Andante sostenuto

rall.

VI. 1

VI. 2

Va.

Vc.

Cb.

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

un poco più mosso

1.

38

Fg.

Trb.t. 1 2

Trb.b.

Tb.

*p*

*dim.*

frøs, og det føg om den Herregaard, det knaged i Skoven, de Smaafugle skræmtes – jeg kender dertil: de svage fandt Døden, de

un poco più mosso

trem.

VI. 1

VI. 2

Va.

Vc.

Cb.

*p*

*mfp*

*mfp*

*dim.*

*trem.*

*p*

*mfp*

*mfp*

*dim.*

*p*

*dim.*

*mfp*

*mfp*

*dim.*

*mfp*

42

Fl. 1 2

Cl. (A) 1 2

stærke skal leve, jeg spinder, jeg væver det hører, der jubles, jeg hører, der klynkes, le har jeg lært mig, kun ikke at ynkes; saa lider de tusind og tusinde Aar – til Døds-Kulden kommer

VI. 1

VI. 2

Va.

Vc.

*p*

*dim.*

*dim.*

*dim.*

*dim.*

Andante sostenuto

46

Trb.t. 1 2

Trb.b.

Tb.

Timp.

*ppp*

*ppp*

*ppp*

*ppp*

*pp*

og Alting forgaar.

Hvad der skal komme – derfor en Anden

(Hun rejser sig, rank og stor – lader Tenen falde – hæver Armene, medens de dybtliggende graa Øjne fanger tindrende Liv.)  
 (She stands up, huge and erect – drops the spindle – raises her arms, while the deep grey eyes take on sparkling life.)

49

Fl. 1 2

Trb.t. 1 2

Trb.b.

Tb.

*p*

*dim.*

*dim.*

*dim.*

*rall.*

som løves, samle mine Børn i den grønne Sommerskov!  
 (Hun klapper i Hænderne. Og nu bliver Underskoven levende; Buskene bevæger sig, Træerne ryster de lavhængende Grene, Græsset bølger – og til spæde Fugle-Trillers Musik strømmer et Mylr af Alfer frem: klædt i Blomsternes, i Buskenes, i de unge Træers og i Græssets Farver.)  
 (She claps her hands. And now the undergrowth comes alive. The bushes move, the trees shake their low-lying branches, the grass waves – and to the music of gentle birdsong a swarm of elves comes pouring out, dressed in the colours of the flowers, the bushes, the young trees and the grass.)  
 (mildt og spøgende) (with mild amusement)  
 Samler Jer, Børnlille!  
 (Musik) (music)

raader; mægtig Moder blev jeg –

men lyder en *Størres* Lov: frydes vil jeg,

Gamle, ved hver en Vaar,







# No. 13

(Gaardnisse og Alfer bort. Den gamle Kvinde klapper i Hænderne og kalder.)  
(Exit house gnome and elves. The old woman claps her hands and calls out.)

## Andantino

Flauto 1 2  
Flauto piccolo  
Oboe 1 2  
Clarinetto (A) 1 2  
Fagotto 1 2  
Corno (F) 1 2 3 4  
Tromba (F) 1 2 3  
Triangolo  
Campanelli  
Violino 1  
Violino 2  
Viola  
Violoncello  
Contrabbasso

Andantino

ff

f

fz

trem.

pizz.

arco

Quasi attacca

# No. 14

(I Baggrunden begynder en Taage at danne lyse, lette Skikkelser i Flors-Gevandter; Farverne er afdæmpede som Skovens grønlig-klare, lys-violette, let-brunlige; hist og her strejfer et Maanelys Skikkelserne – og de lever og bevæger sig i rytmiske Slynngninger – medens Alferne nu og da titter frem og betragter dem, halvt beundrende, halvt ængstlige.)  
(In the background a mist begins to form bright, airy figures in gauzy robes; the colours are subtle like the greenish-clear, light violet, light-brownish shades of the forest; here and there a moonbeam glances off the figures – and they live and move in rhythmic trceries – while the elves now and then peep out and observe them, half-admiring, half-fearful.)

## Allegro non troppo

Flauto 1 2  
Flauto piccolo (Flauto 3)  
Oboe 1 2  
Clarinetto (A) 1 2  
Fagotto 1 2  
Corno (F) 1 2 3 4  
Tromba (F) 1 2 3  
Trombone tenore 1 2  
Trombone basso  
Tuba  
Timpani (B $\natural$ , D, F $\sharp$ )  
Triangolo  
Piatto sospeso

Den gamle Kvinde:  
Elvermø – Elvermø!

## Allegro non troppo

Violino 1  
Violino 2  
Viola  
Violoncello  
Contrabbasso











34 *tranq.*

Fl. 1  
Fl. 2  
Cl. (A) 1  
Cl. (A) 2  
Fg. 1  
Fg. 2

Gav jeg Dig ej Dansen til Arv og Eje, med Paabud at undvige Menneskenes Veje?

*tranq.*

VI. 1  
VI. 2  
Va.  
Vc.

38

Fl. 1  
Fl. 2  
Fl. 3

Dansen ud af Længslernes evige Væld, med skyldfri Glæder i den kølige Kvæld? --

**Elvermø:**

Og tror Du da Dansen, som evigt jeg træder,  
kun giver de kølige Sommer-Kvælds Glæder?  
Mener Du, at Natten, hvis Barn jeg er vorden,  
ej rummer de Længsler, der stiger af Jorden?  
Og tror Du, fordi jeg knap Jorden berører,  
at intet jeg øjner og intet jeg hører?

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

Andantino

Fl. 1

Nej, vide det skal Du, at lyttende-lydhør og Smaaflugl, som synes at slumre bag fjer-dækket Bryst vil et Æventyr  
Sommernats Taagen gør seende-vaagen: hver Kviste, ved friste; hver

Andantino

VI. 1

VI. 2

Va.

trem. div.

pp

trem. pp

pp

unis.

pp

pp



46

Fl. 1

Fl. 2

Fl. 3

Fg. 1

Fg. 2

Hind, som fo'r hen over Eng-Tæppets Hjorten med bankende Daa-Hjærte følge; og Ridderen - han, som fo'r vild af sin Vej:  
Bølge, vil

VI. 1

VI. 2

Va.

Vc.

solo arco

tutti arco

pp

49

Fl. 1 2

3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

jeg længes mod  
ham – som han  
længes mod mig!

**Den gamle Kvinde:** (haanlig) (*scornfully*)  
Saa lød det ogsaa sidst... og hvor  
førte det hen: Riddere og  
Ryttersmænd om og om igen! *arco*

VI. 1

VI. 2

Va.

Vc.

Cb.

52 **Allegretto (tempo di valse)**

Cl. (A) 1 2

Trgl.

VI. 1

VI. 2

Va.

Vc.

**Elvermø:** (smiler – under dansende Bevægelser) (*smiling – in dancing motion*)  
Det føre mig fjærrt eller føre mig nær: paany vil jeg ha' mig en Hjærtens - kær!

**Allegretto (tempo di valse)**



Tempo I

64

Fl. 1 2

Ob. 1 2

*pp*

*p*

Elvermø:  
(smiler) (smiles)

Det er mig kun en

Drøm -

dette Blod  
paa min  
Vej... jeg

danser let derover - det rører mig ej! Jeg træder min

Tempo I

VI. 1

VI. 2

Va.

*p* arco

*p* arco

*p*

poco rall.

72

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

*a2 p cresc.*

*p cresc.*

*p cresc.*

*mp cresc.*

*mp cresc.*

*mp cresc.*

*p cresc.*

*cresc.*

*p cresc.*

Dans, hvor den  
poco rall.

Ridende  
kommer:

fra Vaar og fra Sommer mit

Livs-Mod

henter: jeg

ven - ter -

jeg

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp trem.*

*pp trem.*

*pp pizz.*

*pp pizz.*

*pp*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*arco*

*arco*

*cresc.*

poco rall.

80

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

VI. 1

VI. 2

Va.

Vc.

Cb.

*poco f* *dim.* *dim.* *pp*

ven - - ter - han kom - mer - han kom - mer!

**Den gamle Kvinde:**  
(advarende) (warning)  
Vintertid kommer - og  
Græmmelser med!

poco rall.

86 1. con sord.

Cor. (F) 1 2

Trgl.

VI. 1

VI. 2

Va.

Vc.

*mf* *pp*

**Elvermø:**  
Din Vinter, dit Tungvind: hver Fold i mit Jeg træder min Dans, hvor den Ridende kommer - jeg fanger ham  
behold Du dem begge - Flor har Du lært mig at lægge,

*pp* *mf* *pp* *mf* *pp* *arco mf*

Andante

92

Fl. 1 2

3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

*f* *dim.* *mf*

*f* *dim.* *mf*

*f* *dim.* *mf*

*f* *dim.* *mf*

*f* *dim.* *mf*

1. senza sord.

Cor. (F) 1 2

3 4

Tr. (F) 1

2 3

*f* *dim.* *mf*

*f* *dim.* *mf*

*f* *dim.* *mf*

*f* *dim.* *mf*

Timp.

*f<sub>s</sub>*

ind ved Vaar og ved Sommer...

Den gamle Kvinde:

(frem – med udstrakt Ten – myndig)  
(advances with outstretched spindle –  
authoritatively) Fang

Andante

VI. 1

VI. 2

Va.

Vc.

Cb.

*p* *pp* *f* *dim.* *mf*

*p* *pp* *f* *dim.* *mf*

*p* *pp* *f* *dim.* *mf*

*pizz.* *arco* *f* *dim.* *mf*

*pizz.* *arco* *f* *dim.* *mf*

99 Andante

Fl. 1 2

3 muta in picc.

Cl. (A) 1 2

Trb.t. 1 2

Trb.b.

Tb.

ind, hvem Du vil, af vid-løse Taaber, Menneskene lyver og bedrager. Men



Fl. 1 2

Picc.

Cl. (A) 1 2

Trb.t. 1 2

Trb.b.

Tb.

hvis den Uskyldiges Stemme til mig raaber, og hvis den Forfulgte ved Haanden mig tager,





107

Fl. 1 2  
Picc.  
Ob. 1 2  
Cl. (A) 1 2  
Fg. 1 2  
Cor. (F) 1 2 3 4  
Tr. (F) 1 2 3  
Trb.t. 1 2  
Trb.b.  
Tb.  
Timp.  
Ptti.sosp.  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*dim.* *p* *marcato* *dim.* *ppp*

# No. 15

([Oluf] styrter ind mod Baggrunden.)  
([Oluf] rushing in against the backdrop)

## Allegro appassionato

The score is divided into two systems. The first system includes woodwinds, brass, and percussion. The woodwinds (Flauto, Flauto piccolo, Oboe, Clarinetto (A), Fagotto) play a melodic line with a dynamic of *ff* and a *a2* marking. The brass section (Corno (F), Tromba (F), Trombone tenore, Trombone basso, Tuba) provides harmonic support with *ff* dynamics. The percussion includes Timpani (A, E, F#), Triangolo, Piatti, Piatto sospeso, Tamburino, and Gran cassa. The CORO (Soprano and Tenor) parts are present but have no notation. The second system features the string section (Violino 1, Violino 2, Viola, Violoncello, Contrabbasso) playing a rhythmic accompaniment with *ff* dynamics and tremolos. The Viola part includes markings for *trem.*, *div.*, and *unis.*

(Da aabner Højen sig – og under Musik glider Elvermøen svævende frem. I Sommernattens og Maanens dæmpet-gyldne og grønlig Skær er hun ligbleg at skue – med store, sugende, smilende Øjne – en bleg Mund, med skinnende  
(Now the barrow opens up – and to the sound of music the elf-maid glides forth. In the subdued golden and greenish light of the summer night and the moonlight, she is as pale as a corpse to look at – with large, compelling

The musical score is arranged in systems. The top system includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fg.). The middle system includes French Horns (Cor. (F)), Trumpets (Tr. (F)), Trumpets in B-flat (Trb.t.), Trombones (Trb.b.), and Tuba (Tb.). The bottom system includes Violins (VI. 1, VI. 2), Viola (Va.), Violoncello (Vc.), and Double Bass (Cb.). The score features complex woodwind passages with many slurs and accents, and a brass section playing sustained chords with accents and dynamic markings like *fz*. The woodwinds and strings play a rhythmic pattern of eighth notes.



11 (♩ = ♩)

Fl. 1 2

Picc. *mf* *a2* *dim.*

Ob. 1 2 *mf* *dim.*

Cl. (A) 1 2 *a2* *p* *cresc.*

Fg. 1 2 *mf* *dim.*

Cor. (F) 1 2 *mf* *dim.* *p* *cresc.*

3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl. *p*

VI. 1 *dim.* *p* *p* *cresc.*

VI. 2 *dim.* *p* *p* *cresc.*

Va. *f* *pizz.* *arco* *mf* *dim.* *p* *cresc.*

Vc. *f* *pizz.* *arco* *mf* *dim.* *p* *cresc.*

Cb. *f* *pizz.* *arco* *mf* *dim.* *p* *cresc.*







34

Fl. 1 2 *p*

Picc.

Ob. 1 2

Cl. (A) 1 2 *p*

Fg. 1 2 *p*

Cor. (F) 1 2 *p*

3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl. *p*

S. A. *Elvermø:  
Hr. Oluf, Du*

KOR AF SØSTRENE  
CHORUS OF THE SISTERS

T. B. O - luf - Hr. O - luf i Lun - - - de!

VI. 1 *pp*

VI. 2 *pp*

Va. *pp*

Vc. *pp*

Cb. *pp*

Fl. 1 2  
 Picc.  
 Ob. 1 2  
 Cl. (A) 1 2  
 Fg. 1 2

Cor. (F) 1 2 3 4  
 Tr. (F) 1 2 3  
 Trb.t. 1 2  
 Trb.b.  
 Tb.  
 Timp.  
 Trgl.

kommer vi danser for Dig, med alle Elver-Taager saa kranser vi Dig:

(Elvermøen, med sine Søstre leger i broget-svævende Ring omkring ham.)  
 (The elf-maid and her sisters frolic in a motley floating ring around him.)

KOR AF SØSTRENE  
 CHORUS OF THE SISTERS

S. A.  
 T. B.

Hr. O - - luf, Hr.

VI. 1  
 VI. 2  
 Va.  
 Vc.  
 Cb.



57 **Andantino**

Fl. 1/2

Picc. *muta in fl.gr.*

Cl. (A) 1/2

Trgl.

**Elvermø:**  
 Min dyre Hjærtensven, her er dets Balg, se her – (aabner smilende sin Favn) Jeg hungrer efter dødelig Vunde!  
*(opens her arms, smiling)*

**Andantino**  
*trem.*

VI. 1 *fp trem. div.*

VI. 2 *fp*

Va. *fp*

Vc. *p*

60

Fl. 1/2

Fl. 3

Cl. (A) 1/2

Trgl.

**Hr. Oluf:** (frem) (*advancing*) Uden Væрге jeg kommer, uden Værn, uden Vagt –

**Elvermø:** (breder Armene ud) (*spreading her arms*) Og jeg lægger Dig i Lænker...

**Hr. Oluf:** Nej jeg gruer for din Magt.

**Elvermø:** Du deler den med mig i mit Rige!

VI. 1 *pizz. fz*

VI. 2 *pizz. fz*

Va. *pizz. fz*

Vc. *pizz. fz*

Cb. *pizz. fz*





(Oluf er vejet hen til en Side; han staar som rodfæstet og stirrer paa Elvermøens og hendes Søstres Dans, hvis Slyngninger til en yderst fin, dæmpet Musik gaar henover de lysende smaa Grønninger ind i de dybe Skygger, atter frem i Lyset, atter skjult, paany frem... saa at Lunden tilsidst er som et levende Spil af Farver, Musik, Flor, yndefuldt legende Legemer – vinkende, vigende, truende, bedende... indtil Fligene af de lette Flor gribes og fastholdes af Buskene, der bøjer sig over og skjuler Søstrene, medens Elvermøen ene, sejersbevidst, bliver staaende i det Fjerne, med de hvide Arme højt oprakt og med Hænderne spredende det brusende Haar, som en lysende Fugls Vingefang, der vinker indefter mod Skovens Dybde.) (Oluf has gone back to one side; he stands as if rooted to the spot and stares at the dance of the elf-maid and her sisters, whose interlacing patterns cross the bright, small clearings to extremely delicate, subdued music; into the deep shadows, out again into the light, are hidden again, come out again... so that the grove is in the end like a living play of colours, music, gauze, gracefully playing bodies – waving, receding, threatening, imploring... until the edges of the light gauze are grasped and held by the bushes, which bend over and conceal the sisters, while the elf-maid alone, secure in her conquest, remains standing far off, with her white arms stretched high and her hands spreading her blazing hair like the wingspan of a bright bird, beckoning him into the depths of the forest.)

DANS  
DANCE  
Con moto

73

Fl. 1 2

Cl. (A) 1 2

Cor. (F) 3 4

Con moto

VI. 1

VI. 2

Va.

Vc.

Cb.

79

Fl. 1 2

Picc.

Cl. (A) 1 2

Cor. (F) 1 2 3 4

VI. 1

VI. 2

Va.

Vc.

Cb.











105

Fl. 1 2  
en - - - do

Picc.  
*p*

Ob. 1 2  
en - - - do  
*mf* 1. solo

Cl. (A) 1 2  
en - - - do

Fg. 1 2  
en - - - do  
*mp espressivo* 1. solo

Cor. (F) 1 2  
en - - - do  
a2

3 4  
en - - - do  
*p*

Tr. (F) 1 2 3  
en - - - do

Trb.t. 1 2  
en - - - do  
1.

Trb.b.  
en - - - do

Tb.  
en - - - do

Timp.  
en - - - do

Trgl.  
*pp*

Ptto.sosp.  
Gr.c.  
*pp*

Hr. Oluf:  
Ja, det er Dans - som aldrig før jeg saa',  
*pizz.*

VI. 1  
en - - - do  
*p* *pizz.*

VI. 2  
en - - - do  
*p*

Va.  
en - - - do  
*p*

Vc.  
en - - - do  
*p*

Cb.  
en - - - do  
*p* *pizz.*



116

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptto.sosp. bacchetta di spugno

VI. 1

VI. 2

Va.

Vc.

Cb.

*cresc.*

*mf*

*f*

*1.*

*3*

*mf*

*cresc.*

*f*

*mf*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

121

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptto.sosp.

**Hr. Oluf:**  
 Luftens Bølge viger for de vuggende Lænder, og Haarets røde Silke som et

VI. 1

VI. 2

Va.

Vc.

Cb.

*dim.*

*mp*

127

Fl. 1 2 *mp* *cresc.* *f* a2

Picc. *cresc.* *f*

Ob. 1 2 *mp* *cresc.* *f*

Cl. (A) 1 2 *mp* *cresc.* *f*

Fg. 1 2 *mp* *cresc.* *f* a2

Cor. (F) 1 2 *p* *cresc.* *f*  
3 4 *p* *cresc.* *f*

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl. *mp* *cresc.* *f*

Ptto.sosp.

Ild-Pust i mig brænder! (drager Vejret dybt) (breathes deeply)

VI. 1 *pizz.* *cresc.* *arco* *f*

VI. 2 *p* *cresc.* *f* *arco*

Va. *pizz.* *p* *cresc.* *f* *arco*

Vc. *cresc.* *f* *arco*

Cb. *pizz.* *p* *cresc.* *f* *arco*



133

Fl. 1 2 *a2*  
*dim.* *mp* *cresc.* *f*

Picc. *dim.* *mp* *cresc.*

Ob. 1 2 *dim.* *mp* *cresc.* *f*

Cl. (A) 1 2 *dim.* *mp* *cresc.* *f*

Fg. 1 2 *a2*  
*dim.* *mp* *f*

Cor. (F) 1 2 *dim.* *a2* *p* *cresc.* *f*  
 3 4 *dim.* *p* *cresc.* *f*

Tr. (F) 1 2 3

Trb.t. 1 2 *f*

Trb.b. *f*

Tb. *f*

Timp. *f*

Trgl. *dim.* *mp*

Ptto.sosp.

VI. 1 *dim.* *mp* *cresc.* *f* arco

VI. 2 *dim.* *mp* pizz. *cresc.* *f* arco

Va. *dim.* *mp* pizz. *cresc.* *f*

Vc. *dim.* *mp* *cresc.* *f* arco

Cb. *dim.* *mp* pizz. *cresc.* *f* arco

139

a2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptto.sosp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*dim.*

*mp*

*f*

*dim.*

*dim.*

*dim.*

*dim.*

*pp*

*p*

*2.*

*p*

*dim.*

*pp*

*pp*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

146

Fl. 1  
2

Cl. (A) 1  
2

Cor. (F) 3  
4

*p*

**Hr. Oluf:**  
Men hvor Bølgen viger, dér strømmer frem en Aande: den

VI. 1  
*mf*

VI. 2  
*mf*

Va.  
*p*

Vc.  
*p*

Cb.  
*p*  
pizz.

151

Fl. 1  
2

Picc.

Cl. (A) 1  
2

Cor. (F) 1  
2  
3  
4

*p*

er ram som Mosens - og isner mig i Vaande... vaande - fyldt

VI. 1

VI. 2

Va.

Vc.

Cb.



161

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Ptto.sosp.  
Gr.c.

**Helles Stemme:**  
(nærmere) (*closer*)  
Oluf – hvor er Du?

(Oluf farer sammen – og ser sig forstyrret om.)  
(*Oluf starts – and looks around, disturbed.*)

**Elvermø:**  
(atter frem) (*advancing again*) (spottende) (*mocking*)  
Hvi bliver Du saa bleg? Kan en Ridder være ræd  
for den lette Elver-Leg?

VI. 1

VI. 2

Va.

Vc.

Cb.

166

Fl. 1  
2

Picc.

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

Trgl.

Tbno.  
Ptto.sosp.

Cmplli.

*pp* *cresc.* *f*

*pp* *cresc.* *f*

*p* *cresc.*

**Hr. Oluf:**  
Ikke er jeg ræd – men jeg hørte Nogen skrige...

**Elvermø:**  
Hør ej efter Nogen – men *se* din Elverpige!

(Helle, med udslaaet Haar styrter pludselig ind og stiller sig imellem ham og Elvermøen.)  
(Helle, wild-haired, suddenly rushes in and interposes herself between him and the elf-maid.)

VI. 1

VI. 2

Va.

Vc.

Cb.

*f* *f* *f* *f*



179

Fl. 1 2 *f* *cre - - - scen - - - do* *f p* *dim.*

Picc. *f* *p* *dim.*

Ob. 1 2 *f* *cre - - - scen - - - do* *f*

Cl. (A) 1 2 *f* *cre - - - scen - - - do* *f p* *dim.*

Fg. 1 2 *f* *cre - - - scen - - - do* *f*

Cor. (F) 1 2 *f* *cre - - - scen - - - do* *fp* *dim.*

3 4 *f* *cre - - - scen - - - do* *fp* *dim.*

Tr. (F) 1 *p* *dim.*

2 3 *p* *dim.*

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Vi. 1 *f* *cre - - - scen - - - do* *f p* *dim.*

Vi. 2 *f* *cre - - - scen - - - do* *f p* *dim.*

Va. *f* *cre - - - scen - - - do* *f*

Vc. *f* *cre - - - scen - - - do* *f*

Cb. *f* *cre - - - scen - - - do* *f*



186

Fl. 1 2 *solo* 1. *p* *mf* *mf*

Picc. *p*

Ob. 1 2 *1. solo* *mf*

Cl. (A) 1 2

Fg. 1 2 *1.* *mp espressivo*

Cor. (F) 1 2 3 4 *p*

Tr. (F) 1 2 3 *pp* *pp*

Trb.t. 1 2

Trb.b.

Tb.

Timp. *pp*

Vi. 1 *pizz.* *p*

Vi. 2 *pizz.* *p*

Va. *p*

Vc. *p*

Cb. *pizz.* *p*







Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Eg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Cmplli.

VI. 1

VI. 2

Va.

Vc.

Cb.

**Helle:**  
Oluf! bort fra hende – hun volder Dig din Død!

Fl. 1 2

Picc. *ff*

Ob. 1 2 *ff*

Cl. (A) 1 2 *ff*

Fg. 1 2 *ff*

Cor. (F) 1 2 *ff*  
3 4

Tr. (F) 1 *ff*  
2 a2 *ff*  
3

Trb.t. 1 2 *ff*

Trb.b. *ff*

Tb. *ff*

Trgl. *ff*  
(Bag scenen men stærkt)  
(Off stage but loud)

S. Hr. O - luf, Hr. O - luf i Lun - - - - -

A. Hr. O - luf, Hr. O - luf i Lun - - - - -

T. Hr. O - luf, Hr. O - luf i Lun - - - - -

B. Hr. O - luf, Hr. O - luf i Lun - - - - -

**Elvermø:**  
(truende imod Helle) (*threatening Helle*)  
Vig fra ham!  
(løfter Haanden) (*raises her hand*)  
**Hr. Oluf:**  
(kaster sig imellem) (*rushing between them*)  
Hun ikke! Saa træf heller mig! -

VI. 1 *arco ff*

VI. 2 *arco ff*

Va. *ff*

Vc. *ff*

Cb. *arco ff*

222

Picc. *f* *dim.* *pp dim.*

Ob. 1 *f* *dim.* *pp*

2 *f* *dim.* *pp*

Cl. (A) 1 *f* *dim.* *pp*

2 *f* *dim.* *pp*

Trgl. *dim.* *pp*

S. de!

A. de!

T. de!

B. de!

**Elvermø:**

(leende) (*laughing*)

Min Fæstemand, Hr. Oluf, det siger jeg Dig: imorgen til dit Bryllup saa beder  
Du mig!

**Hr. Oluf:**

(tonløst – stirrende) (*dully – staring*)

Imorgen... til mit Bryllup?...

VI. 1 *f* *dim.* *pp dim.*

(En Bevægelse af Uro og Ængstelse blandt  
Søstrene, som viger tilbage.)  
(*A movement of disturbance and fear among  
the sisters, who fall back.*)

230

Cor. (F) 1 *mf* *dim.* *dim.* *pp*

2 *mf* *dim.* *dim.* *pp*

Timp. *f* *p dim.* *pp*

Trgl. *ff* *dim.* *p*

Ptto.sosp. *ff* *dim.* *p*

bacchetta di spugna

VI. 1 trem. div. *ff* *dim.* *p*

VI. 2 trem. div. *ff* *dim.* *p*

**Elvermø:**

(utaalmodig – hastig) (*impatiently – quickly*)

Stunden er nær – den store Gysen kommer!...





Andante tranquillo

243 a2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Tbno. Ptto.sosp.

**Helle:**  
 (kaster sig paa Knæ foran den gamle Eg – foldede Hænder) (throws herself on her knees before the old oak – joins her hands)

Store, almægtige Moder – bevar dine

Andante tranquillo

VI. 1

VI. 2

Va.

Vc.

Cb.





FORSPIL / PRELUDE

Tempo di marcia

Flauto 1 2

Flauto piccolo

Oboe 1 2

Clarinetto (A) 1 2

Fagotto 1 2

Corno (F) 1 2 3 4

Tromba (F) 1 2 3

Trombone tenore 1 2

Trombone basso

Tuba

Timpani (G, D, G)

Organo

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

Tempo di marcia

5

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.



13

Fl. 1 2 *a2*

Picc. *fz* *fz* *fp cresc.*

Ob. 1 2 *a2* *fz* *fz* *fp cresc.*

Cl. (A) 1 2 *a2* *fz* *fz* *fp cresc.*

Fg. 1 2 *f* *fz* *fz* *p cresc.*

Cor. (F) 1 2 *a2* *f* *fz* *fz* *p cresc.*

3 4 *a2* *f* *fz* *fz*

Tr. (F) 1 *f*

2 3 *f* 3.

Trb.t. 1 2 *mf* *f* *fz* *fz*

Trb.b. *mf* *f* *fz* *fz*

Tb. *mf* *f* *fz* *fz*

Timp. *f*

VI. 1 *f* *fz* *fz* *p cresc.*

VI. 2 *f* *fz* *fz* *p cresc.*

Va. *f* *fz* *fz* *fz* *fz* *p cresc.* trem. div. unis.

Vc. *f* *fz* *fz* *fz* *fz* *p cresc.*

Cb. *f* *fz* *fz* *fz* *fz* *p cresc.*





21

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*a2*

*3*

*fz*

*tremolo*

25

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*fz*

*ff*

*a2*

*tr*



TÆPPE

CURTAIN

(Herregaardshaven udenfor Riddersalsfløjen. Et lille Kapel, hvorfra der høres svag Orgelmusik.)  
(The manor garden outside the banqueting hall. A small chapel from which we hear faint organ music.)

34

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Org.

BAG SCENEN  
OFF STAGE

VI. 1

VI. 2

Va.

Vc.

Cb.

*dim.*

*mf*

*dim.*

*p*

*mp*

*p*

*ppp*

(maa høres)  
(must be audible)

# No. 16

(Orgelspilleren maa under de følgende Scener fantasere frit over følgende Motiv.)  
(During the following scenes the organist must improvise freely on the following motif.)

Andante poco rall.  $\odot$  a tempo

Organo

# No. 17

(Fri Orgelfantasi over Motivet  $\odot$  men denne Gang i a Moll, C Dur o.s.v.)  
(Free organ fantasia on the theme  $\odot$ , but this time in A minor, C major etc.)

Org.

# No. 18

FANFARE\*  
Allegro non troppo

Corno (F)

Tromba (F)

Cor. (F)

Tr. (F)

\* (På scenen)  
(On stage)

VISEN OM HR. OLUF  
THE BALLAD ABOUT SIR OLUF No. 19  
Allegro non troppo

Flauto 1 2

Flauto piccolo

Oboe 1 2

Clarinetto (A) 1 2

Fagotto 1 2

Corno (F) 1 2 3 4

Tromba (F) 1 2

Trombone tenore 1 2

Trombone basso

Timpani (G, D)

DEN FREMMEDE SANGER (SIDSEL)

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

(Synger...saaledes at det kun varer et Øjeblik, inden han (Sidsel) slaar Gækken løs.)  
(Sings...such that it only lasts a moment before he (Sidsel disguised) starts playing the fool.)

*fp*

*p*

*p*

*div.*

*p*

*p*

Poco allegretto

5

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Timp.

DEN FREMMEDE  
SANGER (SIDSEL)

Poco allegretto

VI. 1

VI. 2

Va. unis.

Vc.

Cb.

Tempo I

10

1. 1. 2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

*p*

*solo espressivo*

*p*

*p*

DEN FREMMEDE SANGER (SIDSEL)

1. Hr.

Tempo I

VI. 1

VI. 2

Va.

Vc.

Cb.

*pizz.*

*pizz.*



14

Cl. (A) 1/2

Fg. 1/2

Cor. (F) 1/2

DEN FREMMEDE SANGER (SIDSEL)

O - luf, der bre - des Dig Dug paa Disk - saa pry - de-ligt og fry - de-ligt det Fad; lang  
 O - luf, der re - des Dig Æg - te - seng saa yn - de-lig og pyn - te-lig mod Væg; aa,  
 sid - de din Fru - e ved Dug og Disk saa skæld - en-de og smæld - en-de om Fad; i

arco div. pizz. p arco pizz. p

18

Fl. 1/2

Ob. 1/2

Cl. (A) 1/2

Fg. 1/2

Cor. (F) 1/2

DEN FREMMEDE SANGER (SIDSEL)

til! og tag for Dig af Sul og Fisk, og vis os en Mand, som er glad - hop hej! hop  
 tænk om Du var kun en dun - ha - get Dreng og ik - ke et Karl - folk med Skæg - hop hej! hop  
 Sad - len Du sid - der saa mor - gen - frisk, en Mand, som er fri, som er glad - hop hej! hop

arco p pizz. p pizz. p pizz. rall.



31 Poco allegretto

Fl. 1 2  
Picc.  
Ob. 1 2  
Cl. (A) 1 2  
Fg. 1 2  
Cor. (F) 1 2 3 4  
Tr. (F) 1 2  
Trb.t. 1 2  
Trb.b.  
Timp.

DEN FREMMEDE SANGER (SIDSEL)

glad, at Du fø - ler din Sjæl i din Krop, vær glad, at din Tørst ej end - nu si - ger Stop - Hr.  
 fluks at faa løs - net dit Sværd af dets Strop, og sadl saa din Gan - ger og rid saa - hej hop! Hr.  
 glad, at din Tørst ej end - nu si - ger Stop, vær glad, at Du fø - ler din Sjæl i din Krop - Hr.

*cresc.*

Poco allegretto

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

Tempo I

35

1. 1.2. a2

Fl. 1 2 *f* *f* *più f*

Picc. *f* *f* *più f*

Ob. 1 2 *f* *f* *più f*

Cl. (A) 1 2 *f* *f* *più f*

Fg. 1 2 *f* *f* *più f*

Cor. (F) 1 2 *f* *f* *più f*

3 4 *a2* *più f*

Tr. (F) 1 2 *f* *più f*

Trb.t. 1 2 *più f*

Trb.b. *più f*

Timp. *f* *più f*

DEN FREMMEDE  
SANGER (SIDSEL)

O - luf, se ud og se op!  
O - luf, se ud og se op!  
O - luf, se ud og se

Tempo I

arco 1.2. arco

VI. 1 *f* *f* *più f*

VI. 2 *f* *f* *più f*

Va. *f* *f* *più f*

Vc. *f* *f* *più f*

Cb. *f* *f* *più f*

39<sup>l. II</sup>

Fl. 1 2 a2

Picc. *p cresc.*

Ob. 1 2 a2 *p cresc.*

Cl. (A) 1 2 a2 *p cresc.*

Fg. 1 2 *p cresc.*

Cor. (F) 1 2 a2 *p cresc.*

3 4 a2 *p cresc.*

Tr. (F) 1 2 *p cresc.*

Trb.t. 1 2 a2 *p cresc.*

Trb.b.

Timp.

DEN FREMMEDE SANGER (SIDSEL)

VI. 1 *fp cresc.*

VI. 2 *fp cresc.*

Va. *fp cresc.* div.

Vc. *fp cresc.*

Cb. *fp cresc.*

43<sup>l. II</sup> 3.

Fl. 1 2 *sempre cresc.* *f cresc.* *ff*

Picc. *sempre cresc.* *f cresc.* *ff*

Ob. 1 2 *sempre cresc.* *f cresc.* *ff*

Cl. (A) 1 2 *sempre cresc.* *f cresc.* *ff*

Fg. 1 2 *sempre cresc.* *f cresc.* *ff*

Cor. (F) 1 2 *sempre cresc.* *f cresc.* *ff*

3 4 *sempre cresc.* *f cresc.* *ff*

Tr. (F) 1 2 *f* *ff*

Trb.t. 1 2 *f* *ff*

Trb.b. *f* *ff*

Timp. *f* *ff*

(kaster leende Forklædningen)  
(throws off her disguise, laughing) *ff*

DEN FREMMEDE SANGER (SIDSEL)

2. Hr. op!  
3. Lad

3.

VI. 1 *sempre cresc.* *arco* *ff*

VI. 2 *sempre cresc.* *arco* *ff*

Va. *sempre cresc.* *ff*

Vc. *sempre cresc.* *ff*

Cb. *sempre cresc.* *ff*



5

Fl. 1/2

Picc.

Ob. 1/2

Cl. (A) 1/2

Trgl.

pp

dim.

dim.

dim.

dim.

dim.

dim.

den gaar helt stille i Rundkreds omkring Kæret og den pibende Kilde – de suger og drager til sig, de Taagesløv i Lunden: og hører de op

VI. 1

VI. 2

Va.

dim.

dim.

dim.

9

Fl. 1/2

Trb.t. 1/2

Trb.b.

Tb.

Trgl.

lunga

lunga

lunga

ppp

lunga

trem.

trem.

trem.

lunga

lunga

lunga

at drage – er Ridder og Hest forsvunden!

**Pater Anselm:** (frem til ham) (*forward to him*)  
 Hr. Oluf, I har Kolden! Skum staar Jer om Munden. Gaa til Jert Sengekammer – (med Betoning) (*emphatically*) her er Feberluft i Lunden!

**Fru Rigmor:**  
 (griber, med sit glubske Smil, Olufs Arm) (*grasps Oluf's arm with a rapacious smile*)  
 Kom! Til vort Sengekammer!...

**Hr. Oluf:** (stirrer paa hende) (*stares at her*)  
 Din Mund er for bred og rød – den er som en ublu Fordring – Forfaldstiden blev din Død!

(til Pater Anselm – næsten hviskende) (*to Father Anselm – almost whispering*)  
 Der er Feber i min Sjæl – derfor er min Mund saa bleg: der er Længslens Brand i mit Hjærte... (stærkere) (*stronger*)  
 Jeg har været i Elver-Leg!

### Andante

pp

pp

pp

### Mester Martin:

(slaar Spænde-Biblen op – og hæver den imod Oluf) (*opens the clasped Bible – and raises it towards Oluf*)

### Andante





straks nogen Lyd... men saa høres et Par dæmpede, sprukne Toner... som snart efter klinger tydeligere... og som gaar over i en sagte, spøgelsesagtig Musik, der ledsager Optrinnet – og stemmes ind i Farven af Maaneskæret over Løvet, Muren, den lille Bro – over hele Scenen – idet Fakkelskæret synker hen. Og med Et aabnes Laagen langsomt. Elvermøen svæver ind. Bagefter følger hendes Søstre – som i deres lange Flor lejrer sig langs Havemuren ligesom en Taage-Sky – og dvæler dér uden at komme over Broen.)  
*make any sound... but then we hear a few quiet, cracked notes... which soon afterwards sound clearer... and then start up quiet ghostly music that accompanies the scene – and are attuned to the colour of the moonlight over the leaves, the wall, the little bridge – the whole scene – as the torchlight fades. And suddenly the gate opens slowly. The Elf-Maiden glides in. After her come her sisters – in their long gauzy gowns lining the wall like a mist – staying there without crossing the bridge.)*

17

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptto.sosp.

VI. 1

VI. 2

Va.

Vc.

Cb.



29 un pochettino meno

Fl. 1 2

Picc.

Trgl.

*pp*

*mf*

buden mig - - og se, jeg kommer, dansende paa Natduggens Bølge:

un pochettino meno

VI. 1

VI. 2

Va.

Vc.

*pp*

*pp*

*pp*

*pp*

pizz.

*mp*

pizz.

*mp*

35

Fl. 1 2

Picc.

Trgl.

*pp*

*pp*

sidst slap Du af Haanden mig, min Brudgom! Jeg er Bruden - og Du maa mig følge!

VI. 1

VI. 2

Va.

Vc.

*dim.*

*pp*

*pp*

*pp*

*fz*

*p*

arco

arco

arco

(Hun slynger sine Flor omkring Oluf og drager ham, modstandsløs, med sig tilbage over Broen. Han vender sig én Gang og tilkaster Helle et smærteligt Blik. Saa forsvinder han og Elvermøen igennem Laagen. Nu sker der – hurtigt – dette: Elvermøens Søstre svæver over Broen ind iblandt de aldeles forvirrede og skrækslagne Gæster – indhyllende dem som i en Taage – drejende sig i luftige Kredse. Gæsterne har hørt en Stemme tale, men ser kun Oluf forsvinde over Broen ind igennem Laagen. De raaber og larmer tydeligt – eller de staar i stum Rædsel.)

(She casts her gauzy veil around Oluf and leads him unresisting back over the bridge. He turns just once and casts a tormented glance at Helle. Then he and the elf-maid vanish through the gate. Now in quick succession the elf-maid's sisters glide over the bridge in among the confused and terrified guests – as if enveloping them in a mist – turning in airy circles. The guests have heard a voice speaking, but see only Oluf disappearing over the bridge through the gate. They shout and make a noise – or just stand in mute terror.)

accel.

41

Fl. 1 2 *a2*

Picc. *pp cresc.*

Ob. 1 2 *pp cresc.*

Cl. (A) 1 2 *pp cresc.*

Fg. 1 2 *a2* *pp cresc.*

Cor. (F) 1 2 *pp cresc.*

3 4 *pp cresc.*

Tr. (F) 1 *p cresc.*

2 3 *p cresc.*

Trb.t. 1 2

Trb.b.

Tb.

Timp. *tr* *mf cresc.*

Trgl. *pp cresc.* *mf cresc.*

VI. 1 *pp cresc.*

VI. 2 *pp cresc.*

Va. *pp cresc.*

Vc. *pp cresc.*

Cb. *pp cresc.* *arco*

accel.

Presto

47

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. E muta in Eb

Trgl.

Ptto.sosp.

Presto

VI. 1

VI. 2

Va.

Vc.

Cb.

sul G

molto di - - - mi - - -

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Ptto.sosp.

Gr.c.

**Fink:** (Høres at raabe – idet han hoster hæst.) (Is heard to shout – coughing hoarsely.)  
 Det er den forbandede Mose-Taage!...

VI. 1

VI. 2

Va.

Vc.

Cb.

-- nu -- en -- do

-- nu -- en -- do

-- nu -- en -- do

-- nu -- en -- do

-- nu -- en -- do

59

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Ptto.sosp.

Gr.c.

VI. 1

VI. 2

Va.

Vc.

Cb.

**Mester Martin:**  
Det er det ledeste Djævelskab!...

**Sidsel:**  
Nu faar I Syn for Sagn!...

**Helle:**  
(har grebet Pater Anselms Haand) (has seized the hand of Father Anselm)  
Vi

*ffz*, *pp*, *a2*, *tr*, *A,Eb muta in C,E*



(Helle drager ham med sig – skydende Elverpigerne tilside – hen mod Broen. Ved Broen rejser sig Lygtemænd, med Ild-Blus, og vil spærre Vejen. Helle slaar dem ned – og løber alene over Broen. Pater Anselm følger efter. Begge igennem Laagen og ud. Sidsel driver Elverpigerne tilbage over Broen. De svæver ud igennem Laagen. Selv løber hun over Broen; i Haanden holder hun hævet Blomsten “Vorherres Haand”. Mester Martin, med Spænde-Biblen, vil følge efter hende – men bliver staaende paa denne Side.)

(Helle drags him with her – pushing the elf-maids aside – towards the bridge. At the bridge will-o'-the-wisps rise glowing and try to block the way. Helle strikes them down – and runs alone across the bridge. Father Anselm follows. Both go through the gate and out. Sidsel drives the elf-maids back across the bridge. They glide out through the gate. She herself runs across the bridge; in her hand she holds up the flower known as “the Hand of the Lord”. Master Martin, with the clasped Bible, tries to follow her – but is left standing on this side.)

65

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

*p dim.*

*p dim.*

*p dim.*

freiser ham... **Pater Anselm:** Med Himlens Bistand – !

Va. *pizz.*

Vc. *pizz.*

Cb. *pizz.*

71

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

*p*

*dim.*

*p*

**Sidsel:**  
 (paa den anden Side af Broen – højt)  
 (on the other side of the bridge – loudly)  
 Nu sætter vi Skellet – mellem to Verdner!

(Hun sparker til den skrøbelige Bro – den ramler ned i Voldgraven.)  
 (She kicks the rickety bridge – it falls down into the moat.)



86

Fl. 1 2 *ppp*

Picc.

Ob. 1 2 *ppp*  
a2

Cl. (A) 1 2 *ppp*

Fg. 1 2 *ppp*

Cor. (F) 1 2 *ppp*

3 4 *ppp*

Tr. (F) 1 2 3

Trb.t. 1 2 *ppp*

Trb.b. *ppp*

Tb. *ppp*

Timp. *ppp*

**Gaardnisse:**

(er kommen bag paa Mester Martin – og raaber)

(has come up behind Master Martin – and shouts)

store Bog byder og befaler jeg...!

Den store Bog er stor – for den,

VI. 1 *ppp*

VI. 2 *ppp*

Va. *ppp*

Vc. *ppp*

Cb. *ppp*

92

Picc.

Ob. 1/2

Fg. 1/2

Cor. (F) 1/2

Trb.t. 1/2

Trb.b.

Tb.

Timp. solo

(lægger sin Hue drillende over Bogens Blade) (*lays his hat teasingly over the pages of the Bible*)  
 (Mester Martin hugger vredt omkring sig – iblinde.) (*Master Martin lashes out wildly and blindly around him.*)

**Mester Martin:**  
 som paa den tror!... Jeg skal vel mane Spøgelser!...

VI. 1

Va.

Vc.

98

Picc.

VI. 1

Va.

Vc.

**Sidsel:**  
 (Raaber – idet hun hæver Blomsten.) (*shouts – lifting the flower*)

Vorherres Haand over Slægtens Spøgelser og dit eget!... Vis Jer, som I er!...

(Da lyder en grel Tone gennem Lunden... og bag de Paagældende, som forsvinder, skyder Natte-Synerne op: Mester Martin bliver Kirkelammet – Fru Maar bliver Heksen, Ridder Galt Helhesten o.s.fr. – De stirrer med Nag og Nid paa hverandre. I Løvhytten sidder Fru Rigmor, som Mare, i Favnen paa den vilde Jæger.)  
 (A harsh tone sounds through the grove... and behind those who are vanishing, visions of supernatural beings of the night appear: Master Martin becomes the "Church-Grim" – Mistress Maar becomes the "Witch", the knight Sir Galt the "Hell-Horse", etc. They stare vengefully at one another. In the bower sits Lady Rigmor, as the "Night-Mare", in the embrace of the Wild Hunter.)

103

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

**Mester Martin (Kirkelammet):**  
 Ve os! Slægten – Slægten!... (styrter ud) (*rushes out*)

VI. 1

VI. 2

Va.

Vc.

Cb.



115

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Ptti.

Gong.

VI. 1

VI. 2

Va.

Vc.

Cb.

*molto dim.*

*mp*

*mf*

*a2*





ACT FOUR

FJERDE AKT

THE COCK HAS CROWED AND  
THE HORN HAS SOUNDED

HANEN GOL OG HORNET KLANG

FORSPIL / PRELUDE

Allegro con fuoco

The musical score is divided into two systems. The first system includes woodwinds and brass instruments. The woodwinds (Flauto, Flauto piccolo, Oboe, Clarinetto (Bb), Fagotto) are mostly silent, indicated by a horizontal line with a bar. The brass instruments (Corno (F), Tromba (F), Trombone tenore, Trombone basso, Tuba) play a rhythmic pattern of quarter notes, starting with a dynamic marking of *ff*. The timpani (C) and piatti/gran cassa are also silent. The second system features the string section (Violino 1, Violino 2, Viola, Violoncello, Contrabbasso) playing a rhythmic pattern of quarter notes, also starting with a dynamic marking of *ff*. The tempo is marked *Allegro con fuoco*.

5

Fl. 1  
2

Picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*ff*

*sempre ff*

*ff*

*sempre ff*

*ff*

*sempre ff*

*ff*

*sempre ff*

9

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

13

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Vi. I

Vi. II

Va.

Vc.

Cb.

17

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Vi. I

Vi. II

Va.

Vc.

Cb.



TÆPPE  
CURTAIN

26

Fl. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Trb.t. 1 2

Trb.b.

Tb.

VI. 1

VI. 2

Va.

Vc.

Cb.

*mf marcato*

*mf*

*pp*

*dim.*

*pp*

31

Fl. 1 2

Cl. (Bb) 1 2

Fg. 1 2

VI. 1

VI. 2

Va.

Vc.

Cb.

*p*

*poco rall.*

# No. 21

*Poco adagio* *rall.*

Trombone tenore 1  
2

Trombone basso

Tuba

Timpano (B $\frac{1}{4}$ )

Soli 1  
2

Violoncello

Soli 3  
4

(En kort, dæmpet Akkord toner ud fra Træet. Den gamle Kvinde viser sig. Helle holder for sine Øjne.)  
(One brief muted chord sounds from the tree. The old woman appears. Helle covers her eyes.)

4

Trb.t. 1  
2

Trb.b.

Tb.

Timpano

Soli 1  
2

Vc.

Soli 3  
4

**Helle:**  
(Frem foran Egen. Maaneskæret belyser hende.)  
(Steps up to the oak. The moonlight illuminates her.)  
Saa kaster jeg mig for den Gamle paa Knæ.  
(knæler – anraabende) (kneels – imploring)  
Du store, almægtige Moder,  
som holder det ringeste Straa i din Haand:  
liden er jeg kommen, afmægtig og svag,  
men jeg vender mit Haab mod den gryende Dag,  
og møder, hvad Natten vil bære.  
Jeg gemmer min Angst ved dit mægtige Bryst,  
gemmer mig ind, og søger mig Trøst,  
sugende Vækst af din Aand!  
Du holder mit Liv i din stærke Haand –  
jeg lever og dør, Dig til Ære!

*Adagio*

Soli 1  
2

Vc.

Soli 3  
4

**Helle:** (indtrængende) (pleadingly)  
Din Mildhed – din Klogskab – Dig har jeg søgt!





Et Øjeblik standser hun - i Angst og Tvivl.  
*For a moment she stops - in fear and doubt.*

Saa tager hun varsomt Oluf ved Haanden og drager ham med sig. Elvermøen stedse i Søvn. Det giver et Ryk i Oluf, da han føler Berøringen af Helles Haand...  
*Then she cautiously takes Oluf by the hand and draws him away with her. The elf-maid is still asleep. Oluf gives a start when he feels the touch of Helle's hand...*

ral - - len - - tan - - do

5

VI. 1  
 VI. 2  
 Va.

saa lader han sig langsomt føre fremefter.)  
*then he slowly permits himself to be led.)*

**Andantino**

**Hr. Oluf:**

(uden at aabne Øjnene)  
*(without opening his eyes)*

Hvor bærer det hen?...

**Helle:**

Det bærer imod Dag!

9

VI. 1  
 VI. 2  
 Va.  
 Vc.  
 Cb.

**Hr. Oluf:**  
 Intet jeg ser...

**Helle:**  
 Du har mine Øjne!

**Hr. Oluf:**

(famler med Haanden nedefter)  
*(fumbles downward with his hand)*

Vejen løber lavt...

**Helle:**

Jeg skal den højne!

15

VI. 1  
 VI. 2  
 Va.  
 Vc.  
 Cb.



28

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

**Elvermø:**  
 (frem) (*advances*)  
 Jeg trodser Dig, Gamle! Hele Skoven skal jeg væbne – mine Søstre skal jeg samle!...

VI. 1

Va.

Vc.

Cb.

35

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Trgl.

Ptto.sosp.

Cmplli.

(løber hurtigt hen til Oluf og Helle... river Helle bort fra ham)  
 (*runs quickly to Oluf and Helle... tears Helle away from him*)

VI. 1

VI. 2

Va.

Vc.

Cb.

42

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Ptto.sosp.

**Elvermø:** Slip ham!  
**Helle:** Aldrig mere!...  
**Elvermø:** (med Ild i Øjnene – løfter Haanden til Slag) Saa dø!...  
 (with fire in her eyes – raising her hand for a blow) (slaar) (strikes)

VI. 1 *fp* *cresc.* *ff* *dim.*

VI. 2 *f* *p* *cresc.* *ff* *dim.*

Va. *f* *pizz.* *arco* *cresc.* *ff* *dim.*

Vc. *f* *pizz.* *arco* *cresc.* *ff* *dim.*

Cb. *f* *cresc.* *ff* *dim.*









(Det røde Skær derinde svinder hen i et grønligt, mat-spøgesagtigt... Elvermøerne  
(The red light in the barrow fades to a greenish, dull, ghostly sheen. The elf-maids

a2

76

Fl. 1  
2

Picc.

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

Trgl.

Ptto.sosp.

**Den gamle Kvinde:**  
(hæver for sidste Gang Tenen)  
(lifts her spindle for the last time)  
Saa vis Dig, som Du er!  
Du Slægtens mørke Grav!

A muta in Ab

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

synker sammen i en Hob, som deres Flor dækker...)  
*collapse in a heap covered by their gauze...*

(Men bag Højen skyder det ligblege  
*(But behind the barrow the deathly-*

82

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Ptto.sosp.

VI. 1

VI. 2

Va.

Vc.

Cb.

*dim.*

*p*

*pp*

*a2*

*8*

Genfærd af Hr. Olufs Fader op imod Skovens Mørke. Genfærdet hæver – med usigelig Sorg i de vansirede Ansigtstræk – den magre Haand advarende ivejret... og forsvinder.)  
*pale ghost of Sir Oluf's father appears against the darkness of the forest. With unspeakable sorrow in his disfigured features he raises his skinny hand in the air... and vanishes.)*

Andante

89

**Hr. Oluf:**  
 (slaar Hænderne sammen over Hovedet)  
 (covers his head with his hands)  
 Min Fader!... (styrter overvældet ned paa Knæ – skjuler Ansigtet i Hænderne)  
 (falls, overwhelmed, on his knees – hides his face in his hands)

Andante

rall. a tempo

rall. Allegro

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

3 4

Tr. (F) 1

2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Gong.

**Den gamle Kvinde:**  
 (raaber til Elvermøen, som er bleven staaende udenfor Højen) (shouts at the elf-maid, who has remained standing outside the barrow)  
 Vig Vejen – og vis Dig aldrig her!

**Elvermø:**  
 (Idet hun slynger sine Flor om sig.) (As she throws her gauze around her.)  
 Forvis mig saa langt og hvorhen Du vil: jeg danser mig altid Hr.

rall. a tempo

rall. Allegro

VI. 1

VI. 2

Va.

Vc.

Cb.

103

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Oluf'er til! – (danser leende ud)  
(dances out laughing)

*pp* *a2* *pp* *pp*

rall.

### Andante sostenuto

(Musik. Den gamle Kvinde træder hen foran Egen – hæver Armene velsignende... et Øjeblik Mørke – Træet har lukket sig efter hende. Musik hører op. Daggryet begynder. Helle løfter Oluf op til sig – han staar med sit Hoved bøjet mod hendes Skulder.)

(Music. The old woman steps in front of the oak – raises her arms in a blessing... a moment of darkness – the tree has closed behind her. The music stops. The day begins to dawn. Helle lifts Oluf up towards her – he stands with his head bowed on her shoulder.)

109

Picc.

Cl. (A) 1 2

Trb.t. 1 2

Trb.b.

Tb.

Soli 1 2

Vc.

Soli 3 4

Andante sostenuto

*pp* *pp* *pp* *pp*

*pp* *espressivo* *p* *mp* *dim.* *dim.*

rall.



# Andantino

(Et Hanegal lyder – efterfulgt af Jagthorn. Musik fortsætter Jagthornets Klang – og antyder i bølgende Akkorder Lysets sejrrige Gang igennem Skoven. Baggrunden aabner sig – Morgentaagen letter. Man ser i Solens gyldne Glans Marker og Smaalunde – og fjærnest træder Tagene og Taarnspir paa to Herregaarde frem – skilt ved et blaenende Bakkedrag.)  
 (A cock crows – followed by a hunting-horn. Music continues the sound of the horn – and in swelling chords suggests the triumphant progress of the light through the forest. The background opens up. In the golden beams of the sun we see fields and woods – and farthest off the roofs and spires of two manors appear – separated by blue hills.)

7

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

**Alferne:**  
 (titter frem fra alle Kanter – og en af dem siger) (peep out from all sides – and one of them speaks)  
 Til Lykke! er Alfernes Morgensang!

11

Fl. 1 2

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trgl.

Cmplli.

**Hr. Oluf:** (med Helle ved sit Bryst) (with Helle at his chest)  
 Hanen gol – og Hornet klang: nu kommer vor Sommerdag lys og lang!

VI. 1

VI. 2

Va.

Vc.

Cb.





20

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

VI. 1

VI. 2

Va.

Vc.

Cb.



TÆPPE  
CURTAIN

28

Fl. 1  
2

Picc.

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

3  
4

Tr. (F) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

Trgl.

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

3

trem.

trem.

trem.



## FORKORTELSER

## ABBREVIATIONS

b.	bar	ob.	oboe
bb.	bars	org.	organo
cb.	contrabbasso	perc.	percussion
cfg.	contrafagotto	picc.	flauto piccolo
CNS	Carl Niensens Samling (The Carl Nielsen Collection)	Pl. No.	Plate Number
cor.	corno	ptti.	piatti
cl.	clarinetto	ptto. sosp.	piatto sospeso
cmpli.	campanelli	RØLL.	Rølliker
CN	Carl Nielsen	SD	stage direction
CNA	Carl Nielsen Arkivet (The Carl Nielsen Archives)	SKOVN.	Skovnisse
DEN FREM.	Den Fremmede Sanger (Sidsel)	stacc.	staccato
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)	str.	strings
fg.	fagotto	t.	takt
fl.	flauto	tam.	tam tam
fl.gr.	flauto grande	tbno.	tamburino
gong.	gongong	ten.	tenuto
gr.c.	gran cassa	timp.	timpani
GAARDN.	Gaardnisse	tr.	tromba
HELLES ST.	Helles Stemme	trb.b.	trombone basso
KODR.	Kodriver	trb.t.	trombone tenor
mess.	messingblæsere	trem.	tremolo
MESTER M.	Mester Martin	trgl.	triangolo
marc.	marcato	va.	viola
NKS	Ny Kongelig Samling (New Royal Collection)	VANDRER	Den ældre Vandrer
		vc.	violoncello
		vl.	violino
		woodw.	woodwind instruments

# CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

- 1 “by analogy with” is used when something has been “added”, “emended” or “omitted” by analogy with another passage in the main source. The analogy may be vertical. When something is added “by analogy with” one or more instruments, it is understood that the analogy is with the same place in the same bar(s). Or it may be horizontal. When something is added “by analogy with” one or more bars, it is understood that the analogy is with a parallel place in the same instrument(s).
- 2 “as in” is used when something is “added”, “emended” or “omitted” to correspond to the same place in another source.
- 3 “in accordance with” is used in cases where there is no authoritative source, only a guideline – for example printed part material.

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

## SOURCES

- A** Score, partly autograph, fair copy
- B<sup>1</sup>** Score, autograph, draft
- B<sup>2</sup>** Score, draft (No. 15)
- B<sup>3</sup>** Score, draft, fragment (No. 19)
- C** Piano score, partly autograph
- D<sup>1</sup>** Piano score, draft, fragment
- D<sup>2</sup>** Piano score, draft, autograph
- Ea** Instrumental parts, transcript
- Eb** Vocal parts, transcript
- Ec** Chorus parts, transcript
- F** Piano score, transcript

- Ga** Piano score, prompt score, transcript
- Gb** Piano score, rehearsal score, transcript
- H** Short score, stage manager’s copy, transcript
- J** Sketch, short score, fragment, autograph
- K** Sketches, fragments, autograph
- L** Excerpt, printed score for voice and piano, first edition
- M<sup>i</sup>** Excerpt, piano score and score for voice and piano, printing manuscript, fragment, autograph
- M<sup>ii</sup>** Excerpt, score for voice and piano, printing manuscript, fragment, autograph
- N** Play, fair copy
- O** Play, transcript, incomplete
- P<sup>1</sup>** Director’s copy, transcript
- P<sup>2</sup>** Prompt copy, transcript
- Q** Signal copy, transcript
- Ra** Printed play, first edition
- Ra<sup>1</sup>** Printed copy of play, stage manager’s copy, first edition
- Rb** Printed copy of play, title impression

**A** Score, partly autograph, fair copy.  
DK-Kk, CNS 342a.  
Title page: “‘Hr: Oluf han rider —’ / Drama af Holger Drachmann / Musiken af Carl Nielsen / (Partitur)”.  
Datings: Act Three end-dated “Fuglsang 27 Aug. 06.” (Julius Röntgen); Act Four end-dated: “12/9 1906” (CN).  
Transferred to the Royal Library from the Royal Theatre in 1938.  
34.5x26.5 cm, title page, pp. 1-44, 45, 45a-45g, unpaginated page, pp. 46-106, 107, 107a-107d, 108-204, cancelled page, pp. 205, 205a, 206-293; pages written in ink; half leather binding and marbled sides (library binding), flyleaves back and front; title on vol.: “901. / Hr Oluf han rider —. / Partitur.”.  
Paper type: B. & H. Nr. 14. A. (24 staves).  
The source consists of different hands: pp. 1-123 (CN and his daughter Irmelin Carl-Nielsen<sup>1</sup>), pp. 124-131 (Irmelin Carl-Nielsen, CN), pp. 132-160 (CN), pp. 161-204 (Julius

<sup>1</sup> Cf. letter from Nielsen to Henrik Knudsen, 19.7.1906 (DK-Kk, CNA, I.A.c.).

Röntgen), pp. 205-205a (CN), pp. 206-259 (Julius Röntgen), pp. 260-268 (Henrik Knudsen), p. 269 (CN), pp. 270-286, p. 287 (CN), pp. 288-93 (Henrik Knudsen); pp. 205-205a (No. 15 (*Dance*)), p. 269 (No. 21) and p. 287 (No. 23) are fair-copied by Nielsen because of revisions. The source has many additions, changes and cancellations in pencil, ink and blue crayon (CN, Frederik Rung?); some additions are written in indelible pencil. Pages have been pasted over with revised sections. Also markings of cuts are found.

**B<sup>1</sup>** Score, autograph, draft.

DK-Kk, CNS 342b.

Title page: “Hr Oluf han rider – ”.

Datings: Prelude (p. 28) end-dated “18-Juli 1906.”; Act One, Prelude (p. 62) end-dated “25-Juli 1906”; No. 5 (p. 82) end-dated “28-7-06.”; No. 14 (p. 132) end-dated “9-8-06”; No. 23 (p. 34) end-dated “13/9 06”.

Donated to the Royal Library by Dansk Komponistforening in 1975.

35.5x27 cm, Prelude: 1 blank folio unpaginated, 15 bifolios paginated 1-60, 1 bifolio paginated 61-62, 2 blank pages; Act One: 2 bifolios paginated 63-70, 1 bifolio paginated 71-72, 75-76, 1 folio paginated 73-74, 1 bifolio paginated 77-80, 1 folio paginated 81-82; Act Two: 1 bifolio paginated 83-86, 1 bifolio paginated 87-90 (bottom of 2nd folio has been cut by Henrik Knudsen and returned to Nielsen<sup>2</sup>), 20 bifolios paginated 91-170, 1 folio paginated 171-172; Act Three: 11 bifolios paginated 173-216; Act Four: 9 bifolios paginated 1-34, 1 blank page.

Paper type:

[1]: 12 staves (first blank folio)

[2]: B. & H. Nr. 14. A. (24 staves)

The pencil draft contains a few changes and additions in ink, presumably made during the fair-copying process.

Some of the additions in ink are in a foreign hand (Julius Röntgen); the draft contains instructions to the copyists (“Hendrik”, i.e. Henrik Knudsen, and Julius Röntgen). Parts of the draft resemble a rough sketch in which Röntgen has completed the orchestration.

**B<sup>2</sup>** Score, draft.

DK-Kk, CNS 342j.

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

35.5x27 cm, 3 bifolios written in ink and paginated 1-11 in pencil, final folio is blank and unpaginated.

Paper type:

[bifolios 1 and 2:] C. A. Klemm. A. N<sup>o</sup>. 5. (18 staves)

[bifolio 3:] B. C. / No. 5 (18 staves)

This is Röntgen’s partial ink draft for the ink fair copy (Source A) of No. 15 (*Dance*), bb. 73-119, 201-210, 250-260; the final section, however, has been cancelled in pencil. Corrections have been made by erasing, and changes have been added in pencil.

**B<sup>3</sup>** Score, draft, fragment.

DK-Kk, CNS 342k.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 35.6x27.1 cm, 1 bifolio and 1 folio written in ink, unpaginated.

Paper type: B. & H. Nr. 14. A. (24 staves).

The fragment is Röntgen’s ink draft for the orchestration of Source A, No. 19, bb.1-41<sup>1</sup>.

**C** Piano score, partly autograph.

DK-Kk, CNS 342c.

Titel page: “Hr. Oluf han rider – ”.

End-dating: “15/9 06.” (Act Four).

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 25.8x34.4 cm, flyleaf, 114 pages in all, paginated 1-55,

1 blank page, 56-70, 1 unpaginated page, 71-87, 3 blank pages, 1-14 (Act Four). Appendix: 34.4x25.8 cm, 4 folios paginated 1-7, 1 blank music page, flyleaf. Written in ink and in library binding (cloth spine).

Paper type:

pp. 1-87, 1-14: 12 staves (oblong format)

appendix: 12 hand-ruled staves

The source has been restored and pages trimmed, presumably at binding.

The ink fair copying of the piano score has been carried out by Henrik Knudsen; however, the appendix which is a fair copy of No. 2 (corresponding to a new piano score of pp. 14-15) was made by Nielsen. The music contains a few changes and additions in pencil and blue crayon (CN) and indications of possible cuts marked in blue crayon, cf. Nielsen’s remark on p. 1 “(X for langt?)”;<sup>3</sup> at some of the musical numbers a “Ø” has been added. The Prelude in particular contains a great number of cancellations and reworkings (Henrik Knudsen, CN). Einar Christiansen has

<sup>2</sup> Cf. letter from Nielsen to Henrik Knudsen, 22.8.1906 (DK-Kk, CNA, I.A.c.).

<sup>3</sup> “(X too long?)”

made a few additions in pencil and blue crayon concerning the actual play (e.g. the scenography). Some remarks added in pencil by Henrik Knudsen (pp. 10, 34) indicate that Source C was the main source for the theatre's transcripts of the piano score.

**D<sup>1</sup>** Piano score, draft, fragment.

DK-Kk, CNS 342d.

Title page: "Hr. Oluf han rider —".

End-dating: "15/9-06".

Donated to the Royal Library by the estate of Henrik Knudsen in 1947.

26x34.7 cm, flyleaf, 40 folios in all; Acts One to Three:

paginated 1-16, 25-32, 41-81, 1 blank and unpaginated page;

Act Four: 1 unpaginated page covered with writing, 2-3,

unpaginated page, 5, 5 unpaginated pages, 4 blank and unpaginated pages. Written in pencil; half leather binding and marbled sides (library binding).

Paper type: 12 staves (oblong format).

Partly restored.

This is Henrik Knudsen's incomplete pencil draft for Source C and contains a few additions in ink (Henrik Knudsen).

**D<sup>2</sup>** Piano score, draft, autograph.

DK-Kk, CNS 342f.

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

35.4x27 cm, 1 bifolio, 4 unpaginated pages written in pencil.

Paper type: B. & H. Nr. 14. A. (24 staves).

The source is Nielsen's pencil draft for the revised section of the fair copy of the piano score (Source C, pp. 14ff and appendix) corresponding to No. 2; a few additions in ink (CN) and some cancellations in pencil.

**Ea** Instrumental parts, transcript.

DK-Kk, KTA A.901.

Title: "Hr. Oluf han rider —".

34.5x26.4 cm, 37 orchestral parts (3 fl., 2 ob., 2 cl., 2 fg., 4 cor., 3 tr., 2 trb.t., trb.b., tb., timp., 2 percussion parts, 2 cmplli., arpa, org., 2 vl. 1, 2 vl. 2, 2 va., 4 cb.); written in ink; all parts except arpa are in cloth quarter binding and mauve sides (the Royal Theatre).

Paper type: B. & H. Nr. 1. C. (12 staves).

All parts (copied by J.F. Stender), which were used at the premiere in 1906, contain revisions pasted in, cancellations and corrections in pencil and blue crayon. In a few places addi-

tions have been made in ink; cuts have been marked which later, however, were cancelled, presumably after the concert performance of some of the musical numbers in late December 1906 (cf. tr. 3). The parts were also used at a performance at Dansk Koncertforening in 1932 (cf. cl.1, fg., tr.3, trb.t.2, trb.b., tb., percussion parts and vl. 2 (No. 1)). Some of the additions and changes (notes, dynamics and tempo markings) have been carried out by Nielsen in indelible ink, pencil and blue crayon, mainly in woodwind and brass. Furthermore, musicians have added numerous remarks and datings from the premiere in the autumn 1906, the concert performance 30 December 1906, and 25 January 1932. Vl. 1 (No. 4) includes an addition in pencil by Nielsen: "1) Forspil Pan[?] / 2) Elverd i (2<sup>den</sup> Akt N<sup>o</sup> 6) / 3) Forspil til 2<sup>den</sup> Akt / 4) Forspil 1<sup>ste</sup> Akt"<sup>4</sup> (cover, verso); this annotation was presumably made in connection with the concert performance in 1906.

**Eb** Vocal parts, transcripts.

DK-Kk, KTA A.901.

26.4 x 35.5 cm, 13 vocal parts written in ink (Eduard Büchner), 9 in brown cover, 3 without cover, and 1 in a grey cover. "Oluf" (2 copies) "Anden Alf" (2 copies), "Elvermøen", "Sidsel", "Gaardnissen", "Skovnissen", "Fink", "Mester Martin", "Den gamle Kvinde", "Den gamle Vandrer" (named "Den ældre Vandringsmand") and "Helle".

Paper type: B. & H. Nr. 23. C. (10 staves), oblong format.

Oluf (1): title page: "Hr. Neiiendam / 1906 / Hr. C. Madsen 6-9-06 / Borchenius; inserted bifolio with text to Act Two, Scene 1, dated "28-8-1906"; contains no additions.

Oluf (2): dating (on first music page): "18-9-1906"; (fol. 8<sup>f</sup>: 3.) "8-9-06"; contains no additions.

2. Alf (1): no dating or additions; however, "frk. Krause" is added on title page.

2. Alf (2): title page: "RøHike 2. Alf"; "Margrete?" added in pencil; contains no additions.

Elvermøen: title page: "Fru Valborg Guldbrandsen / 1-9-1906"; title page (Act Three, p. 19) "Fru Valborg Guldbrandsen / 8-9-06 / Borchsenius."; title page (Act Four, final bifolio) has "18-9-1906"; contains only very few additions in pencil.

Sidsel: title page: "Fru Neiiendam / 1-9-1906"; title page (Act Four, final folio) dated "18-9-1906."; contains no additions.

<sup>4</sup> "1) Prelude Pan[?] / 2) Elves' Dance (Act Two, No. 6) / 3) Prelude to Act Two / 4) Prelude to Act One"



- Gaardnissen: title page: "Frk. G. Houlberg / 1-9-1906"; title pages to Acts Three and Four dated "8-9-06" and "18-9-1906"; contains no additions.
- Skovnissen: title page: "Hr. Texière / 1-9-1906"; contains no additions.
- Fink: title page: "Hr. Hofman / 8-9-1906 / Borchsenius."; contains no additions.
- Mester
- Martin: title page: "Hr. Poul Nielsen / 8-9-06 / Borchsenius."; contains no additions.
- Den gamle
- Kvinde: title page: "Fru Walleen / 1-9-1906"; title page (Act Four, final bifolio) dated "18-9-1906"; contains no additions.
- Den gamle
- Vandrer: title page: "Hr. Jerndorff / 1-9-1906"; contains no additions in pencil.
- Helle: title page: "Fru Thomasen / 1-9-1906."; Acts Three and Four dated "8-9-06" and "18-9-1906.", respectively; contains no additions.
- Ec** Chorus parts, transcripts.  
DK-Kk, KTA A.901.  
26.9x35.5 cm, 12 soprano 1, 7 soprano 2, 9 alto, 12 tenor, 12 bass; all written in ink (Eduard Büchner).  
Paper type: B. & H. Nr. 23. C. (10 staves), oblong format.  
The material contains a very few additions in pencil and only a single cancellation in blue crayon; some of the parts have the chorus singers' names added and a few of the tenor and bass parts are dated (7.9.1906, except one which is dated 7.8.1906) in pencil.
- F** Piano score, transcript.  
DK-Kk, KTA A901, nr. 5.  
Title: "Hr. Oluf, han rider —' / Klaver-Udtog."  
Transferred to the Royal Library from The Royal Theatre in 2006.  
26.3x35 cm, flyleaf, title page, unpaginated page, 8 folios paginated 3-18, 3 folios inserted (unpaginated), 17 folios paginated 19-52, 3 pages paginated 53a-c, 54, 19 folios paginated 55-93, 1 unpaginated page (Act Three), 2, 8 folios paginated 3-18, 1 unpaginated page, a blank page, unpaginated title page (Act Four), 20, 6 folios paginated 21-32, 33, a blank page; written in ink (Eduard Büchner); half leather binding and marbled sides.

Paper type: "B. & H. Nr.23. C." (10 staves), oblong format. The piano score contains changes and corrections in pencil in a foreign hand, presumably an accompanist; deletions and additions of text in ink (CN) (pp. 47-49), changes of text have also been carried out in pencil (foreign hand). Cuts marked in pencil and blue crayon corresponding to cuts marked in Source A; the most complex cuts are by Nielsen (No. 15, pp. 92-93); the precise placement of the recited text is frequently clarified. Few additions in blue crayon, some additions have been notated in pencil and ink in the music (CN).

- Ga** Piano score, prompt score, transcript.  
DK-Kk, KTA A.901.  
Title: "Hr. Oluf, han rider —' / Sufflör=Parti."  
26.3x35.2 cm, 64 folios consisting of title page, unpaginated page, 3-22, 23a-23c, a blank page, 23d, 24-48, 49a-49c, 50-88, 1-17, 1 blank page, title page (Act Four), unpaginated, 18-32; written in ink (Eduard Büchner); in soft, dark-blue binding. Title on binding: "2 / 'Hr. Oluf, han rider —' / Sufflör-Parti / ~~Forspil=2. Akt.~~"  
Paper type: B. H. Nr. 23. C. (10 staves), oblong format.  
The source contains only a very few additions and changes in pencil, mainly in connection with text. Some cancellations have been made in connection with cuts; one section pasted over with a new version.
- Gb** Piano score, rehearsal score, transcript.  
DK-Kk, KTA A.901.  
Title: "Hr. Oluf han rider —' / H. Drachmann — Carl Nielsen / Repetitor-Parti."  
34.4x26 cm, 3 bifolios comprising 16 folios in all: fols. 1<sup>r</sup>-2<sup>f</sup> (incl. title page, title to Act Two on music page and music page) unpaginated, fols. 2<sup>v</sup>-8<sup>f</sup> paginated 4-15, fol. 8<sup>v</sup> unpaginated and blank, fol. 9<sup>r</sup> new title page, fol. 9<sup>v</sup> (title on music page: "2. Akt") unpaginated, fols. 11<sup>r</sup>-12<sup>v</sup> paginated 3-8, fols. 13<sup>r</sup>-14<sup>v</sup> (Act Three) paginated 17-20, fol. 15<sup>f</sup> unpaginated. All pages have later been renumbered: title page, 1-28; written in ink (Eduard Büchner); cloth half binding and dark blue sides (the Royal Theatre); title on binding: "19 [encircled] A.901 / 'Hr. Oluf, han rider —' / Repetitor-Parti. / N<sup>o</sup> 135 136."  
Paper type: B. & H. Nr. 1. C. (12 staves).  
The source contains text and piano score of Acts Two and Three; only a very few additions in pencil and blue crayon (foreign hand).

- H** Short score, stage manager's copy, transcript.  
*Det Kongelige Teater*, the library, 901, nr. 3.  
 Title: "3 [in red circle] / Hr. Oluf han rider — / 901 [added in pencil] / Signalparti [stamp]".  
 25.5x17 cm, 27 folios paginated by the Acts: 1 unpaginated folio, 3-5, unpaginated bifolio, unpaginated page, 9-19, unpaginated bifolio, 22-30, unpaginated page, 32-35, a blank page, folio covered with writing but unpaginated, 3, unpaginated, 5 (added in pencil), unnumbered page, 7 (added in pencil), unnumbered and blank page, folio unpaginated but covered with writing, 3-6, unpaginated page, 7, unpaginated page, 9-10; an inserted ruled bifolio (written in pencil); written in ink (Eduard Büchner), quarter leather binding and marbled sides.  
 Signal score to Acts Two, Three and Four contains melody part and text to be recited; additions in ink by the same hand as Source **Q**; numerous markings in pencil, blue and red crayon and a few textual additions in pencil.
- J** Sketch, short score, fragment, autograph.  
 DK-Kk, CNS 342g.  
 Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
 25.5x27 cm, 1 trimmed folio; written in pencil  
 Paper type: B & H. Nr. 2. E (14 staves).  
 Short score, which consists of a trimmed folio now 11 staves, contains 4 sketches of which 2 are found in *Sir Oluf He Rides*—: staff 4 corresponds to the prelude of the PRELUDE, bb. 83-87 (trb. t.), while the motif on staff 5 is similar to the beginning of the prelude of the PRELUDE, bb. 75-76 (vl. 2); staff 7 has a motif in 4/4 with no key signature; staves 9 and 11 have a motif in 4/4 with A major key signature.
- K** Sketches, fragments, autograph.  
 DK-Kk, CNS 342i (placed in CNS 171).  
 Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
 35.2x27 cm, 1 bifolio, written in pencil.  
 Restored.  
 Paper type: B. & H. Nr. 2. E (14 staves).  
 The source contains sketches and motifs belonging to the Prelude and Act Three:  
 fol. 1<sup>r</sup>: staves 2-4: correspond to No. 1, bb. 150-153  
 staff 6: corresponds to No. 1, bb. 162-63  
 staves 8-12 and the systems on fol. 1<sup>v</sup>: correspond to the prelude of the Prelude, bb. 92-103
- fol. 2<sup>r</sup>: staves 4-6: correspond to No. 19, bb. 24-29  
 staves 8-13: correspond to No. 19, bb. 14-20  
 staff 14: motifs to No. 19, bb. 36<sup>1</sup>-44<sup>1</sup>
- L** Printed score for voice and piano, first edition.  
 Title: "HR : OLUF : HAN : RIDER : / DRAMA : AF / HOLGER : DRACHMANN : / MUSIK : AF / CARL NIELSEN : / I HELLELIDEN<sup>s</sup> : SANG : II HR : OLUF<sup>s</sup> SANG : — / III DANSEVISE : IV ELVERDANS : "; final music page: "Wilhelm Hansens Nodestik- og Tryk, Kjöbenhavn"; inside of cover: "Forlæggerens Ejendom for alle Lande. / Kjöbenhavn & Leipzig. / Wilhelm Hansen, Musik-Forlag."  
 Pl. Nos.: 13900-139003 (1906).  
 33.9x26.7 cm, 4 fascicles: 4, 4, 6, 6 pages respectively, in grey cover similar to title page; later bound in leather quarter binding and brown marbled sides (library binding).  
 The source contains *Hellelidens Sang*, *Olufs Sang* and *Dansevise* for voice and piano, and the piano piece *Elverdans*.
- M<sup>i</sup>** Score, printing manuscript, fragment, autograph.  
 DK-Kk, CNS 342e.  
 No title, but see Source **M<sup>ii</sup>**.  
 Donated to the Royal Library by Irmelin Eggert Møller and Anne Marie Telmányi in 1953.  
 34.5x26 cm, 4 folios paginated 3-8, written in ink; final page blank and unpaginated.  
 Paper type: 12 hand ruled staves.  
 The fair copy contains 3 songs (*Hellelidens Sang* (incomplete), *Olufs Sang* and *Dansevise*) for voice and piano; it contains also *Elverdans* for piano, where bb. 1-47, 107-138 are identical to *Alfedans* of *Fem Klaverstykker* (Op. 3). The source has been used as printing manuscript and contains engraver's markings and Pl. Nos. (from 139000 to 139003) added in pencil and blue crayon. All folios have 4 horizontal creases; few deletions and a single addition in pencil (CN); the first music page of this fair copy is placed in Source **M<sup>ii</sup>**.
- M<sup>ii</sup>** Score, printing manuscript, fragment, autograph.  
 DK-Kk, CNS 342l (add.).  
 Title: fol. 1<sup>r</sup>: "Hr: Oluf han rider —"; fol. 1<sup>v</sup> (first music page): "I / Hellelidens Sang."  
 Transferred from Wilhelm Hansens Arkiv in 1997.  
 34.7x25.9 cm, 1 folio of which recto is written in ink.  
 Paper type: 12 hand ruled staves.

This folio is the first music page of the printing manuscript, Source **M**<sup>1</sup>, and Nielsen's ink fair copy of *Hellelidens Sang* for voice and piano; contains a few additions (pedal markings, among others) in pencil (CN). At top of fol. 1<sup>r</sup> a comment has been added in pencil (foreign hand, presumably engraver), later erased. The folio has 4 horizontal creases.

**N** Play, fair copy.

DK-Kk, NKS 2061, 2°.

Title on cover: "Hr. Oluf han rider —"; title page: "Hr. Oluf han rider — / Den Danske Sommernats Drama / i fire Akter og et Forspil / af / Holger Drachmann. / 1906"; "Første Akt / I Rosenlunden"; "Anden Akt / Elvernat"; "Tredje Akt / Bryllup"; "Fjerde Akt / Hanen gol og Hornet klang".

Transferred to the Royal Library from the Royal Theatre in 1934.

ca. 36x22.5 cm, consisting of bifolios and folios. Prelude: pp. 1-23; Act one: unpaginated, 25-32, 33, 32, 34-70, unpaginated, 69-91; Act Two: title page, 1-68, 1 page missing; Act Three: title page, pp. 163-199; Act Four: pp. 200-214.

Drachmann's fair copy has been the basis for the copying of Source **O** and has also been the printing manuscript for the printed edition of the play (Source **Ra**). The source is written in ink; a large part of **N** is written in indelible ink, but a small part is in pencil. The fair copy contains numerous additions, cancellations (carried out in connection with the preparation of the staging), erasures (presumably made when the printing manuscript was being prepared), pastings-over and changes of text. Furthermore, Einar Christiansen has added numerous explanatory remarks in pencil and blue crayon, many of which are addressed to the composer. Nielsen has added a few sketches in pencil: the cover of Act Three has a sketch to No. 19 (*Olufs Vise*); Act Four, p. 209 (verso) contains a fragment, which could be sketches to sections of No. 22, bb. 9-12, 93-96.

**O** Play, transcript, incomplete.

DK-Kk, NKS 2061, 2°.

Title: vol. 1: "Hr. Oluf, han rider / Forspil."; vol. 2: "Hr. Oluf, han rider —" [i.e. Act Two]; vol. 3: "Hr. Oluf, han rider — / 3 Akt."; vol. 4: "Tilføjelser og Rettelser / 3' Akt"; vol. 5: "Hr. Oluf, han rider — / 4. Akt."

Transferred to the Royal Library from the Royal Theatre in 1934.

22x18.1 cm, 5 notebooks (notebook 1: Prelude, 21 pages covered with writing and with an inserted loose folio; notebook 2: Act Two, 46 pages covered with writing and with two inserted loose folios; notebook 3: Act Three, 40 pages covered with writing and with two inserted loose folios; notebook 4: "Tilføjelser og Rettelser / 3' Akt", 33 pages covered with writing; notebook 5: Act Four, 15 pages covered with writing, and with an inserted loose bifolio); written in ink and in blue covers.

Einar Christiansen's transcript and edited version of Source **N**. The transcript contains changes and cancellations in pencil and some additions in red and blue crayon. The inserted folios and the single bifolio are reworkings of parts of the play; Acts Three and Four contain the majority of revisions. **O** is the main source for the instructor's book, Source **P**<sup>1</sup>. A copyist made the fair copy of Act One, which apparently is lost.<sup>5</sup>

**P**<sup>1</sup> Instructor's book, transcript.

*Det Kongelige Teater*, the library, no shelf mark.

Title:

Vol. 1: "Hr. Oluf, han rider — / Forspil. / Instruktionsbog. / 25/7-1906."

Vol. 2: "Hr. Oluf, han rider — / 1[ste] Akt. / I Rosenlunden. / Instruktionsbog. / 7/7-1906.", stamped "DET KGL. THEATERS SOUFFLEUR ARCHIV".

Vol. 3: "Hr. Oluf, han rider — / Anden Akt. / Elvernat. / Instruktionsbog: / @ 16/7. 06.", stamped "DET KGL. THEATERS SOUFFLEUR ARCHIV".

Vol. 4: "Hr. Oluf, han rider — / 3[diel] Akt. / Bryllup. / Instruktionsbog. / 20/7-1906., stamped "DET KGL. THEATERS SOUFFLEUR ARCHIV"; [s. 289:] "Hr. Oluf, han rider — / Fjerde Akt. / Han gol og Hornet klang. / Instruktionsbog. / @ 23/7. 06."

22.2x17.7 cm. Prelude: pp. 1-38; Act One: pp. 1-116; Act Two: pp. 117-212, inserted loose bifolio, pp. 1-2; Acts Three and Four: pp. 213-322. Unpaginated blank pages inserted between paginated pages. All vols. have a front and back flyleaf, and are bound in a leather half binding and brown marbled sides.

The source is the theatre's transcript of Drachmann's fair copy, Source **O**, and contains numerous notes concerning the staging, plot and scenography added in pencil (Einar Christiansen); some additions are in blue crayon (Einar

<sup>5</sup> Cf. Letter from Einar Christiansen to Holger Drachmann, 13.7.1906 (DK-Kk, NKS 4653, 4°).

Christiansen). Also a few cancellations (cuts) and textual corrections occur. The insertion in Act Two is due to Drachmann's late revision of No. 6.<sup>6</sup>

**P<sup>2</sup>** Prompt book, transcript.

*Det Kongelige Teater*, the library, no shelf mark.

Title: "Hr. Oluf, han rider — / Forspil og 4 Akter / af / Holger Drachmann. / Sufflørbog," stamped "DET KGL. THEATERS SOUFFLEUR ARCHIV".

Dating: Act One dated "12/7-1906".

22.3x18.1 cm, flyleaf. Prelude: unpaginated page, pp. 4-35; unpaginated blank page, unpaginated title page to Act One, pp. 3-70, insertion, pp. 71-111; Act Two: pp. 112-180; Act Three: pp. 181-252; Act Four: pp. 253-275, flyleaf; inserted loose bifolio paginated 1-2 and an unpaginated folio; in leather half binding and brown marbled sides.

The prompter's book contains cancellations in pencil and folded pages, which presumably indicate cuts carried out in 1906. Some of the added notes (in pencil) concern signals; in addition, references to the music pages corresponding to Source **F** are added in pencil. The inserted bifolio pertains to Drachmann's late revision of No. 6; the inserted folio which most likely is a revision carried out after the transcript had been completed, is cancelled in pencil and the text does not occur in the play.

**Q** Signal book, transcript.

*Det Kongelige Teater*, the library, no shelf mark.

Title page: "Hr. Oluf, han rider — / Forspil og 4 Akter / af / Holger Drachmann. / Signalbog. / 5-9-1906."

22.5x18.1 cm, 91 folios paginated by the Prelude and by the Acts: flyleaf, title page, blank page, 3-27, blank page, 1-61, blank page, pasting-over, 1-55, blank page, 1-46, 1-19, blank page, flyleaf; inserted loose lined bifolio (trimmed, written in pencil); written in ink; in red cloth three-quarter binding. Only a few cancellations in ink and some in pencil; additions in ink in margin; also numerous notes added in blue and red crayon. An extra folio with Drachmann's late textual revision has been pasted-in in front of Act Two; a few references to the music in blue crayon.

**Ra** Printed copy of the play, first edition.

Title page: "HOLGER DRACHMANN / HR. OLUF HAN RIDER — / DEN DANSKE SOMMERNATS DRAMA / I FIRE AKTER OG ET FOR-

SPIIL / KJØBENHAVN OG KRISTIANIA / GYLDENDALSKE BOGHANDEL / NORDISK FORLAG / FORLAGETS TRYKKERI / 1906".  
21.2x14.4 cm.

**Ra<sup>1</sup>** Printed copy of the play, director's copy, first edition.

*Det Kongelige Teater*, the library, no shelf mark.

Title page: "HOLGER DRACHMANN / HR. OLUF HAN RIDER — / DEN DANSKE SOMMERNATS DRAMA / I FIRE AKTER OG ET FORSPIIL / KJØBENHAVN OG KRISTIANIA / GYLDENDALSKE BOGHANDEL / NORDISK FORLAG / FORLAGETS TRYKKERI / 1906". Stamped at top right corner with "DET KONGELIGE THEATER. / REGISSØREN". "Regissørens Signal-Expl." added at bottom of title page in blue crayon.

21.2x14.4 cm, flyleaf, cover, 243 pages, flyleaf; in cloth quarter binding and green marbled sides.

The source contains notes added in blue crayon and underlining in red crayon; some cancellations in pencil and fewer in blue and red crayon.

**Rb** Printed copy of play, title imprint.

Titelside: "HOLGER DRACHMANN / HR. OLUF HAN RIDER — / DEN DANSKE SOMMERNATS DRAMA / I FIRE AKTER OG ET FORSPIIL / MED ILLUSTRATIONER AF HANS NIK. HANSEN / KJØBENHAVN OG KRISTIANIA / GYLDENDALSKE BOGHANDEL / NORDISK FORLAG / FORLAGETS TRYKKERI / 1906".

FILIATION AND EVALUATION OF SOURCES

Before Nielsen began composing music for *Sir Oluf He Rides*-, Drachmann's fair copy of the text (Source **N**) was revised by Christiansen in collaboration with the playwright and the composer. During this process sections of text were chosen to which music had to be composed; other parts of the text were discarded and in some instances extended. At the same time, Nielsen noted a few sketches in the source. The final agreed text was then transcribed by Christiansen (Source **O**). When Nielsen had finished his draft (Source **B<sup>1</sup>**) – some parts of the draft resemble very rough sketches – the ink fair copy (Source **A**) was drawn up. He himself managed some of the fair copying while Röntgen, Knudsen and Irmelin Carl-Nielsen drew up other parts of the fair copy. The composer only notated some of the sections, those with which Röntgen was to work, as short score. In connection with the completion of the orchestration, Röntgen prepared a draft, Sources **B<sup>2</sup>** and **B<sup>3</sup>**. Source **B<sup>2</sup>** (No. 15 (*Dance*)) was heavily revised by the insertion of new

<sup>6</sup> See Introduction, p. xvii.

sections, for instance, before or during the fair copying; **B**<sup>3</sup> is only a fragment. Since **A** is the only source which contains the whole work and is the composer's latest approved version, the manuscript has been chosen as the main source as regards the music. Source **A** has been collated with **B**<sup>1</sup>, but not with **B**<sup>2</sup> because of the numerous reworkings which appear in this source. **A** has also been compared with the Royal Theatre's orchestral material (Source **Ea**) and the vocal parts and chorus parts (Sources **Eb**, **Ec**). Thus it has been possible to evaluate cuts and reworkings. In addition, the different piano-vocal scores (**D**<sup>2</sup>, **F**, **Ga**, **Gb**) have been consulted in case of doubt, often in connection with the placement of stage directions, plot, and the lines to be delivered in relation to the music.

Since **A** is inconsistent regarding orthography and punctuation, and, furthermore, incomplete in terms of plot and stage directions, Source **N** has been chosen as the main source for the text. Source **N** has been collated with the director's book (Source **D**<sup>1</sup>) and the printed edition (Source **Ra**). Christiansen's transcript (Source **O**), of which Act One is missing, has only been taken into consideration when evaluating cuts in the Prelude and Acts Two, Three, and Four. Though Source **N** later was used as the basis for the printed edition (**Ra**, **Rb**) – that is, the crossed-out sections made by Christiansen were cancelled and Drachmann made a few additions in the source – it is possible to recreate the original text.

#### STRATEGY AND ARGUMENTATION

The overall strategy for editing *Sir Oluf He Rides*– is complicated by the fact that Source **A** contains several different hands in addition to the composer's. Thus the relationship between **A** and **B**<sup>1</sup>, **B**<sup>2</sup> depends on how the draft (**B**<sup>1</sup>, **B**<sup>2</sup>) has been defined and used (in some case the draft is so incomplete that it must be defined as a sketch or as merely resembling a sketch). This has a great impact on the argumentation of the revisions and the use of variants in the *Editorial Emendations and Alternative Readings*. Nielsen might have changed details in the process of copying from **B**<sup>1</sup> to **A**; that is, a revision of **A** cannot immediately be carried out on the basis of the argument “as in **B**<sup>1</sup>”. When editing sections which Nielsen himself fair copied, other arguments than “as in” **B**<sup>1</sup> have therefore been used such as “in accordance with” (that is, a completion by analogy, or a completion by analogy and “in accordance with”). However, the argument “as in” can be employed when dealing with Knudsen's fair copying (**A**) of the draft (**B**<sup>1</sup>), since he sought to follow Nielsen as precisely as possible. In this instance discrepancies can be interpreted

as a misreading or an oversight; the same is applicable for Irnelin Carl-Nielsen's copying of the draft. However, Röntgen's fair copying is more problematic: very often he added to the details in **B**<sup>1</sup> and even corrected obvious errors and deficiencies in **B**<sup>1</sup>. There are nevertheless also cases in which Röntgen's transcription is less informative than Nielsen's draft.

Revision strategy:

- 1: from **B**<sup>1</sup> to **A** (sections fair-copied by Nielsen): the argument “in accordance with” is employed; internal revisions are made using vertical or horizontal completions by analogy, no external revisions (i.e. between two distinct sources).
- 2: from **B**<sup>1</sup> to **A** (Röntgen's orchestration): **B**<sup>1</sup> is not used and variants have not been noted in the *Editorial Emendations and Alternative Readings*.
- 3: from **B**<sup>1</sup> to **A** (sections fair-copied by Röntgen): the argument “as in” is employed.
- 4: from **B**<sup>1</sup> to **A** (sections fair-copied by Knudsen): external revisions are carried out using the argument “as in”.
- 5: from **B**<sup>1</sup> to **A** (section fair-copied by Irnelin): the argument “as in” is employed.

In the different musical numbers, the argumentation and description of variants between Sources **A** and **B**<sup>1</sup> has been employed as follows:

#### PRELUDE

Prelude and No. 1:

Source **A** (Nielsen): internal completions by analogy, i.e. revisions are made using “in accordance with” **B**<sup>1</sup>.

No. 2:

Source **A** (Nielsen): a late reworking, which means that the first 64 bars do not appear in **B**<sup>1</sup>; only internal completions by analogy have been made.

No. 3:

Source **A** (Nielsen): internal completions by analogy, i.e. revisions are made using “in accordance with” **B**<sup>1</sup>.

#### ACT ONE

From Prelude to No. 5:

Source **A** (Nielsen): internal completions by analogy, i.e. revisions are made using “in accordance with” **B**<sup>1</sup>.



## ACT TWO

From Prelude to No. 6:

Source **A** (Nielsen): internal completions by analogy, i.e. revisions are made using “in accordance with” **B**<sup>1</sup>.

No. 7:

Source **A** (Nielsen): not found in **B**<sup>1</sup>, thus only internal completions by analogy are made.

Nos. 8 and 9:

Source **A** (Nielsen): internal completions by analogy, i.e. revisions are made using “in accordance with” **B**<sup>1</sup>.

No. 10:

Source **A** (Nielsen): not found in **B**<sup>1</sup>, i.e. only internal completions by analogy are made.

No. 11:

Source **A** (Nielsen): internal completions by analogy, i.e. revisions are made using “in accordance with” **B**<sup>1</sup>.

No. 12:

Source **A** (two different hands): the argument is changed throughout the movement so that to bb. 1-40 (Nielsen) internal completion by analogy is used, i.e. revisions are made using “in accordance with” **B**<sup>1</sup>; bb. 41-59 (Irmelin, with a few additions by Nielsen): variants are turned into revisions, i.e. external revisions are made using “as in” **B**<sup>1</sup>.

No. 13:

Source **A** (Nielsen): not found in **B**<sup>1</sup>, i.e. only internal completions by analogy are made.

No. 14:

Source **A** (Nielsen): internal completions by analogy, i.e. revisions are made using “in accordance with” **B**<sup>1</sup>.

No. 15:

Source **A** (two different hands): the argument is changed throughout the movement so that to bb. 1-3, bb. 238-247 (Nielsen) internal completions by analogy are used, i.e. “in accordance with” **B**<sup>1</sup>; bb. 4-72, 215-237, 248-258 (Röntgen): external revisions, i.e. variants are turned into revisions and are made using “as in” **B**<sup>1</sup>; bb. 73-214 (orchestration by Röntgen): only internal completions by analogy; bb. 238-245 are not found in **B**<sup>1</sup>.

## ACT THREE

Prelude:

Source **A** (bb. 1-39 fair-copied by Röntgen): in **B**<sup>1</sup> the passage is a sketch whereas **B**<sup>2</sup>, **B**<sup>3</sup> partly have been Röntgen’s draft; wood-

wind and brass section in **A** has been worked out by Röntgen; only internal completions by analogy.

No. 16:

Source **A** (Röntgen): variants are turned into revisions, i.e. external revisions are made using “as in” **B**<sup>1</sup>.

No. 17:

Source **A** (Röntgen): variants are turned into revisions, i.e. external revisions are made using “as in” **B**<sup>1</sup>.

No. 18:

Source **A** (Röntgen): variants are turned into revisions, i.e. details emended “as in” **B**<sup>1</sup>.

No. 19:

Source **A** (orchestration by Röntgen): a comparison between **B**<sup>1</sup>, which in this movement is a short score, and **A** is only relevant for the voice part; i.e. in the voice part variants are turned into revisions using “as in” **B**<sup>1</sup>. Regarding the orchestrated part of the movement, revisions are made using completions by analogy.

No. 20:

Source **A** (Röntgen): variants are turned into revisions, i.e. external completions by analogy, and revisions are therefore made using “as in” **B**<sup>1</sup>.

## ACT FOUR

Prelude:

Source **A** (Knudsen): variants are turned into revisions, i.e. external completions by analogy, and details emended “as in” **B**<sup>1</sup>.

No. 21, bb. 1-7:

Source **A** (Nielsen): a later reworking; only internal completions by analogy, in which details are emended “in accordance with” **B**<sup>1</sup>. A collation with **B**<sup>1</sup> is not reasonable as **B**<sup>1</sup> corresponds to the version before Nielsen’s reworking.

No. 21, bb. 8-10:

Source **A** (Nielsen): a later addition which is not found in **B**<sup>1</sup>; internal completions by analogy, i.e. revisions are made using “in accordance with” **B**<sup>1</sup>.

No. 22:

Source **A** (two different hands): bb. 1-108 (Knudsen), external completions by analogy, i. e. variants are turned into revisions using “as in” **B**<sup>1</sup>; bb.109-113 (Nielsen) is a later reworking; internal completions by analogy, i.e. revisions are made using “in accordance with” **B**<sup>1</sup>.

No. 23:

Source **A** (Knudsen): external completions by analogy, i. e. variants are turned into revisions using “as in” **B**<sup>1</sup>.



EDITORIAL EMENDATIONS  
AND ALTERNATIVE  
READINGS


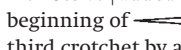
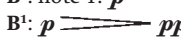
PRELUDE

Prelude and No. 1



Bar	Part	Comment
1		A: ♯ = 72 added in pencil (CN?); B <sup>1</sup> : ♯ = 6(?) changed to 72 in pencil (CN); C: ♯ at beginning of movement and (X for langt?) “(X too long)” added in blue crayon (CN)
1		C added in accordance with E <sub>a</sub>
1	picc.	fl.picc. added by analogy with b.66 and in accordance with E <sub>a</sub> ; A: ambiguous indication of flauto III and flauto piccolo
1	ob.2	note 3: b <sup>2</sup> emended to a <sup>2</sup> by analogy with fl.1,2, picc., ob.1, cl., fg. and in accordance with B <sup>1</sup>
1	trb.b. tb.	B <sup>1</sup> : note 1: <i>f</i>
2	picc.	muta in fl.gr. added in accordance with E <sub>a</sub>
3	ob.2	B <sup>1</sup> : * Nye Indsatser uhorbare “* new entrances inaudible” added in pencil (CN)
1	cl.2	B <sup>1</sup> : notes 1-4: a'-b <sup>1</sup> -c <sup>2</sup> -d''
4	trgl.	B <sup>1</sup> : note 1: ♯
4	cb.	B <sup>1</sup> : note 1: <i>p</i>
5	cor.1,2	B <sup>1</sup> : note 1: <i>p</i>
9-10	fg.	added by analogy with bb.10-11 and in accordance with B <sup>1</sup>
9	trgl.	B <sup>1</sup> : note 1: <i>mp</i> changed to <i>mf</i>
10, 11	trgl.	B <sup>1</sup> : note 1: <i>mp</i>
10	vl.2 va. vc. cb.	added by analogy with vl.1 and in accordance with B <sup>1</sup>
11	ob.2	added by analogy with ob.1 (bb.9, 10) and in accordance with B <sup>1</sup>
11	va. vc. cb.	<i>p</i> added by analogy with vl.1,2 and in accordance with B <sup>1</sup>
11-12	va.	added by analogy with vl.1,2, vc. and in accordance with B <sup>1</sup>
12	ob.2	added in accordance with B <sup>1</sup>
13	ob.1	<i>p</i> added by analogy with b.14 (vl.1,2, va., vc.) and in accordance with B <sup>1</sup>
13	ob.2	<i>pp</i> added by analogy with fg., vl.1,2, va., vc. and in accordance with B <sup>1</sup>
14	cl.2	B <sup>1</sup> : note 2: ♯ corrected to ♮ in ink (CN)
15	ob.2	<i>p</i> added by analogy with vl.1,2, va., vc. and in accordance with B <sup>1</sup> (ob.1, b.13)
15	cl.1	note 2: ♯ emended to ♮ by analogy with vl.1, va. and in accordance with B <sup>1</sup>
19		A: rehearsal letter added in pencil (CN?/ Irmelin Carl-Nielsen)
19	cl.2	<i>mf</i> emended to <i>mfz</i> by analogy with cl.1, fg.1 and in accordance with B <sup>1</sup>
19	fg.2	<i>mfz</i> added by analogy with cl.1, fg.1 and in accordance with B <sup>1</sup>
20	cl.	note 3: marc. added by analogy with b.19 (fg.) and by analogy with b.21 (cl.1); A (cl.1): marc. added in pencil
20	fg.2	<i>p</i> added by analogy with cl., fg.1 and in accordance with B <sup>1</sup>
21	ob.1	<i>p</i> added by analogy with cl., fg., vl.1,2, va., vc. and in accordance with B <sup>1</sup> ;








Bar	Part	Comment
		added by analogy with bb.19, 20 (ob.2) and in accordance with B <sup>1</sup>
21	cl. fg.	B <sup>1</sup> : note 2: <i>mf</i>
21	cl.2	note 3: marc. added by analogy with cl.1 and by analogy with b.19 (fg.)
21-22	vc.	<i>dim.</i> added by analogy with vl.1,2, va.
22	ob.1	B <sup>1</sup> : no <i>dim.</i>
22	cl. fg.	B <sup>1</sup> : note 1: <i>pp</i>
23	ob.1	B <sup>1</sup> : note 1: no <i>pp</i>
24	cor.4	B <sup>1</sup> : note 2: f <sup>x</sup> '
25	cor.3	<i>mf</i> added by analogy with cor.2
25	cor.4	<i>mf</i> added by analogy with cor.2, cb.
26	cor.2	beginning of  emended from third crotchet by analogy with vl.2
27	trb.t. vc.	<i>espressivo</i> added by analogy with the other instruments
27	vl.2 va. vc.	note 2: marc. added by analogy with vl.1 and in accordance with B <sup>1</sup>
28	trb.t.2 vc.	B <sup>1</sup> : notes 2-3: f <sup>x</sup> -f <sup>z</sup>
30	cor.3,4	marc. added in accordance with B <sup>1</sup>
31		C: <i>Spring to Side 7</i> “Jump to page 7” added in pencil corresponding to b.104
31-66		C: cut noted in pencil and ♯ added in blue crayon (CN?), consequently the second half of b.30 was revised
31	cor.4	B <sup>1</sup> : note 3: f <sup>x</sup> '
31	vl.1,2 va. vc.	B <sup>1</sup> : note 2: <i>espress.</i>
33		A: rehearsal letter added in pencil (CN?/ Irmelin Carl-Nielsen?)
35	vl.1,2 va.	B <sup>1</sup> : rest 1: <i>espress.</i>
36	vl.2	note 2: b added by analogy with vl.1, va., vc., cb. and in accordance with B <sup>1</sup>
36-37	trb.t.	emended to  in accordance with B <sup>1</sup> ; A: page turn bb.36-37
37	tr.2,3	a <sub>2</sub> added by analogy with b.35 and in accordance with E <sub>a</sub> ; A: page turn bb.36-37
39	ob.2	marc. added by analogy with fl.2,3, ob.1, fg.
39	cl.1	B <sup>1</sup> : note 1: <i>p</i>
39	fg.	B <sup>1</sup> : note 1: first crotchet: † changed to ♯ 7 (CN)
39	cor.3,4	B <sup>1</sup> : note 1: <i>pp</i>
41	cl.1	note 4: e <sup>2</sup> emended to e <sup>1</sup> by analogy with tr.1, trb.t.1 and in accordance with B <sup>1</sup> , E <sub>a</sub> ;
41	cl.2	E <sub>a</sub> : note 4: ♯ erased and e added in pencil
41	cl.2	note 4: c'' emended to c <sup>2</sup> by analogy with tr.2,3, trb.t.2 and in accordance with B <sup>1</sup> , E <sub>a</sub> ; E <sub>a</sub> : note 4: ♯ added in pencil
42	cor.3,4	<i>mfz</i> emended to <i>mf</i> by analogy with trb. b., tb.
43	cl.1	B <sup>1</sup> : note 1: a <sup>b</sup> ''; note 3: g <sup>b</sup> ''
43	cl.2	B <sup>1</sup> : note 1: f <sup>z</sup> ''; note 3: e <sup>b</sup> ''
44	cl.1	B <sup>1</sup> : note 1: a <sup>b</sup> ''
44	cl.2	B <sup>1</sup> : note 1: d <sup>b</sup> ''
45	fl.	B <sup>1</sup> : note 3: b; note 6: marc.
45-59	fl.1,2	a <sub>2</sub> added by analogy with b.44 and in accordance with E <sub>a</sub>
46		A: rehearsal letter added in pencil (CN?/ Irmelin Carl-Nielsen?)
46	va. vc.	<i>trem.</i> added
47	fl. ob. cl.	open slur emended; A: page turn bb.48-49;
48	cb.	B <sup>1</sup> : slurs incomplete, page turn bb.47-48
49	tr.2,3	<i>trem.</i> added
49	tr.2,3	note 2: marc. added by analogy with fg., cor., tr.1, trb.t., trb.b., tb.









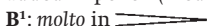

Bar	Part	Comment
49	tb.	<b>B</b> <sup>1</sup> : note 1: ♯ added in ink (CN)
49	va. vc. cb.	<b>B</b> <sup>1</sup> : notes added in ink (CN)
50-51	fl.1,2	<b>B</b> <sup>1</sup> : b.49 note 5 to b.50 note 4: slur; b.50 note 4: marc.
50-53	ob.	<b>B</b> <sup>1</sup> : phrase in unison with tr.
50	vl.1,2	<b>B</b> <sup>1</sup> : notes 2-3: marc.
50	vl.2	ten. added by analogy with vl.1
50	va. vc.	<i>trem.</i> omitted
51	cor.3,4	note 1: marc. omitted by analogy with fg. and by analogy with bb.52, 53
51	trb.t.	note 1: marc. omitted by analogy with fg. and by analogy with b.52 (fg., cor.3,4) and by analogy with b.53
52	fg.	marc. added by analogy with cor.3,4 and by analogy with bb.50, 51
52	cor.1,2	marc. added by analogy with fl., ob., cl., vl.1,2
52	tr.	marc. added by analogy with bb.50, 51
52	trb.t.	note 1: marc. omitted by analogy with fg., cor.3,4 and by analogy with b.53 and by analogy with b.51 (fg.); notes 2-5: marc. added by analogy with cor.3,4 and by analogy with bb.50, 51
53	fg.1	<b>B</b> <sup>1</sup> : notes 2-5: marc.
53-57	cor.1,2	<i>a2</i> added by analogy with b.51 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.52-53
53	tr.2,3	double stems added by analogy with b.50 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.52-53
54	trb.b.	<b>B</b> <sup>1</sup> : note 1: marc.
55-56	ob.	<b>B</b> <sup>1</sup> : b.55 note 1 to b.56 note 1: slur
56-57	fl. ob. cl. cor.1,2 vl.1,2	b.56 note 7 to b.57 note 1: beginning of open slur emended in accordance with <b>B</b> <sup>1</sup> ; <b>A</b> : page turn bb.56-57
56	cor.1,2	<b>B</b> <sup>1</sup> : 
56	tb.	<b>B</b> <sup>1</sup> : note 2: <i>F</i>
57	fl. cl. ob. cor.1,2 vl.1,2	<b>B</b> <sup>1</sup> : note 1: marc.; no slur bb.56-57
57	cor.3	<b>B</b> <sup>1</sup> : note 3: ♯ added in ink (CN)
57	tr.2,3	beginning of  emended from third crotchet by analogy with the other instruments.
57-58	tb.	slur added by analogy with tr., trb.t., trb.b.
57	timp.	<b>B</b> <sup>1</sup> : note 1: <i>mp</i>
58		<b>A</b> : rehearsal letter added in pencil (CN?/ Irmelin Carl-Nielsen?)
58	va.	<b>B</b> <sup>1</sup> : second minim: <i>div.</i>
60	tr.2	note 1: <i>e'</i> emended to <i>d'</i> by analogy with the harmony on this beat and in accordance with <b>B</b> <sup>1</sup> , <b>Ea</b>
61	cor.1	<b>B</b> <sup>1</sup> : third to fourth crotchet: ♯ ( <i>d''</i> ) †
62	ob.	<i>p</i> emended to <i>mp</i> by analogy with fl., cl.1, fg., cor.1,2, str. and in accordance with <b>B</b> <sup>1</sup>
62	cl.2 cor.3,4	<i>mp</i> added by analogy with fl., cl.1, fg., cor.1,2, str. and in accordance with <b>B</b> <sup>1</sup>
62	cor.1	<b>B</b> <sup>1</sup> : -
62	tr.1	<b>B</b> <sup>1</sup> : note 1: <i>mp</i>
62	trb.t.	<b>B</b> <sup>1</sup> : note 1: <i>p</i>
62-63	trb.t. trb.b. tb.	<b>B</b> <sup>1</sup> : <i>p</i>  <i>pp</i>
62	trb.b. tb.	<b>B</b> <sup>1</sup> : note 1: <i>mp</i>
62	cb.	<i>dim.</i> added by analogy with the other instruments

Bar	Part	Comment
64		<b>A</b> (in margin): <i>rall.</i> added in pencil (CN)
64-65		<b>A</b> : page turn bb.64-65 where b.65 has <i>rall.</i> ; <b>B</b> <sup>1</sup> : b.64 second minim to b.65 fourth crotchet: <i>rall.</i> - -
64	timp.	<i>muta in E. H.</i> omitted
64	trgl.	<b>B</b> <sup>1</sup> : ♯ † = ; note 1: <i>p</i>
64	vc. cb.	<i>p</i> added by analogy with vl.1,2, va. and in accordance with <b>B</b> <sup>1</sup>
66	cl.2	<b>B</b> <sup>1</sup> : phrase notated an octave lower
66	fg.2	<i>ffz</i> emended to <i>ffz</i> by analogy with the other instruments
66	tr. trb.t. trb.b. tb. trgl. timp.	<b>B</b> <sup>1</sup> : note 1: <i>ff</i>
69-70	ob.2	tie added by analogy with the phrases bb.66-74 (ob.) and in accordance with <b>B</b> <sup>1</sup>
73	tr.2,3	<b>B</b> <sup>1</sup> : note 1: <i>p</i>
75	ob.1	<b>A</b> : note 3: ♯ added in pencil (CN)
76		<b>A</b> : rehearsal letter added in pencil, emphasized in ink (CN?/Irmelin Carl-Nielsen?)
76	vl.1	<b>B</b> <sup>1</sup> : note 2: marc.
76	vl.2	<b>B</b> <sup>1</sup> : note 1: marc.
77-79	cmplli.	stacc. added by analogy with b.76
77	vl.2	notes 3, 5: stacc. added by analogy with vl.1
77-78	vc. cb.	articulation added by analogy with bb.75-76 (vl.2) and by analogy with bb.77-78 (vl.1)
78	vl.1,2	fourth quaver: stacc. added by analogy with note 5 (vl.1)
78	va.	articulation added by analogy with bb.75-76 (vl.2) and by analogy with bb.77-78 (vl.1)
80	vl.1	note 5: stacc. added by analogy with b.81 (vc., cb.)
80	vc. cb.	note 1: stacc. added by analogy with b.79 (vl.1)
81	vl.1	note 2: stacc. added by analogy with vc., cb.
81	vl.2	note 1: marc. omitted
82-83		<b>B</b> <sup>1</sup> : no <i>poco accel.</i> - -
84		<b>B</b> <sup>1</sup> : no <i>Tempo I<sup>mo</sup></i>
84	cor.3,4 tr.2,3 trb.t.	note 1: marc. added by analogy with cor.1,2
84	cor.4	note 2: marc. omitted by analogy with cor.1,2,3, tr., trb.t.
84	cmplli.	<i>f</i> added by analogy with woodw., str. and in accordance with <b>B</b> <sup>1</sup>
85-115	fl.1,2	<i>a2</i> added by analogy with bb.84, 116 and in accordance with <b>Ea</b>
85	fl.1,2	<b>B</b> <sup>1</sup> : note 8: stacc.
85	cl.2 fg.1	note 5: marc. added by analogy with ob., va.; <b>B</b> <sup>1</sup> : notes 3-4: stacc.
85-87	tr.2,3	<i>a2</i> added by analogy with bb.83-84 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.84-85
85-86	trb.t.	<i>a2</i> added by analogy with bb.83-84 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.84-85
85	vl.1	<b>B</b> <sup>1</sup> : note 8: stacc.
86	cor.2 trb.t.2	<b>B</b> <sup>1</sup> : note 1: marc.
86	vl.1	note 7: stacc. added by analogy with fl. and in accordance with <b>B</b> <sup>1</sup>
87	tr.	<b>B</b> <sup>1</sup> : note 2: <i>p</i>
87	trb.t.	marc. added by analogy with cor. and in accordance with <b>B</b> <sup>1</sup>
87-88	vl.2	tie added by analogy with cl. and in accordance with <b>B</b> <sup>1</sup> ; two <i>tr.</i> emended to one because of ties

Bar	Part	Comment
88	cor. trb.t.	<b>B</b> <sup>1</sup> : note 2: <i>p</i>
88	timp.	<i>p</i> emended to <i>pp</i> by analogy with cor., trb.t. and by analogy with b.96
88	vl.2	beginning of slur moved from b.88 note 1 to t.87 note 1 because of tie
89	va.	<b>B</b> <sup>1</sup> : notes 1-3: no slur; notes 2-7: slur
90	va.	<b>B</b> <sup>1</sup> : notes 1-2, 3-4: no slur; notes 1-4: slur
91	cor.	<b>B</b> <sup>1</sup> : note 1: <i>ff</i>
91-92	va.	<b>B</b> <sup>1</sup> : notes 1-2, b.91 note 3 to b.92 note 1: no slur; notes 1-3: slur
92	cor.3,4 trb.t.	note 1: marc. added by analogy with cor.1,2, tr.
92	trb.t.	note 2: marc. added by analogy with cor., tr.
93-95	tr.2,3	<i>a</i> <sub>2</sub> added by analogy with b.91 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.92-93
93	tr.2,3 trb.t.	note 3: marc. added by analogy with cor., tr.1
93-96	trb.t.	<i>a</i> <sub>2</sub> added by analogy with bb.91-92 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.92-93
94	tr.2,3 trb.t.	notes 2-3: marc. added by analogy with cor., tr.1
94	trb.t.	note 1: marc. added by analogy with cor., tr.
95		<b>A</b> : rehearsal letter added in pencil (CN?/ Irmelin Carl-Nielsen?)
95	fl.3	note 2: stacc. added by analogy with fl.1,2, ob. and in accordance with <b>B</b> <sup>1</sup>
95	tr.	<b>B</b> <sup>1</sup> : note 2: <i>p</i>
95	vl.1,2	note 2: stacc. added by analogy with fl.1,2, ob.
96	fl. ob. vl.1,2	notes 1-6: articulation added by analogy with b.95 (fl.1,2, ob.)
96	cor. trb.t.	<b>B</b> <sup>1</sup> : note 2: <i>p</i>
96	vc. cb.	<i>sempre f</i> added by analogy with woodw., vl.1,2, va. and by analogy with b.88
97	va.	<b>B</b> <sup>1</sup> : chord 2 note 1: $\sharp$
98	va.	<i>tr.</i> added by analogy with cl., fg.1 and by analogy with bb.99-100
99	va.	note 8: stacc. added by analogy with note 4 and by analogy with b.98
100	fg.1	note 5: stacc. added by analogy with cl., va. and in accordance with <b>B</b> <sup>1</sup>
102	cl.	notes 1-4: slur added by analogy with fg.1
102	cor.3,4 tr.1	note 3: marc. added by analogy with cor.1,2, tr.2,3, trb.t.
103	trb.b. tb. timp.	<b>B</b> <sup>1</sup> : <i>molto in</i> 
103	vc.	 added by analogy with cb.
104-105	fl. ob.1 cl.1	b.105 note 1: end of slur added in accordance with <b>B</b> <sup>1</sup>
104-105	cor.1,3	b.105 note 1: end of slur added
104	cor.2	note 5: marc. added by analogy with fg., cor.4, trb.t.
104	cor.3	notes 1-3: marc. added by analogy with ob.1, cl.1, cor.1
104	vc.	<i>ff</i> added by analogy with woodw., cor., trb.t., trb.b., tb., vl.1,2, va., cb.
105	fl.1,2 cl.1 vl.1,2	<b>B</b> <sup>1</sup> : note 5: marc.
105-114	fl.1,2 ob. vl.2	<b>B</b> <sup>1</sup> : unison with vl.1
105	ob.2 cl.2	note 1: marc. omitted by analogy with bb.106, 107 and by analogy with tr.
105	cor.1,3	<b>B</b> <sup>1</sup> : note 2: end of slur; note 3: stacc.
105	cor.4	note 5: marc. added by analogy with fg., cor.2, trb.t.
105	tr.2,3	notes 2-5: marc. added by analogy with ob.2, cl.2, tr.1
105	vc.	note 4: <i>f'</i> emended to <i>a'</i> by analogy with fl.1,2, ob.1, cl.1, vl.1,2 and in accordance with <b>B</b> <sup>1</sup>

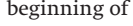

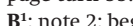
Bar	Part	Comment
106	cl.1	<b>B</b> <sup>1</sup> : note 2: marc.
106	cor.2	note 5: marc. omitted by analogy with fg., cor.4, trb.t.
106	vl.1	<b>B</b> <sup>1</sup> : note 2: marc.
107	fg.1	note 4: marc. added by analogy with fg.2, cor.2,4, trb.t.
107	cor.1,3	<b>B</b> <sup>1</sup> : note 2: marc.
107	cor.2	note 1: marc. omitted by analogy with fg.1, trb.t.1
107	tr.2,3 trb.t.	third to fourth crotchet: marc. added by analogy with fg., cor.2,4, tr.1
107	vc.	<b>B</b> <sup>1</sup> : note 2: marc.
107	cb.	<b>B</b> <sup>1</sup> : note 1: double stems
108	vc.	 added by analogy with the other instruments
109	fl.	note 4: <i>f<sup>2</sup></i> emended to <i>f<sup>3</sup></i> by analogy with ob., cl., vl.1,2, vc.
111	ob. cl. cor.1,3 vl.1,2 vc.	note 3: marc. added by analogy with fl. and in accordance with <b>B</b> <sup>1</sup>
111	ob. cl. cor.3 vl.1,2 vc.	note 6: marc. added by analogy with fl., cor.1
111	cor.1,3	 added by analogy with the other instruments
111	cor.3	note 1: stacc. added by analogy with fl., ob., cl., cor.1, vl.1,2
111	tr.2,3	beginning of  emended from third crotchet by analogy with the other instruments
111	trb.t.2 trb.b. tb. vl.1,2	<b>B</b> <sup>1</sup> : note 3: marc.
111-112	timp.	<b>B</b> <sup>1</sup> : 
111	vc.	note 1: stacc. added by analogy with fl., ob., cl., cor.1, vl.1,2; <b>B</b> <sup>1</sup> : note 7: <i>b</i>
112		<b>A</b> : rehearsal letter added in pencil (CN?/ Irmelin Carl-Nielsen?)
112	cl.	<b>B</b> <sup>1</sup> : 
112-116	tr.3	<b>B</b> <sup>1</sup> : 
112	trgl.	<i>ff</i> emended to <i>fff</i> by analogy with the other instruments and in accordance with <b>B</b> <sup>1</sup>
112	vc.	<i>trem.</i> added
113-114		<b>C</b> : bars crossed out in pencil
114	ob.2	<b>B</b> <sup>1</sup> : $\downarrow$ ( <i>b''</i> ) $\downarrow$ =
114	fg.1	<i>dim.</i> added by analogy with the other instruments
114	va. vc. cb.	<b>A</b> : note 2: <i>dim.</i> added in pencil (CN)
115	ob.2	<b>B</b> <sup>1</sup> : $\downarrow$ ( <i>b''</i> ) = where the note has been crossed out
115-116	cor.1	<b>B</b> <sup>1</sup> : 


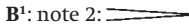
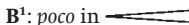
Bar	Part	Comment
116	fg.1	<b>p</b> added by analogy with fl., ob.1, cl., fg.2, cor., tr.2,3, trb.t., trb.b., tb., timp., trgl.
116	cor.1	note 1: <i>b<sup>b</sup></i> emended to <i>f<sup>#</sup></i> by analogy with fl., ob.1, cl., vl.1,2 and in accordance with <b>B<sup>1</sup></b>
116	cor.3,4	<b>B<sup>1</sup></b> : note 1: <b>mp</b>
116	tr.1	<b>p</b> added by analogy with fl., ob.1, cl., fg.2, cor., tr.2,3, trb.t., trb.b., tb., trgl., timp. and in accordance with <b>B<sup>1</sup></b>
117-118	trb.b.	tie added by analogy with trb.t., tb. and in accordance with <b>B<sup>1</sup></b>
117	cb.	<i>dim.</i> added by analogy with the other instruments
120-121	cmplli. vl.2 va. vc. cb.	beginning of  emended from b.121 note 1 in accordance with <b>B<sup>1</sup></b> ; <b>A</b> : page turn bb.120-121
120	va.	<i>trem.</i> added
120-121	cb.	b.120 note 2 to b.121 note 1: beginning of tie added by analogy with <b>B<sup>1</sup></b> and in accordance with <b>Ea</b> ; <b>A</b> : tie incomplete, page turn bb.120-121
122		<b>A</b> : rehearsal letter added in pencil (CN?) Irmelin Carl-Nielsen?)
122	cor.1	<b>B<sup>1</sup></b> : note 1: <i>tranquillo</i>
122	vl.2 va. vc. cb.	<b>B<sup>1</sup></b> : note 1: <b>mp</b>
125-126	cor.1	<b>B<sup>1</sup></b> : b.125 note 3 to b.126 note 1: 
126	cor.1	<b>pp</b> added by analogy with vl.2, va., vc., cb. and in accordance with <b>B<sup>1</sup></b>
126	va.	<b>A</b> : note 1 upper part: <i>b</i> corrected to <i>e'</i> in pencil (CN)
129	fl.1 cl.1 cb.	<i>dim.</i> added by analogy with vl.2, va., vc.
130	vl.2 va. vc. cb.	<b>B<sup>1</sup></b> : rest 1: <i>dim.</i>
131	vl.2	<i>trem.</i> added
131	va.	note 1: <i>trem.</i> and <i>div.</i> added by analogy with double stems and previous phrase and by analogy with $\text{§}$
132	vl.1	$\circ$ added by analogy with bb.131, 133
133		<b>A</b> : <i>Tæppet</i> "Curtain" crossed out in pencil and ( <i>Tæppet</i> ) added in the following bar in pencil (CN); <b>Ga</b> : <i>Tæppet</i> crossed out in pencil and <i>Tæppet op</i> added in pencil in the following bar
133	tutti	<b>B<sup>1</sup></b> : <i>dim.</i>
134		<i>No. 1</i> added in accordance with <b>B<sup>1</sup></b> ; <b>A</b> : $\downarrow$ = 72 added in pencil; cut from b.134 and to prelude of act 1 indicated in pencil, later erased
135	fl.1,2 cl.	stacc. added by analogy with b.136 (fl.1,2, cl.1) and in accordance with <b>B<sup>1</sup></b>
136-139	fl. ob. cl. fg.	<b>A</b> : phrase pasted over with new version in ink (CN)
136	cl.2	notes 10-12: stacc. added by analogy with fl.1,2, cl.1 and in accordance with <b>B<sup>1</sup></b>
136	vl.1,2	<b>B<sup>1</sup></b> : note 3: marc.
136-137	vl.2	<b>B<sup>1</sup></b> : 
137	ob.1	note 2: stacc. added by analogy with ob.2, fg.
137	fg.2	note 4: stacc. added by analogy with ob., fg.1; <b>B<sup>1</sup></b> : note 1: <b>ff</b>
138	cl.2 fg. cor.1,2	note 6: marc. added by analogy with ob., cl.1
138	cl.2 cor.1,2	note 2: stacc. added by analogy with ob., cl.1, fg.2

Bar	Part	Comment
138	fg.1	note 2: stacc. added by analogy with ob., cl.1, fg.2 and in accordance with <b>B<sup>1</sup></b>
138	vl.1	<b>Ea</b> (No.2): note 1: <b>mf</b> crossed out and <b>p</b> added in pencil (CN)
138	vl.2	<b>Ea</b> (No.3): note 1: <b>mf</b> crossed out and <b>p</b> added in blue crayon (CN?)
139	cor.2	<b>A</b> : <i>e<sup>#</sup></i> corrected to <i>d<sup>#</sup></i> in pencil (CN)
140-141	cor.1,2	marc. added by analogy with cl., fg. and in accordance with <b>B<sup>1</sup></b>
141	vl.1	note 12: <i>f<sup>#</sup></i> emended to <i>f<sup>#</sup></i>
146	cl.	<b>f</b> added by analogy with the dynamic level in the other woodw.; <b>A</b> : second dotted crotchet: $\gamma$ added in pencil, erased and moved to sixth quaver in pencil (CN?)
147	fl.3	note 6: stacc. added by analogy with fl.1,2, ob.2, cl.2, vl.1
148	fl.1,2	notes 7-12: stacc. added by analogy with fl.3, vl.1
148-149	fl.1,2	<i>a2</i> added by analogy with b.145 and in accordance with <b>Ea</b>
148	ob.1	notes 5-7:  emended to  in accordance with <b>Ea</b>
148	cl.2	<i>molto</i> emended to <i>molto dim.</i> by analogy with fl., ob., cl.1, vl.1,2, va.
148	vl.1,2 va.	<b>B<sup>1</sup></b> : note 1: <i>dim.</i>
149	fl.	<b>B<sup>1</sup></b> : note 1: stacc.
149	ob.1	<b>B<sup>1</sup></b> : note 1: <b>p</b>
149	vl.1,2 va.	<b>B<sup>1</sup></b> : second quaver: <i>molto dim.</i>
149	vl.2	stacc. added and by analogy with vl.1 and in accordance with <b>B<sup>1</sup></b> ; <i>dim.</i> added by analogy with vl.1, va.
150	trgl. cmplli.	<b>B<sup>1</sup></b> : note 1: <b>pp</b>
150	CORO	<b>A</b> : ( <i>fjernt</i> ) "(far-away)"
150-151	CORO	<b>N</b> (p.11), <b>O</b> , <b>P<sup>1</sup></b> , <b>Ra</b> (p.15): <i>Ud og ind - ind og ud</i>
150	A.	<b>pp</b> added by analogy with S.
156	A.	<b>A</b> : $\gamma$ added in pencil (CN)
156	vl.1	<b>B<sup>1</sup></b> : 
160	CORO	<b>B<sup>1</sup></b> : second dotted crotchet: $\gamma$
160	A.	<i>dim.</i> added by analogy with S.
163	fg.1	<b>p</b> added by analogy with bb.160 (fl.1, vl.1,2, va., vc.), 161 (cl.1) and in accordance with <b>B<sup>1</sup></b> , <b>Ea</b>
164-165		<b>A</b> : <i>Første Alf Det stunder mod det store N[u] da Lunden blir' vækket af Dvale - - - Tit kun Du [added in pencil, Frederik Rung?] - - - Tit! hvor Du skjuler Dig - - - V. S.; margin: vent! "wait" added in pencil (Frederik Rung?); page turn</i>
165		<b>A</b> : <i>vent paa Repliken!</i> "wait for the lines" added in pencil (Frederik Rung?)
168	str.	<b>B<sup>1</sup></b> : <i>molto</i> in 
168-169	vl.1,2 va.	open slur emended in accordance with <b>B<sup>1</sup></b> , <b>Ea</b> ; <b>A</b> : b.169 note 1: end of slur incomplete; slurs in b.168 are complete, page turn bb.168-169
168	vc. cb.	<b>B<sup>1</sup></b> : note 2: <b>p</b>
169	CORO	<b>B<sup>1</sup></b> : margin: ( <i>fjernt</i> ) "(far-away)"
170	trgl.	<b>B<sup>1</sup></b> : [?] marc. [?]
173	ob.1	<b>B<sup>1</sup></b> : note 1: <b>p</b>
174	fl.1	marc. added by analogy with b.173 (vl.1) and in accordance with <b>B<sup>1</sup></b> ; <b>B<sup>1</sup></b> : notes 1-6: 

Bar	Part	Comment
175	vc. cb.	<b>B</b> <sup>1</sup> : note 2: <i>p</i>
176	vl.1 va.	<b>B</b> <sup>1</sup> : note 1: <i>p</i>
176	va.	<b>B</b> <sup>1</sup> : note 1: <i>pp</i> changed to <i>p</i> in pencil
178	vl.1	A: note 4: <i>‡</i> added in pencil (CN)
178	va.	stacc. added by analogy with bb.176-178 (vl.1, va.)
179	vl.1	stacc. added by analogy with bb.176-178
180	cor.1	<b>B</b> <sup>1</sup> : note 1: marc.
180	CORO	A: <i>Ri-ge</i>
181	fl.3	<b>B</b> <sup>1</sup> : note 1: <i>p</i>
181	ob.1	note 1: stacc. omitted by analogy with fl.2,3, cl.1, cor.1
181	cor.1	<b>B</b> <sup>1</sup> : note 1: <i>pp</i>
182	fg.1	<b>B</b> <sup>1</sup> : note 1: marc.
<b>No. 2</b>		
Bar	Part	Comment
	2. ALF	A: <i>2den Alf: Tirrelit! Det er Spindelvævslojer!</i> with a marking in blue crayon indicating that the phrase is to be delivered just before the beginning of the musical number
1		A: <i>♩ = 80</i> erased and changed to <i>♩ = 100</i> in pencil
1-12		A: pasted over with a new version in ink (CN)
1-96		C: movement crossed out in pencil, movement does not correspond to the final version which may be the reason for the cancellation
1	va. vc. cb.	marc. added by analogy with vl.1,2
5	1. ALF	<b>P</b> <sup>1</sup> : <i>Tys</i> changed to <i>Se</i> in pencil (Einar Christiansen)
8-10	str.	articulation added by analogy with bb.5-7
10	2. ALF	A: no indication of 2. ALF, thus the lines were apparently delivered by 1. ALF
18	1. ALF	A: <i>der Guld i hans Spor</i>
24	cor.	<i>con sord.</i> omitted
25	cl.	marc. added by analogy with ob.
26-28	ob. cl.	<i>a2</i> added by analogy with bb.19-20 and in accordance with <b>Ea</b> ; A: change of system bb.24-25
34	cor.1,2	<i>ff</i> added by analogy with cor.3,4
37	cor.1,2	marc. added by analogy with bb.34-35
55	4. ALF	A: <i>Se Mosekonen! ikvæld vil brygge.</i>
58	cor.1	<b>Ea</b> : note 1: ( <i>stoppet</i> ) “(chiuso)” added in pencil (CN)
60	1. ALF	A, O, <b>P</b> <sup>1</sup> : <i>Kirkelammet</i> ; N (p.13): <i>Tredje</i> [Alf] <i>Det er Gadelammet</i>
61	1. ALF	<b>P</b> <sup>1</sup> : <i>Du</i> changed to <i>I</i> in indelible ink (Einar Christiansen)
65	cl. fg.	note 1: marc. omitted by analogy with bb.66-70 and in accordance with <b>B</b> <sup>1</sup> ; <b>B</b> <sup>1</sup> : note 1: marc. crossed out in pencil (CN); note 1: <i>mp</i> changed to <i>mfz</i> (CN)
66	fl.1,2 picc.	marc. added by analogy with b.67 (fl.1,2)
66	fl.1,2 picc. ob.	
	str.	<b>B</b> <sup>1</sup> : note 1: <i>mp</i>
66	picc.	<b>B</b> <sup>1</sup> : note 2: stacc.
66	ob.	marc. added by analogy with fl.1,2, picc.
66	cl. fg.	marc. added by analogy with bb.67-69 and in accordance with <b>B</b> <sup>1</sup>
66	cor.1	<i>senza sord.</i> omitted
66	vc.	<i>ppp</i> added by analogy with vl.1,2, va.; phrase transposed an octave up by analogy with bb.67-70 and in accordance with <b>B</b> <sup>1</sup>

Bar	Part	Comment
66	vc.	<i>arco</i> added
66	cb.	phrase emended to <i>–</i> by analogy with bb.66-72 and in accordance with <b>B</b> <sup>1</sup>
67	fl.1,2	<i>a2</i> added in accordance with <b>B</b> <sup>1</sup> ; A: page turn bb.65-66
67	ob.	marc. added by analogy with fl.1,2
68-69	fl.1,2 ob.	marc. added by analogy with b.66 (fl.1,2)
68-71	3. ALF	A: <i>Han spænder sin Bue han sigter – han skyder!</i> crossed out in blue crayon; N (p.13), <b>Ra</b> (p.19); [...] – <i>han skyder... / hører Du det Kvindeskrig?... hør, hvor det lyder!</i> ; O: phrase not included; <b>P</b> <sup>1</sup> : crossed out in pencil (Einar Christiansen); <b>Ra</b> <sup>1</sup> : phrase crossed out in red crayon
68	va.	note 6: <i>‡</i> omitted by analogy with b.66 and by analogy with vl.1,2, vc.; <b>B</b> <sup>1</sup> : note 6: <i>g</i> <sup>3</sup>
70	cl.	marc. added by analogy with bb.66-68, 71 and in accordance with <b>B</b> <sup>1</sup> ; stacc. added by analogy with fg.
70	cl.2 fg.1	<i>cresc.</i> added by analogy with cl.1 and in accordance with <b>B</b> <sup>1</sup>
70	fg.	marc. added by analogy with bb.67-69
70	fg.2	<i>cresc.</i> added by analogy with cl.1
71	cl.	note 3: marc. omitted by analogy with bb.67-69, 72-77 and in accordance with <b>B</b> <sup>1</sup>
71	cl. fg.2	note 1: marc. added by analogy with bb.67-69, 72
71	fg.1	note 1: marc. added by analogy with bb.67-69 and in accordance with <b>B</b> <sup>1</sup>
71	cor.	<b>B</b> <sup>1</sup> : note 1: <i>f</i>
72	fg. cor.	note 1: marc. added by analogy with cl. and by analogy with bb.67-69
73	cl.1	note 1: marc. added by analogy with cl.2 and by analogy with bb.67-69, 72 and in accordance with <b>B</b> <sup>1</sup> ; note 2: stacc. added by analogy with cl.2, fg.
73	fg.	marc. added by analogy with cl.2 and by analogy with bb.67-69
73	cor.	<b>B</b> <sup>1</sup> : note 1: <i>mp</i>
74	cl.	marc. added by analogy with bb.67-69, 72 and in accordance with <b>B</b> <sup>1</sup>
74	fg.	marc. added by analogy with bb.67-69
75-77	cl. fg.	note 1: marc. added by analogy with bb.67-69
75-77	5. ALF	A: <i>og harmfuld han jager ad den vildeste Sti</i> crossed out in blue crayon; <b>P</b> <sup>1</sup> : phrase crossed out in pencil (Einar Christiansen)
75	vl.1,2 va.	<b>B</b> <sup>1</sup> : note 7: marc.
76	cl.2	stacc. added by analogy with cl.1, fg. and in accordance with <b>B</b> <sup>1</sup>
77-78	fl.1,2	<i>a2</i> added by analogy with bb.74, 81 and in accordance with <b>Ea</b>
77	cl.2	note 3: marc. added by analogy with cl.1, fg.
78	cor.	<i>con sord.</i> omitted
78	str.	<b>B</b> <sup>1</sup> : note 1: <i>fff</i>
78	vl.1	A: rest 1: <i>pizz.</i> added in pencil (CN)
78	va.	<b>B</b> <sup>1</sup> : note 1: <i>ff</i>
80	SD	A: ( <i>Den vilde Jæger farer forbi</i> ) added in ink (CN), not in text sources; <b>P</b> <sup>1</sup> : a comment indicates that the cancellation of the final line in bb.74-76 was changed to an SD
81	picc.	<b>B</b> <sup>1</sup> : first crotchet: <i>‡</i>
81	ob.	note 4: marc. added by analogy with fl.1,2, picc., cl., cor.1,2 and in accordance with <b>B</b> <sup>1</sup>
81	fg.2	<i>f</i> emended to <i>fz</i> by analogy with fg.1, cor.3,4 and in accordance with <b>B</b> <sup>1</sup>

Bar	Part	Comment
81	vl.1,2	<b>B</b> <sup>1</sup> : note 2: marc.
82-86	fl.1,2	a2 added by analogy with b.81 and in accordance with <b>Ea</b>
82	ob. cl. fg. cor.3,4	<b>B</b> <sup>1</sup> : first quaver: no appoggiatura
82	tr. trb.t. vl.2	appoggiatura added by analogy with ob., cl., vl.2
82-83	fg. cor.3,4 trb.t.	a2 added by analogy with bb.77-80 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.80-81
82	cor.1,2	<b>B</b> <sup>1</sup> : note 1: <i>ff</i>
82	tr.1	<i>fff</i> added by analogy with woodw., cor., tr., trb.t., timp., perc., str. and in accordance with <b>B</b> <sup>1</sup>
82	trb.b.	<i>fff</i> added by analogy with woodw., cor., tr., trb.t., timp., perc., str.
82	tb.	<i>fff</i> added by analogy with woodw., cor., tr., trb.t., timp., perc., str.
82	timp. gong.	<b>B</b> <sup>1</sup> : note 1: <i>ff</i>
82-84	tam. ptti. gr.c. vl.2	marc. added by analogy with ob., cl., fg., cor.3,4, tr.2,3, trb.t.
83	cl.	note 5: marc. added by analogy with fg., cor.3,4, tr.2,3, trb.t.
84	in margins	<b>B</b> <sup>1</sup> : <i>molto dim.</i>
84	cl.	note 5: marc. omitted by analogy with fg., cor.3,4, tr.2,3, trb.t.
84	cor.1,2	<i>div.</i> omitted; <b>B</b> <sup>1</sup> : <i>molto dim.</i>
84	trb.b. tb. ptti. gr.c. gong.	<b>B</b> <sup>1</sup> : <i>molto dim.</i>
85	ob.2	<i>p</i> added by analogy with cor.3,4, tr.2,3; first crotchet: ♪ emended to ♪ † by analogy with cor.3,4, tr.2,3, trb.t.
85	cl.2	note added by analogy with cor.3,4, tr.2,3, trb.t. and in accordance with <b>B</b> <sup>1</sup> (fg.2); <b>A</b> : <i>col cl.1</i> -marking; <b>B</b> <sup>1</sup> : bar empty, page turn bb.84-85
85	fg.2	in unison with fg.1 emended by analogy with cor.3,4, tr.2,3, trb.t. and in accordance with <b>B</b> <sup>1</sup>
85	trb.t.	<i>p</i> added by analogy with cor.3,4, tr.2,3 and in accordance with <b>B</b> <sup>1</sup>
86	cl.	<b>B</b> <sup>1</sup> : note 1: no <i>p</i>
86	cl.2 fg.2	= added
86	fg.1 cor.1,2	<b>B</b> <sup>1</sup> : note 1: <i>p</i> crossed out in pencil (CN)
86	cor.1,2	note 1: ♪ emended to ♪ by analogy with fl.1,2, ob.1, cl.1, fg.1, trb.b., tb.
86	timp.	<b>B</b> <sup>1</sup> : note 1: <i>mp</i>
86	vl.1,2	note 1: ♪ emended to ♪ by analogy with fl.1,2, ob.1, cl.1, fg.1, trb.b., tb. and in accordance with <b>B</b> <sup>1</sup>
90	va. vc. cb.	stacc. added by analogy with bb.86, 88
91-92	fg.	beginning of  emended from b.92 note 1 in accordance with <b>B</b> <sup>1</sup> ; <b>A</b> : page turn bb.91-92
91-92	va. vc. cb.	beginning of  emended from b.92 note 1 in accordance with <b>B</b> <sup>1</sup> (fg.); <b>A</b> : page turn bb.91-92
93	fg.	<b>B</b> <sup>1</sup> : note 2: beginning of 
93	5. ALF	<b>A</b> : <i>Nu maa vi fly!</i> ; <b>O</b> , <b>P</b> <sup>1</sup> : <i>Saa maa vi bort!</i>
94-95		<b>A</b> : between b.94 and 95: four bars crossed out in ink (CN); <b>Ea</b> : bars crossed out in ink or erased by copyist, i.e. already during the preparation of the material CN's original intention was changed
94a	cl.	<b>B</b> <sup>1</sup> : note 1: <i>p</i>
94a	fg.2	<b>B</b> <sup>1</sup> : note 2: stacc.; note 3: <i>dim.</i>
94a	vc. cb.	<b>B</b> <sup>1</sup> : note 3: <i>dim.</i>
94d	cl.1 cor.1	<b>B</b> <sup>1</sup> : note 1: marc.



Bar	Part	Comment
95	cl. fg.1	<b>B</b> <sup>1</sup> : note 1: ♪ [e-a-c']
95	cor.1	<i>pp</i> added by analogy with str.
95	vl.2 va.	stacc. added by analogy with vl.1
95, 96	vc. cb.	<b>B</b> <sup>1</sup> : note 1: ♪
96	vl.1	stacc. added by analogy with vl.2, va.
No. 3		
Bar	Part	Comment
	1. ALF 2. ALF	<b>A</b> : <i>Anden Alf: Det ligner Mester Martin Første Alf (ængstelig) Nej saa maa vi fly --- Anden Alf: "Traf han Elvermøen? Første Nej han skjød forbi Anden Og Elvermøen haanler" --- Nu kommer der Mennesker</i> crossed out in blue crayon (CN?)
	SD	<b>A</b> : <i>Den ældre Vandrer slaar sin Kappe tilside tager en lille Harpe frem griber nogle Akkorder bøjer sig mod Skoven og lytter: Et fjernt blødt tonende Ekko lader sig høre.</i> crossed out in blue crayon and <i>Lang Dialog Schyberg (gaar) Vandrerer tager Harpen</i> "Long dialogue Schyberg (leaves) The wanderer takes the harp" with marking to b.1 (Arpa) added in blue crayon (CN)
1	arpa	fourth crotchet: † added in accordance with <b>B</b> <sup>1</sup> , <b>Ea</b> ; <b>B</b> <sup>1</sup> : note 1: <i>mp</i>
2	arpa	<b>B</b> <sup>1</sup> : note 1: <i>mp</i>
2		 added
2	trb.t. trb.b. tb.	<b>A</b> : (Musik)
2	VANDRER	<b>A</b> : <i>O, I Guder hvor gjør det godt</i> , where <i>I</i> is added in pencil
3		<b>A</b> : ♪ = 50 added in pencil; <b>B</b> <sup>1</sup> : <i>Andante sostenuto, sostenuto</i> crossed out in ink (CN) and <i>maestoso</i> added in pencil (CN)
3	trb.t.	<b>B</b> <sup>1</sup> : note 1: <i>pp</i>
3	timp.	note 2: stacc. added by analogy with note 1; <b>B</b> <sup>1</sup> : note 1: <i>pp</i>
7	trb.t.2	<i>pp</i> added by analogy with trb.t.1, trb.b., tb.
7	VANDRER	<b>Ra</b> : <i>splitter den ej [...]</i>
8	tb.	<b>B</b> <sup>1</sup> : note 2: 
9	trb.t.	<b>B</b> <sup>1</sup> : note 1: <i>mp</i> crossed out in pencil (CN)
9	tb.	<b>B</b> <sup>1</sup> : note 1: <i>pp</i> crossed out in pencil (CN)
10	tb.	<i>dim.</i> moved from rest 1
11	tb.	<i>ppp</i> added by analogy with trb.t., trb.b. and in accordance with <b>B</b> <sup>1</sup> ; ♪ changed to ♪ †
11	cor.1 vl.2 vc.	<b>B</b> <sup>1</sup> : <i>poco in</i> 
11-12	vc.	tie added in accordance with <b>B</b> <sup>1</sup> ; <b>A</b> : tie incomplete because of page turn bb.11-12
11	cb.	- ♪ - emended to - ♪ † in accordance with <b>B</b> <sup>1</sup>
12	cor.1	<b>B</b> <sup>1</sup> : note 7: ten.
12-14	cor.1	1. added by analogy with b.11 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.10-11
13	cor.1	<b>B</b> <sup>1</sup> : note 1: marc.
14	vc. cb.	<i>dim.</i> added by analogy with vl.2, va.
14	cb.	<b>B</b> <sup>1</sup> : note 1: <i>ppp</i>
13	VANDRER	<b>A</b> : rhythm notated above lines
14	VANDRER	<b>A</b> : [...] <i>har Legestue</i>
17	vl.2	note 1: <i>p</i> omitted by analogy with va., vc., cb.
19	timp.	<b>B</b> <sup>1</sup> : notes 1-2: stacc.; note 1: <i>p</i>
19	str.	<i>p</i> added by analogy with cl.1, cor.1,2; <b>A</b> : page turn bb.18-19; <b>B</b> <sup>1</sup> : note 1: <i>pp</i>
19	timp.	stacc. added by analogy with b.3 note 1




Bar	Part	Comment
20-21	trb.b.	incomplete tie emended; <b>A</b> : page turn bb.20-21
21	VANDRER	<b>A</b> : [...] o, <i>Skovens Hersker</i>
22-24	fl.	<b>A</b> : phrase crossed out in pencil; <b>Ea</b> : phrase crossed out in pencil
22	cl.2	marc. added by analogy with ob., cl.1 and in accordance with <b>B</b> <sup>1</sup>
22	fg. cor.1,2	marc. added by analogy with ob., cl.1
23-24	fl.2	tie added
24-25	fg.1	<b>B</b> <sup>1</sup> : bars empty
25	T. B.	<b>pp</b> added by analogy with S., A.
30	trb.t. trb.b. tb.	<b>mf</b> added by analogy with str. and in accordance with <b>B</b> <sup>1</sup>
31	CORO	<b>A</b> : ( <i>meget fjernt</i> ) "(very far-away)"
32	S. A.	<b>B</b> <sup>1</sup> : second minim: <i>dim</i> .
33		<b>Ga</b> : note 1: <i>Tæppet</i> "Curtain" added in pencil
33	va. vc.	<i>arco</i> added
34	timp.	<b>B</b> <sup>1</sup> : note 1: <b>pp</b>
34	vl.1,2	<i>trem.</i> added
34	cb.	<i>arco</i> added
35-36	cor.3	tie added
37	fg.	ten. added by analogy with trb.t., trb.b., tb.
38	timp.	<b>B</b> <sup>1</sup> : $\circ$
38	cb.	$\curvearrowright$ added by analogy with the other instruments and in accordance with <b>B</b> <sup>1</sup> , <b>Ea</b>


#### ACT ONE

#### Prelude and No. 4

Bar	Part	Comment
1		<b>A</b> : $\downarrow = 100$ added in pencil
1-2	vc.	<b>B</b> <sup>1</sup> : b.1 note 1: beginning of 
2	va.	articulation added in accordance with <b>B</b> <sup>1</sup> and by analogy with vl.2 and by analogy with bb.1, 3-8
5	ob.1	stacc. added by analogy with b.19
6	picc. ob.1	<b>B</b> <sup>1</sup> : note 1: <b>f</b>
6	ob.1	note 3: marc. added by analogy with picc.
6	vl.2	stacc. added by analogy with va.
6	vl.2 va.	<b>B</b> <sup>1</sup> : note 1: <b>mfz</b>
6	vc.	 added by analogy with vl.2, va. and in accordance with <b>B</b> <sup>1</sup> ; <b>B</b> <sup>1</sup> : note 1: <b>mfz</b>
7	picc.	<b>A</b> : note 1: <b>mf</b> changed to <b>mp</b> in ink (CN)
7	ob.1	<b>mp</b> added by analogy with picc. and in accordance with <b>B</b> <sup>1</sup>
7	vl.2 va. vc.	<b>mp</b> added by analogy with picc. and by analogy with b.9 (cb.) and in accordance with <b>B</b> <sup>1</sup>
7	vc.	<b>B</b> <sup>1</sup> : note 2: note crossed out and chord <i>D-d</i> added in pencil (CN)
9	fg.	<b>B</b> <sup>1</sup> : note 1: <b>p</b>
9-10	fg.2 cor.1,2	stacc. added by analogy with ob.1, fg.1
9	cor.1,2	<b>B</b> <sup>1</sup> : note 12: no <b>pp</b>
9	cb.	<b>B</b> <sup>1</sup> : note 1: no <b>mp</b>
11	fg. cor.1,2	end of phrase added in accordance with <b>B</b> <sup>1</sup> ; <b>B</b> <sup>1</sup> : page turn b.10-11
11	vc. cb.	<b>B</b> <sup>1</sup> : note 2: stacc.
12	picc. ob.1	<b>B</b> <sup>1</sup> : note 1: marc.
12	ob.1	notes 6, 8: stacc. added by analogy with picc.
13	cl.1	<b>B</b> <sup>1</sup> : note 1: ten.
13-14	cl.1 fg. cor.1,2 va. vc.	b.13 fourth quaver: <i>dim.</i> emended to <i>di-mi-nu-en-do</i> by analogy with vl.2

Bar	Part	Comment
13-14	vl.2	<i>dim.</i> - - emended to <i>di-mi-nu-en-do</i>
13	va.	<b>B</b> <sup>1</sup> : notes 1-2: stacc.
15	cl.1	notes 1-2: beam cut by analogy with fg., vc.
15	vl.2 cb.	marc. added by analogy with vl.1, va., vc.
17	fl.1	marc. added by analogy with b.5 (picc., ob.1) and in accordance with <b>B</b> <sup>1</sup>
17	ob.1	<b>B</b> <sup>1</sup> : note 1: <b>mp</b>
18	ob.1	note 8: stacc. added by analogy with notes 1-7 and by analogy with b.4
19-21	picc.	<b>B</b> <sup>1</sup> : rests
19	ob.1	notes 4, 6: marc. added by analogy with picc. and by analogy with b.5
20	picc. ob.1	marc. added by analogy with b.6 (picc.)
20	vl.2	stacc. added by analogy with va. and by analogy with b.6; ten. added by analogy with va. and by analogy with b.6 and in accordance with <b>B</b> <sup>1</sup> ; <b>B</b> <sup>1</sup> : note 1: <b>mfz</b> ; note 2: ten.
21	fl.1,2 picc.	<b>mp</b> added by analogy with ob.1
21	ob.1	<b>B</b> <sup>1</sup> : note 1: $\downarrow \ddagger$
23	fl.1	stacc. added by analogy with bb.21, 22 (picc.)
23	vl.2	stacc. added by analogy with bb.21-22
24	picc.	stacc. added by analogy with bb.21 (fl.1), 22 (picc.); <b>B</b> <sup>1</sup> : note 1: marc.
24	vl.2	articulation added by analogy with bb.21-22
26	cl.2	note 2: stacc. added by analogy with fl.1,2, cl.1
27	fl.1,2 cl.	stacc. added by analogy with bb.25-26
27-28	fl.1,2 cl. fg. cor.2 vl.2	<i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with vl.1
27-28	vl.1	<i>cresc.</i> - - emended to <i>cre-scen-do</i>
27-28	vc.	<i>cre-scen-do</i> added by analogy with fg.
28	fl.1,2	stacc. added by analogy with bb.25-26 and in accordance with <b>B</b> <sup>1</sup>
28	cl.	stacc. added by analogy with bb.25-26
29	cl.	marc. added by analogy with vl.1
30	ob.	marc. added by analogy with vl.2
33	vc. cb.	<i>dim.</i> added by analogy with va. and in accordance with <b>B</b> <sup>1</sup>
37	vl.2	<b>B</b> <sup>1</sup> : note 2: ten. crossed out in pencil (CN)
38	cl.2	stacc. added by analogy with cl.1 and in accordance with <b>B</b> <sup>1</sup>
39	cl.1	note 7: <i>g''</i> emended to <i>g<sup>♯</sup>''</i> by analogy with b.37 and in accordance with <b>B</b> <sup>1</sup> , <b>Ea</b> ; <b>Ea</b> : note 7: $\sharp$ added in pencil
40	fl.1,2	<b>B</b> <sup>1</sup> : note 1: <b>fz</b>
41	fl.1,2	<b>B</b> <sup>1</sup> : note 1: <i>f<sup>♯</sup>'' - d''</i> crossed out, changed to <i>d'' - f<sup>♯</sup>''</i> ; <b>A</b> , <b>B</b> <sup>1</sup> : page turn bb.40-41
41	cl.	<b>B</b> <sup>1</sup> : note 1: <b>fz</b>
41	cl.2	stacc. added by analogy with cl.1
42	fl.1	<b>Ea</b> : note 1: marc. and <b>fz</b> added in pencil (CN?); notes 3-7:  added in pencil (CN?)
42	fl.1,2	stacc. added by analogy with b.41 (cl.1)
42	cor.1,2	$\ddagger$ $\downarrow$ emended to $\ddagger$ $\downarrow$ $\gamma$ by analogy with bb.37-41 and in accordance with <b>B</b> <sup>1</sup> , <b>Ea</b>
43	fl.1,2	<b>p</b> added by analogy with b.42 (cl.)
46	fl.1	<b>B</b> <sup>1</sup> : note 1: <i>marc.</i> :
47	ob.1	stacc. added by analogy with b.19
48	ob.1	marc. added by analogy with b.6 (picc.)
49	fl.1	note 5: marc. added by analogy with b.6 (picc.) and in accordance with <b>B</b> <sup>1</sup> ; note 7: marc. added by analogy with b.6

Bar	Part	Comment
49	va.	articulation added by analogy with vl.2
50	fl.1	<b>B</b> <sup>1</sup> : notes 1, 3: marc.
51-65	fl.1	1. added by analogy with b.46 and in accordance with <b>Ea</b>
51	va.	articulation added by analogy with vl.2
52-55	vl.2 va.	articulation added by analogy with bb.45-50, 56-64
54	ob.1	note 8: stacc. added by analogy with notes 1-7 and by analogy with b.52 (fl.1,2)
56	fl.1	stacc. added by analogy with bb.52 (fl.1), 54 (ob.1)
56-57	fl.1	<b>A</b> : original phrase crossed out in pencil, new added above stave in pencil (CN); <b>Ea</b> : original phrase erased, new added in pencil (CN)
57	cb.	<i>arco</i> added; <b>p</b> added by analogy with the general dynamic level
58	fg.1	<b>p</b> added by analogy with b.57 (vl.1) and in accordance with <b>B</b> <sup>1</sup>
59	fl.1	<b>Ea</b> : note 2: <i>dim</i> added in pencil (CN)
60	cl.1	<b>p</b> added by analogy with b.57
63-67	vc. cb.	incomplete end of slur added in accordance with <b>B</b> <sup>1</sup> ; <b>A</b> : page turn bb.66-67; <b>Ea</b> : incomplete slur
64	vl.2	stacc. added by analogy with va.
65	cl.1	note 1: ♯ emended to ♮ by analogy with fl.1, ob.1
65	vl.2	note 1: ten. omitted by analogy with va.
66		<b>Ga</b> : note 3: <i>Tæppet</i> "Curtain" added in pencil, erased
67	fg. cor.1,2	<b>B</b> <sup>1</sup> : notes 1-7: stacc.
68		<b>A</b> : <i>Tæppet</i> "Curtain" added in pencil and blue crayon (CN?); <b>Ga</b> : note 1: <i>Tæppet</i> added in pencil
68	ob.2 cl. fg.	
69-94	cor.1,2	<b>B</b> <sup>1</sup> : note 1: stacc.; notes 2-8: marc. <b>A</b> : <i>Spring til Side 83</i> "Jump to page 83" (b.94) added in pencil for a concert-version performance, later erased
69	tutti	<b>B</b> <sup>1</sup> : second quaver: ♯
69	fl. picc. cl. fg.	<i>lunga</i> added by analogy with ob.1,2
69	cor.1,2 str.	note 1: ♯ omitted by analogy with the other instruments; <i>lang</i> translated to <i>lunga</i> ; <b>A</b> : note 1: ♯ crossed out in pencil; third and fourth crotchet: crossed out in pencil probably because of cut; <b>Ea</b> : note 1: ♯ crossed out in pencil; third and fourth crotchet: crossed out in pencil, erased
69	ob.1	<i>lang</i> translated to <i>lunga</i> ; rest 2: ♯ added by analogy with ob.1, cl., fg., cor.1,2, str.; <b>A</b> : second to fourth crotchet crossed out in pencil probably because of cut; <b>B</b> <sup>1</sup> : note 1: <b>f</b>
69	ob.2	note 1: <i>c'</i> emended to <i>c<sup>♯</sup></i> by analogy with bb.67-68 and in accordance with <b>B</b> <sup>1</sup> , <b>Ea</b>
69	cl.1	<b>A</b> : third to fourth crotchet: crossed out in pencil (CN)
69	cl. fg. cor.1,2	<b>A</b> : third to fourth crotchet: crossed out in pencil (CN)
69	ob.2 str.	<b>A</b> : second to fourth crotchet: crossed out in pencil
69	SD	<b>A</b> : <i>Gaardens Nisse lader sig som en Kat glide ned ad det høje Elmetræ langs Gaardens Gavlside – efter at man et Øjeblik har set ham stikke sin røde Hue frem af det aabne Vindu i øverste Stokværk</i> crossed out in pencil probably because of cut

Bar	Part	Comment
69	str.	<b>ff</b> added by analogy with ob.2, cl., fg., cor.1,2 and in accordance with <b>B</b> <sup>1</sup>
70,71	fl.1	<b>B</b> <sup>1</sup> : note 2: ten.
74	fl.1	<b>B</b> <sup>1</sup> : notes 4, 6, 8: stacc.; notes 3, 5, 7: no marc.
75	va.	<i>arco</i> added
76-77	fl.1	beginning of  emended from b.77 note 1 by analogy with va.
81, 82	fl.1	<b>Ea</b> : notes 1, 5, 7: marc. added in pencil (CN?)
83	fl.1	<b>Ea</b> : note 1: marc. added in pencil (CN?)
84	SD	<b>A</b> : <i>Hyp! Hyp!</i>
89	SD	<b>A</b> : [...] <i>paa Olufs Strengeleg</i>
89	vl.2	<b>B</b> <sup>1</sup> : note 3: stacc.
90	fg. vl.2	<b>A</b> : ♯ crossed out in pencil and <i>vent lidt</i> . "wait a little" added in pencil
90	vl.2	<b>B</b> <sup>1</sup> : note 1: stacc.
91	ob. cl.	<b>B</b> <sup>1</sup> : note 1: <b>f</b>
91	vc.	<i>arco</i> added
92	SD	<b>A</b> : [...] <i>han over paa de Sovende</i>
92	vl.2	<i>dim.</i> added by analogy with ob., cl., vl.1, va., vc. and in accordance with <b>B</b> <sup>1</sup>
93	fl.1	notes 5-6: stacc. added by analogy with notes 1-4 and by analogy with b.94 and in accordance with <b>B</b> <sup>1</sup>
93	fl.2	notes 3-4: stacc. added by analogy with notes 1-2 and by analogy with fl.1; notes 5-6: stacc. added by analogy with notes 1-2; <b>f</b> added by analogy with fl.1 and in accordance with <b>B</b> <sup>1</sup>
94	fl.2	stacc. added by analogy with fl.1
94	SD	<b>A</b> : [...] <i>ikke vækkes springer han ned paa Jorden og siger</i> .)
95	ob.1 cl.1	<b>Ea</b> : note 1: <b>pp</b> changed to <b>pppp</b> in pencil (CN)
95	ob.2	<b>Ea</b> : note 1: <b>pp</b> changed to <b>ppppp</b> in pencil (CN)
95	cl.2	<b>Ea</b> : note 1: <b>pp</b> changed to <b>ppp</b> in pencil (CN?)
98	ob. cl.	stacc. added by analogy with bb.95-97
100	ob.	notes 3-4: articulation added by analogy with cl. and by analogy with b.113
104	fg.	notes 3-4: articulation added by analogy with notes 1-2 and by analogy with b.103
104	vl.1	marc. added by analogy with b.117
105	fl.1,2 picc.	stacc. added by analogy with b.118
106	ob. cl.2	stacc. added by analogy with b.119
106	cl.	<b>B</b> <sup>1</sup> : note 1: <b>p</b>
106	cl.1	stacc. added by analogy with b.119 and in accordance with <b>B</b> <sup>1</sup>
106	fg.	stacc. added by analogy with b.119
106	cor.1,2	stacc. added by analogy with b.119 (fg.)
107		<b>A</b> : <i>Overgang til m</i> , where <i>m</i> refers to the following bar, added at bottom of page in pencil (CN?)
108-116		<b>B</b> <sup>1</sup> : alphanumeric reference to bb.96-103
108	ob.1 cl.1	<b>Ea</b> : note 1: <b>pp</b> changed to <b>pppp</b> in pencil (CN)
108	ob.2	note 1: stacc. added by analogy with b.95 (cl.); <b>B</b> <sup>1</sup> : note 1: ♯; <b>Ea</b> : note 1: <b>pp</b> changed to <b>ppp</b> in pencil (CN)
108	cl.	stacc. added by analogy with ob. and by analogy with b.95
109-116		<b>B</b> <sup>1</sup> : alphanumeric reference to bb.96-103
109-111	ob.	stacc. added by analogy with b.108 and by analogy with bb.96-98

Bar	Part	Comment
109-111	cl.	stacc. added by analogy with bb.96-98
110	GAARDN.	A: <i>drille Hunde</i>
112	vl.1	A: note 5: <i>d</i> " changed to <i>e</i> " in pencil (CN?)
113	GAARDN.	A: <i>bort fra Katten</i>
116	cl.1	marc. added by analogy with b.103; <i>marcato</i> added by analogy with b.103 and in accordance with <b>B</b> <sup>1</sup>
116-117	GAARDN.	A: <i>rode rundt i gamle Sager</i>
117	picc.	<i>fz</i> added by analogy with b.104; <b>B</b> <sup>1</sup> : phrase and <i>fz</i> crossed out in pencil and new phrase added; note 5:
117	fg.	articulation added by analogy with b.116
118	fl.	<b>B</b> <sup>1</sup> :
118	fl.1,2 picc.	<i>mp</i> added by analogy with b.105
118	vl.1,2 va.	note 4: stacc. added by analogy with b.105
118	va.	notes 1-3: stacc. added by analogy with vl.1, va. and by analogy with b.105
119	ob.	stacc. added by analogy with cl.
119	ob. cl.	<b>B</b> <sup>1</sup> : note 1: <i>p</i>
119	cor.1,2	stacc. added by analogy with fg.; <i>pp</i> added by analogy with fg.
119	GAARDN.	A: <i>Skat opdager</i>
121		A: ♩ = 60 added in pencil
121-132		A: marking of cut in pencil, erased
121	cb.	<i>arco</i> added
122	vl.1	note 3: end of slur extended from note 2 in accordance with <b>B</b> <sup>1</sup> , <b>Ea</b>
123	cl.1	A:
123	va.	crossed out in pencil (Frederik Rung?); <b>B</b> <sup>1</sup> : - but phrase in b.124
123	va.	<i>pp</i> added by analogy with b.121 (vl.2, vc., cb.) and b.122 (vl.1)
124	picc.	phrase moved from b.123 in accordance with <b>B</b> <sup>1</sup> , <b>Ea</b> ; A (b.123): phrase crossed out in pencil and moved to the following bar (Frederik Rung?)
124	ob.1	phrase added in accordance with <b>B</b> <sup>1</sup> ; articulation added by analogy with b.124 (picc.); <i>mfz</i> added by analogy with b.124 (picc., cl.1)
124	cl.1	phrase moved from b.123 in accordance with <b>B</b> <sup>1</sup> , <b>Ea</b> ; A: phrase added in pencil (Frederik Rung?); page turn bb.122-123; <b>B</b> <sup>1</sup> : -
129	SD	A: ( <i>lytter</i> )
131	cor.1 vl.2 va. cb.	<b>B</b> <sup>1</sup> : second minim:
131-132	vl.2	b.131 note 8: end of slur emended to b.132 note 1 in accordance with <b>B</b> <sup>1</sup> ; A: b.132: slur open, page turn bb.131-132
132	cor.1	1. added by analogy with b.131 and in accordance with <b>Ea</b> ; A: page turn bb.131-132; <b>B</b> <sup>1</sup> : note 1: <i>pppp</i>
132	SD	A: ( <i>sætter sig</i> ) "(sits down)" added in blue crayon (CN)
132	vl.2 vc. cb.	<b>B</b> <sup>1</sup> : note 1: <i>ppp</i>
133-136	fl.1	1. added in accordance with <b>Ea</b> ; A: no indication of 1. or <i>a</i> 2
133		A: <i>Coda</i> --- added in pencil (CN)

Bar	Part	Comment
133	cl.1	note 4: stacc. added as in <b>B</b> <sup>1</sup> and by analogy with fl.1
134	fl.1	<b>B</b> <sup>1</sup> : note 3: marc.
134	cl.1	note 4: stacc. added by analogy with fl.1; <b>B</b> <sup>1</sup> : note 4: marc.
136-137		<b>B</b> <sup>1</sup> : on double bar-line:
136	cl.1	1. added by analogy with bb.133-135 and in accordance with <b>Ea</b> ; A: page turn bb.135-136
137		<b>B</b> <sup>1</sup> : <i>Andantino quasi allegretto</i>
137	SD	A: ( <i>tænker</i> ) "(thinks)"
141	vl.1,2 va.	<i>trem.</i> added
142	str.	<b>B</b> <sup>1</sup> : ♩ ♯ -
143-145		<i>ac-ce-le-ran-do</i> emended from <i>accel.</i> --- b.143 second crotchet to fourth crotchet; <b>B</b> <sup>1</sup> : b.143 second crotchet to fourth crotchet, page turn bb.143-144
143	ob.1 vl.1,2	<b>B</b> <sup>1</sup> : note 1: <i>p</i>
143	vl.2 va.	<i>trem.</i> added
144	fl.3	<i>p</i> added by analogy with fl.1,2, cl.
144	ob.1	<i>cresc.</i> emended to  by analogy with vl.1
144	ob.2	<i>p</i> added by analogy with fl.1,2, cl.
144	vl.2 va.	A: third to fourth crotchet:  added in pencil (CN)
145		A: <i>attacca</i> added in margin in pencil (CN), page turn bb.145-146
146	ob.1	<b>Ea</b> : note 1: <i>p</i> changed to <i>ppp</i> in pencil (CN), where the last <i>p</i> is blurred
146	ob.2 cl.1	<b>Ea</b> : note 1: <i>p</i> changed to <i>ppp</i> in pencil (CN)
148	fl.3 ob. cl. vl.1,2	note 1: marc. added by analogy with fl.1,2
148	fg.	marc. added by analogy with cor.1,2, va., vc., cb.
148	vl.1	<b>B</b> <sup>1</sup> : notes 3-6: stacc.
149-150		A: between bb.149-150: two cancelled bars in pencil (CN?)
149	ob. cl.	notes 4-6: marc. added by analogy with fl.
149	cl.	notes 6-7: slur added by analogy with fl., ob., vl.1,2 and in accordance with <b>B</b> <sup>1</sup>
149	vl.1,2	note 5: marc. added by analogy with fl.
151	fg. cor.1,2	marc. added by analogy with bb.148-150
151	va. vc. cb.	<i>fz</i> added by analogy with fl.1,2, ob., cl. and in accordance with <b>B</b> <sup>1</sup>
152	fg. cor.1,2	beginning of  emended from b.153 note 1 by analogy with vl.2, vc., cb.
152-153	vl.1 va.	marc. added by analogy with cl., fg.
154-155	cor.1,2	<b>B</b> <sup>1</sup> : chord 1: <i>a-a'</i>
154	va.	
No. 5		
Bar	Part	Comment
1	arpa (bass)	A: <i>Sidsel: Min Vise hedder Hellelidens Sang! (skotter til Helle) Det er ikke hende dér - <u>men en anden Helle</u> (Helle tager Hr. Olufs Strengeleg og ledsager Sangen) crossed out in blue crayon (CN); Helle, spil lidt til Harpe added in blue crayon (CN), the textual change is due to a cut as in <b>P</b><sup>1</sup> (p. 101) where the passage has been cancelled in pencil (Einar Christiansen); A: (<i>bag Scenen</i>) added in blue crayon (CN)  emended to  in accordance with <b>B</b><sup>1</sup>, <b>Ea</b>, <b>L</b></i>



Bar	Part	Comment
1	arpa	<b>B</b> <sup>1</sup> : note 1: <i>f</i> ; rests 2-4:
2	arpa	<b>B</b> <sup>1</sup> : note 1: <i>mp</i> and <i>mf</i>
3	SIDSEL	A: <i>Kap-pe</i> instead of <i>Kof-te</i>
5		rall. added in accordance with <b>B</b> <sup>1</sup> , <b>Ra</b>
5	arpa	notes 1-6: slur added by analogy with the previous bars and in accordance with <b>B</b> <sup>1</sup> , <b>Ea</b> ; <b>B</b> <sup>1</sup> : note 1: <i>dim.</i> ; chord 1: <i>pp</i>
5	SIDSEL	A: rest 1:
8	SIDSEL	A: notes 4-5: <i>sjel-den</i> instead of <i>li-det</i>
9		A: rest 1: <i>Omkvæd</i>
11	arpa	<b>B</b> <sup>1</sup> : rest 1: <i>dim.</i> ; chord 2: <i>p</i>
	SIDSEL	A: 3 <sup>die</sup> <i>Vers</i> ( <i>noget dels, langsommere</i> (1-2 <i>Linier</i> ) <i>dels hurtigere i Foredraget</i> ) "(partly slower (one to two lines), partly faster in the performance)"   <i>Den Elvermø er kun et Taagespind, / som driver for kølige Vinde, / men jeg er det levende Kød og Blod / med det varmeste Hjerter herinde / 4<sup>de</sup> <i>Vers</i> Vaagn op, Hr Ridder, det lider mod Dag, / den Hane gol over Vænge: / I sover hos Helleliden nu - / der burde I sovet længe. / "Nu løves mit Haab i Lunde."]; <b>B</b><sup>1</sup>: which has only got these two first stanzas, indicates that Drachmann still needed to finish two stanzas and that Henrik Knudsen must make enough space for them in his piano score; <b>N</b> (pp.85-86) brackets round stanzas 2, 3 and 5 added in blue crayon indicating a cut; text as <b>A</b>; <b>P</b><sup>1</sup> (pp.101-104): six stanzas though they do not correspond in every detail to <b>Ra</b>; <b>Ra</b> (pp.108-109): six stanzas; <i>Stat op</i> instead of <i>Vaagn op</i></i>

## ACT TWO

### Prelude

Bar	Part	Comment
1		A: <i>Andante con moto</i> where <i>con moto</i> has been crossed out in pencil (CN); ♯ = 63 added in pencil; <b>Ga</b> : note 1: <i>Tæppet op</i> "Curtain rise" added in pencil
1	va. vc. cb.	<b>C</b> added
3	vl.1,2 va.	<b>B</b> <sup>1</sup> : note 1: <i>mp</i>
5	vl.1,2 va.	<b>B</b> <sup>1</sup> : note 1: <i>mf</i>
6	vc.	<i>arco</i> added
12	vc. cb.	added by analogy with cor.1, vl.1,2, va. and in accordance with <b>B</b> <sup>1</sup>
14	va. vc. cb.	added by analogy with cor.1, vl.1,2 and in accordance with <b>B</b> <sup>1</sup>
15	cor.1	A: note 2: <i>b</i> added in pencil (CN)/Frederik Rung?); <b>B</b> <sup>1</sup> : note 2: <i>c</i> " or <i>d</i> "
15	cb.	<i>p</i> added by analogy with vl.1,2, va., vc. and in accordance with <b>B</b> <sup>1</sup>
17	cor.3	<b>B</b> <sup>1</sup> : note 1: <i>cresc.</i>
18	cor.2	A: ♯  changed to ♯  in pencil (CN)/Frederik Rung?); note 1: <i>mp</i> changed to <i>mf</i> in ink (CN); <b>Ea</b> : ♯  changed to ♯  in pencil
19	va. vc. cb.	added by analogy with fl., cor., vl.1,2 and in accordance with <b>B</b> <sup>1</sup> (vc., cb.)
19	vc.	<b>B</b> <sup>1</sup> : note 2: marc.
22	vc.	marc. added by analogy with fl., cor.1, vl.1
23	cor.1 vl.1 vc.	marc. added by analogy with fl.

Bar	Part	Comment
24-25	vl.1	b.24 note 7: end of slur emended to b.25 note 1 by analogy with fl., cor.1, vc.
25	va.	<i>trem.</i> omitted
25	vc.	<i>trem.</i> added
26	fl.	marc. added by analogy with b.25 and in accordance with <b>B</b> <sup>1</sup>
26	fl.2	note 1: <i>e</i> " added by analogy with cor.2 and by analogy with bb.27, 28 and in accordance with <b>B</b> <sup>1</sup>
26	cor.1,2,3	marc. added by analogy with b.25
26	cb.	<i>dim.</i> added by analogy with the other instruments and in accordance with <b>B</b> <sup>1</sup>
29	fl.1,2	<i>dim.</i> added by analogy with fl.3, cor.
29	cor.3	ten. added by analogy with fl., cor.1,2 and in accordance with <b>B</b> <sup>1</sup>
29	cor.4	<i>p</i> added by analogy with fl., cor.1,2,3 and in accordance with <b>B</b> <sup>1</sup>
29	va.	marc. added by analogy with vl.1,2 and in accordance with <b>B</b> <sup>1</sup>
29	va. vc. cb.	<b>B</b> <sup>1</sup> : note 1: <i>p</i>
30	vl.1	<b>B</b> <sup>1</sup> : notes 2-3: marc.
30	vl.2	<b>B</b> <sup>1</sup> : note 3: marc.
31	vl.1,2 va.	<i>trem.</i> added

## No. 6

Bar	Part	Comment
1-25	ALF	<b>A</b> has been the main source in this instance as <b>N</b> (p.3), <b>O</b> has only <i>O, hvilken Duft, naar Solen gaar ned og Duggen begynder at rinde - se hvilken skær Gennemsigtighed nu Dagen begynder at svinde!... Det prikkes bag Hud, det kribler i Taa: inat skal vist Elver=Dansen gaa!</i> ; <b>P</b> <sup>1</sup> : <i>En Alf (første Alf)</i> ; <b>Ra</b> (pp.120-121): No. 6 is a late addition which has not been the source for Einar Christiansen or CN notes 21, 25: ♯ added; <b>B</b> <sup>1</sup> : note 1: <i>p</i> ; note 39: <i>rall.</i> ; notes 40-42: <i>stacc.</i>
1	ob.1	A: no SD, but in <b>N</b> (p.3), <b>O</b> , <b>Ra</b> (p.120)
1	SD	<b>Ea</b> (No.2): note 1: <i>p</i> changed to <i>pp</i> in pencil (CN?)
2	vl.2	<b>Ea</b> (No.2): note 1: <i>mf</i> crossed out and <i>p</i> added in pencil (CN?)
6	vl.2	<b>B</b> <sup>1</sup> : note 1: <i>mp</i>
8	vc.	<b>B</b> <sup>1</sup> : note 1: <i>stacc.</i>
9	cb.	rest 1: <i>dim.</i> omitted in accordance with <b>B</b> <sup>1</sup>
11	cb.	<b>N</b> (p.3): <i>Musiken tier først, naar Alfen er krøbet op in Træet</i> "The music stops only when the elf has climbed up the tree" added in pencil (Einar Christiansen); <b>Ra</b> (p.121): <i>Med bankende Hjerter og Haand imod Bryst</i>
11	ALFEN	<b>Ra</b> (p.121): <i>hun aner og venter</i> instead of <i>hun aner[,] hun venter</i>
12	cb.	note 1: <i>pp</i> omitted as the dynamic marking is in b.10; <b>B</b> <sup>1</sup> : note 1: <i>pp</i> , page turn bb.11-12
18	vc. cb.	<i>f</i> added by analogy with vl.1,2, va. and in accordance with <b>B</b> <sup>1</sup>
22	vl.1	<b>B</b> <sup>1</sup> : note 1: <i>pp</i>
23		A: <i>rall. molto</i> added in pencil (CN)/Frederik Rung?
23-25		A: <i>rall. - - -</i> added in blue crayon (CN)
23	cb.	<i>dim.</i> added by analogy with vl.1,2, va., vc. and in accordance with <b>B</b> <sup>1</sup>
25		A: <i>quasi attacca</i> added in pencil

Bar	Part	Comment
25	ALFEN	A: <i>saa dør imod Vest den lyse den dæmrende Nat.</i> ; A, P <sup>1</sup> : <i>Alfen: Vi har intet at vise og intet at skjule / Gaardnissen: Skarns=Tøj! I gækker mig! / Alfen Tys! Kan Du høre-- -? / Hr. Olufs Stemme</i>



*Gaardnisse: Junker Oluf. Den Stemme kjender jeg* crossed out in blue crayon (CN?) because of a later revision and musical phrase placed before No.9

No. 7		
Bar	Part	Comment
	EN ALF	A: <i>Der kommer Pjevs! hvor travlt han har! En af de mindre: Ja nu skal vi holde ham ret for Nar / (Alferne skjuler sig) / Musik</i> crossed out in blue crayon (CN) and <i>Kom lad os holde den Skjælm for Nar</i> added in pencil with marking in blue crayon (CN) indicating that the lines are to be delivered before the musical number; O, P <sup>1</sup> : 1. Alf
1		A: ♩ = 120 added in pencil
5	fl.2,3	note 7: marc. added by analogy with notes 1-6 and by analogy with bb.1-4 (ob., cl., fg.)
6	fl.1	<i>p</i> added by analogy with ob.1
6	fl.2,3	ten. added by analogy with fl.1; stacc. added by analogy with fl.1, ob.1; <i>p</i> added by analogy with ob.1
7	fl.	stacc. added by analogy with ob.1
7	vl.1	<i>p</i> added by analogy with ob.1
8		A: <i>quasi attacca</i> added in pencil (Frederik Rung?)
8	EN ALF	P <sup>1</sup> : <i>Første Alf</i> changed to <i>Anden Alf</i> in pencil (Einar Christiansen)
8	ALFEN	P <sup>1</sup> : <i>Første Alf</i> changed to <i>Femte Alf</i> in pencil (Einar Christiansen); second time ALFEN appears in this bar it has been marked as <i>Første Alf</i>
9-10	EN ANDEN ALF	A: no indication of the character delivering the lines; <i>Her! Her!</i> added in pencil (CN); O: 2. Alf: <i>Her!</i> / 3. Alf: <i>Her!</i> / 4. Alf: <i>Nej her!</i> ; P <sup>1</sup> : the first <i>Her!</i> is recited by 6. (originally 2.) ALF, the second <i>Her!</i> by 3. ALF, the 5. (originally 4.) ALF replies <i>Nej her!</i>
10-12	fl.1,2	marc. added by analogy with b.9
12	ob.	stacc. added by analogy with bb.9-11
13	cl.	<i>cresc.</i> emended to <i>cresc.</i> in <del>_____</del> by analogy with fg.
13	fg.	<i>cresc.</i> and <del>_____</del> emended to <i>cresc.</i> in <del>_____</del>
14	vl.1	<i>arco</i> added
14	vl.1 va. vc.	marc. added by analogy with fl.1,2, picc., vl.2

No. 8		
Bar	Part	Comment
	ALFEN	A: <i>Tys! kan Du høre?</i> crossed out in ink (CN); P <sup>1</sup> : <i>Første Alf</i>

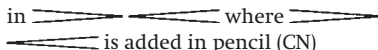
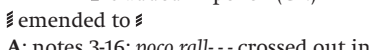

Bar	Part	Comment
	SD	A: no SD
+1		key signature and C added

No. 9		
Bar	Part	Comment
	GAARDN.	A: <i>Junker Oluf! Den Stemme Kjender jeg</i> ; P <sup>1</sup> : <i>Junker Oluf – den Stemme er kendt for mit Øre!</i>
	SD	A: ( <i>Bag Scenen</i> ) “Off stage” added in blue crayon (CN)
1		B <sup>1</sup> : <i>Moderato</i> added in ink (CN)
1-11		A: stanza 3 crossed out in pencil (CN?); Ra <sup>1</sup> : stanza 3 crossed out in pencil
+3	HR. OLUF	B <sup>1</sup> : no upbeat to b.3
3	HR. OLUF	L: ♩ ♩ ♩ ♩ ♩ ♩
4	HR. OLUF	B <sup>1</sup> : third to fourth crotchet: ♩ ♩
7	HR. OLUF	L (stanza 3): ♩ ♩ ♩ ♩ ♩ ♩
7-9	arpa	phrase added in accordance with B <sup>1</sup> , Ea
9	HR. OLUF	L (stanza 3): ♩ ♩ ♩ ♩ ♩ ♩
+11-11	HR. OLUF	N (p.7), O, P <sup>1</sup> , Ra (p.124): <i>Saa vildes min Vej</i> missing in stanza 2
11		B <sup>1</sup> : note 1: <i>poco vivo</i> changed to <i>a tempo</i> in ink (CN)

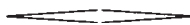
No. 10		
Bar	Part	Comment
	ALFEN	A: <i>Der er Skovnissen! Bort! vi mødes inat!</i> with marking in blue crayon indicating that the lines are to be delivered before the musical number; N (p.7) <i>Dér er Skovnissen! Bort! – han er altid saa plump...</i> changed to <i>Dér er Skovnissen! Bort! – Vi mødes her in Nat</i> in blue crayon (Holger Drachmann); P <sup>1</sup> : <i>Første Alf</i> ; P <sup>1</sup> , Ra (p.124): <i>Der er Skovnissen! bort! han er altid saa plump</i> ; Ra <sup>1</sup> : <i>han er altid saa plump</i> crossed out and <i>Vi mødes her in Nat</i> added in blue crayon
1		A: ♩ = 72 = 104 added in pencil (CN)
2	picc. cor.3,4	stacc. added by analogy with fl.1,2, ob., cl., fg., cor.1,2
2	tr.2,3	notes 6-8: stacc. added by analogy with tr.1
2	vl.1,2 va.	<i>trem.</i> added
2	vc. cb.	<i>trem.</i> and <i>arco</i> added
3	cmpli.	∩ added by analogy with the other instruments


No. 11		
Bar	Part	Comment
	SD	A: <i>Lang Dialog</i> “Long dialogue” added in blue crayon (CN)
	GAARDN.	A, P <sup>1</sup> : <i>Nadver</i>
	SD	N (p.14), Ra (p.130): ( <i>gnider ham dermed over Øjnene – en sagte Musik begynder – og til Ledsagelsen heraf fremsiger Skovnissen en Slags Besværgelse</i> ) “(rubs his eyes – soft music begins – and as an accompaniment the forest gnome recites a kind of an invocation)”
1		B <sup>1</sup> : note 1: <i>Allegro non troppo</i> changed to <i>Allegro moderato</i> in ink (CN)
1	vl.1,2 va.	B <sup>1</sup> : notes 1.6: <i>mfzpp</i>

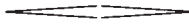
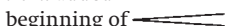
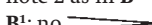
Bar	Part	Comment
1, 2	vl.2	note 6: <i>mfz</i> <i>p</i> emended to <i>mf</i> <i>p</i> by analogy with vl.1, va.
1, 2	va.	note 1: <i>mfz</i> <i>p</i> emended to <i>mf</i> <i>p</i> by analogy with vl.1,2
3	vl.1,2	note 1: <i>mfz</i> <i>p</i> emended to <i>mf</i> <i>p</i> by analogy with va. and by analogy with b.4
3, 4	trgl.	<b>B</b> <sup>1</sup> : note 1: stacc.; note 2: marc.
4	va.	note 1: marc. added by analogy with vl.1,2
5	cl.	<i>marcato</i> added by analogy with fl.1,2
5	cl.2	<b>A</b> : ♯ added in pencil (CN)
6, 7	cl.2	note 2: <i>c</i> <sup>♯</sup> emended to <i>c</i> <sup>♯</sup> by analogy with fl.2 and by analogy with b.5 and in accordance with <b>Ea</b> ; <b>Ea</b> : note 2: ♯ added in pencil (CN?)
7	fl.2	<b>B</b> <sup>1</sup> : note 4: <i>a</i> <sup>''</sup>
10-12	cor.1,2	stacc. added by analogy with bb.8-9
13	fl.1,2	<b>B</b> <sup>1</sup> : note 1: stacc.
13	fl.1,2 ob.	<b>B</b> <sup>1</sup> : note 1: <i>fpp</i>
14	cl.2	stacc. added by analogy with ob.
15	cl.1	<b>B</b> <sup>1</sup> : second crotchet: ♪
16	ob. cl.2	stacc. added by analogy with b.15
16	cl.2	<b>B</b> <sup>1</sup> : first crotchet: ♪
17	SD	<b>N</b> (p.14), <b>Ra</b> (p.130): <i>Gaardnissen giver sig to at hoppe in Takt efter Musiken – vender sig hid and did – men kan intet opdage. Musiken hører op.</i> “The house gnome begins to hop in time with the music – turning around here and there – but discovers nothing. The music stops.” <i>arco</i> added
17	va.	<b>B</b> <sup>1</sup> : notes 1, 6: <i>mfz</i> <i>p</i>
18	vl.2	<i>mf</i> <i>p</i> added by analogy with vl.1,2
18	va.	
19	GAARDN. SKOVN.	<b>N</b> (p.15): <i>Musiken tier under disse Repliker</i> “During these lines the music is silent” added in pencil (Einar Christiansen)
19	GAARDN.	<b>A</b> : <i>Jeg ser ingenting!</i>
20	vl.1	note 1: <i>mfz</i> <i>p</i> emended to <i>mf</i> <i>p</i> by analogy with vl.2, va.
20	SKOVN.	<b>N</b> (p.15): <i>Nu tager Musiken fat igjen</i> “Now the music begins again” added in pencil (Einar Christiansen)
20	vl.2	note 6: <i>mfz</i> emended to <i>mf</i> <i>p</i> by analogy with vl.1, va.
21	GAARDN.	<b>A</b> : <i>Naada!</i> crossed out in blue crayon (CN)
21-23	GAARDN. SKOVN.	<b>A</b> : <i>Gaardnisse: Naada!</i> [crossed out in blue crayon] <i>Skovnisse: Stille! Hør! (lytter)</i> ; <b>N</b> (p.15): lines crossed out in pencil, erased in connection with the publication of <b>Ra</b> ; <b>O</b> , <b>P</b> <sup>1</sup> : no lines, revised shortly before the performances
21	vl.1,2	marc. added by analogy with va.
21	vl.2	<i>mf</i> <i>p</i> added by analogy with vl.1, va.
22, 23	fl.1	<i>f</i> <sup>'''</sup> emended to <i>f</i> <sup>♯</sup> by analogy with b.24 and in accordance with <b>Ea</b> ; <b>Ea</b> : ♯ added in pencil
22	fl.1,2	<b>B</b> <sup>1</sup> : note 1: marc.
23	SD	<b>A</b> : ( <i>lytter</i> ) “(listening)”
24	cl. vl.1,2 va.	∞ added by analogy with fl. and in accordance with <b>Ea</b>
25		<b>A</b> : <i>quasi 50</i> = ♪ added in pencil (Frederik Rung?)
25	ALFEN	<b>N</b> (p.16): ( <i>dukker frem and siger</i> ) “(emerges and says)”; <i>Idet Musiken tier: “As the music becomes silent:”</i> added in indelible ink

Bar	Part	Comment
		(Holger Drachmann), then <i>Hertil maa komponeres et sagte accompagnement. Dette Digt kan ikke udelades, da det er Resultatet af Trøsken.</i> “To this a soft accompaniment must be composed. This poem cannot be omitted as it is the result of the touchwood.” added in pencil (Einar Christiansen); <b>P</b> <sup>1</sup> : <i>Første Alf</i> ; <b>P</b> <sup>1</sup> , <b>Ra</b> (p.132): ( <i>dukker frem og siger</i> )
25-27, 29	vl.1	♯ emended to ∅ and <i>trem.</i> b.25 added in accordance with <b>Ea</b>
25	vl.1,2	<b>B</b> <sup>1</sup> : note 1: <i>p</i> ; no <i>con sord.</i>
25	vl.2	<b>B</b> <sup>1</sup> : note 1: <i>marc.</i>
27	cl.1	note 7: <i>f</i> <sup>♯</sup> emended to <i>f</i> <sup>♯</sup> by analogy with vl.2 and in accordance with <b>Ea</b> ; 1. added by analogy with bb.25-26, 29 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.26-27; change of system bb.28-29; <b>Ea</b> : note 7: ♯ added in pencil
27	va. vc.	— added by analogy with cl.1, vl.1,2 and in accordance with <b>B</b> <sup>1</sup> ; <b>B</b> <sup>1</sup> : note 1: no <i>con sord.</i>
27	vc.	<i>arco</i> added
28	vl.1(2)	note 1: <i>trem.</i> omitted as the marking is added in b.25
29	fl.1	<b>B</b> <sup>1</sup> : note 1: <i>ppp</i> changed to <i>p</i> in pencil (CN)
29	cl.1	<i>ppp</i> added by analogy with va., vc. and in accordance with <b>B</b> <sup>1</sup> ; <b>B</b> <sup>1</sup> : first crotchet: ♪
29	vl.1(2)	<i>pp</i> emended to <i>ppp</i> by analogy with vl.1(1) and in accordance with <b>B</b> <sup>1</sup> ; ♯ emended to ∅
29	vl.2	<i>ppp</i> added by analogy with vl.1(1) and in accordance with <b>B</b> <sup>1</sup>
29	va. vc.	<b>B</b> <sup>1</sup> : first crotchet: ♪
30		<b>A</b> : fourth quaver: <i>poco rall.</i> crossed out in pencil (CN?/Frederik Rung?)
30	fl.1	<b>B</b> <sup>1</sup> : note 1: <i>mf</i> added in ink (CN)
30	vl.1(1)	<b>B</b> <sup>1</sup> : note 1: <i>mp</i> added in ink (CN)
30	vl.1(2)	<i>mp</i> added by analogy with vl.1; ♯ emended to ∅
31	fl.1	note 7: <i>dim.</i> omitted; <b>A</b> : notes 6-14: <i>dim.</i> in  where  is added in pencil (CN)
31	vl.1	♯ emended to ∅
31	vl.2	<b>A</b> : notes 3-16: <i>poco rall.</i> --- crossed out in pencil (CN)
32		<b>B</b> <sup>1</sup> : note 1: <i>un poco piu vivo</i>
32	fl.	<b>B</b> <sup>1</sup> : first quaver:  ; second quaver: <i>mf</i>
32	fl.1	note 9: <i>d</i> <sup>♯</sup> emended to <i>d</i> <sup>♯</sup> in accordance with <b>Ea</b> ; <b>Ea</b> : note 9: ♯ added in pencil
32	fl.2,3	notes 6-8: stacc. added by analogy with fl.1
32	ALFEN	<b>A</b> : <i>af Mulmet</i>
32	va.	note 10: <i>d</i> <sup>♯</sup> emended to <i>d</i> <sup>♯</sup> in accordance with <b>Ea</b> (Nos.1,2); <b>B</b> <sup>1</sup> : note 1: <i>mf</i>
33	fl.	stacc. added by analogy with b.32
33	fl.3	<b>A</b> : note 10: ♯ added in blue crayon (CN?); <b>B</b> <sup>1</sup> : note 1: <i>p</i>
34		<b>A</b> : <i>accel.</i> changed to <i>rall</i> in pencil (CN)
34-35	ALFEN	<b>A</b> : end of line ( <i>Griben, and Vigen i jublende Stigen vi favnes og favner, vi Planter og Dyr!</i> ) moved from final note of b.35 in pencil (CN)
34	vl.2	<b>Ea</b> (No.4): note 2: <i>acceler.</i> crossed out and <i>rall</i> added in pencil (CN), <i>rall</i> blurred
34		<b>A</b> : second dotted crotchet: <i>rall</i> added in pencil (CN)

Bar	Part	Comment
34	vl.1,2	<i>trem.</i> added
37		<b>B</b> <sup>1</sup> : <i>poco rall.</i>
37	fl.1	<b>Ea</b> : second minim: <i>rall.</i> added in indelible ink (CN)
37	fl. cb.	<b>B</b> <sup>1</sup> : <i>molto dim.</i>
37	cor.1,2	<i>dim.</i> added by analogy with the other instruments
38	fl.1,2 ob.	<b>B</b> <sup>1</sup> : note 1: <b>ppp</b> A: <u>Helle: Sidsel, min Forstand siger mig</u> -- -- <u>Sidsel: Hvis Du er i Kjærlighed</u> -- -- og den siger Dig, hvor en større ( <u>Naar hun hæver Blomsten falder Musiken ind</u> ) "(When she lifts the flower, the music begins)"
No. 12		
Bar	Part	Comment
1		A: ♩ = 72 added in pencil (CN?/Frederik Rung?)
1	SD	A: ( <u>Hun hæver Blomsten og svinger den ligesom besværgende; raaber:</u> ) "(She lifts the flower and waves it as if casting a spell:)"
1	woodw. tr. trb.b.	
1	tb. vl.1,2 va.	<b>B</b> <sup>1</sup> : note 1: <b>ffz</b>
1	timp.	tie added by analogy with trb.t., trb.b., tb., vc., cb.
1	tbno.	<b>B</b> <sup>1</sup> : <i>tamtam</i> (?)
1	vl.1,2 va.	<i>trem.</i> added
1	cb.	<b>ff</b> added by analogy with the other instruments
2	tr.1	marc. added by analogy with tr.2,3 and by analogy with b.1 and in accordance with <b>B</b> <sup>1</sup>
2	trb.t. trb.b.	
2	timp.	marc. added by analogy with tb., vc., cb. and by analogy with b.1
2	timp.	tie added by analogy with trb.t., trb.b., tb., vc., cb.
3	tr.	marc. added by analogy with b.1 and in accordance with <b>B</b> <sup>1</sup> ; <b>ffz</b> added by analogy with b.2
3	tr.2,3 trb.b. va.	<i>dim.</i> added by analogy with woodw., cor., tr.1, trb.t., tb., timp., vl.1,2, vc., cb.
3	trb.t. trb.b.	
3	timp.	marc. added by analogy with tb. and by analogy with b.1
3, 4	timp.	tie added by analogy with trb.t., trb.b., tb., vc., cb.
4	woodw.	<i>dim.</i> added by analogy with trb.t., trb.b., tb., timp., va., vc., cb. and in accordance with <b>B</b> <sup>1</sup>
4-5	fg.1	tie added by analogy with fl., cl., fg.2 and in accordance with <b>B</b> <sup>1</sup>
4	trb.t.	note 1: <b>mp</b> omitted by analogy with trb.b., tb., timp.
4	vl.1,2	<i>dim.</i> added by analogy with with trb.t., trb.b., tb., timp., va., vc., cb.
5	cor.3,4	<b>B</b> <sup>1</sup> : note 1: <b>p</b>
5-6	timp.	<b>B</b> <sup>1</sup> : b.5 second minim to b.6 note 2: <b>ppp</b>
5	va.	phrase added by analogy with previous bar and in accordance with <b>B</b> <sup>1</sup>
6		<i>poco rall.</i> : emended to <i>rall.</i> by analogy with marking above str. and in accordance with <b>B</b> <sup>1</sup>

Bar	Part	Comment
6	cor.1,2	<b>pp</b> added by analogy with vl.2, va., vc., cb. and in accordance with <b>B</b> <sup>1</sup>
6	SD	A: ( <u>drager Sidsel bort</u> ) "(drags Sidsel away)"
6	HELLE	A: <u>Kom Sidsel – kom, mens Tid er til!</u>
6	timp.	<i>muta in E-H</i> omitted; note 1: <b>pp</b> omitted since the marking is notated in the previous bar; <b>B</b> <sup>1</sup> : page turn bb.5-6
6	vl.1	<b>ppp</b> emended to <b>pp</b> by analogy with vl.2, va., vc., cb. and in accordance with <b>B</b> <sup>1</sup>
7	tb.	<b>ff</b> emended to <b>ffz</b> by analogy with woodw., cor., tr., trb.t., trb.b., timp., str. and in accordance with <b>B</b> <sup>1</sup>
7	va. vc.	<b>B</b> <sup>1</sup> : note 1: <b>ff</b>
8	SIDSEL	<b>C</b> : the lines are to be recited to the following rhythm: ♩ ♪ ♪ ♪ ♪ ♪ ♪
9	trgl.	<b>B</b> <sup>1</sup> : note 1: ♩
9	cb.	<i>pizz.</i> added by analogy with vl.1,2, va., vc. and in accordance with <b>Ea</b> (Nos.2,4)
13	HELLE	A: <u>Hvad? – Hvilket?</u> – crossed out in pencil
14	fg.	<b>B</b> <sup>1</sup> : notes 2-4: marc. changed to ten. in pencil (CN)
14	fg.2	A: note 2: # crossed out in pencil (CN)
14	SIDSEL	A: <u>Sig frem!</u> crossed out in pencil; <b>N</b> (p.22): *til Alt det, du løb og nynnede undervejs: har udeladt disse Ord / C.N. "to all this, you ran and hummed on the way: have omitted these words / C.N." added in pencil (CN); <b>O</b> , <b>P</b> <sup>1</sup> : <u>Sig frem – alt det, du løb og nynnede undervejs;</u> <b>Ra</b> (p.138): <u>Sig frem –</u>
14	vl.2	<b>B</b> <sup>1</sup> : between notes 1-2: <b>mf</b>
15	va.	<i>trem.</i> added
16	fg.	<b>B</b> <sup>1</sup> : note 1: <b>ppp</b>
16	HELLE	A: <u>være den Tid</u>
16	vl.2 va.	<i>trem.</i> added; <b>B</b> <sup>1</sup> : note 1: ♩
17	ob.1	end of phrase added in accordance with <b>Ea</b> ; A: extra staff added on top of page, but page later cropped; <b>B</b> <sup>1</sup> : end of phrase missing
19	vl.1	<b>B</b> <sup>1</sup> : note 1: <b>mf</b>
20	ob.1	<b>B</b> <sup>1</sup> : note 1: <b>pp p</b>
20	vl.2 va.	<i>trem.</i> added
20	vc.	<i>arco</i> added
20, 21	vc.	 added by analogy with ob.1, fl.1
20	cb.	<b>pp</b> added by analogy with the overall dynamic level
20-23	cb.	<b>B</b> <sup>1</sup> : - - - -
21	fl.1	<b>pp</b> added by analogy with the overall dynamic level
21-22	fl.1	A: 8 <sup>va</sup> <i>bassa</i> - - - added in pencil (CN); <b>Ea</b> : 8 <sup>va</sup> <i>bassa</i> - - <i>loco</i> added in pencil (CN)
22	fl.1	<b>B</b> <sup>1</sup> : first crotchet: ♩
22	HELLE	A: <u>de Usynlige</u>
23	vl.1 vc.	marc. added by analogy with fl.1, ob.1
24		<b>N</b> (p.23): <u>Her antager Musiken en stærk, højtidelig Karakter, som bevirker, at Nisserne kommer frem og at de alle flygter. Et Forspil to den gamle Moders komme.</u> "Here the music assumes a strong, solemn character which causes the goblins to appear and they all flee. A prelude to the old mother's arrival." added in pencil (Einar Christiansen).
24	ob.2	note 1: ten. added by analogy with cl., fg., cor., trb.t.1, trb.b.
24	fg. cor.1,2	note 4: ten. omitted by analogy with ob., cl., cor.3,4, trb.t.1

Bar	Part	Comment
24	trb.t.2	note 2: stacc. omitted by analogy with tb., vc.
24	GAARDN.	<b>P</b> <sup>1</sup> : crossed out in pencil (Einar Christiansen)
24	vl.1	ten. added by analogy with cl., fg., cor., trb.t.1, trb.b. and in accordance with <b>B</b> <sup>1</sup>
24, 25	vl.1,2 va.	<i>trem.</i> added
24	vl.2 va.	note 1: ten. added by analogy with cl., fg., cor., trb.t.1, trb.b.
24	vc.	<b>B</b> <sup>1</sup> : notes 4-8: marc.
24	cb.	stacc. added by analogy with tb., vc. and in accordance with <b>B</b> <sup>1</sup>
25	ob.	note 4: ten. omitted by analogy with cl., fg., cor., trb.t.
25	fg.	<b>B</b> <sup>1</sup> : note 4: ten.
25	tb. vc. cb.	stacc. added by analogy with trb.b. and by analogy with b.24
26-28	tutti	<i>poco cresc.</i> - - - emended to <i>poco cre-scen-do</i>
26	cl. fg. cor.	
	vl.1,2 va.	ten. added by analogy with ob., trb.t. and by analogy with bb.24-25
26, 27	vl.1,2 va.	<i>trem.</i> added
27	cl. fg. cor. trb.t.	
	vl.1,2 va.	ten. added by analogy with ob.
27	trb.b. tb.	marc. added by analogy with vc.
27	cb.	note 2: marc. omitted by analogy with vc.
28	ob. cl. fg. cor.	
	str.	marc. added by analogy with trb.t., trb.b., tb.
28	timp.	<i>muta in D</i> omitted; <b>B</b> <sup>1</sup> : second minim: ♩ ♩ ♩
29	ob. cl. tr. tb.	marc. added by analogy with fl., fg., cor.1,2,3, trb.t., trb.b.
29	cor.4	note 5: marc. added by analogy with fl., fg., cor.1,2,3, trb.t., trb.b. and in accordance with <b>Ea</b>
29	timp.	marc. added by analogy with fl., fg., cor.1,2,3, trb.t., trb.b., vl.1, va. and in accordance with <b>B</b> <sup>1</sup>
29	vl.1,2 va. vc.	<i>trem.</i> added
29	vl.2	marc. added by analogy with vl.1, va.
29	vc.	notes 5-7: marc. added by analogy with vl.1, va., cb.
29	vc. cb.	<b>ff</b> added by analogy with the other instruments and in accordance with <b>B</b> <sup>1</sup>
30	ob.2	<b>B</b> <sup>1</sup> : note 1: <b>fffz</b>
30	ob.2	note 2: ♩ emended to ♩ ♩ by analogy with fl., cl., fg., brass, str. and in accordance with <b>B</b> <sup>1</sup>
30, 31	cl.2	note 2: e <sup>b</sup> emended to d <sup>b</sup> by analogy with fl.3, cor.3,4, tr.2, trb.t.2, vl.2 and in accordance with <b>B</b> <sup>1</sup> , <b>Ea</b> ; <b>Ea</b> : note 2: e <sup>b</sup> changed to d <sup>b</sup> in pencil
30	timp.	<i>muta in Des</i> omitted
30	str.	<i>trem.</i> added
30	vl.1	chord 1: e <sup>''</sup> -e <sup>'''</sup> emended to f <sup>b</sup> -f <sup>b</sup> ''' by analogy with fl.2, cor.2, tr.1, trb.t.1 and in accordance with <b>Ea</b> ; <b>B</b> <sup>1</sup> : note 1: <b>ff</b>
30	vc. cb.	<b>B</b> <sup>1</sup> : note 1: D <sup>b</sup> changed to C <sup>#</sup> in pencil (CN)
31	str.	<i>trem.</i> added
32	cor.1,2	<b>fz</b> emended to <b>ffz</b> by analogy with ob., cl., fg., brass, timp. and in accordance with <b>B</b> <sup>1</sup>
32	str.	<i>trem.</i> added; <i>dim.</i> - - - emended to <i>di-mi-nu-en-do</i> ; <b>B</b> <sup>1</sup> : <i>dim.</i> in 
33		<b>A</b> : second crotchet: <i>rall</i> added in blue crayon (CN?)

Bar	Part	Comment
33	str.	<b>B</b> <sup>1</sup> : note 1: <i>dim.</i> ; page turn bb.32-33
33		<b>A</b> : <i>rall</i> added in blue crayon (CN?/Frederik Rung?)
34-36	tb.	<b>B</b> <sup>1</sup> : b.34 note 1 to b.36 note 1: slur
34	timp.	<b>A</b> , <b>Ea</b> : bar added in pencil (CN); <b>Ea</b> : note 1: <b>p</b> added in pencil (CN)
34	str.	<b>B</b> <sup>1</sup> : note 1: <b>pp</b>
36-38	trb.b. tb.	<b>B</b> <sup>1</sup> : b.36 note 2 to b.38 note 1: slur
37-38	trb.b.	b.37 note 3: beginning of slur added in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.37-38
		<i>trem.</i> added
38	vl.1,2	
39	fg.1	<b>A</b> : note 1: <b>f</b> changed to <b>p</b> in ink (CN); <b>B</b> <sup>1</sup> : note 1: <b>p</b>
39	vl.1	<b>A</b> : note 2: <b>mfz</b> changed to <b>mfpp</b> in ink (CN)
39	vl.2	<b>B</b> <sup>1</sup> : note 2: <b>mfzpp</b>
41	fg.1	1. added by analogy with b.39 and in accordance with <b>Ea</b> ; <i>dim.</i> added by analogy with str.; marc. added as in <b>B</b> <sup>1</sup> and by analogy with b.39; <b>A</b> : page turn bb.40-41
41-43	va.	marc. added by analogy with bb.38-40
43	vl.1	note 1: f <sup>3</sup> emended to f <sup>3</sup> ' as in <b>B</b> <sup>1</sup> and in accordance with <b>Ea</b> (Nos.2,3,4); <b>Ea</b> (Nos.2,3,4): note 1: ♯ added in pencil
44	fl.1	<b>B</b> <sup>1</sup> : note 1: <b>pp</b>
44	cl.1	1. added in accordance with <b>Ea</b>
46	trb.t. trb.b. tb.	<b>B</b> <sup>1</sup> : note 1: <b>pp</b> changed to <b>ppp</b> in pencil (CN)
47	trb.b.	 added by analogy with trb.t., tb.
48	trb.b.	f <sup>b</sup> emended to e <sup>b</sup> as in <b>B</b> <sup>1</sup> and in accordance with <b>Ea</b>
51		<i>rall.</i> added as in <b>B</b> <sup>1</sup> ; <b>B</b> <sup>1</sup> : <i>Forandring meddeles / Einar Chr.</i> : "Change to be notified / Einar Chr.:" (CN)
51	fl.1	1. added by analogy with b.50 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.50-51; note 5: ♯ added in pencil (CN)
51	SD	<b>A</b> : crossed out in pencil probably because No.14 begins with <i>Den gamle Kvinde klapper i Hænderne og kalder</i> "The old woman claps her hands and calls out"
52		<b>A</b> : ♩ = 72 added in pencil (Frederik Rung?), crossed out and (♩ = 104) added in pencil (CN)
52	cmpli.	<b>f</b> added as in <b>B</b> <sup>1</sup>
52-53	KODR. RØLL.	<b>A</b> : <i>Hvor er I? Kodriver: Her! Røllike: Hist!</i> crossed out in pencil; <b>N</b> (p.25): <i>Stemme</i> changed to <i>Kodriver</i> in pencil (Holger Drachmann?/Einar Christiansen?); <i>En Anden</i> changed to <i>Røllike</i> in pencil (Holger Drachmann?/Einar Christiansen?); <b>P</b> <sup>1</sup> : <i>Kodrive</i> and <i>En Anden</i> where it says <i>Røllike</i> ; <b>Ra</b> (p.140): <i>Stemme</i>
52	vl.1	<i>trem.</i> added
52-54	vl.1	beginning of  moved from b.53
		note 2 as in <b>B</b> <sup>1</sup>
53	trgl.	<b>B</b> <sup>1</sup> : no 
53	cmpli.	<b>f</b> added as in <b>B</b> <sup>1</sup>
53	vl.1	note 1: marc. added as in <b>B</b> <sup>1</sup> ; <b>A</b> : notes 2-3: slur added in pencil
53, 54	vl.2 va.	note 1: marc. added as in <b>B</b> <sup>1</sup>
53	va.	<b>A</b> : note 1: ♯ added in pencil
54	fl. picc. ob. cl.	
	fg. cor.1,2	<b>B</b> <sup>1</sup> : note 1: <b>mp</b> changed to <b>mf</b> in pencil (CN)
	picc. ob. cl.	
54	fg. cor.	marc. added by analogy with fl.1,2



Bar	Part	Comment
54	cl.	<i>mf</i> added by analogy with fl., picc., ob., fg., cor.1,2
54	cl.1	notes 1-5: <i>a<sup>♯</sup></i> emended to <i>a<sup>♮</sup></i> as in <b>B<sup>1</sup></b> and by analogy with fl.1, picc., fg.1, cor.2 and in accordance with <b>Ea</b>
54	cl.2	note 5: note added as in <b>B<sup>1</sup></b> and in accordance with <b>Ea</b>
54	cl. fg.	A: bar pasted over with new a version
54, 55	trgl.	<b>B<sup>1</sup></b> : note 2: ingen <i>fz</i>
54, 55	cmpli.	note 1: <i>fz</i> added as in <b>B<sup>1</sup></b>
54	vl.1	marc. added by analogy with b.53 and by analogy with <b>B<sup>1</sup></b> (vl.2, va.); A: notes 1-2: slur added in pencil
54	vl.1,2	A: notes 3-4: slur added in pencil, emphasized in ink (CN?); note 3: <i>f</i> changed to <i>fz</i> in pencil (CN), emphasized in ink
54	va.	A: notes 3-4: slur added in pencil (CN?); note 3: <i>f</i> changed to <i>fz</i> in pencil (CN)
54	vc.	<i>pizz.</i> added as in <b>B<sup>1</sup></b> and by analogy with cb. and in accordance with <b>Ea</b>
55	ob.2	note 5: note added as in <b>B<sup>1</sup></b> and in accordance with <b>Ea</b>
55	trgl.	note 1: <i>z</i> added
55	cmpli.	note 4: <i>fz</i> added by analogy with <b>B<sup>1</sup></b> (bb.54, 55)
55	vl.1,2	<b>B<sup>1</sup></b> : third crotchet: <i>f</i>
55	vl.1 va.	A: notes 1-2: slur added in pencil
55	vl.2	A: notes 1-2: slur added in pencil, emphasized in ink (CN?)
55	va.	<b>B<sup>1</sup></b> : third crotchet: no <i>f</i>
56	trgl.	note 2: <i>fz</i> added as in <b>B<sup>1</sup></b> and by analogy with note 1
57	cmpli.	<b>B<sup>1</sup></b> : no slurs
58	fl.1,2 fg.	note 9: stacc. omitted as in <b>B<sup>1</sup></b>
58	fl.1,2 picc.	note 2: stacc. omitted as in <b>B<sup>1</sup></b>
58	ob. fg.	notes 10-14: stacc. added as in <b>B<sup>1</sup></b> and by analogy with fl.1,2, ob., cl.
58	cl.	<b>B<sup>1</sup></b> : no stacc.
58	fg.	<i>ff</i> added by analogy with fl.1,2, picc., ob., cl., cor., tr., trgl., str.; notes 11-14: stacc. added by analogy with fl.1,2, ob., cl.
58	cor.	stacc. added by analogy with fl.1,2, picc., ob. cl., fg.
58, 59	tr.2	<i>g'</i> emended to <i>g<sup>♯</sup>'</i> as in <b>B<sup>1</sup></b> and by analogy with fl.2, ob.2, cor.2, vl.2 and in accordance with <b>Ea</b> ; <b>Ea</b> : note 1: <i>z</i> added in pencil
58	tr.2,3	tie added as in <b>B<sup>1</sup></b> and by analogy with tr.1 and in accordance with <b>Ea</b>
58-59	tr.2,3	tie added as in <b>B<sup>1</sup></b> and by analogy with tr.1 and in accordance with <b>Ea</b>
58	vc.	<i>trem.</i> and <i>z</i> added by analogy with vl.1,2, va.
58	vc. cb.	<i>arco</i> added in accordance with <b>Ea</b>
58	cb.	<i>trem.</i> added
59	fl.1	note 2: <i>e'''</i> emended to <i>c<sup>♯'''</sup></i> by analogy with ob.2 and by analogy with b.58 and by analogy with No.10 b.3, No.13 b.3
59	cor.2	<i>g'</i> emended to <i>g<sup>♯</sup>'</i> by analogy with fl.2, ob.2 and by analogy with b.58 and in accordance with <b>Ea</b>
59	SD	<b>N</b> (p.25): ( <i>Musik ophører</i> ) "(Music stops)" added in pencil (Holger Drachmann)
59	cor.3,4	tie added as in <b>B<sup>1</sup></b> and by analogy with fl.1,2, picc., ob., cl., fg. and in accordance with <b>Ea</b>

Bar	Part	Comment
59	tr.1	notes 5-7 stacc. added as in <b>B<sup>1</sup></b> and by analogy with notes 2-4
59	tr.2	note 1: <i>g'</i> emended to <i>g<sup>♯</sup>'</i> as in <b>B<sup>1</sup></b> and by analogy with fl.2, ob.2 and in accordance with <b>Ea</b>
59	tr.2,3	notes 2-4: stacc. added by analogy with tr.1; notes 5-7: stacc. added by analogy with <b>B<sup>1</sup></b> (tr.1); <b>B<sup>1</sup></b> : notes 4-5: tie
59-60	tr.2,3	<b>B<sup>1</sup></b> : b.59 note 9 to b.60 note 1: tie A: text in pencil (CN) erased and <i>Den gl. Kvinde: Hvad Ugavn gjør den unge Ridder? Gaarnisse - - - Den gl Kvinde: Elverinden? Tugted jeg hende ikke sidst? Tilsidel!</i> added in ink (CN); <i>Lang Dialog</i> added in blue crayon (CN)

#### No. 13

Bar	Part	Comment
		the movement is a late, shortened version where the original text ( <i>Kodriver: - Her !</i> [...]) has been omitted, cf. <b>F; N</b> (p.32): <i>Accord</i> "chord" added in blue crayon (Einar Christiansen)
1	cmpli.	<i>f</i> emended to <i>fz</i> by analogy with vl.1,2, va.
1	va.	third and fourth crotchet: <i>fz</i> added by analogy with vl.1,2
2	cl.	note 7: stacc. added by analogy with fl.1,2, picc., ob., fg., cor.1,2; notes 10-14: stacc. added by analogy with fl.1,2, picc., ob., fg.
2	cor.1,2	note 11: stacc. added by analogy with fl.1,2, picc., ob., fg.
2	cor.3,4	stacc. added in analogy with fl.1,2, picc., ob., fg.; notes 2-7: <i>5</i> emended to <i>6</i> by analogy with woodw., cor.1,2 and in accordance with <b>Ea</b>
2	tr.2,3	<i>f</i> added by analogy with tr.1
2	vc. cb.	<i>trem.</i> and <i>arco</i> added
3		A: <i>z</i> = 72 added in pencil (Frederik Rung?); A: <i>quasi attacca</i> changed to <i>attacca</i> in blue crayon (Frederik Rung?)
3	woodw. cor. tr.	
	trgl. glsp.	
	vl.1,2 va. vc.	A: rest 2: <i>∞</i> crossed out in pencil (Frederik Rung?)
3	tr.1	notes 2-4: stacc. added by analogy with No.12 b.59; notes 5-7: stacc. added by analogy with <b>B<sup>1</sup></b> (No.12 b.58)
3	tr.2,3	notes 2-4: stacc. added by analogy with No.12 b.59 (tr.1); notes 5-7: stacc. added by analogy with <b>B<sup>1</sup></b> (No.12 b.58, tr.1)

#### No. 14

Bar	Part	Comment
1		A: <i>z</i> = 72 added in pencil (Frederik Rung?)
1	fl.1,2 ob. cl.	rest 2: <i>∞</i> omitted by analogy with the other instruments
1	fg.	<b>B<sup>1</sup></b> : note 1: <i>ff</i>
1	trb.b. va. vc. cb.	marc. added by analogy with fl.1,2, ob., cl., fg., cor., tr., trb.t., tb., vl.1,2
1	SD	A: ( <i>raaber</i> ) "(shouts)"
1,2	str.	<i>trem.</i> added
2	vl.1	<b>B<sup>1</sup></b> : note 3: <i>mp</i> changed to <i>pp</i>

Bar	Part	Comment
3		<b>N</b> (p.32): (kort, fjærn Musik) inden den gamle Kvinde igjen taler. "(short, distant music) before the old woman speaks again." added in pencil (Einar Christiansen)
3	SD	<b>A</b> : (I Baggrunden ses Elverpigerne som svinger deres Flor) "(The elf-maids are seen in the background swinging their gauzy robe)"
3	vl.2	<b>B</b> <sup>1</sup> : note 1: <i>mp</i> changed to <i>p</i>
3	va.	<b>B</b> <sup>1</sup> : note 1: <i>mp</i>
4	trgl.	<b>B</b> <sup>1</sup> : note 1: <i>p</i>
9	fg.	stacc. added by analogy with bb.7-8 and in accordance with <b>B</b> <sup>1</sup>
9	va.	notes 1-2: stacc. omitted by analogy with the remaining part of the phrase and by analogy with vl.1,2, vc., cb.
10	picc.	<i>p</i> added by analogy with the overall dynamic level
10	fg.	stacc. added by analogy with bb.7-8
11	ob.	<i>pp</i> emended to <i>p</i> by analogy with fl.1,2, cl. and in accordance with <b>B</b> <sup>1</sup>
13-14	ob. cl.	stacc. added by analogy with fl.1,2 and by analogy with bb.11-12
13	va.	<b>B</b> <sup>1</sup> : note 1: <i>b</i> <sup>#</sup>
15	cl.	stacc. added by analogy with fl.1,2, ob. and by analogy with bb.11-12
15	vl.2 va.	<i>arco</i> added
15, 16	trgl.	<b>B</b> <sup>1</sup> : note 3: <i>♪</i>
16-17	fl.1,2	b.16 rest 1: <i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with ob., cl., fg., cor.1,2, trgl., vl.1, va., vc., cb.; <b>A</b> : page turn bb.16-17
16-17	picc. vl.2	b.16 note 1: <i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with ob., cl., fg., cor.1,2, trgl., vl.1, va., vc., cb.; <b>A</b> : page turn bb.16-17
16-17	ob. cl. fg. cor.1,2 trgl. str.	b.16: <i>cresc.</i> --- emended to <i>cre-scen-do</i> ; <b>A</b> : page turn bb.16-17
16	cl. fg. cor.1,2	stacc. added by analogy with bb.11-12
16, 17	cl. fg. cor.1,2	<b>B</b> <sup>1</sup> : note 3: <i>♪</i>
17	fl.1,2 ob.	<i>a2</i> added by analogy with b.16 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.16-17
17-19	picc.	slur added by analogy with fl.1,2, ob. and in accordance with <b>B</b> <sup>1</sup> , <b>Ea</b>
17	fg.	note 3: stacc. added by analogy with cl.
17	cor.1,2	stacc. added by analogy with cl.
17	cor.3,4	<i>cresc.</i> emended to <i>cre-scen-do</i> ; <b>B</b> <sup>1</sup> : no phrase
17	vc. cb.	marc. added by analogy with cor.3,4 and in accordance with <b>B</b> <sup>1</sup>
18	fl.1,2 picc. ob.	<i>≡</i> added by analogy with cl., cor., trgl., str.
18-19	cor.3,4	<b>B</b> <sup>1</sup> : no phrase
18	vl.2 va.	<i>trem.</i> added
19	ob.	<i>f</i> added by analogy with fl.1,2, picc., cl., fg., cor., trgl., str.
20	vl.1	<b>B</b> <sup>1</sup> : note 1: <i>∩ lang</i>
20	vl.1,2 va. vc.	<i>trem.</i> added
20	vl.2 va. vc. cb.	<i>fp</i> emended to <i>fpp</i> by analogy with vl.1 and in accordance with <b>B</b> <sup>1</sup>
20	vc. cb.	<i>arco</i> added in accordance with <i>trem.</i> and in accordance with <b>B</b> <sup>1</sup>
20	cb.	<i>trem.</i> and <i>♯</i> added; <b>B</b> <sup>1</sup> : note 1: <i>♯</i> and <i>arco</i>
21	trgl.	<i>p</i> added by analogy with the other instruments
21	SD	<b>A</b> : (kom glidende frem af Søstrenes Kres, indhyllet i sine lange Flor) "(came gliding out of the circle of her sisters, enveloped in her long gauzy robe)"


Bar	Part	Comment
21-22	va.	<b>B</b> <sup>1</sup> : no phrase
22-24		<b>N</b> (p.32): <i>Musiken under disse følgende Repliker maa være meget diskret og ikke passes efter Ordene.</i> "During the following lines the music must be discreet and not be fitted to the words." added in pencil (Einar Christiansen)
23	ob. cl. cor.1,2	stacc. added by analogy with bb.21-22
24	cl. cor.1,2	stacc. added by analogy with bb.21-22
26-27	fl.1,2	end of open slur emended; <b>A</b> : page turn bb.26-27; <b>B</b> <sup>1</sup> : b.26 note 2 to b.27 note 1 and b.27 note 2 to b.28 note 3: slurs
27	cl.1	note 1: <i>b</i> <sup>''</sup> emended to <i>d</i> <sup>''</sup> in accordance with <b>B</b> <sup>1</sup> ; <b>A</b> , <b>Ea</b> : in addition to the slur bb.27-28, a tie, b.27 note 1 to b.28 note 1, is notated indicating that the pitch must be the same
28	fl.1,2 cl.1	<b>A</b> : rest 1: <i>∩</i> crossed out in pencil (CN?/ Frederik Rung?)
28	fl.3 ob. fg. cor. trgl.	<i>∩</i> added by analogy with the other instruments
28	vl.1,2	<b>A</b> : rest 2: <i>∩</i> crossed out in pencil (CN?/ Frederik Rung?)
28	vl.1	<b>B</b> <sup>1</sup> : first quaver: <i>♪ 7</i>
29	ob.	<b>B</b> <sup>1</sup> : note 2: marc.
30	vl.1	<i>∩</i> added by analogy with the other instruments and in accordance with <b>Ea</b>
31	fg.	note 2: marc. emended to stacc. by analogy with ob., cl.
31	fg.2	note 1: <i>♯</i> added by analogy with cor.2
31	cor.1,2	<i>fz</i> added by analogy with ob., cl., fg. and in accordance with <b>B</b> <sup>1</sup>
31	cor.3,4	marc. and stacc. added by analogy with ob., cl.; <i>fz</i> added by analogy with ob., cl., fg. and in accordance with <b>B</b> <sup>1</sup> ; <b>B</b> <sup>1</sup> : notes 1-2: marc.
32	ptti.sosp.	<b>A</b> : mit Schwamschlägel erased
32	SD	<b>A</b> : [...] in <i>det dødblege Ansigt</i>
32	str.	<b>B</b> <sup>1</sup> : note 1: <i>f</i> (not <i>fz</i> )
32	vl.1	<b>A</b> : chord 1, note 3: <i>♯</i> crossed out and <i>♭</i> added in pencil (Frederik Rung?)
32	vl.1,2	<i>trem.</i> added; <b>B</b> <sup>1</sup> : third to fourth crotchet: <i>cresc.</i> in <i>≡</i>
32-33	vc.	b.32 note 5: end of slur added by analogy with va. and in accordance with <b>B</b> <sup>1</sup> ; <b>A</b> : open slur, page turn bb.32-33
32	va. vc.	<i>cresc.</i> added by analogy with cl. and in accordance with <b>B</b> <sup>1</sup>
33	cl.	<i>ff</i> added by analogy with va., vc.; <b>B</b> <sup>1</sup> : notes 9-10: <i>≡</i>
33	cl. vl.1,2 va. vc.	<b>A</b> : first to third crotchet: <i>≡</i> added in pencil (CN)
33	trgl.	<b>A</b> : phrase added in pencil (CN)
33	vc.	<i>dim.</i> added by analogy with cl., va.; <b>B</b> <sup>1</sup> : notes 9-11: <i>≡</i>
33-34	vc.	alto clef emended to tenor clef by analogy with cl., va. and in accordance with <b>B</b> <sup>1</sup> , <b>Ea</b> ; phrase transposed up an octave by analogy with va. and in accordance with <b>B</b> <sup>1</sup>
34	cl.	<b>B</b> <sup>1</sup> : notes 1-2: <i>pp</i> , not <i>p</i>
34	fg.	<b>B</b> <sup>1</sup> : note 1: <i>pp</i> , not <i>p</i>
36	fl.2	<b>A</b> : note 1: <i>7</i> <i>♯</i> added in pencil (Frederik Rung?)
36	fl.2,3	<b>B</b> <sup>1</sup> : note 1: <i>p</i> , not <i>pp</i>
39	fl.1	<b>A</b> : note 2: <i>♯</i> added in pencil (CN)

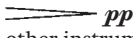

Bar	Part	Comment	Bar	Part	Comment
40	vl.1,2 va.	trem. added	52	vl.2 va.	<b>B</b> <sup>1</sup> : note 1: <i>pp</i>
41		<b>N</b> (p.34): <i>Musiken bestandig meget diskret</i> "The music continually very discreet" added in pencil (Einar Christiansen)	56	vl.2	<i>p</i> omitted by analogy with va., vc.
42		<b>A</b> : <i>Andantino</i> changed to <i>Andante</i> in pencil (Frederik Rung?)	59	SD	<b>A</b> : ( <i>vugger sig i Hofterne</i> )
42	fl.1	note 7: end of slur added by analogy with bb.44-45 (vl.1); <b>A</b> , <b>B</b> <sup>1</sup> : slur incomplete, page turn bb.42-43	60-61	vl.2 va.	stacc. added by analogy with bb.52-53
42	ELVERMØ	<b>A</b> : <i>Nej, det skal Du vide</i> where <i>Nej</i> has been moved from b.41 in pencil (CN)	62	vl.1	<b>B</b> <sup>1</sup> : note 1: <i>fz</i>
42	vl.2	<b>B</b> <sup>1</sup> : note 1: trem.	62	va.	<b>B</b> <sup>1</sup> : chord 1, note 2: <i>a</i>
42	vl.2 va.	trem. added	63	fg. cor. trb.t.	<b>B</b> <sup>1</sup> : note 1: <i>p</i>
42	va.	<i>c</i> <sup>♯</sup> emended to <i>c</i> <sup>♯</sup> by analogy with fl.1 and in accordance with <b>Ea</b> ; <b>A</b> : NB and ? added in pencil; <b>Ea</b> : $\downarrow$ added in pencil	63	cor. trb.t.	
43	fl.1	1. added by analogy with b.42 and in accordance with <b>Ea</b> ; note 1: <i>c</i> <sup>♯</sup> emended to <i>c</i> <sup>♯</sup> by analogy with b.42 and in accordance with <b>B</b> <sup>1</sup> , <b>Ea</b> ; <b>A</b> : page turn bb.42-43; <b>Ea</b> : $\downarrow$ added in pencil	63	trb.b. tb.	<b>B</b> <sup>1</sup> : note 2: <i>mfz</i>
43	vl.2 va.	$\text{—————}$ added by analogy with fl.1,2	64	trb.b. tb.	<b>B</b> <sup>1</sup> : note 1: <i>pp</i> changed to <i>p</i> (CN)
43	va.	<i>c</i> <sup>♯</sup> emended to <i>c</i> <sup>♯</sup> by analogy with b.42 and in accordance with <b>Ea</b> ; <b>Ea</b> : $\downarrow$ added in pencil	64	fl.1	<b>A</b> : <i>Tempo I<sup>mo</sup></i> added in blue crayon and pencil (CN) after the fair-copying of <b>Ea</b>
44	ELVERMØ	<b>A</b> : <i>synes at slumre paa Kviste</i>	64	fl.1,2	b.64 note 3: end of slur added by analogy with bb.65, 66, 67 and in accordance with <b>B</b> <sup>1</sup> , <b>Ea</b> ; <b>A</b> : page turn bb.64-65
44	va.	note 2: <i>c</i> <sup>♯</sup> emended to <i>c</i> <sup>♯</sup> in accordance with <b>Ea</b> ; <b>A</b> : $\downarrow$ added below note in pencil; <b>Ea</b> : $\downarrow$ added in pencil and blue crayon	64	fl.1,2 picc.	<i>a tempo</i> omitted because of the overall tempo marking and in accordance with <b>B</b> <sup>1</sup>
45	vl.1	note 5: <i>f</i> <sup>♯</sup> emended to <i>f</i> <sup>♯</sup> in accordance with <b>Ea</b> ; <b>Ea</b> (No.1): note 5: $\downarrow$ added in pencil	65	ELVERMØ	<b>B</b> <sup>1</sup> : note 1: <i>p</i>
46	fl.	<b>B</b> <sup>1</sup> : note 1: <i>p</i> ; $\uparrow \uparrow \uparrow \uparrow \uparrow \uparrow \uparrow \uparrow \uparrow \uparrow$	67-68	ELVERMØ	<b>A</b> : $\uparrow \uparrow$ <i>Det</i> indicating the precise placement of text
46	vl.1	note 3: stacc. added by analogy with vl.2; <b>B</b> <sup>1</sup> : note 5: marc.	68	fl.	<b>A</b> : b.67 first quaver to b.68 second quaver: <i>Drøm</i> $\text{—————}$ indicating the precise placement of text
46	va.	note 3: stacc. added by analogy with vl.2 and in accordance with <b>B</b> <sup>1</sup>	68	ELVERMØ	<b>B</b> <sup>1</sup> : note 1: <i>pp</i>
46	vc.	<i>arco</i> added; <b>B</b> <sup>1</sup> : note 1: marc.	70	fl.1	<b>A</b> : <i>det Blod paa min Vej</i>
47-48	fl. vl.1,2 va.	articulation added by analogy with b.46	70-72	cl.1	note 5: stacc. added by analogy with ob.1. added by analogy with b.77 and in accordance with <b>Ea</b> ; <b>A</b> : change of staff bb.72-73
47	fg.1	<b>B</b> <sup>1</sup> : note 1: <i>p</i>	+71-73	ELVERMØ	<b>N</b> (p.38): square brackets added in blue crayon round the sentence, earlier crossed out in pencil, later erased; cut between pp.35 and 38; <b>Ra</b> (p.149): <i>Jeg træder min Dans, hvor der aldrig gik Vej, jeg træder den dér; [...]</i> ; <b>Ra</b> <sup>1</sup> : crossed out in pencil
48	fl.	third and fourth crotchet: beams emended from $\overline{\uparrow \uparrow} \overline{\uparrow \uparrow} \overline{\uparrow \uparrow}$ by analogy with vl.1,2, va. and by analogy with bb.46-47	72	ob.1	<b>A</b> : rests 2-3: $\uparrow \uparrow$ changed to $\uparrow \uparrow$ in pencil (CN)
48	vc.	b.48 note 3: end of slur added; <b>A</b> : page turn bb.48-49; <b>B</b> <sup>1</sup> : note 1: <i>p</i>	72	va.	<b>B</b> <sup>1</sup> : notes 2-3: $\text{—————}$
49	woodw.	<b>B</b> <sup>1</sup> : note 1: <i>p</i>	74	ELVERMØ	<b>N</b> (p.38): <i>Her bliver Musiken kraftigere</i> "here the music becomes louder" added in pencil (Einar Christiansen)
49	fl. ob. cl.	<b>B</b> <sup>1</sup> : note 2: <i>f</i>	74	vl.2 va.	trem. added
49	fg.	<i>f</i> emended to <i>fz</i> by analogy with fl., ob., cl., str.	77	ob.1	<i>p</i> added by analogy with fl.
49	vl.1,2 va.	trem. added	77	cor.3,4	<b>B</b> <sup>1</sup> : note 1: <i>mp</i>
49	vl.1,2 va. vc.	<b>B</b> <sup>1</sup> : third crotchet: <i>f</i>	77	vc. cb.	<i>cresc.</i> added by analogy with vl.1,2, va.
50	fl.3	<i>p</i> emended to <i>mf</i> by analogy with ob.2, fg., va., vc. and in accordance with <b>B</b> <sup>1</sup> ; <i>fz</i> emended to <i>f</i> by analogy with fl.1,2, ob., vl.1,2, va., vc. and in accordance with <b>B</b> <sup>1</sup>	78	ob.2	<i>mp</i> added by analogy with fg.; notes 1-2: stacc. added by analogy with cor.1,2 and in accordance with <b>B</b> <sup>1</sup> ; notes 3-5: stacc. added by analogy with cor.1,2; <b>B</b> <sup>1</sup> : note 1: <i>mf</i>
50	cl.	<b>B</b> <sup>1</sup> : note 1: <i>mp</i>	78	cl.	stacc. added by analogy with cor.1,2
50	fg.	<i>fz</i> emended to <i>f</i> by analogy with fl.1,2, ob., cl., vl.1,2, va., vc. and in accordance with <b>B</b> <sup>1</sup>	78	ob. cl.	<i>mp</i> added by analogy with fg.; <b>B</b> <sup>1</sup> : note 1: <i>mf</i>
50-51	cor.3,4	<b>B</b> <sup>1</sup> : no phrase	79	ob.2 cl. cor.3,4	stacc. added by analogy with b.78 (cor.1,2)
50	vl.2 va.	trem. added	80	fl. ob. cl. fg.	
51	ELVERMØ	<b>A</b> , <b>O</b> , <b>P</b> <sup>1</sup> : <i>Riddersmænd</i> instead of <i>Rytersmænd</i> , presumably a copying error from <b>N</b> to <b>O</b> ; <b>A</b> : <i>Riddere and Riddersmænd. om og om igen</i> crossed out in pencil	80	cor.1,2 str.	<b>B</b> <sup>1</sup> : note 1: <i>f</i>
51	vc.	<i>f</i> added by analogy with vl.1,2, va., cb.	80-81	ob. vl.1 va.	<i>f</i> emended to <i>poco f</i> by analogy with fl., cl., fg., cor., vl.2, vc., cb.
			80-82	ob.1	<b>B</b> <sup>1</sup> : b.80 note 1 to b.82 note 1: slur
			80	fg.2	<b>B</b> <sup>1</sup> : note 2: <i>B</i>
			80-81	vl.2 va.	stacc. added by analogy with bb.78 (cor.1,2), 82, 83 (vl.2), 84 (cl.1)
			81	fl.1 cl. cor.3,4 vl.1 vc. cb.	<b>A</b> : second quaver: <i>dim</i> added in pencil (CN)
			81	ob. fg. cor.1,2 vl.2 va.	<i>dim.</i> added by analogy with fl., cl., cor.3,4, vl.1, vc., cb.


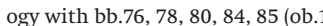




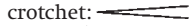


Bar	Part	Comment	Bar	Part	Comment
1	SD	A: <i>Oluf (styrter bort)</i> "Oluf (rushing out)"; N (p.60): <i>I det samme falder Musiken ind</i> "At that very moment the music strikes up" added in pencil (Einar Christiansen)	20	va. vc. cb.	A: note 1: <i>ff</i> crossed out in ink (Julius Röntgen); B <sup>1</sup> : note 1: <i>ff</i> erased and moved to b.21 (CN)
1	va. vc. cb.	<i>trem.</i> added	21	fl.1,2	B <sup>1</sup> : note 1: marc.
1	cb.	B <sup>1</sup> : note 1: <del>♯</del> erased	21	va. vc.	A: <i>f</i> crossed out in ink and moved to b.21 (Julius Röntgen)
2	fg.2	slur added by analogy with cor.2, tr.1, trb.t.2 and in accordance with Ea	23	fl.1,2	B <sup>1</sup> : note 2: marc.; note 3: <i>dim.</i>
2	va.	<i>div.</i> added by analogy with double stems and by analogy with b.3 ( <i>unis.</i> ) and in accordance with B <sup>1</sup>	24	fl.1,2	B <sup>1</sup> : note 2: marc.
3	cor.1	Ea: note 2: <del>♯</del> added in blue crayon (CN)	24-25	cl.	open slur emended as in B <sup>1</sup> and in accordance with Ea; A: slur incomplete, page turn bb.24-25; Ea: open slur emended in pencil
4	fg.2	note 1: <i>c'</i> emended to <i>b</i> <sup>♯</sup> as in B <sup>1</sup> and by analogy with trb.t.2	25-29	fl.1,2 ob. fg.	<i>a2</i> added by analogy with bb.20-24 and in accordance with Ea; A: page turn bb.24-25
4-10	fl.1,2	<i>a2</i> added by analogy with b.1 and in accordance with Ea; A: page turn bb.3-4, 7-8	29		N (p.61): <i>Musiken svag. Her maa Ordene passe nøje to Musiken</i> "The music soft. Here the words must fit the music accurately" added in pencil (Einar Christiansen)
4-10	ob.	<i>a2</i> added by analogy with bb.1-3 and in accordance with Ea; A: page turn bb.3-4, 7-8	29	ELVERMØ	A: arrow indicating precise placement of text added in blue crayon
4-29	cl.	<i>a2</i> added by analogy with bb.1-3 and in accordance with Ea; A: page turn bb.3-4, 7-8, 12-13, 18-19	29	vc. cb.	<i>f</i> added by analogy with woodw., cor., vl.1,2, va.
4	fg.1	note 1: <i>c'</i> emended to <i>d'</i> as in B <sup>1</sup> and by analogy with cor.2, tr.3 and in accordance with Ea; B <sup>1</sup> : note 1: <i>d'</i> ; Ea: note 1: <i>c'</i> changed to <i>d'</i> in pencil	32	CORO	A: <i>Damekor</i> "Women's chorus" added in blue crayon (CN); margin: T., B. crossed out in blue crayon (CN)
4	fg.2	B <sup>1</sup> : note 1: <i>b</i>	33	CORO	N (p.62) O, Ra (p.170): <i>Kor af Søstrene (syngende)</i> ; P <sup>1</sup> : <i>Chor af Søstrene</i> ; N (p.62) <i>Koret udenfor</i> "Chorus outside" added in pencil (Einar Christiansen)
5	fg.	notes 2-5: notes added as in B <sup>1</sup> and by analogy with va.	36	cl.1 cor.1,2	<i>p</i> added by analogy with the overall dynamic level
5	vc. cb.	<i>sf</i> emended to <i>fz</i> as in B <sup>1</sup> and by analogy with brass	36-40	cl.1	1. added in accordance with Ea
6-10	SD	A: ( <i>Højen aabner sig — — — Elvermoen glider fram under følgende Musik</i> ) "The barrow opens up — — — the Elf-maid glides forth during the following music" N (p.61): <i>Det varer en Stund — dog ikke for længe — inden hun taler.</i> "It takes awhile — though not too long — before she speaks." added in pencil (Einar Christiansen)	36-40	fg.	B <sup>1</sup> : no phrase
6	cb.	<i>fz</i> added as in B <sup>1</sup> and by analogy with brass	36-40	cor.1	b.40 note 1: end of slur added as in B <sup>1</sup> and by analogy with fl.1, cl., cor.2
7	trb.b. tb.	<i>fz</i> added as in B <sup>1</sup> and by analogy with cor., tr., trb.t.	36-39	vl.1	bb.36-37: end of slur added b.39 note 1 by analogy with fl.1, cl.1, cor.2; A: bb.36-37: open slur; bb.38-39: slur; page turn bb.37-38
7	vc. cb.	<i>fz</i> added by analogy with cor., tr., trb.t.	36	vl.2 va.	<i>trem.</i> added
8-17	fg.	<i>a2</i> added by analogy with bb.5-7 and in accordance with Ea; A: page turn bb.3-4, 7-8, 12-13	38-39	T.	tie added
8	cor.1	Ea: note 1: <i>dim.</i> added in blue crayon (CN)	45	ELVERMØ	A: <i>med de Taager</i> ; N (p.62): <i>med alle de smaa Blomster saa kranser vi Dig</i> changed to <i>med alle Elver=Taager[...]</i> in pencil (Holger Drachmann)
8	cor.3	Ea: note 1: <i>dim</i> added in pencil (CN)	48	cl.1	Ea: note 1: <i>p</i> added in pencil (CN)
9	vc. cb.	<i>molto dim.</i> added by analogy with cor., trb.t., trb.b., tb.	49	picc.	note 6: <i>c<sup>♯</sup></i> emended to <i>d<sup>♯</sup></i> as in B <sup>1</sup> and by analogy with cl.1, vl.1 and in accordance with Ea; Ea: <i>c<sup>♯</sup></i> changed to <i>d<sup>♯</sup></i> in pencil
10	fl.1,2 picc. cl.	<i>p</i> added as in B <sup>1</sup>	49	SD	N (p.62): <i>Kort Musik, mens de nærmer sig.</i> "Short music while they are approaching" added in pencil (Einar Christiansen)
10	vl.1	B <sup>1</sup> : note 5: <i>dim.</i> crossed out in pencil (CN)	50	cl.	note 5: <i>b<sup>♯</sup></i> emended to <i>b<sup>b</sup></i> by analogy with vl.1 and in accordance with Ea; Ea: <del>♯</del> changed to <del>b</del> in pencil
10	vl.2	B <sup>1</sup> : note 5: <i>dim.</i>	50-52	cl.1	1. added by analogy with bb.48-49 and in accordance with Ea; A: page turn bb.49-50
10	va.	<i>mf</i> added by analogy with vl.1,2	52		A: ( <i>Overgang to Elverdansen</i> ) "(Transition to the elves' dance)" added in pencil (CN)
10	vc. cb.	<i>pp</i> added by analogy with cor., trb.t., trb.b., tb.	53	ob.	<i>cresc.</i> added by analogy with the overall dynamic level
12	ob.	B <sup>1</sup> : note 1: <i>I<sup>mo</sup></i>	53	cl.2	<i>mf</i> added by analogy with ob.; <i>cresc.</i> added by analogy with cor. and by analogy with b.52 (str.)
15	cor.2	A: <del>♯</del> added in pencil (Julius Röntgen)	54-55	fl.1,2 picc. cl.1	slur added as in B <sup>1</sup>
16	cl.	<i>p</i> added by analogy with vl.1,2	54-55	vl.1	slur added as in B <sup>1</sup> and by analogy with B <sup>1</sup> (fl.1,2, picc., cl.1); B <sup>1</sup> (b.55 notes 1-3): slur, but no tie bb.54-55
17	va.	<i>p</i> added by analogy with cor.1,2			
18	va.	<i>cresc.</i> added by analogy with cor.1,2			
20	fg.	<i>f</i> added as in B <sup>1</sup> and by analogy with fl.1,2, picc., ob.			
20	cor.1,2	A: <i>f</i> erased and moved to b.21 (Julius Röntgen); B <sup>1</sup> : rest 1: <i>f</i> , but no <i>f</i> in b.21			
20	vl.1,2	B <sup>1</sup> : note 1: <i>f</i> crossed out in pencil (CN)			

Bar	Part	Comment
55	vl.2 va.	trem. added
56	fg.	a2 added by analogy with bb.54-55 and in accordance with <b>Ea</b> ; note 1: marc. added by analogy with vc., cb.; <b>A</b> : page turn bb.55-56
56	HR. OLUF	<b>A</b> : arrow indicating precise placement of text added in blue crayon; <b>N</b> (p.62): <i>Musiken svagere. Ogsaa her maa Ordene passe.</i> "Music softer. Also here the words must fit" added in pencil (Einar Christiansen)
57-72		<b>A</b> : cut marked in pencil, later erased; ( <i>Overgang til Elverdansen</i> ) "(Transition to the elves' dance)" added in pencil (CN)
57	ELVERMØ	<b>A</b> : <i>Min lyse Hjertensven[...]</i>
57	vl.1,2	trem. added
58-59	vl.1,2 va. vc.	b.59 note 1: end of slur added in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.58-59; <b>B</b> <sup>1</sup> : change of staff bb.58-59
59-60	cb.	<b>B</b> <sup>1</sup> : 
60-65	HR. OLUF	<b>N</b> (p.63): <i>Ordene maa bestandig passe to Musiken.</i> "The words must continuously fit the music" added in pencil (Einar Christiansen)
61	cl.2	♩ emended to ♩ by analogy with b.59 and in accordance with <b>Ea</b>
62-64	ELVERMØ	<b>A</b> : beginning of <i>Du deler med mig [...]</i> skjult en Kilde moved from bb.63-64 in ink, pencil and blue crayon (CN)
62	cb.	pizz. added by analogy with b.60 (vl.1,2, va., vc.) and in accordance with <b>Ea</b>
63		<i>Andantino</i> emended to <i>Andantino sostenuto</i> as in <b>B</b> <sup>1</sup> and in accordance with <b>Ea</b> ; <b>A</b> : <i>Andantino sostenuto</i> crossed out and changed to <i>Andantino</i> (CN)
63-65	ELVERMØ	<b>A</b> : <i>svales i Lyst uden Lige</i> ; <b>N</b> (p.63): <i>Dér koger [...]</i> uden Lige added in ink (Einar Christiansen); <b>Ra</b> (p.171): <i>[...] en Kilde, og den stiller [...]</i>
63	vl.1,2 va.	arco added in accordance with <b>Ea</b>
63	vl.2 va.	trem. added
64	vl.1	<b>A</b> : note 7: ♯ added in blue crayon (CN?/Frederik Rung?)
65	va.	accel. added as in <b>B</b> <sup>1</sup>
66	fl.1,2 picc. ob. cl.	<b>ff</b> added as in <b>B</b> <sup>1</sup> and by analogy with str.
66	HELLES ST.	<b>A</b> : arrow indicating precise placement of text added in blue crayon; <b>N</b> (p.63): <i>maa høres</i> "must be heard" added in blue crayon (Einar Christiansen?/Holger Drachmann?)
66	va.	<b>B</b> <sup>1</sup> : note 1: <b>f</b>
66	cb.	<b>B</b> <sup>1</sup> : note 1: <b>ff</b>
67	vc. cb.	arco added
68	fl.	<b>A</b> : ∞ added in indelible ink
68	ELVERMØ	<b>A</b> : marking indicating precise placement of text added in blue crayon; <b>N</b> (p.63): ( <i>hæftig</i> ) "(violently)" added in indelible ink (CN)
69-70	tr.2,3	b.69 note 1: beginning of slur added as in <b>B</b> <sup>1</sup> and by analogy with cor., tr.1, trb.t., trb.b., tb. and in accordance with <b>Ea</b>
69-70	vc.	b.70 note 1: end of slur added as in <b>B</b> <sup>1</sup> and by analogy with vl.1,2, va. and in accordance with <b>Ea</b>


Bar	Part	Comment
70-72	ob. cl. fg.	a2 added by analogy with b.69 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.69-70
70-72	cor.3,4	ties added as in <b>B</b> <sup>1</sup> and by analogy with cor.1,2, tr., trb.t., trb.b., tb., cb. and in accordance with <b>Ea</b>
70	vc.	<b>sf</b> emended to <b>ff</b>
70	cb.	<i>dim.</i> added as in <b>B</b> <sup>1</sup> and by analogy with the other instruments
71-72	vc.	b.71 note 2 to b.71 note 1 and b.72 notes 2-6: slurs emended to one slur as in <b>B</b> <sup>1</sup> and by analogy with vl.1,2, va.
72-73		<b>A</b> : between b.72 and 73 two bars with the title <i>Dans</i> "Dance" and the text <i>Oluf siger: Ja det er Dans som jeg aldrig før saa, intet Græs blir krummet af den nedstrakte Taa!</i> crossed out in pencil (CN)
72	cb.	 <b>pp</b> added by analogy with the other instruments
73		<b>A</b> : <i>Dans</i> "Dance" added in pencil (CN); ♯ = 63 added in blue crayon; <b>N</b> (p.63): ( <i>Dans til Musik</i> ) added in pencil (Holger Drachmann)
73-120		<b>B</b> <sup>1</sup> : <i>Her indføres Alfedans af Klaverstykker Op 3 de første 47 Takter hvorunder Oluf siger [...]</i> "Here the Alfedans of the piano pieces Op. 3, the first 47 bars where Oluf says... is to be inserted"
73-146		<b>A</b> : alphanumerical reference added in pencil (Julius Röntgen) at bottom of pages
79	vl.1,2	marc. added by analogy with bb.75, 77
86	ob.1 fg.1	marc. added by analogy with bb.84
87	cor. tr. timp. ptto.sosp. trgl. str.	<b>sf</b> emended to <b>ff</b>
91	cor.	marc. added by analogy with bb.93, 95
91	trb.b. tb.	marc. added by analogy with tr., trb.t.
91	va.	arco added
92	tr.3	<b>Ea</b> : between rest 1 and note 2: a 
92	trb.t.1	added in pencil (CN), erased note 1: g <sup>3</sup> emended to g <sup>2</sup> by analogy with fl.1, ob.2, cl.2, tr.2
92	vc.	marc. added by analogy with fg., cb.
93-106	cor.	a2 added by analogy with bb.91-92 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.92-93, 98-99, 104-105
93	trb.t. trb.b. tb.	marc. added by analogy with tr. and by analogy with b.91
95	tr.2,3 trb.t. trb.b. tb.	marc. added by analogy with tr.1 and by analogy with b.91
97	tr.	marc. added by analogy with bb.93-96
98-99	fl.1,2 picc.	b.99 note 1: end of slur added by analogy with bb.106-107; <b>A</b> : page turn bb.98-99
98-99	cl.	b.99 note 1: end of slur added by analogy with bb.106-107 (fl.1,2, picc.)
99-104	fg. cor.1,2	<b>A</b> : bars pasted over with a revised version (Julius Röntgen)
100	va.	marc. added by analogy with fl.1,2, picc., ob., cl., vl.1,2
102	cl. va.	marc. added by analogy with fl.1,2, picc., ob., vl.1,2
103-105	fl.1,2	bb.103-104: <i>dimin.</i> - - emended to <i>diminuendo</i> bb.103-105 by analogy with cor., trb.t., trb.b., timp.; <b>A</b> : page turn bb.104-105

Bar	Part	Comment
103	ob. cl.	marc. added by analogy with fl.1,2, vl.1,2, va.
103-105	ob. fg. tr. str.	bb.103-104: <i>dim.</i> - - emended to <i>di-mi-nu-en-do</i> (bb.103-105) by analogy with cor., trb.t., trb.b., timp.; <b>A</b> : page turn bb.104-105
103-105	cl.	<i>di-mi-nu-en-do</i> added by analogy with cor., trb.t., trb.b., timp. and by analogy with fl.1,2, ob., fg., tr., str.
103-105	cor. trb.t. trb.b. timp.	<i>dim.</i> emended to <i>di-mi-nu-en-do</i>
105-107	cl.	b.106 note 12: end of slur emended to b.107 note 1 by analogy with fl.1,2, picc.
105	tr.	marc. added by analogy with bb.99-104
105-106	timp.	<b>A</b> : bars pasted over with a revised version (Julius Röntgen)
106	fg.	marc. added by analogy with vc., cb.
107	HR. OLUF	<b>A</b> : <i>Ja, det er Dans, som jeg aldrig før saa</i> ; <b>N</b> (p.65): ( <i>idet Musiken hører op – aldeles betaget</i> ) “(as the music stops – completely infatuated)” to which <i>Disse Ord siger Oluf under et svagt Efterspil til Dansen, medens Elvermøen nærmer sig</i> . “Oluf delivers these words during a soft postlude to the dance while the elf-maid is approaching” added in pencil (Einar Christiansen)
109	fl.1 ob.1	marc. added by analogy with b.111
109	HR. OLUF	[...] <i>saa</i> , emended to [...] <i>saa'</i> : in accordance with <b>Ra</b> (p.172); <b>P</b> <sup>1</sup> : [...] <i>saa'</i> .
110	fl.1,2 ob.1	 emended to  by analogy with bb.76, 78, 80, 84, 85 (ob.1, fg.1), 108 (ob.1), 112 (fl.1,2, ob.1)
110-112	fl.1 ob.1	1. added by analogy with b.109 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.109-110
110-114	fg.1	1. added by analogy with bb.107-109 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.109-110
111	tr.	( <i>gestopft</i> ) emended to <i>chiuso</i>
115	vl.1,2	marc. added by analogy with bb.116 (ob.1, fg.1), 117, 118 (ob.1, fg.1), 119
116	ptti.	<i>mit Schwammschlägel</i> translated to <i>bacchetta di spugna</i>
120	ob.1 fg.1	marc. added by analogy with bb. 116, 117 (vl.1,2), 118, 119 (vl.1,2)
120-125	ob.1	1. added by analogy with bb.116-119 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.119-120, 124-125
120-122	fg.1	1. added by analogy with bb.116-119 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.119-120
120-121	cor.1	1. added by analogy with bb.115-119 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.119-120
120	cor.1,2	<b>B</b> <sup>1</sup> : note 1: <i>a2</i>
120-121	tr.1	<b>B</b> <sup>1</sup> :
		
120	timp. perc.	<b>B</b> <sup>1</sup> : first crotchet: ♩ γ
122	cor.1	<b>B</b> <sup>1</sup> :
		
125-128	HR. OLUF	<b>A</b> : <i>Haarets røde Silke som et Ildpust i mig brænder!</i> added in ink (CN)

Bar	Part	Comment
127-128	cor.	<b>B</b> <sup>1</sup> : ♩ ♩ γ ♩
127	vl.2	<i>p</i> added by analogy with cor., va.
127-130	cb.	<b>B</b> <sup>1</sup> : ♩ ♩ ♩
129-130	tutti	<b>B</b> <sup>1</sup> : b.129 first crotchet to b.130 third crotchet: 
129	cl.1	note 1: <i>e<sup>b</sup></i> emended to <i>e<sup>a</sup></i> as in <b>B</b> <sup>1</sup> and by analogy with fl.1 and in accordance with <b>Ea</b> ; <b>Ea</b> : ♯ added in pencil
129	fg.	<i>cresc.</i> added by analogy with the other instruments
129	cb.	<i>cresc.</i> added by analogy with the other instruments and in accordance with <b>Ea</b>
131	ob. cl.	<i>f</i> added by analogy with <b>B</b> <sup>1</sup> and by analogy with the other instruments
131-132	ob.2	b.131 note 2 to b.132 note 1: slur added by analogy with cl.2, cor.2, vl.2 and in accordance with <b>Ea</b>
131-138	fg.	<i>a2</i> added by analogy with bb.127-130 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.130-131
134	cor.1,2	<b>B</b> <sup>1</sup> : note 1: <i>p</i>
135	cor.4	<b>B</b> <sup>1</sup> : note 1: <i>g'</i>
135	va.	<b>A</b> : note 1: ♯ added in pencil, <b>NB</b> above note added in indelible ink
135-137	cb.	<b>B</b> <sup>1</sup> : ♩ ♩ ♩
136	va.	<b>A</b> : ♯ added in pencil
137-138	vc.	b.138 note 1: end of slur added by analogy with picc., vl.1 and in accordance with <b>Ea</b>
138-140	cor.1,2	<i>a2</i> added by analogy with bb.135-137 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.137-138
138-145	timp.	<b>B</b> <sup>1</sup> : phrases added in ink (Julius Röntgen)
139-145	fg. cor.	<b>B</b> <sup>1</sup> : phrase added in pencil and ink (Julius Röntgen)
139-140	cor.3,4	slur added by analogy with fg., cor.1,2
140-145	tr.	<b>B</b> <sup>1</sup> : phrase added in pencil and ink (Julius Röntgen)
140-141	trb.t. trb.b.	<b>B</b> <sup>1</sup> : phrase added in pencil and ink (Julius Röntgen)
141-142	fg.	slurs added by analogy with cor. and by analogy with bb.139-140
143-144	fg. cor.1,3,4	slurs added by analogy with bb.139-150, 141-142 (cor.)
143-146	va.	<b>B</b> <sup>1</sup> : phrase added in pencil and ink (Julius Röntgen)
144-145	ob.1 cl.1	b.145 note 1: end of slur added by analogy with fl.1,2, vl.1,2 and in accordance with <b>Ea</b>
145	fl.1,2 cl.	<b>B</b> <sup>1</sup> : note 2: marc.
145	cl.	<i>mp</i> added by analogy with fl.1,2
145	fg.	note 3: ♩ emended to ♩ γ by analogy with va., vc., cb.
145	tr.2	2. added by analogy with bb.143-144 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.144-145
146		<b>B</b> <sup>1</sup> : * <i>her kommer fra 3<sup>die</sup> to 16<sup>de</sup> Takt af Klaverstykket</i> “Here bars 3 to 16 of the piano piece are to be inserted”
146	va.	<i>p</i> added by analogy with b.73 and in accordance with <b>Ea</b>
146-159		<b>A</b> : bars empty, alphanumerical reference to bb.73-87 added in pencil (Julius Röntgen), the revisions bb.146-159 correspond to the revisions bb.73-87
147	fl.1,2 cl. vc. cb.	<i>p</i> added by analogy with b.73 and in accordance with <b>Ea</b>



Bar	Part	Comment
147-154	HR. OLUF	<b>A:</b> <i>Men ak hvor Bølgen viger der strømmer frem en Aande, den er ram som Mosens – og isner mig i Vaande!</i> moved from bb.155-160 in ink and pencil (CN), presumably in order to insert the missing line <i>vaande=fyltdt [...]</i> <i>jeg er!</i>
148-159		<b>B<sup>1</sup>:</b> bars empty, see reference b.146
160-165		<b>B<sup>1</sup>:</b> rough draft with reference to b.162 (comment to Julius Röntgen): <i>kan Du finde ud af [?]</i> <i>Det er ff-Sted</i> “Can you make out [?] It is an <i>ff</i> -phrase”
160	vl.1,2 va. vc.	<i>arco</i> added by analogy with b.88 and in accordance with <b>Ea</b>
161-169		<b>A:</b> <i>Spring til Side 194</i> “Jump to page 194” added in pencil
161	cl. fg. trb.t. trb.b. tb. timp. ptto.sosp. gr.c.	∩ added by analogy with the other instruments and in accordance with <b>B<sup>1</sup></b>
161	SD	<b>N</b> (p.65): <i>Elvermøen har nu ham. Da ender Musiken i en Dissonans og man hører Helles Stemme. Ingen Musik til de efterfølgende Rep- liker</i> “The elf-maid has got him now. Then the music ends with a dissonance and one hears Helle’s voice. No music to the following lines” added in pencil (Einar Christiansen)
161	HELLE ST.	<b>N</b> (p.65): <i>maa høres</i> “must be heard” added in blue crayon (Einar Christiansen)
162-165	fg. brass timp.	<b>A:</b> bars pasted over with a new version (Julius Röntgen)
162-163	fg. vc. cb.	<i>marc.</i> added by analogy with bb.91-106
162	cor.	<i>marc.</i> added by analogy with bb.93, 95, 99, 101, 103; <b>A:</b> note 1: <i>ff</i> added in indelible ink (Julius Röntgen?)
163	trb.b.	<b>A:</b> note 1: <i>f</i> erased (Julius Röntgen)
164	fl.1	note 2: <i>h</i> added; <b>Ea:</b> note 2: <i>#</i> added in pencil
164	cor. tr.1	( <i>gestopft</i> ) emended to <i>chiuso</i> , it has not been possible to determine the extent of the marking (i.e. adding <i>naturale</i> )
166	SD	added in accordance with <b>P<sup>1</sup></b> ; <b>A:</b> no SD; <b>N</b> (p.65): <i>her begynder Dansen igjen</i> “here the dance begins again” added in pencil (Einar Christiansen); <b>N</b> (p.65), <b>Ra</b> (p.173): <i>Under Dansen kommer Helle ind – i lange lette Flor – udslaaet Haar. Hun gyser et Øjeblik for Elvermøerne – derpaa løber hun frem – under dansende Bevægelser – skjulende sin Angst – den hun ligesom “danser sig fra” – med Øjnene bønfaldende heftet paa Oluf – saaledes at hun vedblivende er mellem Elverpigen og ham.</i> “During the dance Helle enters – in long light gauze – hair flying. She shudders for a moment at the elf-maids – then runs forward – with dancing motion – concealing her fear – as if ‘dancing it away’ – her gaze pleadingly fixed on Oluf – so she is constantly between the elf-maids and him.”; <b>N:</b> SD as <b>Ra</b> (p.173) but revised and reduced to [Helle, udslaaet Haar] <i>styrter hen imod Hr. Oluf.</i> “[Helle, flying hair.] rushes towards Sir Oluf.” in pencil (Einar Christiansen)
168	trgl. tbno. ptto.sosp.	<b>A:</b> bar pasted over with a new version (Julius Röntgen)

Bar	Part	Comment
169	trgl. tbno. ptto.sosp.	note 1: <i>cresc.</i> omitted as marking also occurs in the previous bar; <b>B<sup>1</sup>:</b> page turn bb.168-169
169	tbno. ptti. trgl.	<b>B<sup>1</sup>:</b> 
170-187	woodw. brass	<b>B<sup>1</sup>:</b> contains only a rough draft in pencil (Julius Röntgen)
173-174	cl.	b.173 note 2: beginning of slur added by analogy with fl.1,2, vl.1,2 and by analogy with bb.170-173, 175-178 and in accordance with <b>Ea</b>
174-183	ob. fg.	<i>a2</i> added by analogy with bb.171-173 and in accordance with <b>Ea</b> ; <b>A:</b> page turn bb.173-174, 179-180
174-185	cl.	<i>a2</i> added by analogy with bb.170-173 and in accordance with <b>Ea</b> ; <b>A:</b> page turn bb.173-174, 179-180
174-182	cor.3	3. added by analogy with bb.171-173 and in accordance with <b>Ea</b> ; <b>A:</b> page turn bb.173-174, 179-180
175	picc.	<i>p</i> moved from b.174 by analogy with fl.1, cl., vl.1,2
180-185	fl.1,2	<i>a2</i> added by analogy with b.178 and in accordance with <b>Ea</b> ; <b>A:</b> page turn bb.179-180
180-186	str.	<b>B<sup>1</sup>:</b> rough draft
181-182	fl.1,2 vl.1,2 va.	<i>cresc.</i> - - - emended to <i>cre-scen-do</i>
181-182	ob. cl. fg. cor. vc. cb.	<i>cresc.</i> emended to <i>cre-scen-do</i> by analogy with fl.1,2, vl.1,2, va.
183	vl.1,2	note 1: <i>fp</i> emended to <i>f</i> by analogy with fl.1,2, cl.; note 2: <i>p</i> added by analogy with fl.1,2, cl.
185-186	vl.1,2	b.185 notes 1-5: slur and b.186 note 1: end of slur emended to one slur in accordance with <b>Ea</b>
185	vl.1	<b>A:</b> b.185 note 5 to b.186 note 1: slur incomplete because of page turn
187		<b>B<sup>1</sup>:</b> <i>x Herfra Klaverstykket fra 35 t inkl. til 58 Takt</i> “x from here the piano piece from bar 35 incl. to bar 58”
187-211		<b>B<sup>1</sup>:</b> rough draft or empty staves
187-200	fg.1	1. added by analogy with bb.107-120 and in accordance with <b>Ea</b> ; <b>A:</b> bars empty, alphanumerical reference to bb.108-119
200	vl.1,2	<i>sf</i> emended to <i>fz</i>
203-206	HR. OLUF	<b>A:</b> <i>Jeg skælver jeg svimler jeg véd ej hvor jeg er!</i> added in ink (CN); <b>Ga:</b> <i>Jeg skælver, jeg svimler, jeg véd ej hvor jeg er!</i>
203	vl.1,2	<i>trem.</i> added
203-210	vl.2	<i>div.</i> added as in <b>B<sup>2</sup></b> and one-part notation emended to two-part notation
204-207	fg.1	1. added by analogy with b.203 and in accordance with <b>Ea</b> ; <b>A:</b> page turn bb.203-204
209	fg.1	1. added in accordance with <b>Ea</b>
210	cor.3,4	<i>marc.</i> added by analogy with va., vc.
211-237		<b>A:</b> cut marked in pencil, erased
211	SD	<b>N</b> (p.66): <i>Dansen afbrydes, saasnart Helle taler</i> “The dance stops as soon as Helle speaks” added in pencil (Einar Christiansen)
214	ob.1	1. added by analogy with bb.211-213 and in accordance with <b>Ea</b> ; <b>A:</b> page turn bb.213-214
214	S.	<b>A:</b> note and text added in pencil (CN); up-beat moved from the following bar which has been crossed out in pencil (CN?); <i>Damekor</i> “Women’s chorus” added in blue crayon (CN)

Bar	Part	Comment
215-222	CORO	<b>N</b> (p.68): lines added in pencil (Einar Christiansen); <b>O</b> , <b>P</b> <sup>1</sup> , <b>Ra</b> (p.175) no lines; <b>Ra</b> <sup>1</sup> : <i>Kor KS</i> "Chorus KS" added in pencil and previous text (pp.173-174) crossed out in pencil
215	cb.	<i>arco</i> added in accordance with <b>Ea</b>
222	SD	<b>N</b> (p.68): <i>Her tager Musikken atter fat</i> "Here the music begins again" added in pencil (Einar Christiansen); the chorus' lines added in pencil (Einar Christiansen)
222	B.	<b>A</b> : note 1: <i>b</i> <sup>♯</sup> changed to <i>d</i> in pencil (CN?)
226	vl.1	<b>B</b> <sup>1</sup> : note 1: <i>p</i>
227	trgl.	<i>p</i> emended to <i>pp</i> by analogy with ob., cl.
227	vl.1	<i>pp</i> added by analogy with picc.
228	picc.	stacc. added by analogy with b.227
229	ELVERMØ	<b>A</b> : <i>Ja ord</i> "Yes word" added in blue pencil; <b>N</b> (p.68): <i>maa høres</i> "must be heard" added in blue crayon (Einar Christiansen); <b>N</b> (p.68), <b>O</b> : <i>Bryllup</i> ; <b>Ra</b> (p.175): <i>Fæstens-Øl</i> instead of <i>Bryllup</i> as found in <b>A</b> , <b>P</b> <sup>1</sup> ; <b>Ra</b> <sup>1</sup> : <i>Fæstens-Øl</i> crossed out and changed to <i>Ja Ord</i> in blue crayon
229	HR. OLUF	<b>A</b> : <i>Imorgen til mit Bryllup</i> where <i>mit Bryllup</i> is crossed out in pencil; <b>N</b> (p.68): <i>Imorgen... til mit Bryllup?...;</i> <b>O</b> , <b>P</b> <sup>1</sup> : <i>Imorgen – til mit Bryllup?</i>
229	vl.1	rest 2: <i>∩</i> omitted
229-233	vl.1	<b>B</b> <sup>1</sup> : phrase notated with two stems indicating <i>div</i> .
230		<b>N</b> (p.68): <i>Her nogle Accorder, som antyder Gryets komme.</i> "Here some chords which imply the dawn of day" added in pencil (Einar Christiansen)
230	vl.1,2	<i>trem.</i> added
234	cor.1,2	<b>B</b> <sup>1</sup> : note 2: <i>dim.</i>
235	cor.1,2	<i>dim.</i> added as in <b>B</b> <sup>1</sup> ; stacc. added by analogy with bb.232-234
238		<b>Ga</b> : <i>Tæppet</i> "Curtain" added in pencil
238-245		<b>B</b> <sup>1</sup> : bars empty
238-249		<b>O</b> : employed as main text source since a page is missing in <b>N</b>
238	cb.	<i>ff</i> added as in <b>B</b> <sup>1</sup> and by analogy with the other instruments
239	fg. va. vc.	<i>fz</i> added by analogy with picc., ob., cl., vl.1,2
239	HR. OLUF	SD added as in <b>O</b> and in accordance with <b>P</b> <sup>1</sup>
240	fl.1,2 vl.1,2 va. vc.	<i>fz</i> added by analogy with ob., cl., fg.
241-242	cl. fg.	b.242 note 1: end of slur added by analogy with fl.1,2, ob., vl.1,2, va., vc. and in accordance with <b>Ea</b>
241	tbno. ptto.sosp. gr.c. va.	<i>dim.</i> added by analogy with the other instruments
242-253		<b>A</b> : cut marked in pencil
242	fl.1,2 vl.1,2 va. vc.	<i>fz</i> added by analogy with ob., cl., fg.
242-244	ob. cl. fg.	<i>a2</i> added by analogy with bb.237-241 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.241-242
242	vl.1,2	note 6: <i>♯</i> added by analogy with fl.1,2, ob., cl., fg., va., vc. and in accordance with <b>Ea</b> ; <b>Ea</b> : note 6: <i>♯</i> crossed out in indelible ink because of cut
243-247		<b>F</b> : phrase crossed out in pencil (CN) and text moved
247		<b>B</b> <sup>1</sup> : E major key signature

Bar	Part	Comment
247	cor.	<b>B</b> <sup>1</sup> : note 1: <i>ppp</i>
247-251	cor.3,4	b.251 note 1: end of slur added; <b>A</b> : page turn bb.247-248
247	timp.	<b>B</b> <sup>1</sup> : note 1: <i>pp</i>
249	cor.1	note 4: <i>♯</i> added in accordance with <b>Ea</b>
249	str.	<i>trem.</i> added
249	vl.2	<b>B</b> <sup>1</sup> : note 1: <i>div.</i>
251		<b>B</b> <sup>1</sup> : no change of key signature
251-252	timp.	<b>B</b> <sup>1</sup> : <i>♪ † †</i>
252	fl.1,2 picc.	<i>dim.</i> moved from b.253 as in <b>B</b> <sup>1</sup> and by analogy with vl.1,2, va., vc.; <b>A</b> : page turn bb.251-252
252	tr.1,2	<i>dim.</i> added as in <b>B</b> <sup>1</sup> and by analogy with vl.1,2, va., vc.
252	trgl.	<b>B</b> <sup>1</sup> : <i>♪ † †</i>
252	va.	note 2: <i>p</i> added by analogy with the other instruments
252-254	cb.	<b>B</b> <sup>1</sup> : <i>♪ † †</i>
255	CORO	<b>A</b> : chord <i>e-b<sup>♯</sup>-e'-g<sup>♯</sup>'</i> added in pencil (CN?); margin: <i>Kor</i> "Chorus" added in pencil (CN?)
256	fl.	<b>A</b> : notes crossed out and – added in pencil
257-261	ob.1	slur added as in <b>B</b> <sup>1</sup>
257	ptti.	<b>B</b> <sup>1</sup> : note 1: <i>ppp</i>
257	vl.1,2	<i>arco</i> added; <b>B</b> <sup>1</sup> : note 1: <i>div.</i>
257-259	vl.2	<b>B</b> <sup>1</sup> : notated an octave higher
258	cl.	<b>B</b> <sup>1</sup> : note 1: <i>pp</i>
258	vc.	<i>arco</i> added
258	ob. cl.	<i>≡</i> added by analogy with the other instruments
259	trb.t. trb.b. tb.	<b>B</b> <sup>1</sup> : note 1: <i>ppp</i>
259	timp.	<i>∩</i> added by analogy with the other instruments
260	str.	<b>B</b> <sup>1</sup> : note 1: <i>f</i>

## ACT THREE

### Prelude

Bar	Part	Comment
		<b>N</b> (pp.163-164): <i>No 1</i> [added in blue crayon (CN?)] / <i>Kort musikalsk Indledning til Akten, der først ophører, naar Tæppet er gaaet op og ender i det Orgelspil (medenfor Scenen), der fortsættes – mer eller mindre stærkt – under de første Scener</i> "A short musical introduction to the act which only ceases when the curtain rises and ends with the organ piece (below the stage), which continues – more or less loudly – during the first scenes" added in blue crayon (Einar Christiansen); ( <i>Dette Orgelspil behøver ikke accompagneres. Svenjean [?] kan [?] fantasere stille</i> ) "This organ piece does not need to be accompanied. Svenjean [?] can improvise quietly" added in pencil (Einar Christiansen)
1		<b>A</b> : <i>♩ = 100 à 112</i> added in pencil
1	fl.1,2 trb.t.	<b>B</b> <sup>1</sup> : note 1: <i>ff</i>
1	cor.	it has not been possible to determine when <i>chiuso</i> should be cancelled
1	tb.	<b>A</b> : <i>g</i> changed to <i>G</i> (Julius Röntgen); <b>B</b> <sup>1</sup> : note 1: <i>g</i>
2	fg.	<b>B</b> <sup>1</sup> : note 1: <i>ff</i>
4-21		<b>B</b> <sup>1</sup> : rough draft with many additions in pencil (Julius Röntgen) mainly in woodw., brass


Bar	Part	Comment
5-32	fl.1,2	a2 added by analogy with bb.2-4 and in accordance with <b>Ea</b>
11-16	ob.	a2 added by analogy with bb.8-10 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.10-11, 13-14
11-20	cl.	a2 added by analogy with bb.8-10 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.10-11, 13-14, 16-17, 19-20
11-12	fg. vc. cb.	<b>f</b> <del>————</del> <b>ff</b> added by analogy with fl.1,2, picc., ob., cl., cor., vl.1,2, va.
11-14	cor.	a2 added by analogy with bb.8-10 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.10-11
12	fg.	notes 3, 5: <b>fz</b> added by analogy with cor., vl.1,2, va.
12	vl.1 va.	<b>A</b> : note 2: marc. erased; <b>B</b> <sup>1</sup> : note 2: marc.
12	vc.	<b>B</b> <sup>1</sup> : second quaver to rest 1: phrase in unison with va.
13	timp.	<b>f</b> added by analogy with tr.
13	va. vc.	<b>B</b> <sup>1</sup> : notes 1-4: marc.
13	cb.	<b>B</b> <sup>1</sup> : notes 1-3: marc.
14	fl.1,2 picc. ob. cl.	<b>sf</b> emended to <b>fz</b>
14	vl.1,2	<b>B</b> <sup>1</sup> : note 2: marc.
14	cb.	<b>B</b> <sup>1</sup> : note 3: <i>div.</i>
15	tb.	<b>fz</b> added by analogy with trb.t., trb.b., va., vc., cb.
15	vl.1,2	<b>B</b> <sup>1</sup> : note 2: marc.; note 6: <b>fz</b>
15	vl.2	<b>Ea</b> : notes 2-5: beginning of slur changed to note 3 in pencil
16	picc.	notes 5-6, 8-9: slurs emended to slurs notes 4-6, 7-9 by analogy with fl.1,2 and by analogy with cl. (notes 8-10)
16	cl.	notes 6-7: slur emended to slur notes 5-7 by analogy with notes 8-10 and by analogy with fl.1,2
16	va.	<i>trem.</i> added
17	fl.1,2 picc.	<b>sf</b> emended to <b>fz</b>
17	picc.	notes 2-3: slur emended to slur notes 1-3 by analogy with fl.1,2, cl.; notes 5-8: slur added by analogy with fl.1,2
17	vl.1	<b>B</b> <sup>1</sup> : notes 11-12: stacc.
17	vc. cb.	<b>fz</b> added by analogy with va. and in accordance with <b>B</b> <sup>1</sup>
18	fl.1,2 picc. str.	<b>ff</b> added by analogy with ob., cl., fg.
18	cor.3,4	<b>f</b> added by analogy with cor.1,2, tr. and by analogy with b.17 (trb.t., trb.b.)
20	ob.	a2 added by analogy with bb.19-20 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.19-20
20	fg.	<b>fz</b> added by analogy with fl.1,2, picc., ob., cl., brass, str.; a2 added by analogy with bb.19-20 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.19-20
20	cor.	marc. added by analogy with woodw., tr., trb.t., trb.b., tb., str.
20	tr.2	note 3: ♩ emended to ♪ ♯ by analogy with tr.1 and in accordance with <b>Ea</b>
20	cb.	<b>B</b> <sup>1</sup> (below cb.): note 4: <i>con forza</i>
21	cb.	<b>B</b> <sup>1</sup> (below cb.): note 2: <i>pesante</i>
21	cor.3,4	note 3: marc. added by analogy with woodw., cor.1,2, tr., trb.t., trb.b., str.
22	str.	<b>B</b> <sup>1</sup> : note 3: marc.
22	vc. cb.	<b>B</b> <sup>1</sup> : notes 5-6: stacc.
23	timp.	notes 1-3: <i>8vo basso</i> --- omitted in accordance with <b>B</b> <sup>1</sup> , <b>Ea</b>
23	vl.2 va. vc. cb.	<b>B</b> <sup>1</sup> : notes 3-4: stacc.
24-27		<b>B</b> <sup>1</sup> : rough draft in which woodw., brass are missing

Bar	Part	Comment
26	ob. fg.	a2 added by analogy with fl.1,2, cl., cor.1,2 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.25-26
26	fg. cor.	<b>ff</b> added by analogy with cl.
26, 27	vl.1,2	<b>B</b> <sup>1</sup> : notes 3-4: stacc.
28-30	tr.1	<b>A</b> : bars pasted over with revised version (Julius Röntgen)
30-32	fl.1,2 picc.	b.30: open slur and b.31 note 1 to b.32 note 1: slur emended to one slur in accordance with <b>B</b> <sup>1</sup>
30-32	picc./fl.3	<b>B</b> <sup>1</sup> : <i>fl gran</i> in margin
35	fl.1	1. added by analogy with b.33 and in accordance with <b>Ea</b>
35	ob. fg.	1. added by analogy with bb.33-34 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.34-35
35	str.	<b>A</b> : fourth crotchet: <b>mf</b> crossed out in pencil; <b>B</b> <sup>1</sup> : <b>mf</b>
36	fl.3/picc.	<b>B</b> <sup>1</sup> : <i>fl piccolo</i>
38-39	vl.2	tie added by analogy with vl.1, va., vc. and in accordance with <b>B</b> <sup>1</sup>
<b>No. 16</b>		
<b>Bar</b>	<b>Part</b>	<b>Comment</b>
43	org.1	<b>P</b> <sup>1</sup> , <b>Ra</b> <sup>1</sup> (pp.181-191): during the performance of No.16 the organ improvises using the motivic material of No.16 and modulating to various tonalities; sometimes the organ stops and begins again, the sections are played in different dynamic levels. lower part note 1: ♩ emended to ♪ as in <b>B</b> <sup>1</sup>
<b>No. 17</b>		
<b>Bar</b>	<b>Part</b>	<b>Comment</b>
		<b>A</b> : <i>Helles stumme Scene. Fri Orgelfantasi, over Motivet</i> * crossed out in pencil (CN) and <i>Nr.2 Fri Orgelfantasi over Motivet * men denne Gang i a moll C Dur o. s. v.</i> added in pencil (CN); <b>N</b> (p.169): <i>Nr. 2 / Her maa Orgelspillet fylde en lille stum Scene</i> [Helles stumme scene] "Here the organ piece must complete a short mute scene" added in blue crayon (Einar Christiansen); <b>N</b> (pp.171-172): <i>Nr. 3 / Orgel... (Der behøves ikke nogen Composition. Pigerne kan jo blot sætte i med et Par høje Toner)</i> "No.3 / organ... (There is no need for a composition. The girls may of course just strike up with a couple of high notes)" added in pencil (Einar Christiansen), then: <i>Orgelspillet stærkt, vedvarer indtil alle [?] er kommen frem paa Scene</i> "Loud organ playing, continuing until all [?] have arrived on the stage" added in blue crayon (Einar Christiansen)
<b>No. 18</b>		
<b>Bar</b>	<b>Part</b>	<b>Comment</b>
		<b>A</b> : <i>(Ottesen) : Vi gaar tilbords; hver tar sin Plads som den findes!</i> added in pencil (CN); <i>Køgemesteren: Musik! Musik!</i> added in ink (CN) with an arrow indicating the precise

Bar	Part	Comment
1		placement of text added in blue crayon; <b>N</b> (p.174): <i>Nr 4 / Her maa componeres et Par Hornakkorder, der helst maa udføres af et Par Trompetere paa Scene</i> . "Here a couple of horn chords must be composed and should preferably be performed by a couple of trumpeters on stage" added in blue crayon (Einar Christiansen); <b>N</b> (p.174), <b>P<sup>1</sup></b> : [...] <i>Fanfære af Musikanterne, da Brudeparret sætter sig. Ligeledes Fanfare, da Alle er bænket</i> "Fanfare by the musicians when the bridal couple sit down. Also a fanfare when all have sat down" note concerning SD indicates that <i>Køgemesteren giver Tegn til Musikken</i> "Køgemesteren gives sign to the music" <b>A</b> : ( <i>paa Scenen</i> ) "(on stage)" added in ink (CN), crossed out in pencil; <b>B<sup>1</sup></b> : ( <i>bag Scenen</i> ) "off stage" <b>Ga</b> : <i>Musik bag Scenen</i> "Music off stage"
4	cor.	∩ added as in <b>B<sup>1</sup></b> and by analogy with tr.
10	cor.	<b>A</b> : <i>mp</i> changed to <i>p</i> in ink; <b>Ea</b> : note 1: <i>mp</i> changed to <i>p</i> in pencil <b>A</b> : <i>Fru Guldholt</i> [i.e. Rigmor]: <i>Musik! Musik! – –</i> added in pencil (CN), then <i>Fru Guldholt: Til Dans! Til Dans / attacca N° 4</i> added in ink (CN), this does not appear in <b>P<sup>1</sup></b> , <b>Ra</b> (p.192); <b>N</b> (pp.182-188): the movement has apparently been heavily revised: <i>Den første Vise (S. 84) gaar ud. De mellem-liggende Repliker omarrangeres.</i> "The first stanza (p. 84) is dropped. The intermediate lines are rearranged." added in pencil (Einar Christiansen)

#### No. 19


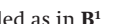

Bar	Part	Comment
1		<b>N</b> (pp.188-189): <i>Nr 5</i> [added in blue crayon (Einar Christiansen)] / <i>Her indsættes nogle af de oversprungne Replikker, S. 182-83 inden Sidsel begynder at synge. Visen maa helst have et ikke for kort Forspil</i> "Here some of the dropped lines are to be inserted, pp. 182-83, before Sidsel begins to sing. The song should preferably have a not too long prelude added in pencil (Einar Christiansen); motifs to <i>Hop, hej, hop, hej</i> added in pencil (CN)
1-44 <sup>I</sup>		<b>A</b> : ♩ = 112 added in blue crayon (Frederik Rung?); <i>Poco Allegretto</i> added in ink (CN) <b>A</b> : orchestration by Julius Röntgen; <b>B<sup>1</sup></b> : movement written for voice and piano (i.e. short score)
1-37 <sup>III</sup>	picc.	phrase assigned to picc. in accordance with <b>Ea</b> ; <b>A</b> : no indication of whether fl.3 or picc. should play
3-13		<b>C</b> : cut marked in blue crayon
5		<b>A</b> : <i>Tempo I<sup>mo</sup></i> added in ink (CN)
10	cor.1,2	∩ added by analogy with the other instruments
11		<b>A</b> : <i>Tempo I<sup>mo</sup></i> added in ink (CN)
11	ob.1 fg.1	1. added by analogy with bb.7-10 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.10-11
12	fl.1,2	<i>p</i> added by analogy with picc., ob.
12	cl.	<i>p</i> added by analogy with fg.

Bar	Part	Comment
13	SIDSEL	<b>A</b> (stanzas 2 and 3): <i>Hr.</i> and <i>Lad</i> crossed out in ink (CN?); <b>N</b> (p.188), <b>P<sup>1</sup></b> , <b>Ra</b> (p.208): <i>Den fremmede Sanger</i> "The strange singer" tie added by analogy with va.2 and by analogy with bb.18-19 and in accordance with <b>Ea</b> ; <b>Ea</b> : b.14 note 2 to b.15 note 1: tie added in pencil
14-15	va.1	
16	SIDSEL	<b>A</b> (stanza 1): <i>prydeligt, saa frydeligt</i>
17-18	cl.1	<b>Ea</b> : 
17	fg.	added in pencil (CN) note 1: <i>f</i> emended to <i>p</i> by analogy with cor.1,2
18-19	vc.	b.19 note 1: beginning of slur emended to note 2 by analogy with b.15 and in accordance with <b>Ea</b> ; <b>Ea</b> (Nos.1,2): b.18 note 2 to b.19 note 3: beginning of slur changed to b.19 note 2 in pencil
20	va. vc.	dynamic added by analogy with ob.1
20-21	va.1	b.30 note 3: end of slur emended to b.21 note 1 by analogy with va.2 and in accordance with <b>Ea</b> ; <b>Ea</b> : b.20 note 3 to b.21 note 1: tie added in pencil
22	cor.1,2	∩ added by analogy with the other instruments
23	SIDSEL	<b>A</b> (stanza 1): and <i>ligger vi først</i>
25-26	cor.1,2	b. 25 note 2: end of slur added; <b>A</b> : page turn bb.25-26
29	vl.2	∩ added by analogy with vl.1, va., vc.
30	vl.2	∩ added by analogy with vl.1., va., vc.
31		<i>a tempo</i> omitted by analogy with b.7 and by analogy with the overall tempo marking; <b>A</b> (below bottom staff): <i>a tempo</i> ; <i>Poco allegretto</i> added in ink (CN); <b>B<sup>1</sup></b> : <i>Allegretto</i>
31	vl.2 va.	<b>A</b> : bar pasted over with a revised version (Julius Röntgen)
32-35	ob.1 fg.1	1. added by analogy with b.31 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.31-32, 34-35
33	CORO/vc	<b>A</b> : second dotted crotchet: <i>pesante</i> added in pencil (Frederik Rung?)
34	SIDSEL	<b>A</b> (stanza 2): and <i>rid saa – hop hej!</i>
35		<b>A</b> : <i>Tempo I<sup>mo</sup></i> added in ink (CN)
35	fl.1	1. added by analogy with b.32 and in accordance with <b>Ea</b>
35	vl.1	<b>A</b> : second to fourth crotchet: phrase crossed out in pencil
36 <sup>I</sup> , 36 <sup>II</sup>	woodw. vc. cb.	<b>A</b> : notes 1-2, 4-5: slurs erased
36 <sup>I</sup>	SD	<b>N</b> (p.188): <i>Mellemspil, under hvilket der dances (se Side 183.)</i> "Interlude during which they dance (see page 183.)" added in pencil (Einar Christiansen); <b>P<sup>1</sup></b> : <i>Der dances Kjæder af de 4 Par.</i> "The four couples dance in chains." <b>N</b> (p.189): <i>Dans</i> "Dance" added in pencil (Einar Christiansen); <b>O</b> : <i>Dans. Rigmor træder ind</i> "Dance. Rigmor enters"
36 <sup>II</sup>	SD	
36 <sup>I</sup> , 36 <sup>II</sup>	vl.1	<i>f</i> added by analogy with woodw., cor.1,2, vl.2, va.
36 <sup>I</sup> , 36 <sup>II</sup>	vl.2	<b>A</b> : notes 1-2, 4-5: slurs erased; <b>B<sup>1</sup></b> : notes 1-2: marc.
36 <sup>III</sup>		<b>A</b> : ( <i>hører pludselig op</i> ) "(Stops suddenly)"; <b>N</b> (p.189): <i>Visen ender brat. Ingen Dans efter</i>









Bar	Part	Comment
		<i>sidste Vers</i> "The ballad ends suddenly. No dance after the final stanza" added in pencil (Einar Christiansen)
36 <sup>III</sup> -37 <sup>III</sup>	cl.1 fg.1	b.36 <sup>III</sup> note 12 to b.37 <sup>III</sup> note 1: slur added by analogy with fl.,1,2, picc., ob.
36 <sup>III</sup>	cl.2	notes 2, 4: marc. emended to stacc. and marc. by analogy with fg.2
36 <sup>III</sup>	cor.	note 3: stacc. emended to stacc. and marc. by analogy with fg.2
36 <sup>III</sup>	cor.3,4	marc. added by analogy with tr., trb.t., trb.b., str.
36 <sup>III</sup>	DEN FREM.	rest 1: $\frown$ omitted
36 <sup>III</sup>	vl.2 va.	<i>arco</i> added by analogy with bb.36 <sup>I</sup> , <sup>II</sup>
37 <sup>I</sup> , 37 <sup>II</sup>	fl.1,2 picc. ob.	
	cl. vc. cb.	<b>A:</b> notes 1-2: slur erased
37 <sup>I</sup> , 37 <sup>II</sup>	fg.	<b>A:</b> notes 2-3: slur erased
37 <sup>I</sup> , 37 <sup>II</sup>	cor.1,2 tr. va.	<i>cresc.</i> emended to $\text{====}$ by analogy with woodw., vl.1,2, vc., cb.
37 <sup>I</sup> , 37 <sup>II</sup>	vl.2	<b>A:</b> notes 1-2: slur erased
38 <sup>I</sup> , 38 <sup>II</sup>	ob.	<i>più f</i> added by analogy with fl.1,2, picc., cl., fg., cor.1,2, tr., str.
38 <sup>I</sup> , 38 <sup>II</sup>	cor.3,4	
	trb.t. trb.b.	<i>f</i> emended to <i>più f</i> by analogy with woodw., cor.1,2, tr., str.
38 <sup>I</sup> -39 <sup>I</sup>	ob.	<i>a2</i> added by analogy with bb.36 <sup>I</sup> -37 <sup>I</sup> and in accordance with <b>Ea</b> ; <b>A:</b> page turn bb.37 <sup>I</sup> -38 <sup>I</sup>
38 <sup>I</sup> -40 <sup>I</sup>	cl. cor.1,2	<i>a2</i> added by analogy with bb.36 <sup>I</sup> -37 <sup>I</sup> and in accordance with <b>Ea</b> ; <b>A:</b> page turn bb.37 <sup>I</sup> -38 <sup>I</sup>
38 <sup>I</sup> , 38 <sup>II</sup>	trb.t.	<i>a2</i> added in accordance with <b>Ea</b>
40 <sup>I</sup>	ob.2	notes 3-4: marc. added by analogy with cl.2
40 <sup>I</sup>	cl.1	note 2: marc. added by analogy with fl.1,2, picc., ob.1
40 <sup>I</sup>	vl.2	notes 8-9: slur added by analogy with vl.1, vc., cb.
40 <sup>I</sup> , 40 <sup>II</sup>	vc. cb.	note 9: marc. moved to note 8 by analogy with vl.1,2
41 <sup>I</sup> -42 <sup>I</sup>	fl.1,2 picc. ob.	
	cl. fg.	b.42 <sup>I</sup> note 1: beginning of open slur added
41 <sup>I</sup> , 41 <sup>II</sup>	cl.1	note 4: marc. added by analogy with fl.1,2, picc., ob.1, fg. and in accordance with <b>Ea</b> ; notes 4-5: slur added by analogy with fl.1,2, picc., ob.1, fg. and in accordance with <b>Ea</b>
41 <sup>I</sup> , 41 <sup>II</sup>	cl.2	note 5: marc. added by analogy with ob.2
41 <sup>I</sup> , 41 <sup>II</sup>	fg.	note 6: marc. added by analogy with fl.1,2, picc., ob.1, cl.1 and in accordance with <b>Ea</b>
41 <sup>I</sup> -42 <sup>I</sup>	vl.1,2 vc. cb.	b.41 <sup>I</sup> note 10: beginning of slur and b.42 <sup>I</sup> note 1 to 5: slur emended to one slur by analogy with b.42 <sup>I</sup> and in accordance with <b>Ea</b> ; <b>A:</b> page turn bb.41 <sup>I</sup> -42 <sup>I</sup>
42 <sup>I</sup> -37 <sup>III</sup>	fl.1,2	<i>a2</i> added by analogy with b.36 <sup>I</sup> and in accordance with <b>Ea</b>
42 <sup>I</sup> -44 <sup>I</sup> , 42 <sup>II</sup> -44 <sup>II</sup>	woodw. brass vl.1	<b>A:</b> bars pasted over with a revised version (Julius Röntgen)
43 <sup>I</sup>	va.1	notes 6-7: slur moved to notes 7-11; note 6: marc. omitted by analogy with va.2; note 11: stacc. added by analogy with cl.1, fg.1, cor.1, va.2
43 <sup>I</sup> -44 <sup>I</sup> , 43 <sup>II</sup> -44 <sup>II</sup>	vc.	<b>A:</b> b.43 <sup>I</sup> note 1 to b.44 <sup>I</sup> note 1, b.43 <sup>II</sup> note 1 to b.44 <sup>II</sup> note 1: phrase pasted over with a revised version (Julius Röntgen)
44 <sup>I</sup> , 44 <sup>II</sup>	fg.	eighth quaver: stacc. added by analogy with cl. and in accordance with <b>Ea</b>

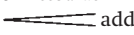
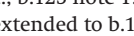
Bar	Part	Comment
44 <sup>I</sup> , 44 <sup>II</sup>	timp.	note 1: G emended to A by analogy with fg., cor.2,4, tr.1,2, trb.b., vc., cb. and in accordance with <b>Ea</b>
44 <sup>I</sup> , 44 <sup>II</sup>	va.	<b>A:</b> bar pasted over with a revised version (Julius Röntgen)
<b>No. 20</b>		
Bar	Part	Comment
		<b>A:</b> <i>Oluf: - - - om aldrig jeg saa skulde lande!</i> <b>Sidsel:</b> <i>Nu snakker du fra Leveren! Endelig lød der et Ord talt helt ud af mit Sideben... det har du fra din Mor! Fru Merthe: Gud hjælpe os!</i> <b>Fru Rigmor:</b> <i>Ja - sandelig - fra Vid og Sans er Alle.</i> , where <i>Ja</i> [...] <i>Alle.</i> is crossed out in pencil and <i>Kom!</i> added in ink (CN?); arrow indicating precise placement of text added in blue crayon; <b>P<sup>I</sup>:</b> <i>Kom!</i> added in indelible ink, sentence not crossed out; [Rigmor] <i>gaar over med Oluf: 'Kom!'</i> <i>Idet samme falder Musiken ind.</i> "[Rigmor] walks with Oluf: 'come!' Immediately the music strikes up." added in pencil (Einar Christiansen)
1		<b>A:</b> ( $\downarrow$ = 72) added in pencil (CN?); <b>N</b> (p.195): <i>Her maa Musiken begynde ganske svagt - den første Accord dog saaledes, at den vækker Opmærksomhed - samtidig begynder den lille Klokke at ringe. Under de følgende Repliker stiger Musiken indtil Sidsels Replik paa næste Side</i> [196; here: " (b.12)] "Here the music must begin very soft - the first chord, however, so that it draws attention - at the same time the small bell begins to ring. During the following lines the music gets louder until Sidsel's final lines on the next page" added in pencil (Einar Christiansen)
1	cor.1,2	( <i>stoppet</i> ) emended to <i>chiuso</i>
1	vl.2 va.	<i>pizz.</i> added as in <b>B<sup>I</sup></b> and in accordance with <b>Ea</b> (vl.2, Nos.1,2); <b>Ea:</b> <i>pizz.</i> added in pencil
3	vl.2 va.	<i>arco</i> added by analogy with <i>pizz</i> in b.1 and in accordance with <b>Ea</b>
6	HR. OLUF	<b>A:</b> <i>den jublende Kilde</i>
7	fl.1 trgl. vl.1 va.	<b>A:</b> <i>dim</i> added in pencil (CN)
7	vl.2	<i>dim.</i> added by analogy with fl.1,2, trgl., vl.1, va.
9-10	fl.1	b.10 note 1: end of slur added in accordance with <b>Ea</b> ; <b>A:</b> page turn bb.9-10; <b>B<sup>I</sup>:</b> change of system bb.9-10
9-10	vl.1	b.9 note 6: end of slur added in accordance with <b>Ea</b> ; <b>A:</b> page turn bb.9-10; <b>B<sup>I</sup>:</b> change of system bb.9-10
10		<b>A:</b> <i>Pause?</i> added in blue crayon (CN?), erased
10-11	vl.1,2 va.	b.11: open slur omitted, no indication of beginning of slur; <b>A, B<sup>I</sup>:</b> page turn or change of system bb.10-11
11	SD	<b>N</b> (p.196), <b>Ra</b> (p.217): <i>Det giver et Ryk i Fru Rigmor. Hendes Smil er en Blanding af Angst og Beundring - og hun væder sine Læber med sin Tunge. Fru Merthe skriger. Mester Martin slaar Spændebiblen op og hæver den imod Oluf</i> "Lady Rigmor starts. Her smile is a

Bar	Part	Comment
		mixture of fear and admiration – and she moistens her lips with her tongue. Lady Merthe screams. Master Martin opens his clasped Bible and raises it towards Oluf”; <b>P</b> <sup>1</sup> : <i>Det giver et Ryk i Fru Rigmor. Fru Merthe skriger, Helle griber hans Hænder i Angst, Mester Martin hæver Biblen mod Oluf</i> “Lady Rigmor starts. Lady Merthe screams, Helle seizes his hands fearfully, Master Martin raises the Bible towards Oluf”
12	cor.	(stopped) emended to <i>chiuso</i>
13	fl.1,2 picc.	<b>B</b> <sup>1</sup> : notes 2-3: marc.
13-25	fl.1,2 ob. cl.	a2 added med by analogy with b.12 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.12-13, 16-17, 20-21
14	trb.t.	<b>B</b> <sup>1</sup> : note 1: <i>mar</i> [c.]
14, 15	vl.1,2	<b>B</b> <sup>1</sup> : notes 2-3: marc.
15	fl.1,2 picc.	<b>B</b> <sup>1</sup> : notes 2-3: marc.
16	trb.t.	marc. added by analogy with tr.2,3, trb.b., tb.
20	cl.	note 1: <i>b</i> <sup>b</sup> emended to <i>b</i> <sup>b</sup> as in <b>B</b> <sup>1</sup> and by analogy with fl.1,2, picc., ob., vl.1
21	cl.	<b>B</b> <sup>1</sup> : note 1: <i>ffz</i>
21	vc. cb.	<i>ff</i> emended to <i>fz</i> by analogy with fg., brass
23	ob.	<b>B</b> <sup>1</sup> : note 5: <i>dim</i> .
23	vl.1	<i>sf</i> emended to <i>fz</i>
23	vl.1,2	<b>B</b> <sup>1</sup> : note 2: <i>f</i>
25	cl. timp.	<b>B</b> <sup>1</sup> : note 1: <i>♩</i> ; note 1: <i>pp</i>
25	fg.	<b>B</b> <sup>1</sup> : note 1: <i>pp</i>
26-28	ob.1	1. added in accordance with <b>Ea</b>
27-28		<i>poco rall.</i> emended to <i>poco ral-len-tan-do</i> as in <b>B</b> <sup>1</sup>
28	ELVERMØ	<b>A</b> : arrow indicating precise placement of text added in blue crayon
35-36	vl.1	<i>dim.</i> emended to <i>dim.</i>  as in <b>B</b> <sup>1</sup>
35-36	vl.2	<i>dim.</i>  added as in <b>B</b> <sup>1</sup>
36	ELVERMØ	<b>A</b> : <i>sidst slap Du mig af Haanden</i>
36	vc.	<b>B</b> <sup>1</sup> : note 1: marc.
39-40	vl.1	b.39: end of slur open and b.40 notes 1-6: slur emended to one slur b.39 note 5 to b.40 note 6 as in <b>B</b> <sup>1</sup> and in accordance with <b>Ea</b>
40	vc.	<i>arco</i> added in accordance with <b>Ea</b> (No.4); <b>Ea</b> (No.4): <i>arco</i> added in pencil
41	tutti	<i>pp cresc. ed accel.</i> divided into <i>pp cresc.</i> and <i>accel.</i> as in <b>B</b> <sup>1</sup>
41	fl.1	<b>B</b> <sup>1</sup> : note 1: <i>pp</i>
41	picc.	<b>B</b> <sup>1</sup> : note 1: <i>p</i>
41	cb.	<i>ppp</i> added as in <b>B</b> <sup>1</sup>
42-77	FINK MESTER M. SIDSEL HELLE	<b>A, F, Ga</b> : lines moved so that they begin in b.42 instead of b.54 in pencil (Frederik Rung?)
45-47	cl.	a2 added as in <b>B</b> <sup>1</sup> and in accordance with <b>Ea</b>
45-47	fg.	a2 added by analogy with bb.41-44 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.44-45
45-46	tr.	<b>B</b> <sup>1</sup> :  , not <i>cresc.</i>
47		<b>A</b> : <i>♩</i> = 144 added in blue crayon
47	tr.1	articulation added as in <b>B</b> <sup>1</sup>
47	tr.2,3 trb.t. trb.b. tb.	articulation added by analogy with <b>B</b> <sup>1</sup> (tr.1)
47	trb.t. trb.b. tb.	rest 1: <i>f</i> omitted as in <b>B</b> <sup>1</sup>

Bar	Part	Comment
48-56	FINK MESTER M.	<b>A</b> : <i>Fink: Det er Hexen, som driver sine Kunster; Martin: Det er Mosekonen, som bryg[ge] sin Forgift.</i> ; <b>P</b> <sup>1</sup> : <i>Disse to Repliker falder medens Elverpigerne hvivler forbi / samtidig [?]te de andre og siger: 'Trolldøj! Djævlskab.'</i> “These two lines are said while the elf-maids are swirling past at the same time as [?] the others and saying: ‘Trolldøj! Djævlskab.’” see comment bb.42-77 (FINK)
48	vl.1,2	marc. added as in <b>B</b> <sup>1</sup>
48	va. vc. cb.	marc. added by analogy with <b>B</b> <sup>1</sup> (vl.1,2)
49	str.	marc. added by analogy with <b>B</b> <sup>1</sup> (b.48, vl.1,2)
50	cl. fg. cor.	<b>B</b> <sup>1</sup> : note 1: <i>fz</i>
50-51	fg.	slur added by analogy with ob., cl., cor.
50	vl.1	marc. added as in <b>B</b> <sup>1</sup>
50	vl.2 va. vc. cb.	marc. added by analogy with <b>B</b> <sup>1</sup> (vl.1)
51	vl.1	notes 2-5: marc. added as in <b>B</b> <sup>1</sup> ; notes 6-7: marc. added by analogy with <b>B</b> <sup>1</sup> (notes 2-5)
51-54	vl.1	--- added
51	tb.	<b>B</b> <sup>1</sup> : note 2: <i>p</i>
51	vl.2 va. vc. cb.	notes 2-5: marc. added by analogy with <b>B</b> <sup>1</sup> (vl.1); notes 6-7: marc. added by analogy with <b>B</b> <sup>1</sup> (vl.1, notes 2-5)
52-53	vl.1	<i>molto dim.</i> emended to <i>molto di-mi-nu-en-do</i> as in <b>B</b> <sup>1</sup>
52-53	vl.2 va. vc. cb.	<i>molto dim.</i> emended to <i>molto di-mi-nu-en-do</i> as in <b>B</b> <sup>1</sup> (vl.1)
54	ob.	<b>A</b> : bar pasted over with a new version (Julius Röntgen)
54	cor.	(stopped) emended to <i>chiuso</i>
54	vl.1,2 va.	<i>pp</i> added as in <b>B</b> <sup>1</sup> and by analogy with cl., fg., cor., vc., cb.
55-72	cl.	a2 added by analogy with b.54 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.54-55, 59-60, 64-65, change of system bb.75-76
55-65	fg.	a2 added by analogy with b.54 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.54-55
57	fl.1,2	a2 added in accordance with <b>Ea</b>
57	cor. tr.2,3 trb.t. trb.b. tb.	marc. added by analogy with ob.
57	tr.1	marc. added as in <b>B</b> <sup>1</sup> and by analogy with ob.
57-60	SIDSEL	<b>A</b> : <i>Nu faar I Syn for Sagn, I Lidttrøende!</i> added in pencil (Frederik Rung?); <b>P</b> <sup>1</sup> : <i>Ja Nu faar I Syn for Sagn! hvor Ja</i> is added in indelible ink (Einar Christiansen)
60	cor.	a2 added by analogy with b.58 and in accordance with <b>Ea</b>
61	fl.1,2	a2 added in accordance with <b>Ea</b>
61	ob. tr. trb.t. trb.b. tb.	marc. added by analogy with <b>B</b> <sup>1</sup> (cor.) and by analogy with b.57 (ob.)
61	cor.	marc. added as in <b>B</b> <sup>1</sup> and by analogy with b.57 (ob.)
61	trb.b. tb.	<b>B</b> <sup>1</sup> : no phrase
61	timp.	bar added as in <b>B</b> <sup>1</sup> ; <i>ffz</i> added as in <b>B</b> <sup>1</sup> and by analogy with the other instruments and by analogy with b.57; <b>A</b> : rest
62-64	SIDSEL	<b>A</b> : <i>Kan I nu se, at Sidsel sagde sandt.</i> added in pencil (Frederik Rung?)
62	vc. cb.	<b>B</b> <sup>1</sup> : note 1: <i>p</i>
65	cl. fg.	<b>B</b> <sup>1</sup> : note 1: <i>pp</i>
65	fg.	<b>B</b> <sup>1</sup> : note 3: <i>dim</i> .
66	cl.	<b>A</b> : note 1: <i>b</i> <sup>b</sup> changed to <i>a</i> <sup>b</sup> in pencil (CN?); note 2: <i>d</i> <sup>b</sup> changed to <i>c</i> <sup>b</sup> med blyant (CN?); <b>B</b> <sup>1</sup> : note 2: <i>dim</i> .


Bar	Part	Comment
68	fl.1,2 cl.	<b>B</b> <sup>1</sup> : no <i>dim.</i>
68	SD	<b>A</b> : [Sidsel] løber over Broen, i Haanden holder hun Blomsten hævet og raaber paa den anden Side af Broen "[Sidsel] runs across the bridge, in her hand she holds up the flower, and on the other side of the bridge shouts"
70, 73	fl.1	1. added by analogy with bb.68, 74 and in accordance with <b>Ea</b>
70-72	fg.	<i>a2</i> added by analogy with b.68 and in accordance with <b>Ea</b> ; <b>A</b> : change of system bb.69-70
73-74		<b>A</b> : bars crossed out in pencil
74-76	ob.1	1. added by analogy with the preceding crossed out bar and in accordance with <b>Ea</b> ; <b>A</b> : change of system bb.72-73
74-76	SIDSEL	<b>A</b> : lines crossed out in pencil (Julius Röntgen?); <i>Trolldøjet er løs i Mark og Mose Pas paa! Nu gjælder det om, hvem der er den stærkeste!</i> added in pencil; <b>N</b> (p.199): <i>maa høres</i> "must be heard" added in blue crayon (Einar Christiansen); <b>Ra</b> <sup>1</sup> : crossed out in red crayon
77	fl. ob.	<b>A</b> : second crotchet: $\curvearrowright$ crossed out in pencil; <i>attacca</i> and <i>Tutti ff</i> added in blue crayon (Frederik Rung?) referring to the two following bars
78		<b>N</b> (p.199): " <i>Stærk Accord</i> "A loud chord" added in pencil (Einar Christiansen)
78-81	fl.1 ob.1	slur added by analogy with fg.1, tr.1, trb. t.1
78-79	timp.	<b>B</b> <sup>1</sup> : end of slur open; page turn bb.76-77
78	timp. ptti. gr.c. vl.1,2 cb.	<b>B</b> <sup>1</sup> : note 1: <i>fff</i>
78	str.	<i>trem.</i> added
79-80	timp.	<b>B</b> <sup>1</sup> : no tie; b.77 note 1 and b.78 note 1: <i>tr.</i>
80-81	ob.2 trb.t.2	tie added as in <b>B</b> <sup>1</sup> and by analogy with fl.2, fg.2, tr.2,3
80-82	vl.2	phrase emended from 
82-86	fl.1,2	as in <b>B</b> <sup>1</sup> open slur emended in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.84-85
83	tr.1	note 1: <i>b</i> <sup>b'</sup> emended to <i>b</i> <sup>b'</sup> by analogy with fl.1, ob.1, fg.1, cor.1,3, trb.t.1, vl.1 and in accordance with <b>Ea</b> ; <b>Ea</b> : note 1: <i>b</i> added in pencil
85-88		<b>N</b> (p.199): <i>Musiken svag under Replikkerne</i> "Soft music during the lines" added in pencil (Einar Christiansen)
89-93	GAARDN.	<b>A</b> : <i>Den store Bog er kun stor / for den, der paa den tror</i>
89-90	cb.	b.89: end of slur added in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.89-90; <b>B</b> <sup>1</sup> : note missing
90-91	vl.2 va. vc. cb.	<b>B</b> <sup>1</sup> : bars empty
91	va.	chord 1 note 1: <i>b</i> <sup>b</sup> emended to <i>b</i> <sup>b</sup> by analogy with trb.t.2, tb., vc., cb. and in accordance with <b>Ea</b> (No.1); <b>Ea</b> (No.1): chord 1 note 1: <i>b</i> added in pencil
93-101	MESTER M.	<b>A</b> : <i>Jeg skal vel mane Spøgelser. / Vig fra mig, du mørkets Fyrste! / vig fra mig, du Djævlens Øverste og Herre! / Jeg maner og besværges.</i> added in pencil


Bar	Part	Comment
95	ob.1	1. added by analogy with b.94 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.94-95
95	va.	<i>p</i> added as in <b>B</b> <sup>1</sup> and by analogy with picc., vl.1, vc.; <b>B</b> <sup>1</sup> : note 5: <i>mp</i> changed to <i>p</i> in pencil
96-97	picc. vl.1 va. vc.	<i>cresc.</i> emended to  as in <b>B</b> <sup>1</sup>
96	fg.	<i>cresc.</i> emended to  as in <b>B</b> <sup>1</sup>
96	cor.1,2	<i>cresc.</i> emended to  as in <b>B</b> <sup>1</sup> ; <b>B</b> <sup>1</sup> : note 1: <i>mp</i>
97	cor.1,2	<i>f</i> added as in <b>B</b> <sup>1</sup> and by analogy with fg.
102	SIDSEL	<b>A</b> : <i>Vis Jer, som I er!!</i> crossed out in blue crayon and <i>Se Jer selv som I er!</i> added in pencil (CN); <b>N</b> (p.199): <i>maa høres</i> "must be heard" added in blue crayon (Einar Christiansen); <i>Stærk Accord. Mørke der varer et Par Secunder. Derpaa grønt Lys over Spøgelserne</i> "A loud chord. Darkness which last a couple of seconds. Then green light above the ghosts" added in pencil (Einar Christiansen); <b>P</b> <sup>1</sup> : same correction made in pencil (Einar Christiansen)
103	cor.	( <i>stopped</i> ) emended to <i>chiuso</i>
103	MESTER M.	<b>A</b> : <i>Ve os Slægten! Slægten!</i> added in pencil (CN) with arrow indicating precise placement of text added in blue crayon
105	fg.	bar emended from 
105	trb.t.	by analogy with str. and by analogy with the phrase as a whole
105	trb.t.	note 1: stacc. and marc. emended to marc. as in <b>B</b> <sup>1</sup> and by analogy with trb.b., tb.
106	cl. cor.	marc. added as in <b>B</b> <sup>1</sup> and by analogy with ob.
106	trb.t. trb.b. tb.	marc. added by analogy with bb.107, 108
106-108	str.	marc. added by analogy with bb.104-105
107	ob.1	<b>B</b> <sup>1</sup> : note 1: marc.
108-109	fg.	<i>a2</i> added by analogy with bb.104-107 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.107-108
109		<b>Ga</b> : note 1: <i>Tæppet</i> "Curtain" added in pencil
109	fg.	<b>B</b> <sup>1</sup> : note 2: marc.; note 3: marc.
109	cor.	<b>B</b> <sup>1</sup> : note 3: marc.
110	ob. fg. cor.3,4	<b>B</b> <sup>1</sup> : notes 1-2: marc.
110	cl.	<b>B</b> <sup>1</sup> : note 2: marc.
110	cor.1,2	<b>B</b> <sup>1</sup> : notes 2, 4: marc.
110	cor.3	<b>B</b> <sup>1</sup> : note 2: <i>g</i> <sup>4'</sup>
110	cor.4	<b>B</b> <sup>1</sup> : note 2: <i>e</i> <sup>4'</sup>
111	ob. fg.	<b>B</b> <sup>1</sup> : note 1: marc.
111	cor.1,2	<b>B</b> <sup>1</sup> : notes 2, 4: marc.
112	cor.1,2	<b>B</b> <sup>1</sup> : note 2: marc.
112	cor.3,4	<b>B</b> <sup>1</sup> : note 1: marc.
113-117	fl.1,2 fg.	<i>a2</i> added in accordance with <b>Ea</b>
113	tr. vc. cb.	<b>B</b> <sup>1</sup> : note 1: <i>ff</i>
114-116	ob.	<i>a2</i> added by analogy with b.113 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.113-114
114	ob. fg.	<b>B</b> <sup>1</sup> : second crotchet: <i>dim.</i>
114	cl.	<b>B</b> <sup>1</sup> : no dynamics
114-117	cl.	<i>a2</i> added by analogy with bb.110-113 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.113-114
114	tr. trb.t. trb.b. tb.	<b>B</b> <sup>1</sup> : notes 1-4:  <i>p</i>
114-115	trb.t.	<i>a2</i> added by analogy with b.111 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.113-114

Bar	Part	Comment
114	trb.b.	stacc. added by analogy with fg., vl.1, vc., cb. and by analogy with b.113
114	timp.	note 1: <i>tr.</i> omitted as in <b>B</b> <sup>1</sup> and by analogy with tie bb.113-114
114-115	timp.	tie added by analogy with ~~~
114	vl.1	A: bar pasted over with a revised version (Julius Röntgen)
117	cor.	<i>mp</i> added by analogy with fl.1,2, picc., cl., fg., vl.1,2
118-121		A, <b>B</b> <sup>1</sup> : crossed out in pencil (CN?)
122	fg.	note 1: <i>mf</i> omitted as in <b>B</b> <sup>1</sup>
122-125	cb.	bb.122-123:  added by analogy with va., vc.; b.125 note 1: beginning of  extended to b.124 note 1 by analogy with va., vc.
125		Ga: <i>Tæppet</i> "Curtain" added in pencil, erased
126-129		A: bars crossed out in pencil (CN?)
126	ob. fg.	<i>p</i> added as in <b>B</b> <sup>1</sup>
126	cor.1,2	<b>B</b> <sup>1</sup> : note 1: <i>marc.</i>
126-127	cor.2	tie added as in <b>B</b> <sup>1</sup> and by analogy with bb.127-128, 129-130
128-129	cor.2	tie added as in <b>B</b> <sup>1</sup> and by analogy with bb.127-128, 129-130

#### ACT FOUR

#### Prelude

Bar	Part	Comment
		<b>N</b> (p.200): <i>Nr 1 Indledning</i> [added in blue crayon (Einar Christiansen)], <i>der først ophører, naar Helle er kommet ind og er sunket sammen for Vindfælden</i> "No.1 Introduction, which only stops when Helle has entered and has collapsed in front of the blown-down tree" added in pencil (Einar Christiansen)
1		A: $\downarrow$ = 112 added in pencil
1	trb.b. tb.	<i>marc.</i> added by analogy with trb.t.; A: note 1: <i>ff</i> added in ink (CN)
2	tb.	note 2: <i>marc.</i> added as in <b>B</b> <sup>1</sup> and by analogy with trb.t., trb.b.
2-8	str.	<i>marc.</i> added by analogy with b.1
3	trb.b. tb.	<i>marc.</i> added by analogy with trb.t.
5	trb.t. tb.	<i>marc.</i> added by analogy with trb.b.
7-8	fg.	slur added as in <b>B</b> <sup>1</sup> and in accordance with <b>Ea</b>
7	va.	A: notes 1-7:  <i>fz</i> added in ink (CN)
9	trb.t.2	<b>B</b> <sup>1</sup> : notes 2-3: <i>marc.</i>
10	fg. va. vc. cb.	<b>B</b> <sup>1</sup> : note 12: <i>a</i> <sup>1</sup>
10	trb.b.	<b>B</b> <sup>1</sup> : notes 1-2: <i>marc.</i>
11-21	fl.1,2	<i>a2</i> added in accordance with <b>Ea</b>
12	trb.b.	A: note 1: $\sharp$ added in pencil (CN)
13-21	ob. cl. fg.	<i>a2</i> added by analogy with bb.10-12 and in accordance with <b>Ea</b> ; A: page turn bb.12-13, 16-17, 20-21
13, 14	tr.1	<i>marc.</i> added as in <b>B</b> <sup>1</sup> (tr.2,3, trb.b., tb.)
13	tr.2,3 trb.b. tb.	<i>marc.</i> added as in <b>B</b> <sup>1</sup>
13	trb.t.	<i>marc.</i> added by analogy with <b>B</b> <sup>1</sup> (tr.2,3, trb.b, tb.)
13	trb.b.	A: note 2: $\sharp$ added in pencil, emphasized in ink (Henrik Knudsen?)
14-19	ob.	<b>B</b> <sup>1</sup> : <i>col Viol</i> <sup>8basso</sup>

Bar	Part	Comment
14-19	cl.	<b>B</b> <sup>1</sup> : <i>col Ob.</i>
14-19	fg.	<b>B</b> <sup>1</sup> : <i>col Bassi</i>
14-20	picc.	A: <i>8<sup>va</sup> ba-<sup>1</sup> loco</i> added in ink and pencil (CN)
14	tr.2,3 trb.b. tb.	<i>marc.</i> added as in <b>B</b> <sup>1</sup>
14	trb.t.	<i>marc.</i> added by analogy with <b>B</b> <sup>1</sup> (tr.2,3, trb.b., tb.)
14	trb.b.	A: note 2: $\sharp$ added in pencil, emphasized in ink (Henrik Knudsen?)
14	vl.1,2	note 5: $\sharp$ added by analogy with woodw.
14-21	vl.2 va. vc. cb.	<b>B</b> <sup>1</sup> : <i>Stryg: unis</i> "strings in unison"
15-19	fl.1,2 picc.	<b>B</b> <sup>1</sup> : <i>col Viol</i>
15	woodw.	
	vl.1 va. cb.	A: note 1: $\sharp$ added in pencil, emphasized in ink (Henrik Knudsen?)
15	cor.1	A: note 2: $\sharp$ added in ink (Henrik Knudsen?)
15	trb.b.	A: note 2: $\sharp$ added in pencil, emphasized in ink (Henrik Knudsen?)
16	ob. cl. fg.	slurs emended from slur notes 1-12 as in <b>B</b> <sup>1</sup> and by analogy with fl.1,2, picc.
17	woodw.	notes 1-12: slur emended to slurs as in <b>B</b> <sup>1</sup> and by analogy with str.
17	trb.t.	<i>marc.</i> added by analogy with <b>B</b> <sup>1</sup> (trb.b., tb.)
17	trb.b. tb.	<i>marc.</i> added as in <b>B</b> <sup>1</sup>
18	trb.t. trb.b. tb.	<i>marc.</i> added by analogy with <b>B</b> <sup>1</sup> (b.17, trb.b., tb.)
19-21	tr.2,3	b.19: beginning of slur added as in <b>B</b> <sup>1</sup> ; A: page turn bb.20-21
19	str.	notes 1-2, 3-4, 5-6, 7-8, 9-10, 11-12: slurs emended to two to slurs as in <b>B</b> <sup>1</sup>
19	va.	A: notes 1-6, 7-12: slurs added in pencil (CN)
21	woodw.	<i>fff</i> added by analogy with brass, str.
21	picc.	A: note 1: <i>loco</i> added in pencil (CN)
21	timp. ptti. gr.c.	<i>fff</i> added by analogy with brass, str.
21	vl.1,2 va.	A: notes 1-2, 3-4, 5-6, 7-8, 9-10, 11-12: slurs added in pencil
21	cb.	A: notes 1-2, 3-4, 5-6, 7-8: slurs added in pencil (CN?)
22-23	tb.	tie added by analogy with trb.t., trb.b. and in accordance with <b>Ea</b>
22-24	timp.	ties added by analogy with ~~~; <b>B</b> <sup>1</sup> : bb.21-22: tie and <i>tr.</i> ~~~, bb.23-24: tie and <i>tr.</i> ~~~, page turn bb.22-23
22	vc./cb	A: notes 1-12: slur changed to slurs notes 1-2, 3-4, 5-6, 7-8, 9-10, 11-12 in indelible ink
23	fl.1,2	<b>B</b> <sup>1</sup> : note 1: <i>ffz</i>
23	cl.	<b>B</b> <sup>1</sup> : note 1: <i>ff</i>
23	fl.1,2 ob. cl.	note 4: <i>marc.</i> added by analogy with tr.
23	fg.	<b>B</b> <sup>1</sup> : 
23	tr.1	A: note 1: $\sharp$ added in pencil (Henrik Knudsen?)
23	str.	<i>trem.</i> added
24	fg. tb.	<i>dim.</i> added by analogy with cor., trb.t., trb.b., timp., str.
27	cor.3,4	<i>dim.</i> added as in <b>B</b> <sup>1</sup> and by analogy with cor.1,2
29-30	cl.	tie added as in <b>B</b> <sup>1</sup>
31	fg.	<i>marc.</i> added by analogy with b.30 (fl.1,2); <i>p</i> added as in <b>B</b> <sup>1</sup>
31	vl.1	<b>B</b> <sup>1</sup> : note 1: <i>dim.</i>
	VANDRER	A: <i>Livets Skjønhed ser jeg her - - -</i> changed to <i>Verdens Skjønhed har jeg set - - -</i> in pencil (CN); <i>Og nu gaar jeg karsk og let bort - de sidste store Mile (lægger hendes Hoved mod sin</i>

Bar	Part	Comment
		Skulder) Ræk mig Kinden, giv mig Munden: o, det er som kysset jeg <u>Blomsterdug i Rosenlunden!</u> (Han rejser sig – ser inderligt paa hende og gaar) (Musik, idet han gaar) “(Music as he leaves)” crossed out in ink (CN); – – – Du staar herved Skovens det ældste Træ, der Huser den <u>ældgamle Mor’</u> . <u>Kast Dig i Bøn for hende paa Knæ hun hjælper naar blot Du tror.</u> (Musik) added in ink (CN); <b>N</b> (p.205): <i>Accorder, den gamle viser sig</i> “Chords, the old [wanderer] appears” added in pencil (Einar Christiansen); <b>O</b> : lines added in pencil; <b>P</b> <sup>1</sup> : the crossing out is due to a cut in VANDRER’s and HELLE’s lines (from VANDRER’s stanza 3); <i>Kast dig i bøn for hende paa Knæ / Hun Hjælper naar blot Du tror</i> added in indelible ink (Einar Christiansen); <b>P</b> <sup>1</sup> : added in indelible ink (Einar Christiansen)

#### No. 21


Bar	Part	Comment
1-3	VANDRER	<b>A</b> : <i>Kast Dig i Bøn for hende paa Knæ, hun hjælper naar blot Du tror (gaar)</i> “(leaves)” crossed out in pencil (CN); <b>O</b> : added in pencil (Einar Christiansen)
1-11		<b>A</b> : movement pasted over with a new version in connection with a cut in the text carried out after the fair copying; <b>B</b> <sup>1</sup> : original version
1-4	trb.t. trb.b.	b.4 note 1: end of slur added in accordance with <b>Ea</b> ; <b>A</b> : change of system bb.3-4
1-4	tb.	slur added by analogy with trb.t., trb.b. and in accordance with <b>Ea</b>
3	trb.b.	<i>dim.</i> added by analogy with trb.t., tb. and in accordance with <b>B</b> <sup>1</sup>
4	HELLE	<b>O</b> , <b>P</b> <sup>1</sup> : <i>Saa kaster jeg mig for den Gamle paa Knæ</i> crossed out in pencil (Einar Christiansen) <b>A</b> : <i>Helle: Og hvis han var stakkels – – – <u>Den gl. Kvind: Er Kvinden i Elskov med Hjertet hun maaler (udtrækker Haanden med Tenen) Saa se ham, din “Stadskarl,” om Synet Du taaler</u></i>

#### No. 22

Bar	Part	Comment
		<b>N</b> (p.208): <i>Nr 3</i> [added in blue crayon (Einar Christiansen)] / <i>Musik, der vedbliver under den følgende Scene</i> “No. 3 / Music which continues during the following scene” added in pencil (Einar Christiansen)
1		<b>A</b> : ♩ = 72 added in blue crayon (Frederik Rung?/CN?)
1-3		<b>A</b> : cut marked in pencil, erased
1	va.	marc. added as in <b>B</b> <sup>1</sup> ; <b>B</b> <sup>1</sup> : note 1: <b>p</b>
1	va. vc.	<i>trem.</i> added
2	cor.1	1. added in accordance with <b>Ea</b> ; <b>A</b> : no indication of 1., 2., a2, however <i>Corno</i> is added in blue crayon (Frederik Rung?); <b>Ea</b> (cor.2): 1 <sup>mo</sup> added in pencil
2	vl.2	<i>trem.</i> added; note 1: <b>mf</b> omitted because of <b>mf</b> in b.3; <b>B</b> <sup>1</sup> : note 1: <b>p</b> changed to <b>mf</b> in pencil


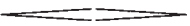
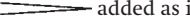

Bar	Part	Comment
3	cl.1	<b>p</b> added by analogy with cor.1.2, vl.2, va., vc. and in accordance with <b>Ea</b> ; <b>B</b> <sup>1</sup> : note 1: <b>pp</b>
4		<b>N</b> (p.208): <i>Denne Pause maa fyldes af Musik</i> “This pause must be filled with music” added in pencil (Einar Christiansen)
4	vl.1	<i>con sord.</i> added by analogy with <i>senza sord.</i> in b.22 and in accordance with <b>Ea</b> ; <b>A</b> : <i>Tutti violini prim[i]</i> added in blue crayon (Frederik Rung?)
8		<b>A</b> : note 1: <i>rall.</i> added in pencil (CN?/Frederik Rung?)
8	vl.1	marc. added as in <b>B</b> <sup>1</sup> ; <b>B</b> <sup>1</sup> : note 2: <b>pp</b>
8	va.	articulation added by analogy with vl.2
9	vl.1	<b>B</b> <sup>1</sup> : note 1: <b>ppp</b>
9	vl.2 va.	<i>trem.</i> added as in <b>B</b> <sup>1</sup> ; <b>B</b> <sup>1</sup> : rest 1: <b>ppp</b> ; note 1: <b>pp</b>
9-12	vc.	b. 11 note 1 to b.12 note 1: tie added; b.11 note 1: end of slur emended to b.12 note 1; <b>A</b> : b.9 note 1 to b.11 note 1: slur and b.12 note 1: end of ties incomplete; page turn bb.11-12
11-12	vl.1	b.12 note 1: end of slur added in accordance with <b>Ea</b> ; <b>A</b> , <b>B</b> <sup>1</sup> : page turn bb.11-12
17	vl.1,2 va. vc.	<b>A</b> : note 1: <b>mf</b> added in pencil (CN)
19	vl.1	<b>Ea</b> (No.1): note 3: <i>d</i> ” changed to <i>c</i> ” in pencil (CN?); <b>Ea</b> (Nos.2,3,4): note 3: <i>d</i> ” changed to <i>c</i> ” in blue crayon and pencil; <b>Ea</b> (No.4): note 1: <i>dim.</i> added in pencil (CN?)
19	vc.	<i>espressivo</i> added by analogy with vl.1,2, va.
19	cb.	<i>dim.</i> added as in <b>B</b> <sup>1</sup> and by analogy with vl.1,2, va., vc.
20-22	vl.1	b.22 note 2: end of slur added by analogy with vl.2, va., vc.; <b>A</b> : page turn bb.21-22
21-22	vl.2	tie added; <b>A</b> : page turn bb.21-22
21-22	va.	b.21 note 2: end of slur emended to b.22 note 2 as in <b>B</b> <sup>1</sup> and by analogy with vc.
22		<i>molto espressivo</i> added as in <b>B</b> <sup>1</sup> ; <b>B</b> <sup>1</sup> (vl.1): <i>molto espress.</i>
22	woodw. cor. trgl. vc.	∩ added by analogy with vl.1,2, va., cb. and in accordance with <b>Ea</b>
24		<b>A</b> : <i>Spring til Side 289</i> “Jump to page 289” (No.23 b.11) added in pencil, erased
24-25	fl.1,2 picc. ob. cl.	b.25 note 1: beginning of <del>—————</del> emended to b.24 note 1 as in <b>B</b> <sup>1</sup> and by analogy with trgl.; <b>A</b> : change of system bb.24-25; <b>B</b> <sup>1</sup> : b.24: <i>cresc.</i> ; b.25: <del>—————</del> ; page turn bb.24-25
24-25	trgl.	bb.24, 25: two <del>—————</del> emended to one; <b>A</b> : change of system bb.24-25; <b>B</b> <sup>1</sup> : b.24: <i>cresc.</i> ; b.25: <del>—————</del>
24	ELVERMØ	<b>N</b> (p.209): motif added in pencil (CN); <i>Accord, da Elvermøen rejser sig, og husk her andres det følgende.</i> “Chord when the elf-maid stands up, and remember here that the following is changed.” added in pencil (Einar Christiansen)
24	va.	<i>g</i> ” emended to <i>g</i> ” by analogy with vl.1 and in accordance with <b>Ea</b> ; <b>Ea</b> (No.1): note 1: <b>h</b> added in pencil
25		<b>A</b> : a marking of the beginning of a cut with indication that it continues until p.285 without a more exact indication of place, added in pencil, erased

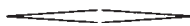


Bar	Part	Comment
26	cor.	∞ added as in <b>B</b> <sup>1</sup> and by analogy with the other instruments
27	ob. cl. fg.	marc. added by analogy with <b>B</b> <sup>1</sup> (cor.)
27	cor.	marc. added as in <b>B</b> <sup>1</sup> ; <b>B</b> <sup>1</sup> : marc. notated between cor.1,2 and cor.3,4
27	cor.4	note 1: <i>d</i> <sup>♯</sup> emended to <i>d</i> <sup>♯</sup> as in <b>B</b> <sup>1</sup> and by analogy with fg.2., cor.1 and in accordance with <b>Ea</b> ; <b>Ea</b> : note 1: <i>h</i> added in pencil
28	cl.	<i>b</i> added by analogy with ob., cor.1 and in accordance with <b>Ea</b>
29-30	ELVERMØ	A: [Jeg] <i>trods</i> <i>Dig Gamle</i> . crossed out in pencil and moved to b.31 in ink (CN)
39	vl.1	note 1: <i>c</i> <sup>♯</sup> emended to <i>c</i> <sup>♯</sup> by analogy with vc., cb.
39	vl.2	<i>arco</i> added
39	va. vc.	<i>trem.</i> added
40	va. vc.	<i>cresc.</i> added by analogy with fg., cor.1,2, vl.1,2, cb.
41	cl.	<i>mf</i> added by analogy with ob.
41-42	fg.	<i>a2</i> added by analogy with b.40 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.40-41
41-42	va.	<b>B</b> <sup>1</sup> : bars empty
41	vc. cb.	<b>B</b> <sup>1</sup> : second quaver: 
41	cb.	<i>arco</i> added
42	cl. fg. cor.1,2	<b>B</b> <sup>1</sup> : bar empty
42	fg.	<i>f</i> added by analogy with ob., cl. and in accordance with <b>Ea</b>
42	vl.2	<i>f</i> added by analogy with ob., cl. and in accordance with <b>Ea</b> (No.1); <b>B</b> <sup>1</sup> : chord 1: missing
42	vc. cb.	<i>f</i> added as in <b>B</b> <sup>1</sup> and by analogy with ob., cl.
45	fl.2	<i>d</i> <sup>♯</sup> emended to <i>d</i> <sup>♯</sup> as in <b>B</b> <sup>1</sup> and by analogy with vl.1, va. and in accordance with <b>Ea</b> ; <b>Ea</b> : note 1: <i>h</i> added in pencil, blurred
45	ELVERMØ	<b>N</b> (p.210): <i>Accord</i> added in pencil (Einar Christiansen)
45	vl.1,2	<b>B</b> <sup>1</sup> : note 1: <i>p</i>
45	vc. cb.	marc. added as in <b>B</b> <sup>1</sup> and by analogy with vl.1,2, va.
45	cb.	<b>B</b> <sup>1</sup> : note 1: <i>arco</i>
47	SD	only in <b>A</b>
47	va. vc.	<b>B</b> <sup>1</sup> : note 3: marc.
47	cb.	articulation added by analogy with vl.1,2, va., vc.; notes 1-2: beam emended to flags and beam by analogy with vl.1,2, va., vc.
51	fg. cor.	∞ and <i>lunga</i> added by analogy with vc.
51	SIDSEL	<b>A</b> : marking indicating precise placement of text added in pencil (CN)
51	vc.	<b>A</b> : note 1: <i>lunga</i> added in pencil (CN)
52	fg. cor.3,4	<b>A</b> : note 1: <i>f</i> added in ink (CN)
54	cor.1,2	note 1: marc. added by analogy with fg.; note 2: marc. added as in <b>B</b> <sup>1</sup> and by analogy with fg.
54	cor.3,4	note 1: marc. added as in <b>B</b> <sup>1</sup> and by analogy with fg.; note 2: marc. added by analogy with fg.
55	cor.1,2	marc. added as in <b>B</b> <sup>1</sup> and by analogy with fg.
55	cor.3	note 1: <i>g</i> <sup>♯</sup> emended to <i>g</i> <sup>♯</sup> as in <b>B</b> <sup>1</sup> and in accordance with the overall harmony
55	cor.3,4	marc. added by analogy with fg.
56	ob.	<b>A</b> : note 1: <i>p</i> added in ink (CN)
56-61	ob.1	1. added in accordance with <b>Ea</b>
56	fg. cor.	rest 1: ∞ moved from rest 2 by analogy with fl.1, ob.1

Bar	Part	Comment
57	vl.2	stacc. added by analogy with va.
57	vc. cb.	<i>pp</i> added as in <b>B</b> <sup>1</sup> and by analogy with vl.2, va.
58-60	vl.2 va.	stacc. added by analogy with b.57 (va.)
59	fl.3	<i>p</i> added by analogy with fl.1,2 ob. and in accordance with <b>Ea</b>
60	fl.1	1. added by analogy with bb.56-59 and in accordance with <b>Ea</b>
61-64	vl.2	b.61 note 1 to b.64 first crotchet: <i>tr.---</i> emended to two as in <b>B</b> <sup>1</sup> and in accordance with <b>Ea</b> ; <b>B</b> <sup>1</sup> : page turn bb.63-64
64		<b>N</b> (p.210): <i>Musik, mens Højen hæver sig</i> "Music while the barrow is rising" added in pencil (Einar Christiansen)
64	va.	<b>B</b> <sup>1</sup> : note 2: marc.
65-75	fl.1,2	<i>a2</i> added in accordance with <b>Ea</b>
65	cor.1,2	<i>pp</i> added by analogy with fl.1,2, picc., cl.
65-75	cl.	<i>a2</i> added as in <b>B</b> <sup>1</sup> and in accordance with <b>Ea</b>
65-75	fg.	<i>a2</i> added in accordance with <b>Ea</b>
65	va.	<i>trem.</i> added
66-67	woodw. cor.1,2	
	trb.t. trb.b. tb.	<b>A</b> : b.66 second dotted crotchet to b.67 second dotted crotchet: <i>poco a poco cresc.</i> added in ink (CN)
66-67	trb.t.1	tie added
66	va.	<i>poco a poco cresc.</i> added by analogy with the other instruments; chord 1 note 2: <i>g</i> <sup>♯</sup> emended to <i>g</i> <sup>♯</sup> by analogy with vl.1,2, vc., cb. and in accordance with <b>Ea</b>
67	cor.3,4	<i>poco a poco cresc.</i> added by analogy with woodw., cor.1,2, trb.t., trb.b., tb., vl.1,2, vc., cb.; <i>marcato</i> added by analogy with b.65 (cor.1,2)
67	va.	<b>A</b> : chord 1 note 1: <i>h</i> added in pencil (CN)
68	tb.	note 1: <i>G</i> <sup>♯</sup> emended to <i>G</i> <sup>♯</sup> by analogy with vl.1,2, vc., cb. and in accordance with <b>Ea</b> ; <b>Ea</b> : note 1: <i>h</i> added in pencil
69-70	fl.1,2 cl. fg.	b.69 note 1: beginning of slur added as in <b>B</b> <sup>1</sup> and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.69-70
70	tr.2,3	<i>mf</i> added by analogy with tr.1
71	ob. tr.2,3	<i>cresc.</i> added by analogy with tr.1
73	brass str.	<i>ff</i> added by analogy with woodw.
73	vc. cb.	note 4: <i>f</i> <sup>♯</sup> emended to <i>f</i> <sup>♯</sup> as in <b>B</b> <sup>1</sup> and by analogy with note 1 and by analogy with vl.1,2
74-75	cb.	b.75 note 1: end of slur added by analogy with vl.1,2; <b>A</b> : page turn bb.74-75
75	ob.	<i>a2</i> added by analogy with bb.71-74 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.74-75
75	tr.2,3	<i>a2</i> added by analogy with bb.70-74 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.74-75
76	vc.	note moved from b.77 as in <b>B</b> <sup>1</sup>
78		<b>N</b> (p.211): <i>Atter Musik, som illustrerer, hvad der sker</i> "Music again, illustrating what is happening" added in pencil (Einar Christiansen)
79-83	fg.	<i>a2</i> added in accordance with <b>Ea</b>
79-85	SD	<b>A</b> : ( <i>Det røde Skjær derinde svinder hen i et grønligt spøgelsesagtigt. Elvermoerne synker sammen i en Hob som deres Flor dækker</i> added in ink (CN)
82	picc.	<i>dim.</i> added by analogy with the other instruments

Bar	Part	Comment
82	trb.t. trb.b.	stacc. added as in <b>B</b> <sup>1</sup>
82	tb.	stacc. added by analogy with <b>B</b> <sup>1</sup> (trb.t., trb.b.)
82	ptto.sosp.	<i>dim.</i> added by analogy with the other instruments
83	fl.1,2 picc. fg.	<b>p</b> added by analogy with ob., tr.1
83-84	cor.	b.84 note 1: end of slur added as in <b>B</b> <sup>1</sup> and in accordance with <b>Ea</b>
83	tr.2,3	<b>p</b> added as in <b>B</b> <sup>1</sup> and by analogy with ob., tr.1 and in accordance with <b>Ea</b>
83-84	tb.	end of tie added; <b>A</b> : tie incomplete; page turn bb.83-84
83	trgl.	<b>B</b> <sup>1</sup> : note 1: <i>solo</i> ; third quaver: <i>dim.</i>
84	fg.1	note 3: $\flat$ emended to $\natural$ as in <b>B</b> <sup>1</sup> and by analogy with cl.1 and in accordance with <b>Ea</b>
84	trb.t. trb.b.	<b>pp</b> added as in <b>B</b> <sup>1</sup>
84	tb.	<b>pp</b> added by analogy with <b>B</b> <sup>1</sup> (trb.t., trb.b.)
84-86	vc. cb.	slurs added as in <b>B</b> <sup>1</sup> and by analogy with vl.1,2, va. and in accordance with <b>Ea</b>
85	cl. fg. vl.1,2 vc.	<b>A</b> : second quaver: <i>dim</i> added in ink (CN)
85	va.	<i>dim.</i> added by analogy with cl., fg., vl.1,2, vc., cb.
86	cl.2 fg.2	note 3: $\flat$ emended to $\natural$ as in <b>B</b> <sup>1</sup> and in accordance with <b>Ea</b>
87-96	SD	<b>A</b> : <i>Men bag Højen skyder det ligblege Gjenfærd af Hr Olufs Fader op. Gjenfærdet hæver med usigelig Sorg – sin magre Haand advarende ivejret og forsvinder</i> added in ink (CN)
88		<b>A</b> : crossed out in pencil (CN?)
88-89		<b>C</b> : crossed out in pencil
88	cl.	stacc. added by analogy with b.87
90		<b>A</b> : bar crossed out in pencil (CN?)
90	cl.	stacc. added by analogy with b.87
90	vl.2 va. vc. cb.	<i>trem.</i> added as in <b>B</b> <sup>1</sup>
91	HR. OLUF	<b>A</b> : <i>Min Fader!</i> moved from bb.96-97 in ink (CN)
91-92	vl.1,2 va.	<i>molto cresc.</i> emended to <i>molto cre-scen-do</i> by analogy with <b>B</b> <sup>1</sup> (vc., cb.)
91-92	vc. cb.	<i>molto cre-scen-do</i> added as in <b>B</b> <sup>1</sup> ; <b>B</b> <sup>1</sup> : <i>molto cresc.</i> ---
92	cor.	marc. added by analogy with tr.
93	cor.3,4	note 1: marc. added by analogy with cor.1,2, tr.
93	timp.	<i>muta in As</i> omitted
95	cor.	note 1: marc. added by analogy with <b>B</b> <sup>1</sup> (tr.) and by analogy with b.93 (cor.1,2, tr.)
95	tr.	marc. added as in <b>B</b> <sup>1</sup> and by analogy with b.93
95	gong.	<b>A</b> : bar added in pencil (CN); note 1: <b>ff</b> added in ink (CN)
96	fg.	<i>dim.</i> omitted by analogy with ob., cl.
96	cor.1,2	<b>p</b> added as in <b>B</b> <sup>1</sup> and by analogy with cor.3,4, tr.
96	trb.t. trb.b. tb.	
	timp. gong.	<b>A</b> : <i>dim</i> added in ink (CN)
96-97	trb.t.1	tie added as in <b>B</b> <sup>1</sup>
97		<b>A</b> : <i>Andante</i> added in pencil (Frederik Rung?), changed to <i>Andantino</i> (CN?); ( $\flat$ = 120) added in pencil (CN?)/Frederik Rung?)
97	cl. fg.	<b>p</b> added by analogy with ob.
98	vl.2	<b>B</b> <sup>1</sup> : note 1: <b>p</b>
99-100	trb.t.1	tie added
99	timp.	<b>p</b> added as in <b>B</b> <sup>1</sup>
100	trb.t. trb.b. tb.	<b>A</b> : second quaver: <i>rall.</i> : crossed out in pencil (CN?)
100	timp.	<b>A</b> : <i>poco rall.</i> crossed out in pencil (CN?)

Bar	Part	Comment
103	cl.1	1. added by analogy with bb.98-100 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.100-101
103	ELVERMØ	<b>A</b> : <i>Oluf</i> changed to <i>Oluf</i> ; <b>N</b> (p.211): <i>Oluf</i> ; <b>O</b> : <i>Jeg danser mig altid en ny Hr. Oluf til</i> ; <b>P</b> <sup>1</sup> : <i>Oluf</i> ; <b>Ra</b> (p.238): <i>Oluf</i>
104	ob.	stacc. added by analogy with bb.101-103
105	ob.1	$g^{\sharp}$ emended to $g^{\natural}$ by analogy with cl.2 and in accordance with <b>Ea</b> ; <b>Ea</b> : $\natural$ added in pencil
107-108	cl.	<b>A</b> : b.107 note 2 to b.108 note 3: <i>rall.</i> - - added in pencil (Frederik Rung?), <i>rall</i> emphasized in blue crayon (Frederik Rung?), <i>rall</i> added beneath in blue crayon (CN)
109-113		<b>A</b> : bars pasted over with a revised version (CN)
109	cl.2	note 1: moved from cl.1 by analogy with phrase bb.103-106 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.106-107
109	trb.t. trb.b. tb.	<b>C</b> added
109-111	trb.t. trb.b. tb.	<b>B</b> <sup>1</sup> : no phrase
112	vc.3	<b>B</b> <sup>1</sup> : note 1: <b>p</b>
112	vc.4	 added by analogy with vc.1,2 and in accordance with <b>B</b> <sup>1</sup>
<b>No. 23</b>		
Bar	Part	Comment
		<b>A</b> : <i>Oluf: Nylig Lysets Klinge skær mig i mit Øje – – – om vi da tilsammen fører fattigst Liv paa nøjsomt Grund Hjertets Lovsang lydt vi hører – til vort Livsløbs sidste Stund!</i>
		<b>N</b> (p.214): <i>Nr 4</i> [added in blue crayon (Einar Christiansen)] / <i>Accorder, da Nissen springer frem.</i> “No. 4 Chords when the goblin jumps forward” added in pencil (Einar Christiansen)
2	ob.1	notes 5-8: stacc. added by analogy with notes 1-4
3-4	picc. ob.1	 added as in <b>B</b> <sup>1</sup>
3	vc.	marc. added by analogy with bb.2, 4-5
4-5	vl.2 va.	articulation added by analogy with bb.1-3
6	fl.1	1. added by analogy with b.5 and in accordance with <b>Ea</b>
6	cl.1	1. added by analogy with b.5 and in accordance with <b>Ea</b> ; <b>A</b> : change of system bb.5-6
7		<b>A</b> : $\downarrow$ = 72 added in blue crayon; * and (26 <i>Takter for Slutn</i> ) “(26 bars before the end)” added in blue crayon (Frederik Rung?); <b>N</b> (p.214): <i>Musik, mens Alferne myll[dl]re frem og Solen staar op.</i> “Music while the elves are swarming forth and the sun is rising.” added in pencil (Einar Christiansen); <i>Ikke for langt</i> “Not too long” added in pencil (Einar Christiansen)
7	cor.3,4	<b>f</b> added as in <b>B</b> <sup>1</sup> and by analogy with cor.1,2
8	cor.	stacc. added as in <b>B</b> <sup>1</sup>
8	tr.	 added as in <b>B</b> <sup>1</sup>
11	cor.3,4	<i>dim.</i> added as in <b>B</b> <sup>1</sup> and by analogy with cor.1,2
12-14	vl.1	ties added by analogy with  and in accordance with <b>Ea</b>

Bar	Part	Comment
12-14	vl.2	ties added as in <b>B</b> <sup>1</sup> and in accordance with <b>Ea</b>
14	trgl.	<b>p</b> added as in <b>B</b> <sup>1</sup>
14-15	vl.1 va.	tie added as in <b>B</b> <sup>1</sup> and in accordance with <b>Ea</b>
14-15	vl.2	tie added by analogy with ~~~ and in accordance with <b>Ea</b>
14	va.	<i>cresc.</i> added by analogy with vl.1,2
15	CORO	A: third crotchet: note crossed out in pencil (CN?)
15-25	CORO	A: text missing; C: text missing and phrase crossed out in pencil, done before the transcription of the other piano scores, text should presumably have been the same as the ballad melody: <i>Hr. Oluf han rider saa vide, alt til sit Bryllup byde.</i>
15-31	CORO	C, <b>Ec</b> , <b>F</b> , <b>Ga</b> , <b>Gb</b> , <b>H</b> : movement omitted
+16-32	CORO	C: crossed out in pencil
16		A: ( $\text{♩} = 100.$ ) added in pencil (CN)
16	ob. trgl.	<b>ff</b> added by analogy with fl.1,2, cl., trb.t., trb.b., tb., vl.1,2, va.
16	CORO	A: note 1: crossed out in pencil (CN?)
16	va.	<i>trem.</i> added
18	cl.	stacc. added as in <b>B</b> <sup>1</sup> and by analogy with fl.1,2, ob., vl.1,2
19-20	cor.3,4 tr. trb.t.1	b.19 note 1: beginning of tie added as in <b>B</b> <sup>1</sup> and by analogy with cor.1,2 and in accordance with <b>Ea</b> ; <b>A</b> , <b>B</b> <sup>1</sup> : page turn bb.19-20
19-20	tb.	b.19 note 1: beginning of slur omitted in accordance with <b>Ea</b> ; <b>A</b> , <b>B</b> <sup>1</sup> : page turn bb.19-20
20-30	fl.1,2 ob. cl.	a2 added by analogy with bb.16-19 and in accordance with <b>Ea</b> ; <b>A</b> : page turn bb.19-20, 23-24, 27-28
20	ob. cl. vl.2	 added as in <b>B</b> <sup>1</sup> and by analogy with fl.1,2, vl.1
21	fl.1,2	note 4: stacc. added by analogy with ob., cl., vl.1,2; note 12: stacc. added as in <b>B</b> <sup>1</sup> and by analogy with ob., cl., vl.1,2

Bar	Part	Comment
22	cor. tr.	slur added as in <b>B</b> <sup>1</sup>
22	tb.	slur added by analogy with trb.t., trb.b.
23	tb.	slur emended fra slur notes 1-2 by analogy with trb.t.2, trb.b.
+26-31	CORO	phrase omitted in accordance with <b>C</b> , <b>Ec</b> , <b>F</b> , <b>Ga</b> , <b>Gb</b> , <b>H</b> ; <b>A</b> , <b>B</b> <sup>1</sup> : CORO in unison with brass; text: <i>Ha-nen gol and Gor-net klang, nu kom-mer vor Som-mer-dag lys and lang.</i> ; <b>C</b> : text crossed out in pencil; <b>Ec</b> , <b>F</b> , <b>Ga</b> , <b>Gb</b> , <b>H</b> : text missing; <b>Ra</b> (p.243): <i>Leens</i> instead of <i>Hornet</i> ; CORO consisting of <i>Høstfolk (fra de to Gaarde kommer ind med leer og Hø-River – syngende)</i> ; <b>Ra</b> <sup>1</sup> : <i>Høstfolk (fra de to Gaarde kommer ind med Leer og Hø-River – syngende)</i> <i>Hanen gol – til Leens Klang: nu kommer den Sommerdag lys og lang!</i> crossed out in blue crayon; not in <b>P</b> <sup>1</sup>
26	timp.	stacc. added as in <b>B</b> <sup>1</sup> and by analogy with b.27
27-28	fl.1,2 picc. ob. cl. vl.1,2 va.	b.28 note 1: end of slur added as in <b>B</b> <sup>1</sup> and in accordance with <b>Ea</b> ; <b>A</b> , <b>B</b> <sup>1</sup> : page turn bb.27-28
27	cor.1,2	note 1: stacc. added by analogy with cor.3,4, tr.
27	trb.t.	<b>B</b> <sup>1</sup> : notes 1-3: marc.
28		<b>Ga</b> : third crotchet: <i>Tæppet</i> “Curtain” added in pencil
28	trb.t. trb.b. tb.	A: key signature crossed out in pencil (CN?)
28, 29	timp.	stacc. added as in <b>B</b> <sup>1</sup> and by analogy with b.27
29	trb.t.	<b>B</b> <sup>1</sup> : notes 5-8: stacc.
30	cor.3,4 tr.	marc. added by analogy with ob., cl., cor.1,2
31	ob. cl. cor.1,2	marc. added by analogy with b.30
31	cor.3,4 tr.	marc. added by analogy with b.30 (ob., cl., cor.1,2)
32	vl.1,2 va.	<i>trem.</i> added



