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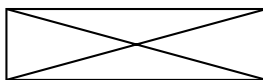
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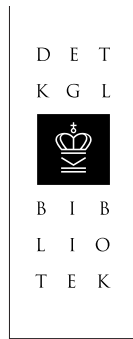
Series I. Stage Music. Volume 6

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Edition Wilhelm Hansen  
Copenhagen 2007






CARL NIELSEN

SKUESPILMUSIK 1

INCIDENTAL MUSIC 1

Udgivet af  
Edited by  
Niels Bo Foltmann  
Lisbeth Ahlgren Jensen  
Kirsten Flensburg Petersen

 Edition Wilhelm Hansen  
Copenhagen 2007

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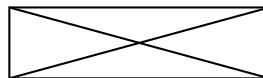
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# GENERAL PREFACE

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

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

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

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

## Series I, Stage Music

- Operas
- Incidental music

## Series II, Instrumental Music

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

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

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

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

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

## Serie I, Scenemusik

- Operaer
- Skuespilmusik

## Serie II, Instrumentalmusik

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

### Series III, Vocal Music

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

### Series IV, Juvenilia et Addenda

#### Editorial principles

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998  
The Carl Nielsen Edition*

*Revised 2007*

### Serie III, Vokalmusik

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

### Serie IV, Juvenilia et Addenda

#### Redaktionelle principper

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

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

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998  
Carl Nielsen Udgaven*

*Revideret 2007*

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# FORORD

## PREFACE

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

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

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

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

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

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

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

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

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

4 (1879-1969).

5 Danish poet (1871-1930).

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

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

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

4 (1879-1969).

5 Digter (1871-1930).

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

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

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

6 (1858-1933).

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

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

9 Danish painter and sculptor (1863-1958).

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

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

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

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

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

6 (1858-1933).

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

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

9 Maler og billedhugger (1863-1958).

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

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



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

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

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

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

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

MUSIC FOR ANDREAS MUNCH'S  
PLAY AN EVENING AT GISKE

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

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

13 *Willemoes* (1908).

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

15 Norwegian poet and dramatist (1811-1884).

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

17 Danish composer and conductor (1862-1944).

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

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

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

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

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

MUSIC FOR ANDREAS MUNCH'S  
SKUESPIL EN AFTEN PAA GISKE

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

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

13 *Willemoes* (1908).

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

15 Norsk lyriker og dramatiker (1811-1884).

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

17 Komponist og kapelmester (1862-1944).

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

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

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

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

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

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

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

MUSIK TIL JEPPE AAKJÆR'S  
SKUESPIL ULVENS SØN

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

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

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

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

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

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

82 (1866-1930).

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

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

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

82 (1866-1930).

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Københavnervisen *Politiken* skildrede også publikums positive modtagelse af skuespillet, men fandt den mere velbegrundet:

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

<sup>87</sup> *Aarhus Stiftstidende*, 15.11.1909.

<sup>88</sup> *Ibid.*

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

<sup>87</sup> *Aarhus Stiftstidende*, 15.11.1909.

<sup>88</sup> *Ibid.*

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

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

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

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

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

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

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

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

<sup>89</sup> *Politiken*, 15.11.1909.

<sup>90</sup> Jeppe Aakjær, *Efterladte erindringer*, Copenhagen 1934, p. 133.

<sup>91</sup> *Politiken*, 27.11.1909.

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

Om musikken hedder det ganske kort i samme anmeldelse: “Hr. Fønss sang overordentlig kønt til en iørefaldende og karakteristisk Melodi af Carl Nielsen: ‘Kommer I snart, I Husmænd’.”

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

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

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

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

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

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

<sup>89</sup> *Politiken*, 15.11.1909.

<sup>90</sup> Jeppe Aakjær, *Efterladte erindringer*, København 1934, s. 133.

<sup>91</sup> *Politiken*, 27.11.1909.

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

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

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

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

Lisbeth Ahlgren Jensen

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

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

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

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

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

Lisbeth Ahlgren Jensen

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

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B E S Æ T N I N G  
O R C H E S T R A

flauto

oboe

clarinetto

fagotto

2 corni

2 trombe

trombone basso

timpani

piatti

gran cassa

CHARACTERS APPEARING WITH THE MUSIC	PERSONER SOM OPTRÆDER I DE MUSIKALSKE NUMRE
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coro (male choir)	coro (mandskor)
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Anders, shepherd	Anders Røgter
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# F O R K O R T E L S E R

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

A.	alto	NKS	Ny Kongelig Samling (New Royal collection)
arm.	armonium	ob.	oboe
b.	bar	pf.	pianoforte
B.	basso	picc.	flauto piccolo
Bar.	baritono	Pl. No.	Plate Number
bb.	bars	ptto.sosp.	piatto sospeso
brass	brass instruments	S.	soprano
cb.	contrabbasso	sax.	sassofone
cl.	clarinetto	sord.	sordino
clav.	clavicòrdo	spicc.	spiccato
cmpli.	campanelli	stacc.	staccato
CN	Carl Nielsen	str.	strings
CNA	Carl Nielsen Arkivet (The Carl Nielsen Archives)	T.	tenore
CNS	Carl Niensens Samling (The Carl Nielsen Collection)	tamb.picc.	tamburo piccolo
cnt.	cornetto	tb.	tuba
cor.	corno	ten.	tenuto
div.	divisi	timp.	timpani
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)	tr.	tromba
DK-Km(m)	Musikhistorisk Museum og Carl Claudius' Samling	trb.b.	trombone basso
fg.	fagotto	trb.t.	trombone tenore
fl.	flauto	trem.	tremolo
fl.gr.	flauto grande	trgl.	triangolo
fol.	folio	va.	viola
gr.c.	gran cassa	vc.	violoncello
marc.	marcato	vl.	violino
		WH Arkivet	Wilhelm Hansen Arkivet (The Wilhelm Hansen Archives)
		woodw.	woodwind instruments

# 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 N E V E N I N G A T G I S K E

- A Parts, manuscript copy
- B Parts, manuscript copy
- C Printed edition of the play, prompt book

- A Parts, manuscript copy.  
*DK-Kk*, CNS 337.  
Donated to the Royal Library by the Dagmar Theatre in 1943.  
34.8x26.2 cm, 14 instrumental parts and 7 vocal parts (prelude and final chorus).

Paper type: 10 staves (hand-ruled).  
Rehearsal letters added in blue crayon.

- B Parts, manuscript copy.  
*DK-Kk*, C II, 10.  
35x26 cm, 2 parts (vl. 1) for the prelude.  
Paper type: *Heimdal 1652*. (12 staves).
- C Printed edition of the play, prompt book.  
*DK-Kk*, Dramatisk Bibliotek.  
Title page: “En Aften paa Giske / historisk Skuespil i een Akt, / af / A. Munch. / Christiania. / Chr. Tønsbergs Forlag. / Trykt af H. J. Sørum. /1855.”; top of page stamped “Dagmar-theatret”.  
17x12.2 cm, 67 pp., in half-binding.  
A few additions in pencil. On front of binding a printed label has been pasted with information on the cast of the play; on the spine labelled “10”.

The only complete source is the Dagmar Theatre’s set of parts (A). In addition there are two vl. 1 parts for the prelude (B), probably copied from Source A, since the rehearsal letters in B are given from the beginning, while they are added in blue crayon in A. The provenance of Source B is unknown, and it is not clear whether B was part of a complete set of parts for the prelude or whether it only served as duplicate parts for Source A. In both A and B a cut (bb. 89-100) is marked in pencil suggesting that the two sources were at some point used at the same event.

### S N E F R I D

- A Score, autograph, fair copy (1899 version)
- B Score, draft (1899 version)
- C Parts, manuscript copy (1899 version)
- D Parts, manuscript copy (concert extracts, Nos. 1, 4-6)
- E Two parts, autograph (Nos. 4-6)



THE WOLF'S SON

- A Score, autograph
- B Instrumental parts, manuscript copy
- C Piano score, autograph
- D Piano score, autograph
- E Piano score, autograph
- F Piano score, sketches
- G Printed score for voice and piano
- H Printed play

- A** Score, autograph.  
*Aarhus Teater* (copy at CNU).  
 Title page: "To Sange / til / Jeppe Aakjærs Drama / 'Ulvens Søn' / komponerede / af / Carl Nielsen / (Partitur)".  
 End-dating: "11/11-09".  
 26x34.7 cm, 2 bifolios, written in ink with annotations in pencil and blue crayon.  
 Paper type: 16 staves (hand-ruled).  
 Contains *Gamle Anders Røgters Sang* for voice, vl. 1, 2, va., vc., cb. (C major), and *Kommer I snart, I Husmænd!* for unison choir fl., ob., cl. (B<sup>b</sup>), fg., cor. 1, 2 (F), tr. 1, 2 (F), trb.b., timp., gr.c., ptti., vl. 1, 2, va., vc. cb. (F major); chorus part of *Kommer I snart, I Husmænd!* added in pencil. Both songs have partial text underlay.
- B** Orchestral parts, manuscript copy.  
*Aarhus Teater* (copy at CNU).  
 Contains parts for *Kommer I snart, I Husmænd!* for fl., ob., cl. (B<sup>b</sup>), fg., cor. 1, 2 (F), tr. 1, 2 (F), trb.b., timp., gr.c., ptti., vl. 1, 2, va., vc., cb.; a transposed part for tr. 1 (B<sup>b</sup>) for No. 2 and *Gamle Anders Røgters Sang* for vl. 1, 2, va., vc., cb. are included in the set of parts.
- C** Piano score, part-autograph.  
*Aarhus Teater* (copy at CNU).  
 Title page: "To Sange / til Jeppe Aakjærs Skuespil 'Ulvens Søn' / for en Sangstemme / og / Pianoforte / af / Carl Nielsen."  
 34.7x26.1 cm, 2 folded bifolios, paginated 1-4, 5-8, written in ink and blue crayon; notes on stage directions added in pencil (foreign hand).  
 Paper type: 12 staves.  
 Contains *Gamle Anders Røgters Sang* for voice and piano (C major) and *Kommer I snart, I Husmænd!* (F major); on p. 2

*Dorre's Song* (E<sup>b</sup> major) is added in foreign hand, and on an inserted folio (13x26 cm) the same song is notated twice (F and E<sup>b</sup> major); p. 7 contains a sketch for the ending of the vocal part in *Gamle Anders Røgters Sang* (2 bars).

- D** Piano score, manuscript, autograph.  
 DK-Kk, CNS 349a.  
 Donated to the Royal Library by Irmelin Eggert Møller and Anne Marie Telmányi in 1953.  
 26x34.5 cm, 6 pages, numbered 1-6, written in ink, pencil and blue crayon; library binding.  
 Paper type: 16 staves.  
 Title on first music page: "To Sange af Jeppe Aakjærs Drama / 'Ulvens Søn' komponeret af Carl Nielsen. / I / Gamle Anders Røgters Sang."  
 Contains *Gamle Anders Røgters Sang* in D major with complete text underlay (from b. 13 the accompaniment is indicated by alphanumeric reference corresponding to bb. 2-12); and *Kommer I snart, I Husmænd!* with complete text underlay (from b. 12 the accompaniment is indicated by an alphanumeric reference corresponding to bb. 3-11).
- E** Piano score, manuscript, autograph.  
 DK-Kk, CNS 349b.  
 Acquired from the music publisher Knud Larsen in 1954.  
 Title page: "To sange / af Jeppe Aakjærs / Drama / 'Ulvens Søn' / komponerede / af / Carl Nielsen."  
 34.5x26 cm, 8 pages, unpaginated (3 pages blank), written in ink with additions in pencil and blue crayon.  
 Paper type: 12 staves.  
 Contains *Gamle Anders Røgters Sang* (C major); in margin "D Dur" and *Kommer I snart, I Husmænd!* added in pencil; a text sheet enclosed (26.5x21 cm) with Jeppe Aakjær's poems in autograph and signed, of these, *Kommer I snart, I Husmænd!* has performance instructions added in blue crayon (CN); the sheet also includes a manuscript copy of the text to *Dorre's song Jeg gaar i tusind Tanker*.
- F** Piano score, manuscript, sketches.  
 DK-Kk, CNS 349c.  
 Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
 35.5x27 cm, 1 bifolio, 4 pages, written in pencil and ink.  
 Contains a melody sketch for *Kommer I snart, I Husmænd!* with text underlay and a harmonized setting without text

underlay; it also contains a melody sketch without text underlay and a harmonized setting of *Gamle Anders Røgters Sang* (C major) with scanty text underlay. The manuscript includes furthermore harmony exercises with the comment "De enkelte stemmer melodiske!!!!"<sup>21</sup> and a note "Riis Magnussen / Tilf. Byen 1455y" (CN).

**G** Printed edition for voice and piano.

Title page: "Sange / af Jeppe Aakjær<sup>s</sup> / Skuespil / ULVENS / SØN / Musik af / Carl Nielsen. / EIGENTHUM DES VER-  
LEGERS FÜR ALLE LÄNDER. - PROPRIÉTÉ POUR TOUS PAYS. /  
AUFFÜHRUNGSRECHT VORBEHALTEN. - DROITS DE REPRE-  
SENTATION RÉSERVÉS. / KJØBENHAVN & LEIPZIG. / WILHELM  
HANSEN, MUSIK-FORLAG. / KRISTIANIA. NORSK MUSIK-FOR-  
LAG. / (BRØDRENE HALS - WARMUTH - WILHELM HANSEN)."  
Pl. No.: 14563 (1909).

34x27 cm, 5 pages, numbered 2-6.

Contains *I. Gamle Anders Røgters Sang* (D major). *II. Kommer I snart, I Husbænd!* (F major).

**H** Printed play

Title page: "JEPPE AAKJÆR / ULVENS SØN / DRAMA I FIRE  
AKTER / KJØBENHAVN OG KRISTIANIA / GYLDENDALSKE  
BOGHANDEL / NORDISK FORLAG / 1909".

19x13 cm, 134 pages.

H A G B A R T H A N D S I G N E

**A** Score, autograph, fair copy

**B** Score, autograph, draft

**C** Parts, manuscript copy

**D** Printed piano score

**E** Printed piano score

**F** Piano score, autograph, printing manuscript

**G** Piano score, autograph, fair copy

**H** Typewritten script, Adam Poulsen's copy

**A** Score, autograph, fair copy.

DK-Kk, CNS 341a.

Title page: "Musik til 'Hagbarth og Signe' / af / Carl Nielsen /  
(Partitur)".

Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
35x26.5 cm, 15 folios with 26 pages written in ink, 1 page

(p. 26) in pencil; pagination: 1 unnumbered page, 1-25 (CN),  
26 (foreign hand), 3 unnumbered pages, "14" written in  
pencil (CN), "15" and "26" written in pencil (foreign hand).  
Paper type: B & H. No. 14 A. / 11. 08 (24 staves).

The source has been restored. Ink smudged, especially in the  
final movement because of rain during the performances. Ad-  
ditions, including text cues, added in pencil, ink and red and  
violet crayon by the composer as well as in foreign hands.

Title page includes a sketch in pencil in a foreign hand.

The melody is identical to signals in No. 1a, notated on  
the title page with a bass clef, D flat major. On page 4,  
below the music, a signal for 2 horns, notated in pencil in  
a foreign hand, 3/4, F major (see facsimile p. lxxix). The final  
music page includes a sketch of 9 bars with upbeat, 4/4,  
3 staves, 4 parts, D major. The sketch belongs to the Third  
Symphony, 4th movement bb. 16-21, where the final 3 bars  
are identical to bb. 19-21. A 14-bar score for 4 lurs and drum  
(CN), 3/4 time, *Andantino* notated on p. 26 in pencil. Head-  
ing: "Tilslut"<sup>22</sup> crossed out; "NB. Dette Stykke Andantino  
er med blyant tilføjet af Komponisten / med den Bemærk-  
ning: 'Tilslut.' Rimeligvis er det ment som et 'Klinger ud'  
af Stykket, som bliver svagere og svagere og hører op med  
'dim'-Akkorden. -"<sup>23</sup> (see facsimile p. lxx) notated in pencil  
below the music (Emil Telmányi? / John Frandsen?).

**B** Score, autograph, draft.

DK-Kk, CNS 341b.

End-dating on fol. 7<sup>v</sup>: "16/5 10."

Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
26x35 cm, 1 trimmed folio (4.5x27.5 cm), 3 folios, 2 bifolios,  
1 gathering consisting of 2 bifolios, totalling 22 pages; 18  
pages written in pencil and 1 in ink.

Pagination:

fol. 3<sup>r</sup>: 1

fol. 4<sup>v</sup>: 2

fol. 5<sup>r</sup>: IV

fol. 5<sup>v</sup>: 2 and (14)

fol. 6<sup>r</sup>: (11)

fol. 6<sup>v</sup>: III

Paper type:

fol. 1: 2 staves (trimmed)

fol. 2: 12 staves in oblong format (hand-ruled)

<sup>22</sup> "At the end"

<sup>23</sup> "NB. This Andantino piece has been added in pencil by  
the composer / with the remark: 'At the end'. It is prob-  
ably meant as a 'fade-out' of the piece, which becomes  
fainter and fainter and ceases on the 'dim' chord. - "

<sup>21</sup> "The individual parts, melodic!!!!".

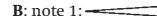
Bar	Part	Comment
28-29	vc. cb.	notes added by analogy with b.27
29	cl. ptti.sosp.	
	tam. vl.2	<i>dim.</i> added by analogy with fl., ob., fg., vl.1
30	cor.2	note 3: <i>f</i> <sup>z</sup> emended to <i>f</i> <sup>z</sup> by analogy with ob.
30	vl.2	♭ emended to tremolo chord
31	fl.1 picc. ob.	
	cl. fg.	<i>pp</i> added by analogy with cor., tr., trb.
31	vl.1,2	A: chord changed several times, partly illegible
31	vl.2 va.	∞ added by analogy with vc. cb.

### THE WOLF'S SON

#### No. 1 Come soon, ye Cottagers!


Bar	Part	Comment
		A: added on top of the page in blue crayon: <i>II, No 2 er ved overstregning ændret fra 3 'II, No.2 is changed from No. 3 by means of deletions'; E: Tempo giusto</i>
3	tr.2	B: <i>p</i> added in pencil
3	CORO	<i>f</i> <sup>z</sup> added as in D
4	fg.	notes 4-5: marc. added by analogy with vc., cb.
5	tr.b.	notes 2-5: marc. added by analogy with fg.
5	CORO	C: note 4: ♯; E: brackets around bar and above system added in blue crayon: <i>poco mosso.</i> (CN)
5	vc. cb.	notes 3-6: marc. added by analogy with fg.
6	va. vc. cb.	marc. added by analogy with fg.
7-8	trb.b.	marc. added as in B
7-11	cl.	marc. added as in B
7	va. cb.	marc. added by analogy with vc.
9-11	ob.	marc. added as in B
9-10	tr.	marc. added as in B
9-10	trb.b.	marc. added as in B
9	vc. cb.	notes 2-5: marc. added by analogy with fg.
10-11	fl.	marc. added as in B
10	fg.	marc. added as in B
10	cor.	marc. added by analogy with tr., trb.b.
10	timp.	<i>ff</i> added by analogy with b.8
10	CORO	<i>fff</i> added as in C
10	vl.2 (lower part)	♭ emended to ♭ with tie
10	vc. cb.	marc. added by analogy with vl.2 (upper part), va.
11	tutti	repeat sign added
11	fg.	note 3: marc. added by analogy with notes 1-2
11	cor.2	note 3: marc. added as in B
11	tr.1	note 1: marc; notes 1-2: slur added as in B
11	tr.2	marc. added as in B
11	trb.b.	marc. added by analogy with fg. (notes 1-2) and va.; B: note 1: ten.
11	CORO	C: <i>pesante</i> added above staff
11	vl.1	
	vl. 2 (upper part)	marc. added as in B
11	va. vc. cb.	marc. added by analogy with vl.1,2

#### No. 2 Old Anders Shepherd's Song

Bar	Part	Comment
		A: added on top of the page in blue crayon: <i>I, No 3 er ved overstregning ændret to 2 'I, No.3 is changed to 2 by means of deletions'; D: Noget langsomt, dog ikke drævende 'rather slow, but not drawing'</i>
1	CORO	<i>p</i> added as in C
5-10	CORO	A: b.5 note 3 to b.11 note 3: text missing
5-7	vc.	B: upper voice: b.5 to b.7 note 2: slur
7	vl.1,2 va. cb.	B: note 1: 
10	CORO	notes 2-3: crotchets emended to quavers as in C
10	vl.1	B: note 2: <i>dim.</i>
10-11	vl.2 (upper part)	b.10 to b.11 note 1: tie added as in B; A: b.10: beginning of tie missing (page turn)
10-11	vl.2 (lower part)	slur emended from open slur; A: b.11: open slur (page turn)
10-11	vc.	B: slur
11	CORO	note 1: <i>dim.</i> added as in D; C: added above staff: <i>en stille Understrøm af Følelse 'a quiet undercurrent of feeling'</i> (CN)
11-12	CORO	E: b.11 note 3 to b.12 note 3: <i>langsomt, dybfølt 'slow, heartfelt'</i>
12	va.	<i>pp</i> added by analogy with vl.,1,2, vc., cb.
12	cb.	B: <i>f-f<sup>z</sup>-g</i> doubled in the lower octave
13	CORO	D: note 1: <i>rall.</i>

### HAGBARTH AND SIGNE

#### No. 1 Prelude

Bar	Part	Comment
	lur 2,3	C: added in pencil on top of page (CN): 
1	lur	B: ♯, <i>fz</i>
2	lur	B: ♯, <i>fz</i>
4	lur	B: note 2: <i>ppp</i>
5	lur 1,2	B: notes 1-3: marc.
6	lur 1,2	B: note 1: stacc.
9	lur 1,2	B: note 5: ♯
10-11	lur 1,2	b.10 note 3 to b.11 note 1: tie added by analogy with bb.6-7
16	lur 1,2	note 5: ♯ emended to ♯ (rhythmic error); B: note 5: ♯
17-18	lur 3,4	A: below the staff: <i>8basso</i> added in pencil and blue crayon
18	lur 2	B: note 2: ♯; C: note 2 missing
21	lur 1,2	B: note 5: ♯
21	lur 3	B: note 1: <i>c'</i>
23	lur 1,2	B: note 5: ♯
24	lur 3,4	B: ♯ ♯ ♯ (c, g)
26-28	lur 3,4	<i>di-mi-nu-en-do</i> added by analogy with lur 1,2
		A: <i>Hornstemmerne maa have Lurernes Stemme skreven ovenover [?] for at kunne falde ind uden Dirigent i N<sup>o</sup> 1 'the lur parts must be added above the horn parts, so that they can start playing in No. 1 without a conductor' added in red crayon (CN) at bottom of page</i>