

C A R L N I E L S E N

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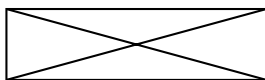
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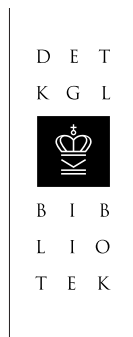
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Series I. Stage Music. Volume 6



Edition Wilhelm Hansen
Copenhagen 2007





C A R L N I E L S E N

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

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

Udgivet af

Edited by

Niels Bo Foltmann

Lisbeth Ahlgren Jensen

Kirsten Flensburg Petersen



Edition Wilhelm Hansen
Copenhagen 2007

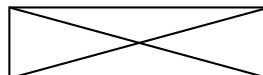
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GENERAL PREFACE

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 Nielsens 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 Nielsens 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 Nielsens 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 opsiges 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.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), *Cosmos* (1922), *Hommage to Holberg* (1922), and *Grundtvig Easter Evening* (1931). To these we can of course add the operas *Saul and David* (1902) and *Masquerade* (1906).
2 See the preface to *Carl Nielsen Works*. Published by The Carl Nielsen Edition, The Royal Library. Series I. Vol. 8. Edited by David Fanning, Copenhagen 2000, p. xvi.
3 *Hagbarth and Signe* (1910), *Midsummer Eve Play* (1913) and *Ebbe Skammelsen* (1925).
4 (1879-1969).
5 Danish poet (1871-1930).

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

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

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

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

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

MUSIC FOR ANDREAS MUNCH'S SKUESPIL EN AFTEN PAA GISKE

Carl Nielsens *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 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 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 Nielsens 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 genopsætningen af *Fædreland* i 1916.

13 *Willemoes* (1908).

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

15 Norsk lyriker og dramatiker (1811-1884).

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

17 Komponist og kapelmester (1862-1944).

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

An Evening at Giske was premiered at the Dagmar Theatre on 15th January 1890, and up to 4th February it was played a total of seven times.¹⁹ The play was not very well received in the press. Several reviewers pointed out that it came from the Royal Theatre's 'cast-off' repertoire²⁰ – one reviewer actually wished the play had been allowed to rest in peace.²¹ Although there were reviews in well nigh all the Copenhagen newspapers, Carl Nielsen's music was only mentioned in one, *Morgenbladet* (16th January 1890), where one could read the following short passage about the prelude: "For the play the Royal musician Mr C a r l N i e l s e n had written a small prelude whose Norwegian character apparently had Grieg as its model." Apart from the performances mentioned here, it has been possible to document further performances neither of the prelude nor of the final chorus in the composer's lifetime, and it must be assumed that the work now lay dormant for many years.

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

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

En Aften paa Giske havde premiere på Dagmar-teatret den 15. januar 1890, og frem til den 4. februar gik det i alt syv gange.¹⁹ Stykket fik ikke nogen særlig god modtagelse i pressen. Flere anmeldere hæftede sig ved, at det stammede fra Det Kongelige Teaters aflagte repertoire²⁰ – én anmelder ønskede ligefrem, at stykket havde fået lov til at hvile i fred.²¹ Skønt der var anmeldelser i stort set alle københavnske aviser, blev Carl Nielsens musik kun omtalt i en enkelt, nemlig *Morgenbladet* (16. januar 1890), hvor man finder følgende korte passus om forspillet: "Til Stykket havde Hr. Kapelmusikus C a r l N i e l s e n skrevet et lille Forspil, hvis norske Karakter øjensynlig havde Grieg til Forbillede." Bortset fra de her nævnte forestillinger har det hverken været muligt at dokumentere flere opførelser af forspillet eller af slutningskoret i komponistens levetid, og det må antages, at værket nu henlå i en tornerosesøvn i mange år.

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

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

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

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

21 *Nationaltidende*, 16.1.1890.

22 Vol. 17, no. 145.

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

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

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

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

21 *Nationaltidende*, 16.1.1890.

22 Årg. 17, nr. 145.

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

once archived at the Dagmar Theatre under Nielsen's name in the same package as the prelude, which suggests that Nielsen was also the composer of this piece. Moreover, it was composed for the same orchestral ensemble and with the same style of instrumentation as the prelude. Finally, there are certain motivic resemblances between the two pieces, which further supports the authenticity of the final chorus. In this connection it should also be mentioned that in the above-mentioned article Sven Lunn states that it may be an incomplete set of parts, since it does not included bassoon parts. An investigation of other similar theatre music from this time²⁴ shows, however, that the orchestra could vary greatly from work to work – so the absence of bassoon parts does not necessarily mean that this is a torso. Nor does an analysis of the instrumentation seem to indicate that there were ever any bassoon parts.

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

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

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under Carl Nielsens navn i samme pakke som forspillet, hvilket taler for, at Carl Nielsen også er ophavsmand til denne sats. Endvidere er det komponeret for samme orkesterbesætning og i samme instrumentationsstil som forspillet. Endelig er der et vist motivslægtskab de to satser imellem, hvilket yderligere bestyrker slutningskorets autenticitet. I denne forbindelse skal det endvidere nævnes, at Sven Lunn i den omtalte artikel anfører, at der muligvis er tale om et ukomplet stemmesæt, idet det ikke indeholder fagotstemmer. En undersøgelse af anden tilsvarende scenemusik fra denne tid²⁴ godtgør imidlertid, at orkesterbesætningen kunne variere meget fra værk til værk – og således indikerer de manglende fagotstemmer ikke nødvendigvis, at der er tale om en torso. Heller ikke en analyse af instrumentationen synes at pege på, at der skulle have eksisteret nogen fagotstemmer.

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

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

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²⁴ Dagmarteatrets og Casinos nodearkiver (DKKk).

²⁴ Music archives of the Dagmar Theatre and Casino (DKKk).

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B E S Æ T N I N G

O R C H E S T R A

flauto

oboe

2 clarinetti

2 corni

2 trombe

trombone

timpani

archi

coro (S A T B)

FORKORTELSER

ABBREVIATIONS

A.	alto	NKS	Ny Kongelig Samling (New Royal collection)
arm.	armonium	ob.	oboe
b.	bar	pf.	pianoforte
B.	basso	picc.	flauto piccolo
Bar.	baritono	Pl. No.	Plate Number
bb.	bars	ptto.sosp.	piatto sospeso
brass	brass instruments	S.	soprano
cb.	contrabbasso	sax.	sassofone
cl.	clarinetto	sord.	sordino
clav.	clavicòrdo	spicc.	spiccato
cmpli.	campanelli	stacc.	staccato
CN	Carl Nielsen	str.	strings
CNA	Carl Nielsen Arkivet (The Carl Nielsen Archives)	T.	tenore
CNS	Carl Nielsens Samling (The Carl Nielsen Collection)	tamb.picc.	tamburo piccolo
cnt.	cornetto	tb.	tuba
cor.	corno	ten.	tenuto
div.	divisi	timp.	timpani
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)

EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

AN EVENING AT GISKE

No. 1 Prelude

Bar	Part	Comment
1	str.	<i>trem.</i> added
6	vl.1	A: <i>pizz.</i> at first crotchet changed to second crotchet in pencil
6	vl.2 va. vc. cb.	<i>pizz.</i> moved from first to second crotchet by analogy with vl.1
7	fl.	A:  changed in pencil to 
9		A: rehearsal letter added in blue crayon
10-14	vl.2 va. vc. cb.	ten. added by analogy with b.9
14	vl.2	A: chord 1: upper part: <i>g'</i> changed to <i>f'</i> in pencil
14	cb.	end of slur emended from b.15 note 1 to b.14 note 3 by analogy with vc.
17	cl. va. vc. cb.	<i>mf</i> added by analogy with the other parts
19	cor.	beginning of <i>crescendo</i> emended from b.17 fourth crotchet by analogy with the other parts
22-23	vc. cb.	 added by analogy with the other parts
24	cor.	A: <i>f'</i> changed to <i>g'</i> in pencil
25		A: rehearsal letter added in blue crayon
25	fl.	slur notes 1-6 emended to slur notes 1-2 and notes 3-6 by analogy with b.30 and bb.26, 29 (ob.)
25	fl.	A: <i>Solo</i> added in pencil
26-27	fl.	slur b.26 note 6 to b.27 note 4 emended to slur b.26 note 5 to b.27 note 1 and b.27 notes 2-4 by analogy with ob. (bb.30-31)
27-31	cor.	A: <i>b^b</i> changed to <i>b^b</i> in pencil
31	ob.	notes 2-4: end of slur emended from note 5 to note 4 by analogy with note 1
32	ob.	notes 1-4: superfluous slur removed
35	cb.	<i>arco</i> added as a consequence of <i>pizz.</i> in b.24
41		A: rehearsal letter added in blue crayon
41	vc.	A: note 4: <i>B^b</i> changed to <i>B^b</i> in pencil
43	timp.	<i>f</i> emended to <i>c</i> as the timp. part is arranged for two timp. and there is no time to retune
44	timp.	<i>g</i> emended to <i>G</i> as the timp. part is arranged for two timp. and there is no time to retune
48	vc.	note 2: marc. added by analogy with trb., cb.
48	cb.	<i>ff</i> emended to <i>f</i> by analogy with trb., vc.
49	cb.	<i>ff</i> added by analogy with the other parts
52	vl.2	slur 1: beginning of slur emended from note 2 to note 1 by analogy with vl.1
58	tr.	marc. added by analogy with trb. and bb.55-57
59	cor. trb.	<i>p</i> added by analogy with tr.
59	tr.	A: note 3: <i>p</i> added in pencil

Bar	Part	Comment
60-61	fl.	b.60 to b.61 note 1: slur emended from open slur by analogy with cl.1; A: b.60: end of slur open (change of staff)
60	cl.1	<i>mf</i> emended to <i>p</i> by analogy with fl.
61		A: rehearsal letter added in blue crayon
61-62	fl.	b.61 note 4 to b.62 note 5: end of slur emended from note 4 to note 5 by analogy with cl.1
61	fl.	note 1: superfluous <i>p</i> removed
69	va.	note 1: <i>mf</i> added by analogy with vc., cb.
72	vc. cb.	slur added by analogy with va.
77	fl.	<i>mf</i> added by analogy with ob.
77-79	va.	A:  changed in pencil to 
79	trb.	<i>mf</i> emended to <i>p</i> by analogy with tr.
79	trb.	 bb.79-80 emended to <i>cresc.</i> by analogy with the other parts
79	va.	slur added by analogy with bb.77-78
81	vl.1	A: rehearsal letter added in blue crayon
81	va.	<i>div.</i> added
81	va.	note 1: <i>ff</i> added by analogy with the other parts
88	vl.1	<i>trem.</i> added
89-100		A: cut marked in pencil
89	vl.2 va.	<i>trem.</i> added
89	tr.	note 3: marc. added by analogy with trb.
91	trb.	notes 3-4: marc. added by analogy with tr.
95	trb.	note 1: <i>b^b</i> emended to <i>b^b</i> by analogy with tr.
99	cor.	A: tremolo slash added in pencil, later erased
99	trb.	notes 2-3: marc. added by analogy with tr.

No. 2 Final Chorus

Bar	Part	Comment
1-3	cor.	end of slur moved from b.2 note 6 to b.3 note 1 by analogy with fl., ob., cl.
3	vl.2	A: <i>p</i> added in pencil, later crossed out
4	vc.	<i>ff</i> moved from note 1 to note 3 by analogy with the other parts
5	timp.	A: <i>f</i> added in pencil
8	cl. cor.1	open slur emended to slur; A: end of slur open (change of staff)
12	cor.2	 and <i>molto</i> emended to <i>cresc.</i>
12	vl.1	<i>molto</i> by analogy with the other parts
12	va.	A: slurs notes 1-3 and notes 4-6 crossed out in pencil
12	va.	notes 4-6: slur removed by analogy with vl.1
12	va.	A: slur notes 1-3: slur crossed out in pencil
13	fl.	beginning of slur emended from note 2 to note 1 by analogy with cl.1, cor.1, tr.1
14	fl.	<i>ff</i>  added by analogy with ob., cl.1, cor.1, tr.1
14	trb.	 added by analogy with the other woodw. and brass parts
14	T.	A: note 2: <i>c^{''}</i> changed to <i>g^b</i> in pencil
15	cor.1	slur added by analogy with cl.1
17 ¹ -18 ¹	cl.2	b.17 ¹ note 4 to 18 ¹ note 3: end of slur emended from b.18 ¹ note 1 by analogy with tr.1, vl.1

Bar	Part	Comment
17 ⁱ	cor.	notes 1-3: superfluous slur removed by analogy with cl., tr.2
17 ⁱ	trb.	<i>ff</i> added by analogy with the other parts
17 ⁱ , 17 ⁱⁱ	T.	emended from $\downarrow \uparrow \downarrow$ by analogy with S., A., B.
18 ⁱ -19 ⁱ	tr.	b.18 ⁱ last note to b.19 ⁱ note 1: slur added by analogy with cl., cor., str.
19 ⁱ , 17 ⁱⁱ	tr. vl.2	A: $\frac{3}{4}$ added in pencil
19 ⁱ	vl.1	<i>p</i> added by analogy with the other string parts
17 ⁱⁱ	timp.	<i>ff</i> added by analogy with the other parts
19 ⁱⁱ	timp. va.	<i>ff</i> added by analogy with the other parts
20-21	fl.	tie added by analogy with ob., cl.
20	str.	<i>trem.</i> added
21	ob.	$\downarrow$ emended to $\downarrow$ by analogy with the other parts

S N E F R I D

ACT ONE

No. 1 Prelude

Bar	Part	Comment
1		A: <i>Tempo giusto</i> ($\downarrow = 98/100$) added in pencil (CN)
2, 4	va. vc. cb.	A: third quaver: ♩ added in pencil
6	fl.1 picc. ob. vl.1,2	note 1: marc. added by analogy with bb.2, 4 and in accordance with C (fl.1, picc., vl.1)
10	va.	A: third quaver: ♩ added in pencil
12	timp.	notes 2-3: marc. added by analogy with the other parts and in accordance with C
15	tr. trb.b.	note 2: stacc. added by analogy with fg.
15	va. vc. cb.	stacc. added by analogy with fg., tr., trb.b.
16 ⁱ	tr.	stacc. added by analogy with fg.
16 ⁱ	trb.b.	note 1: marc. added by analogy with va., vc., cb.
16 ⁱ	vl.1,2	stacc. added by analogy with fl., picc., ob., fg., tr.
23	cor.1	C: note 1: <i>f</i> added in pencil
25-26	vc.	C: slur b.25 to b.26 note 2
28	vc.	<i>p</i> added by analogy with the other parts
29	vl.1	C: note 1: marc.
32 ⁱ	cor. vl.1	<i>p</i> added by analogy with the other parts
32 ⁱⁱ	fl.1 cl. fg. cor. vl.1	<i>p</i> added by analogy with b.32 ⁱ and the other parts
35-36	cor.	<i>cresc.</i> in b.35 emended to <i>cre - scen - do</i> by analogy with fl.1, ob., vl.1
35-36	va.	♩ and <i>molto</i> added by analogy with cl.
36	cl.1	note 5: marc. removed by analogy with the other parts
38	va.	A: third quaver: ♩ added in pencil
39-42	fl.1 picc. ob. vl.1,2	marc. added (except fl.1, b.39 note 1) by analogy with bb.3-6 and in accordance with C (vl.1 (bb.39-42) and vl.2 (b.39))
40	va.	A: third quaver: ♩ added in pencil
41	trb.b.	note 1: marc. removed by analogy with b.5 and vc., cb.
44	timp.	stacc. removed by analogy with b.8
44	vc.	fourth quaver: <i>B[♯]</i> emended to <i>B[♯] B[♯]</i> (double stop) by analogy with b.8

Bar	Part	Comment
45	vl.1,2	♩ added by analogy with b.9
48	vl.1	open string added by analogy with b.12
48	vc.	marc. added by analogy with the other parts
49-51	fg. tr.	open slur emended to slur by analogy with trb.b. and bb.13-15 and in accordance with C; A: b.50: end of slur open (page turn)
49-50	cor.1	A: <i>e''</i> changed to <i>f''</i> in pencil (scribal error in A)
49	vl.2	first, second crotchet: marc. removed by analogy with b.13
52	va.	notes 3-4: ♩ emended to ♩ by analogy with b.16 ⁱ and fg., trb.b., vc., cb. and in accordance with C
54	fg.	superfluous <i>dim.</i> removed
54	cb.	notes 3-4: ♩ emended to ♩ by analogy with fg., va., vc. and in accordance with C
55	picc.	<i>muta in fl.gr.</i> added in accordance with C
56	fg.	<i>p</i> added by analogy with the other parts
58-59		A: above top staff: <i>Accent</i> added in pencil
58	vl.2 vc. cb.	A: <i>pp</i> changed to <i>p</i> in pencil
62-64	cor.1	beginning of ♩ emended from b.63 by analogy with va.
62-64	va.	♩ emended from ♩ in b.62 by analogy with the other parts; A: b.62: end of ♩ open (page turn)
63-64	vc. cb.	♩ added by analogy with fg., cor., vl.2
73-74	va.	open slur emended to slur; A: b.74: end of slur open (page turn)
75-76	vl.1,2	stacc. added by analogy with timp., cb. and in accordance with C (vl.1,2)
79-80	timp. vl.1,2 cb.	stacc. added by analogy with bb.75-76 and in accordance with C
81		A: <i>Tæppet op</i> crossed out in blue crayon
81	va.	A: <i>mp</i> added in pencil (CN)
82	va.	A: <i>dim.</i> crossed out in pencil
after		
final bar		A: <i>Tæppet op</i> added in blue crayon

No. 2 Poco allegretto

Bar	Part	Comment
+1		A: <i>Nº 1</i>
+1	vc.	<i>f</i> added by analogy with vl.1,2, va.
1	cl.	<i>fz</i> added by analogy with fl., ob., fg., cor.; C: note 4: marc.
1	vl.1,2 va.	B: notes 2-4: ♩
1	vl.2	B: note 1: <i>fz</i>
1	vc. cb.	<i>fp</i> emended to <i>fz</i> by analogy with woodw., brass and in accordance with C (vc.)
3	vl.1	A: note 5: ♩ added in pencil
3	vl.2 va.	B: notes 2-4: ♩
3	vc.	<i>fp</i> emended to <i>fz</i> as in B and by analogy with woodw., brass and in accordance with C
5	cor.	<i>pp</i> added by analogy with cl.
6	cl.	ten. added by analogy with cor.
7	vl.1,2	B: <i>ppp</i> instead of <i>pp</i>
7	vl.2	<i>trem.</i> added by analogy with vl.1
9		B: only string parts; <i>mf</i> instead of <i>fz</i>
9	vl.2	<i>fz</i> added by analogy with the other parts and in accordance with C