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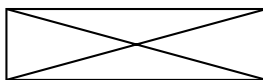
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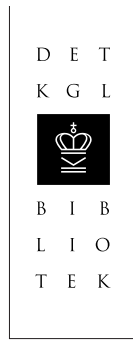
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Series I. Stage Music. Volume 6



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

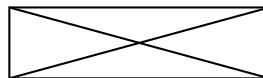
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GENERAL PREFACE

GENERELT FORORD

The 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

Carl 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^b) 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^b) 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

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.¹ 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.²

Three of the works were written for performance at the Open Air Theatre in Jægersborg Royal Deer Park north of Copenhagen.³ The establishment of an open air theatre in Denmark had been inspired by similar theatres in Germany and France, where the actor Adam Poulsen⁴ and the poet Lauritz Christian Nielsen,⁵ 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.¹ Han kendte teatret indefra på godt og ondt og havde i sine forskellige relationer undertiden et noget anstrengt forhold til det. I årene 1889-1905 var han ansat som 2. violinist i Det Kongelige Kapel og mellem 1908 og 1914 som kapelmester efter i en kortere periode omkring 1904-1905 at have vikarieret som sådan. Begge de nævnte faste stillinger måtte han opsigte på grund af utilfredshed med ledelsens dispositioner, ligesom han i 1919, i forbindelse med opsætningen af *Aladdin*, førte en offentlig polemik omkring musikens rolle i forestillingen.²

Tre af værkerne er skrevet til opførelse på Friluftsteatret i Jægersborg Dyrehave nord for København.³ Etableringen af et friluftsteater i Danmark var sket under inspiration fra tilsvarende teatre i Tyskland og Frankrig, hvor skuespilleren Adam Poulsen⁴ og digteren Lauritz Christian Nielsen⁵ uafhængigt af hinanden begge havde overværet sådanne forestillinger i

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

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

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

4 (1879-1969).

5 Danish poet (1871-1930).

1 *Hr. Oluf han rider*– (1906), *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,⁶ 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.⁷ Any profits from the performances were to be spent to “send Copenhagen council schoolchildren to holiday camps or for related purposes”.⁸

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.⁹ 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.¹⁰ 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.¹¹ 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 Cavling⁶ 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.⁷ Et eventuelt overskud fra forestillingerne skulle anvendes til “Anbringelse af københavnske Kommuneskolebørn i Feriekolonier eller dermed beslægtede Formaal.”⁸

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.⁹ 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.¹⁰ 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.¹¹ 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,¹² The Folk Theatre in Copenhagen,¹³ and the Odense Theatre,¹⁴ 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 Flensburg 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's¹⁵ 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 Demant¹⁶ – 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,¹⁷ 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,¹² Folketeatret i København,¹³ Odense Teater,¹⁴ 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 Flensburg 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 Niensens *Forspil* og *Slutningskor* til Andreas Munch's¹⁵ énakter *En Aften paa Giske* er sandsynligvis komponeret omkring årsskiftet 1889-1890, men de nærmere omstændigheder omkring tilblivelsen fortøner sig i det uvisse. Det kan dog fastslås, at denne tid var præget af store begivenheder i såvel Carl Niensens privatliv som hans musikalske løbebane. I september 1889 var han blevet ansat som violinist i Det Kongelige Kapel, og samme efterår havde han søgt og modtaget Det Anckerske Legat, som i de følgende to år skulle føre ham ud på hans første store europarejse. Endelig var det netop i denne periode, at forholdet til hans ungdomskærlighed – den otte år yngre Emilie Demant¹⁶ – afsluttedes. Skønt der tilsyneladende ikke er bevaret nogen udsagn om musikken til *En Aften paa Giske* fra komponistens side, er det ikke vanskeligt at forestille sig, hvordan han kan have fået denne opgave. I årene 1889-1891 var Carl Niensens nære ungdomsven og konservatoriekammerat, Vilhelm Rosenberg,¹⁷ 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).

Odense Theatre too *Native Land* was performed for the first time on 24th November 1916 and saw a further 17 performances in November and December, directed by Svend Kornbeck. However, Nielsen's name is not mentioned in that connection, so it is doubtful whether the theatre's conductor, Christian Danning¹⁴⁷ used his music in the play. In Stockholm the play was performed at the Intima Theatre from 16th January 1917, where it was given 34 performances¹⁴⁸ – a production which like the Aarhus Theatre's used Nielsen's music.¹⁴⁹

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

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

Kirsten Flensborg Petersen

MUSIC FOR HELGE RODE'S PROLOGUE SHAKESPEARE

In June 1916 the Danish Writers' Association wanted to commemorate the tricentenary of the death of Shakespeare with a large-scale event at Kronborg Castle in Helsingør ('Elsinore'), including a performance of *Hamlet*. For the occasion Helge Rode¹⁵⁰ was asked to write a prologue for which Nielsen composed music for five songs.¹⁵¹ The celebrations were to be held outside on the castle hills.

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

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

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

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

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

man *Fædreland*, hvor det første gang blev opført den 24. november 1916 og fik yderligere 17 opførelser i november og december måned i iscenesættelse af Svend Kornbeck. Imidlertid nævnes Carl Niensens navn ikke i den forbindelse, så det er tvivlsomt om teatrets kapelmester, Christian Danning¹⁴⁷ inddrog hans musik i skuespillet. I Stockholm blev stykket opført på Intima Teatern fra den 16. januar 1917, hvor det fik 34 opførelser,¹⁴⁸ – en opsætning, der ligesom på Aarhus Teater anvendte Niensens musik.¹⁴⁹

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

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

Kirsten Flensborg Petersen

MUSIC TIL HELGE RODE'S PROLOG SHAKESPEARE

I juni 1916 ønskede man fra Dansk Forfatterforening at markere 300-året for Shakespeares død ved et stort anlagt arrangement på Kronborg Slot i Helsingør, herunder en opførelse af *Hamlet*. I den anledning bad man Helge Rode¹⁵⁰ om at skrive en prolog, hvortil Carl Nielsen komponerede musik til fem sange.¹⁵¹ Festlighederne skulle foregå udendørs på slotsbankerne.

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

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

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

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

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

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

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

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

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

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

Emil Holm agreed to appear in the production.

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

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

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

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

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

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

Emil Holm indvilligede i at medvirke i forestillingen.

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

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

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

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

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

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

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

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

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

weather the event was postponed for a couple of days. The programme consisted of Helge Rode's Prologue *Shakespeare*, a speech by Georg Brandes and a performance of extracts from *Hamlet*.¹⁵⁶ The staging and directing of both the prologue and *Hamlet* had been left in the hands of the stage director and acting head of the Royal Theatre, Johannes Nielsen.¹⁵⁷ The actors in both plays came from the Royal Theatre too, but for the songs they had engaged Saima Neovi,¹⁵⁸ Anders Brems¹⁵⁹ and Emil Holm. A local choir from Helsingør participated, and Nielsen conducted.¹⁶⁰

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

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

vejr blev arrangementet udskudt et par dage. Programmet bestod af Helge Rodes prolog *Shakespeare*, en festtale af Georg Brandes samt en opførelse af *Hamlet* i uddrag.¹⁵⁶ Iscenesættelse og instruktion af såvel prologen som *Hamlet* var overdraget til sceneinstruktør og konstitueret direktør ved Det Kongelige Teater, Johannes Nielsen.¹⁵⁷ Skuespillerne til begge teaterstykker kom fra samme sted, mens man til sangene havde engageret Saima Neovi,¹⁵⁸ Anders Brems¹⁵⁹ og Emil Holm. Et lokalt kor fra Helsingør medvirkede, og Carl Nielsen dirigerede.¹⁶⁰

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

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

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

157 (1870-1935).

158 Finnish-Danish singer (1882-1962).

159 Danish singer (1877-1974).

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

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

157 (1870-1935).

158 Finsk-dansk sanger (1882-1962).

159 Sanger (1877-1974).

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

¹⁶¹ *Politiken*, 25.6.1916.

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

¹⁶¹ *Politiken*, 25.6.1916.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Kirsten Flensburg Petersen

BALLAD FOR
JÓHANN SIGURJÓNSSON'S
PLAY THE LIAR

For the play *The Liar*, written by the Icelandic-born author Jóhann Sigurjónsson¹⁶⁶ in 1917, Nielsen composed a 'kvad' or lay for song and harp. The plot is a dramatization of a single episode from *Njal's Saga*, an Icelandic family saga from the time when Christianity came to Iceland, and it includes the burning-down of Njal's house, Bergthorshvol, and the events that led up to this. Sigurjónsson was known to the Copenhagen public, since his play *The House of Hraunn* had been performed at the Royal Theatre in 1913, *Bjærg Ejvind and his Wife* at the Dagmar Theatre in 1912 and *The Wish* in the same place from 22nd January 1915.

166 (1880-1919).

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

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

Kirsten Flensburg Petersen

KVAD TIL
JÓHANN SIGURJÓNSSON'S
SKUESPIL LØGNEREN

Til skuespillet *Løgneren*, skrevet af den islandske digter, Jóhann Sigurjónsson¹⁶⁶ i 1917, komponerede Carl Nielsen et kvad for sang og harpe. Handlingen er en dramatisering af en enkelt episode fra *Njals Saga*, som er en islandsk slægtssaga fra den tid, hvor kristendommen kom til Island, og den omfatter afbrændingen af Njals hus, Bergthorshvol, og de begivenheder, der førte hertil. Sigurjónsson var kendt af det københavnske publikum, idet hans skuespil *Gaarden Hraunn* var blevet opført på Det Kongelige Teater i 1913, *Bjærg Ejvind og hans Hustru* på Dagmartheatret i 1912 og *Ønsket* samme sted fra 22. januar 1915.

166 (1880-1919).

B E S Æ T N I N G
O R C H E S T R A

2 flauti / 1 flauto piccolo

2 oboi

2 clarinetti

2 fagotti

2 corni

2 trombe

trombone basso

archi

Soprano solo

Tenore solo

Basso solo

coro (S A T B)

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 “Dagmartheatret”.
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)

- L** Director's script, Adam Poulsen.
DK-Kk, Adam Poulsens Arkiv, Utilg. 591.
Title page: "Einar Christiansen. / 'Fædreland'. / Skuespil i 4 Akter med et Forspil..."
Dating on title page: "Adam Poulsen / (Instruktibog) / 1916."
Donated to the Royal Library by Adam Poulsen in 1968.
28x22 cm, 310 pages; title page unnumbered, numbered 2-155 on recto pages; sewn in covers of strong blue paper. Recto pages with typewritten and stencilled text; verso pages blank or with comments added mainly in red pen. Stage photos are pasted in.
- M** Character part, Adam Poulsen.
DK-Kk, Adam Poulsens Arkiv, Utilg. 591.
Title page: "Anthio / i / Fædreland."
Dating on title page: "Hr. Adam Poulsen / 10-9-1915. / Borchsenius."
Donated to the Royal Library by Adam Poulsen in 1968.
22.5x18.5 cm, 186 pages; 184 pages numbered 1-56, 56a-b, 57-182, while the last 2 pages are unnumbered and blank; a folio has been inserted between pp. 56 and 57; pages written in black pen and pencil; bound with flyleaves in brown boards. The book contains Anthio's part.
- N** Printed edition of the play.
Title page: "EINAR CHRISTIANSEN / FÆDRELAND / EN TRAGEDIE / GYLDENDALSKE BOGHANDEL / NORDISK FORLAG / MDCCCCX".
Gyldendals forlag, 1910, 254 pages.

The autograph sources are a piano score part for *Soldater-Marsch* (A) and a vocal score for "Denne er Dagen, som Herren har gjort!" (B). To this should be added a score for a wind band version of *Soldater-Marsch* (C) in a foreign hand with autograph corrections, two sets of parts for different wind band ensembles (D, E), vocal parts (F) and a number of manuscript copies, all in a foreign hand. The present edition of *Soldater-Marsch* includes both a piano and an wind band version as Nielsen sanctioned the instrumentation for wind band via corrections in the fair copy (C).

The present edition is based on the autograph piano version (A), the score for the wind band version of *Soldater-Marsch* (C) and the autograph vocal score for "Denne er Dagen, som Herren har gjort!" (B). The score (C) has been collated with the set of parts (D), as has the vocal score (B) with the vocal parts

(F). In the present edition emendations are based exclusively on A, B and C themselves. The text of the choral song is based on B. In the score for wind band (C) a foreign hand has indicated changes in the instrumentation for wind band in pencil; these changes, however, does not appear in the set of parts (E). The changes have been listed in the editorial commentary as variants in C.

P R O L O G U E T O S H A K E S P E A R E

- A** Score, autograph, fair copy
B Score and short score, autograph, sketch
C Piano score, autograph, printing manuscript
D Piano score, autograph, fair copy
E Piano score, autograph, fair copy
F Parts, manuscript copy
G Parts, manuscript copy
H Printed piano score, dedication copy
I Printed edition of the play, dedication copy
- A** Score, autograph, fair copy.
DK-Kk, CNS 327a.
Title page: "Musik til Kantate-forspillet / ved Shakespeare-Mindefesten i / Helsingør i Juni 1916 / af / Carl Nielsen / (Texten af Helge Rode)".
Dating on p. 18: "Søndag Aften / den 18 Juni 16."
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35.5x27.5 cm, 5 bifolios, written in ink; title page unnumbered, 1-18, 1 unnumbered page; in library binding with flyleaves.
Paper type: B. & H. No. 14 A. / 7.09 (24 staves).
The source has been restored.
Annotations added in pencil and blue crayon (CN and foreign hand); text cues added in pencil (CN).
- B** Score and short score, autograph, sketch.
DK-Kk, CNS 327b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x26 cm, 2 bifolios including 7 pages written in pencil, no pagination.
Paper type: 12 staves (hand-ruled). Bottom of fol. 2 has been trimmed eliminating 2 staves.

Headings:

- fol. 1^r: "N^o1 Shakespeare Festspil" (foreign hand), bottom of page: "Forspil";
fol. 3^r: "Andantino N^o4", "Shakespeare Festspil Ariels Sang" (foreign hand);
fol. 3^v: "Andantino Himlen (En Fantasi ud i Blaa).";⁴¹
fol. 4^v: "N^o3 Shakespeare" (foreign hand), "Kalibans Sang".

Contents:

- fol. 1^r: No. 1;
fol. 1^v: No. 2 bb. 12-18, bb. 16-20;
fol. 2^v: No. 2 bb. 1-15;
fol. 3^r: No. 4 bb. 1-21;
fol. 3^v: Sketch of 2 staves, 6 bars, 6/4, E flat major;
fol. 4^r: 14 bars of No. 5, which are not identical to the final version, and No. 5 bb. 1-15;
fol. 4^v: No. 3 bb. 1-17 (C minor).
The source has additions in ink.

C Piano score, autograph, printing manuscript.

DK-Kk, CNS 327d.
Dating: "Copyright 1916 by W H. L." (foreign hand).
Donated to the Royal Library by Irmelin Eggert Møller, Anne Marie Telmányi and Wilhelm Hansens Musikforlag in 1953.
35x26 cm, 1 bifolio including 3 pages written in ink; page number on fol. 2^r: "2".
Paper type: 12 staves (hand-ruled).
Music paper pasted on bottom half of fol. 2^r.
Heading: "Ariels Sang / Carl Nielsen"; above b. 23: "Helge Rode./ (af Prologen ved Mindefesten / for Shakespeare)".
Plate number of the printed edition, "16594", has been added on fol. 1^v in ink (foreign hand); additions in pencil (CN and foreign hand); on fol. 1^r the first 3 bars of the right-hand piano part are written in ink (CN).

D Piano score, autograph, fair copy.

DK-Kk, CNS 327c.
Acquired by the Royal Library from the bookseller Erik H. Jung in 1943.
34.5x26 cm, 1 bifolio including 2 pages written in ink.
Paper type: 12 staves (hand-ruled).
Contains No. 2 bb. 1-15; on fol. 2^v: stanzas 2-4 written in ink (CN); same stanzas added in the music in violet crayon (foreign hand).

E Piano score, autograph, fair copy.

DK-Kk, CNS 327g.
Acquired by the Royal Library from Anne Grete Kirkegaard Nielsen in 1998.
35x26 cm, 4 bifolios including 7 pages written in ink and 3 pages in ink (foreign hand).
Paper type:
Bifolios 1-3: 12 staves (hand-ruled)
Bifolio 4: 14 staves (hand-ruled)
Heading on fol. 1^r: "Tempo giusto Carl Nielsen"; title page on fol. 5^r: "Slutnings-Sang / til / Shakespeare-Kantate."; heading on fol. 5^v: "Hæder til Digtets Drot. Carl Nielsen".
Contains No. 1 with stanza 4, No. 2 with stanza 1, No. 5, and an incomplete score (7 staves, 20 bars, F major, 6/8) for S. 1, S. 2, A. and str.

F Parts, manuscript copy.

DK-Kk, CNS 327f.
Datings: cb.: "APJuni 16"; trb.b.: "Opført ved Shakespear-Festspillet paa Kronborg / d. 24 Juni 1916. / Ad. Levin. L W. Wøttrup".⁴²
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
22 parts.
The source has additions in pencil and red crayon.

G Parts, manuscript copy.

DK-Kk, CNS 327e.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
23 parts.
Heading: "Lied N^o 4" (CN).
The source has additions in pencil, blue and red crayon.

H Printed piano score, dedication copy.

DK-Kk, Ove Scavenius' Samling.
Donated to the Royal Library by Alette Scavenius in 1996.
Title page: "Ariels Sang / AF PROLOGEN VED MINDEFESTEN FOR SHAKESPEARE 1916. / AF / Helge Rode / MUSIK / AF / Carl Nielsen / FORLÆGGERENS EJENDOM FOR ALLE LANDE / KJØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA / NORSK MUSIK-FORLAG / BRØDRENE HALS-WARMUTH-WILHELM HANSEN / STOCKHOLM / A. B. NORDISKA MUSIKFÖRLAGET / SCHOLANDER-WILHELM HANSEN / Copyright 1916 by Wilhelm Hansen, Leipzig." Pl. No.: 16594 (1916).

⁴¹ "Andantino The Sky (A Fantasy in Blue)"

⁴² "Performed at the Shakespeare Festival Play at Kronborg / 24 June 1916 / Ad. Levin. L W. Wøttrup"

34.5x27 cm, 5 pages.

Dedication on first music page: "Til min Elev og Ven / Ove Scavenius / fra / Carl Nielsen. / Klintholm 7 - 4 - 17."⁴³

The paper is somewhat worm-eaten.

- I** Printed edition of the play, Carl Nielsen's copy.
DK-Kk, Musik- og Teaterafdelingen, Torben Schousboes Samling XIV.2.
Acquired by the Royal Library from Torben Schousboe in 2004.
Title page: "SHAKESPEARE / ET LILLE FESTSPIL / AF / HELGE RODE / KØBENHAVN / FORLAGT AF V. PIOS BOGHANDEL / POVL BRANNER / 1916".
21.5x15 cm, 35 pages.
Dedication on dust-cover title page: "Til Carl Nielsen / venligst fra / H. R."

The autograph fair copy (A), which has been collated with all relevant sources, has been chosen as the main source. Parts for all the numbers (F) and for *Ariel's Song* (G) have been copied from the score.

Nielsen has only given one stanza in the score, but in some cases he has added the number of stanzas to be performed. In the secondary sources, however, supplementary stanzas have been included, also in Nielsen's hand. In the present edition the first stanza of all numbers has been based on the score. The remaining stanzas, however, are based on the secondary autograph sources, supplemented by stanzas from the printed edition of the play (I), since it appears that Nielsen knew of the remaining stanzas. The *Critical Commentary* states precisely from where the individual stanzas have been taken.

For No. 5 in the piano score (E) the composer has specified the text distribution in tenor and bass from bar 6 in stanza 1 and from bar 4 in stanza 2. This text distribution has been used in the present edition.

T H E L I A R

- A** Score, autograph, fair copy
B Score, manuscript copy
C Score, manuscript copy
D Director's script, Adam Poulsen

- A** Score, autograph, fair copy.
DK-Km, Arkiv 15, Walter og Agnete Zacharias' Arkiv, copy in *DK-Kk*, CNS 344a.
Title page: "Dagene skriver Sorgens Runer; / *Kvad* / af / J. Sigurjónsøns Skuespil / Løgneren / Musik af / Carl Nielsen".
Dating on title page: "Hr. Aage Fønss. / 29-1-1918. / Borchsenius."
35.5x26 cm, 2 bifolios including 5 pages written in ink; 1 unnumbered page, 1-4, 3 unnumbered pages.
Paper type: 12 staves (hand-ruled).
Title on first music page: "Dagene skriver Lykkens Runer / (Et *Kvad*) / Carl Nielsen".
Addition in pencil.
- B** Score, manuscript copy.
Det Kongelige Teater, København, Scenemusik No. 196 (2), copy in *DK-Kk*, CNS 344b.
Title page: "*Kvad* / i / 'Løgneren.' / Musik af / Carl Nielsen."; stamped "Scenemusik N^o."; inscribed "196".
35x26 cm, 2 bifolios including 5 pages written in ink; 3 unnumbered pages, 4-5, 3 unnumbered pages.
Paper type: 12 staves (hand-ruled).
"Scenemusik N^o. 196" stamped on second and on final music page. The score was copied by Emma Hansen, The Royal Theatre.
- C** Score, manuscript copy.
Det Kongelige Teater, København, Scenemusik No. 196 (3).
Title page: "'Løgneren.' / Harpe."; stamped "Scenemusik N^o."; inscribed "196 (3)".
35x26 cm, 2 bifolios including 5 pages written in ink; 2 unnumbered pages, 3-4, 4 unnumbered pages.
Paper type: 12 staves (hand-ruled).
"Scenemusik N^o. 196" stamped on p. 3 and on final music page. The score was copied by Emma Hansen, The Royal Theatre.
- D** Director's script, Adam Poulsen.
Det Kongelige Teater, København.
Title page: "'Løgneren.' / Skuespil i 5 Akter og et Forspil af / Johann Sigurjónsson. / Instruktørbog. / Forspil, første og Anden Akt."; stamped "DET KGL. THEATERS / SOUFFLEUR ARCHIV".

⁴³ "To my pupil and friend / Ove Scavenius / from / Carl Nielsen. / Klintholm 7 - 4 - 17."

Bar	Part	Comment
53-55	trb.1	C: notes as cl.2, but an octave lower, added in pencil; D: notes as cl.2, but an octave lower, added in ink

No. 2 "Denne er Dagen, som Herren har gjort!"

Bar	Part	Comment
1	A.	<i>mf</i> added by analogy with S.
6-7	S.2	F: b.6 note 3 to b.7 note 1: tie missing
10	S.2	F: note 3: <i>d</i> '
14-15	S.2	F: b.14 note 3 to b.15 note 1: tie missing
30-31	S.2	F: b.30 note 3 to b.31 note 1: tie missing
32		after b.32: <i>Damekor</i> 'Female choir' added (foreign hand)

PROLOGUE SHAKESPEARE

No. 1 "Mod og Vilje har du hærdet"

Bar	Part	Comment
5-6	cl.2	stanzas 2-5 added as in I, E (stanza 4) b.5 note 1 to b.6 note 1: superfluous slur omitted
7	cor.1	note 1: <i>♩</i> corrected to <i>♩</i>
9	cl.2	notes 3-4: slur added by analogy with cl.1
11	ob.1	note 1: <i>mp</i> added by analogy with fl.1
12	cor.	notes 1-2: slur added by analogy with b.11
13	ob.2	<i>mp</i> added by analogy with fl.2
13	cor. va.	<i>====</i> added by analogy with the other parts
13-14	T.solo	E: <i>♩</i> -
14-21	fl.1	Incomplete slurs emended to two slurs in accordance with F; A: bb.15-21: beginning of slur open (page turn); b.18 note 1 to b.19 note 2: slur
14-17	ob.1	slur added by analogy with fl.1
14-17	ob.2	slur emended from open slur; A: b.15: beginning of slur open (page turn)
14	fg.2 cor. va.	note 1: <i>f</i> ' added by analogy with the other parts
14	T.	notes 1-3: <i>a</i> emended to <i>d</i> ' as in E
17	ob.2	<i>♩</i> emended to <i>♩</i> by analogy with tr.
18-19	fl.1	b.18 note 1 to b.19 note 2: superfluous slur omitted
18	ob.2	notes 1-4: slur added by analogy with fl.2, cl.
21	cb.	<i>♩</i> emended to <i>♩</i> by analogy with the other parts

No. 2 "Længsel op til Himmelblaaet"

Bar	Part	Comment
		stanzas 2-4 added as in D; I: stanzas 2 and 3 have changed positions
1		D: <i>Allegretto</i>
1	cor.1	<i>Solo</i> added in accordance with F; F: <i>Solo</i> added in pencil
2-5	fl.2	b.2 note 1 to b.5 note 2: slur added by analogy with fl.1
3	S.solo	I: stanza 2: <i>Sindets</i> instead of <i>Lykkens</i>
5	S.solo	D: note 3: <i>♩</i> ; D, E: stanza 1: <i>Hjertet</i> instead of <i>Døden</i>
6	S.solo	I: stanza 2: <i>folt</i> instead of <i>set</i> ; stanza 3: <i>gode</i> instead of <i>Bedste</i>

Bar	Part	Comment
6-7	vl.1,2	slur emended from open slur; A: b.6 note 1 to b.7 note 2: end of slur open (page turn)
8	vl.2	note 1: <i>p</i> emended to <i>pp</i> by analogy with vl.1
8	va.	notes 2-3: slur added by analogy with vl.1,2 and in accordance with F
9	S.solo	stanza 1: <i>ej</i> emended to <i>og</i> by analogy with b.15 and in accordance with I; I: stanza 2: <i>blidt</i> instead of <i>blødt</i>
10-15	S.solo	I: stanza 3: <i>al vor Lykke - al vor Gru</i> instead of <i>Lysets Glæde, Mørkets Gru</i>
12-19 ¹	fg.2	F: b.12 note 1 to b.17 note 3: slur
12-13	cor.2	b.12 to b.13 note 1: tie added by analogy with fg.1
12	CORO	I: stanza 2: <i>folt</i> instead of <i>set</i>
13-14	va.	b.13 note 4 to b.14 note 1: slur added by analogy with vl.1,2
15	S.solo	E: <i>♩</i>
15	CORO	I: stanza 2: <i>blidt</i> instead of <i>blødt</i>
16	ob.1	note 2: <i>cresc.</i> added by analogy with fl.2, ob.2
16	ob.2	notes 2-3: slur added by analogy with ob.1
16-20	CORO	I: stanza 3: <i>al vor Lykke - al vor Gru</i> instead of <i>Lysets Glæde, Mørkets Gru</i>
16	va.	note 3: <i>♯</i> added by analogy with ob.2, A.
17-19 ¹	fl.1	slur emended from open slur in accordance with F; A: b.17: end of slur open (page turn)
17-19 ¹	fl.2	slur emended from open slur in accordance with F; A: b.17 notes 2-4: slur; b.18 note 1: beginning of slur open (page turn)
17	cl.1	<i>cresc.</i> added by analogy with fl.1, cor.1
17-19 ¹	vl.2	F (vl.2 No.2): b.17 note 2 to b.19 ¹ note 2: slur
17	va.	chord 1 bottom note: <i>d</i> ' emended to <i>e</i> ' by analogy with ob.2, cl.1, cor.1
18-19 ¹	ob.2	b.18 note 2 to b.19 ¹ note 1, b.19 ¹ notes 1-2: tie added by analogy with fl.1, cl.2
18	S. A.	<i>dim.</i> added by analogy with T., B.
18-20	vl.2	end of slur emended from b.19 ¹ by analogy with va.
18-19 ¹	va.	slur emended from open slur; A: b.18 note 1: beginning of slur open (page turn); F (va. No.1): b.17 chord 2: beginning of slur
19 ¹	cor.2	notes 1-2: tie added by analogy with fl.1, cl.2
19 ¹	vl.2	chord 2 bottom note: <i>♩</i> emended to <i>♩</i> by analogy with the other parts
19 ¹ -20	fl.2 ob.1 cl.1 fg.1 cor.1 va.	slur from b.19 ¹ note 1 emended to open slur (scribal error in connection with voltas)
19 ¹ -20	cor.1	F: bb.19 ¹ -20: slur
19 ¹	S. A.	<i>dim.</i> added by analogy with T., B.
19 ¹ -20	A.	tie added by analogy with S., T., B.
19 ¹ -20	vl.2	upper part: tie added by analogy with vl.1
20	fl.1	F: <i>♩</i>
20	cl.1	A: <i>♯</i> added in pencil
20	fg. S. A.	<i>♩</i> corrected to <i>♩</i>
20	vl.2	<i>pp</i> added by analogy with vl.1

No. 3 "Lad mig snorke her i Skyggen"

Bar	Part	Comment
1	va.	stanzas 2-6 added as in I
		note 4: <i>dim.</i> added by analogy with vl.1,2, vc., cb.

Bar	Part	Comment
1	vc. cb.	notes 1, 3: marc. added by analogy with vl.1,2, va.
3	fg.2	mp added by analogy with fg.1
3	B.solo	B : <i>ligge</i> changed to <i>snorke</i> in pencil (CN)
5	cl.	note 3: marc. added by analogy with note 1
6	cl.2	note 2: marc. omitted by analogy with ob., cl.1
6	va.	F (va. No.2): note 2: marc. added in pencil (CN?); <i>bis</i> added in pencil (CN?)
7	va.	<i>trem.</i> added
9	cl.2	note 1: ff added by analogy with cl.1
9	fg.2	note 3: marc. added by analogy with note 1
9	B.solo	B : <i>dyb Knurren</i> instead of <i>Knurren</i>
9	vc.	<i>trem.</i> added
10	fg.1	notes 1, 3: marc. added by analogy with cor.1
11	cor.2	note 1: marc. added by analogy with cor.1; A : note 2: <i>b</i> changed to <i>b</i> in pencil
11	trb.b.	notes 1, 3: marc. added by analogy with cor.1
11	vl.1,2 cb.	<i>trem.</i> added
11	vl.2	<i>sul G</i> added by analogy with vl.1
11	vc.	F : <i>d</i> ³ only
14-15	B.solo	I : stanza 1: <i>Aandens Træl</i> instead of <i>Nar og Træl</i>
15	fl.2	F : note 1: <i>dim.</i>
15	ob.1	ffz added by analogy with ob.2
15	fg. trb.b.	note 1: marc. added by analogy with str.
15	fg.2	notes 1-2: slur added by analogy with fg.1
15	cor.	<i>stoppet</i> emended to <i>con sord</i>
15	B.solo	stanza 1: <i>Træl</i> added as in B
15	cb.	note 1: marc. added by analogy with vc.
16	ob.2 fg.2 cor.2 va.	<i>dim.</i> added by analogy with the other parts
16	fg.1	notes 3-4: slur added by analogy with fg.2
17	cl.1	p added by analogy with the other parts and in accordance with F
17	fg.1	F : bottom note (<i>B</i> ²) added in pencil
17	fg.2	<i>dim.</i> added by analogy with fg.1

No. 4 Ariel's Song

Bar	Part	Comment
		title added as in C, H
		stanza 2 added as in C ; stanza 3 added as in I
1	va.	<i>trem.</i> added
2		A : repeat signs added in blue crayon
2	cl.	1. <i>volta</i> added
2	cl.2	<i>♪</i> changed to <i>♩</i> by analogy with cl.1 and in accordance with G
2-5	fg.1	b.2 note 1 to b.5 note 1: slur added by analogy with ob.1 and in accordance with G
2	T.solo	C : stanza 1: <i>om</i> instead of <i>naar</i> ; I : stanza 1: <i>Skyerne</i> instead of <i>Tordenen</i>
2	vl.1,2	<i>trem.</i> added
2	vl.1,2 va.	G (vl.1 Nos.1, 3, vl.2 No.3, va. No.2): repeat signs moved to b.1 in pencil
4	T.solo	H, I : stanza 1: <i>fri</i> instead of <i>lys</i> ; H, I : stanza 2: <i>værnes</i> instead of <i>bæres</i>
6-9	ob.1 cl.2	slurs emended to one slur by analogy with fl.2 and in accordance with F (ob.1); A : b.6: end of slur open (page turn); b.7 note 1 to b.9 note 2: slur

Bar	Part	Comment
6-9	ob.2	slurs emended to one slur by analogy with fl.2 and in accordance with F ; A : b.6: end of slur open (page turn); b.7 note 1 to b.9 note 2: slur; G : b.7 note 1: beginning of slur
6-9	cl.1	slurs emended to one slur by analogy with fl.2 and in accordance with F, A, G : b.6: end of slur open (page turn); b.7 note 1 to b.9 note 2: slur
6-9	fg.2	slurs emended to one slur by analogy with fl.2; A : b.6: end of slur open (page turn); b.7 note 1 to b.9 note 2: slur
8-9	fl.2	b.8 note 2 to b.9 note 1: tie added by analogy with cl.1 and in accordance with G
8	fg.2	note 1: <i>♩</i> emended to <i>♩</i> . (rhythmic error)
8	T.solo	I : stanza 1: <i>Dybdernes</i> instead of <i>Gudernes</i> ; stanza 2: <i>tusind</i> instead of <i>tusinde</i>
8	vl.2 va.	<i>dim.</i> added by analogy with vl.1 and in accordance with G
9	fl.2	notes 1-2: superfluous slur omitted
10-13	fg.	slurs emended to one slur in accordance with F, G, A : b.10 note 1 to b.12 note 2: end of slur open (page turn); b.13 notes 1-2: slur
10	T.solo	C, H, I : stanza 1: <i>skal</i> instead of <i>kan</i>
10	vc.	note 1: <i>trem.</i> added; note 1: p emended to pp by analogy with vl.2, va.
10-12	vc.	F : as cb.
11	va.	F : chord 1: <i>a, g'</i>
12	T.solo	A : note 3: <i>b</i> added in pencil; H : stanza 2: <i>Sjæl</i> instead of <i>Aand</i> ; I : stanza 2: <i>Sjæl</i> instead of <i>Aand dog</i>
13-14	fl.2	slur added by analogy with cl.1
13-14	cor.1	slur added by analogy with cor.2 and in accordance with G
13	vl.1	G (vl.1 No.2): pp
13	va.	F : note 1: p
13	vc.	note 1: p added by analogy with cb.; F : no tremolo
14	ob.1	f added by analogy with fl., ob.2, cl., fg.
14	fg.	<i>—————</i> added by analogy with the other parts and in accordance with G (fg.2)
14	vc.	f added by analogy with cb. and in accordance with G
15	ob.1 cl.1	p added by analogy with fl., ob.2, cl.2, fg.
16-18	T.solo	H, I : stanza 1: <i>dit Haab forgik</i> instead of <i>din Lykke gik</i> ; H, I : stanza 2: <i>engang gaar did</i> instead of <i>er gaaet did</i>
17	fl.2	note 1: p added by analogy with fl.1, ob., cl., fg.
17-18	cl.2	tie added by analogy with cl.1 and in accordance with G
17-20	fg.2	G : one slur
17	vl.2	<i>—————</i> added by analogy with vl.1, va. and in accordance with G
18-24	ob.2	G : b.24 note 4: end of slur
18-19	cl.	G : b.18: beginning of slur
18-22	cl.1	F : b.18 to b.22 note 4: slur
18	cor.2	note 1: f added by analogy with fg.2, cor.1 and in accordance with G
18	T.solo	stanza 2: <i>straale</i> corrected to <i>straaler</i>
18-22	T.solo	I : stanza 1: <i>Husk det vel Ariel er din inderste Musik!</i> instead of <i>Tro det ej husk at jeg Ariel er din Musik.</i>

Bar	Part	Comment
19	fl. ob. cl.2 fg. vl.1 va.	<i>dim.</i> added by analogy with cl.1, vl.2, vc., cb.; A (cl., str.): <i>dim.</i> added in pencil (CN)
19-24	cl.	slur emended from open slur; A: beginning of slur open (page turn); F (cl.2): b.19 note 1 to b.22: slur
19-24	cl.1	end of slur emended from b.22 note 4 by analogy with ob.2, cor.
20-21	fl.2	G: b.20 note 3 to b.21 note 1: tie
20	vl.1	G (vl.1 Nos.1-2): notes 2-4: <i>dim.</i>
21	cl.2 fg.2	G: <i>dim.</i>
21-22	T.solo	C:
22	cl.2	<i>dim.</i> added by analogy with fl., ob., cl.1, fg.
23	vl.2	tremolo slashes added by analogy with vl.1
24	cor.2	G:
24	vl.2 va.	stacc. added by analogy with vl.1
24	va.	G (va. No.2): repeat signs moved to b.22 in pencil

No. 5 "Hæder til Digtets Drot"

Bar	Part	Comment
2		stanza 2 added as in E
3	fg.	repeat signs added
3		notes 1-2: slur emended from notes 1-4 by analogy with trb.b.; notes 3-4: ten. added by analogy with trb.b.
3	cor.	notes 1-3: slur omitted in accordance with trb.b.; notes 2-3: ten. added by analogy with trb.b.
3	CORO	I: stanza 1: <i>Kunstens</i> instead of <i>Digtets</i>
4	cor. trb.b	notes 1-4: marc. added by analogy with fg.
4-7	CORO	I: stanza 2: <i>Hersker af Skæmt og Spot, af Ondt og Godt</i> instead of <i>Fyrste af Ondt og Godt af Skæmt og Spot</i>
4	T. B.	stanza 1: <i>og</i> emended to <i>i</i> by analogy with S., A. and as in E
4	cb.	notes 1-2: emended to by analogy with fg.1, cor.1, trb.b., va.; A: notes 1-2: changed to in pencil (CN?); F:
5	fg. cor.	notes 1-2: slur added by analogy with trb.b.
5	cor. trb.b.	note 3: marc. added by analogy with fg.
6-15	T. B.	stanza 1: text emended from <i>Guld og Blaaf.</i> <i>Giv af din Overflod, Kærlighed, Vilje, Mod, Vidommens Helse-bod, o, høje Drot</i> as in E
6	trb.b.	note 1: marc. added by analogy with fg., cor.
7	fg. cor.	added by analogy with trb.b.
8	tr.	<i>f</i> added by analogy with trb.b.
9	T. B.	I: stanza 2: <i>Fyrste</i> instead of <i>Herre</i>
10	ob.	notes 2-3: emended to by analogy with fl., cl. and in accordance with F; F: changed to in pencil
10	S. A.	I: stanza 2: <i>Fyrste</i> instead of <i>Herre</i>
13	trb.b.	notes 2-3: emended to by analogy with cor.
14	fl.1	note 1: superfluous <i>ff</i> omitted
14	tr.2	note 1: <i>ff</i> added by analogy with tr.1 and in accordance with F
15		repeat signs added

THE LIAR

No. 1: "Dagene skriver Lykkens Runer"

Bar	Part	Comment
	SKJALDEN	emended to
14	arpa 2	<i>f</i> : added by analogy with arpa 1
16	arpa	A: chord 2: added in pencil
20	SKJALDEN	C:

No. 2: "Dagene skriver Sorgens Runer"

Bar	Part	Comment
	arpa	the notation of the harp's is not identical in No. 1 and No. 2. As the mood of the text in No. 2 is different from No. 1, the notational difference has been kept
4	arpa 1	A: <i>c'</i> crossed out (CN)
6	arpa	B: erased
12	SKJALDEN	<i>den</i> emended to <i>sin</i> in accordance with D
14	arpa 1	bottom note (<i>d'</i>) added by analogy with No.1 b.14
15	SKJALDEN	note 1: illegible note (<i>f'</i> or <i>g'</i>) has been interpreted as <i>g'</i> by analogy with b.2
16	arpa	B, C: chord 2: missing
17	SKJALDEN	<i>dække</i> emended to <i>dækker</i>