

C A R L N I E L S E N

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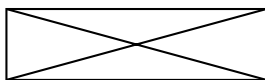
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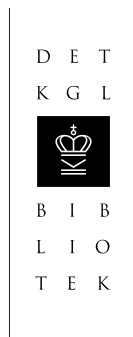
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Series I. Stage Music. Volume 6



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

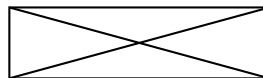
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GENERAL PREFACE

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 opsigte på grund af utilfredshed med ledelsens dispositioner, ligesom han i 1919, i forbindelse med opsætningen af *Aladdin*, førte en offentlig polemik omkring musikkens rolle i forestillingen.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 *Maskerade* (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 TO 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 genop-sætningen 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).

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

ACT FIVE

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

Kirsten Flensborg Petersen

MUSIC FOR ADAM OEHLenschläger's MIDSUMMER EVE PLAY

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

Midsummer Eve Play is based on the text of Oehenschläger's poem from 1803¹²⁵ and was performed as a frame around J.L. Heiberg's vaudeville *The Reviewer and the Beast* at the Open Air Theatre in the Royal Deer Park in the summer of 1913. The two plays share the feature that they are set in the Royal Deer Park; but whereas Heiberg's *The Reviewer and the Beast* focuses on the Deer Park as a merry place of entertainment, Oehenschläger in *Midsummer Eve Play* emphasizes the beauty and poetry of the surrounding landscape.

121 An annotation in the manuscript indicates that No. 9 is to be repeated, but it is not stated where the repetition is to take place.

122 Letter from Carl Nielsen to Max Brod, 11.6.1913 (DK-Kk, CNA, I.a.C. (manuscript copy)).

123 Letter from Carl Nielsen to Bror Beckmann, 4.6.1913 (DK-Kk, CNA, kps. 29 (copy of letter)).

124 Torben Schousboe, *op. cit.*, p. 345.

125 *Sanct Hansaftenspil*, printed in *Digte 1803*, Copenhagen 1803.

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

5. AKT

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

Kirsten Flensborg Petersen

MUSIK TIL ADAM OEHLenschlägers SANCT HANSAFTENSPILE

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

Sanct Hansaftenspil bygger tekstligt på Oehenschlägers digt fra 1803¹²⁵ og opførtes som rammeforestilling om J.L. Heibergs vaudeville *Recensenten og Dyret* på Friluftsteatret i Dyrehaven i sommeren 1913. Fælles for de to stykker er, at deres handling foregår i Dyrehaven; men hvor Heibergs *Recensenten og Dyret* har fokus på Dyrehavsbakken som et muntert forlystelses-etablisement, fremhæver Oehenschläger i *Sanct Hansaftenspil* skønheden og poesien i den omgivende natur.

121 En note i manuskriptet anfører at no. 9 skal gentages, men det anføres ikke hvor gentagelsen finder sted.

122 Brev fra Carl Nielsen til Max Brod, 11.6.1913 (DK-Kk, CNA, I.a.C. (afskrift)).

123 Brev fra Carl Nielsen til Bror Beckmann, 4.6.1913 (DK-Kk, CNA, kps. 29 (brevkopi)).

124 Torben Schousboe, *op. cit.*, s. 345.

125 *Sanct Hansaftenspil*, trykt i *Digte 1803*, København 1803.

Vilhelm Andersen¹²⁶ reworked Oehlenschläger's text with a view to the performance at the Open Air Theatre and among other things selected verses from *The Wanderer's Prologue* and *The Carriage Party* to give "different impressions of outdoor pleasures";¹²⁷ a chorus of girls (depicted in the poem "I Skyggen vi vanke") picking the herb 'livelong' gives the first impression that one is approaching the forest with its trees and scented floor. The loud shouts of the Deer Park carnival criers (imitated in the piece *Meeting a Chorus of Everything*) form the transition to Heiberg's *The Reviewer and the Beast*. After this vaudeville, which was performed in its entirety with the exception of the final song, another extract from *Midsummer Eve Play* formed the postlude to the production. This was based on among other things the hunter's monologue in which (without music underlay) he praises the silence of the forest when the public have gone home, the young loving couple's dialogue about Kirsten Pil,¹²⁸ the scene with the elf-girl conjured up by Saint Kirsten, the old oak's declamation and *Hymn*, as well as the *Final Chorus*.

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

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

¹²⁶ Danish literary historian (1864-1953).

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

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

Vilhelm Andersen¹²⁶ bearbejdede Oehlenschlägers tekst med henblik på opførelsen på Friluftsteatret og udvalgte blandt andet nogle strofer fra *Vandringsmandens Prolog* og *De Kørende* til at give "forskellige Udtryk for Friluftsglæden",¹²⁷ hvorpå et kor af piger, der plukker sankthansurt, (skildret i digtet "I Skyggen vi vanke") giver det første indtryk af, at man nærmer sig skoven med dens træer og duftende skovbund. Den højlydte råben fra Dyrehavsbakkens udråbere (udtrykt i *Mødende Chor af Alt*) danner herefter overgang til Heibergs *Recensenten og Dyret*. Efter denne vaudeville, der blev opført i sin helhed med undtagelse af slutningssangen, udgjorde endnu et uddrag af *Sanct Hansaftenspil* forestillingens efterspil. Det byggede blandt andet på et uddrag af jægerens monolog, hvori han (uden musikunderlægning) priser skovens stilhed, når publikum er draget hjem, det unge elskende pars replikskifte om Kirsten Pil,¹²⁸ sceneriet med elverpigen, der manes frem af Sanct Kirsten, det gamle egetræs declamation og *Hymne* samt *Slutnings-Chor*.

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

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

¹²⁶ Litteraturhistoriker (1864-1953).

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

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

"In the growing shadows bewitching vapours rose. C a r l N i e l s e n ' s music sounded from the forest like birdsong and the whispering of the leaves".¹²⁹

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

Nielsen himself must have been of more or less the same opinion, for in his diary he wrote after the first performance: "Høeberg sang very beautifully in the 'Hymn' and my music sounded poetic".¹³¹

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

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

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

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

"I de voksende Skygger steg koglende Dampe tilvejs. C a r l N i e l s e n ' s Musik klang frem af Skoven som Fuglekvidder og Løvets Susen."¹²⁹

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

Carl Nielsen må selv have været af nogenlunde samme mening, for i sin dagbog skrev han efter førsteopførelsen: "Høeberg sang meget smukt i 'Hymnen' og min Musik virkede poetisk".¹³¹

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

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

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

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

¹²⁹ *Berlingske Tidende*, 3.6.1913.

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

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

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

¹²⁹ *Berlingske Tidende*, 3.6.1913.

¹³⁰ *Politiken*, 3.6. 1913. Anmeldelsen er signeret "Ibald".

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

¹³² *Nationaltidende*, 4.6.1913. Anmeldelsen er signeret "H.F."

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

136 *Theatret*, June 1913. "Friluftsteatret: 'Dyrehavsspil'".

Signed by Georg Brandes.

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

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

134 *Politiken*, 4.6.1913. Anmeldelsen er signeret "J.M."

135 Kritiker og litteraturforsker (1842-1927).

136 *Theatret*, Juni 1913. "Friluftsteatret: 'Dyrehavsspil'".

Signeret af Georg Brandes.

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

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

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

Lisbeth Ahlgren Jensen

MUSIC FOR EINAR CHRISTIANSEN'S PLAY NATIVE LAND

In 1916, concurrently with the work on his Fourth Symphony, Nielsen composed a march and arranged a hymn for the play *Native Land*. During a stay at the coast on Jersey in the summer of 1909 the writer Einar Christiansen had the idea for a drama about a young engineer who, because of his passion for his scientific work, chooses to travel abroad rather than to do military service in faraway colonies.¹³⁸ The drama was published in Copenhagen in 1910.¹³⁹

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

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

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

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

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

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

Lisbeth Ahlgren Jensen

MUSIK TIL EINAR CHRISTIANSENS SKUESPIL FÆDRELAND

S amtidig med arbejdet på sin fjerde symfoni komponerede Carl Nielsen i 1916 en march og arrangerede en salme til skuespillet *Fædreland*. Digteren Einar Christiansen havde på et ophold ved kysten i Jersey i sommeren 1909 fået ideen til et drama om en ung ingeniør, som af stor lidenskab for sit videnskabelige arbejde vælger at rejse til udlandet frem for at lade sig indkalde til soldatertjeneste i fjerne kolonier.¹³⁸ Dramaet udkom i København i 1910.¹³⁹

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

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

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

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

B E S Æ T N I N G
O R C H E S T R A

2 flauti / 1 flauto piccolo

oboe

4 clarinetti

2 fagotti

4 corni

2 cornetti

tromba

3 tromboni

tuba

contrabbasso a corda

timpani

CHARACTERS APPEARING WITH THE MUSIC	PERSONER SOM OPTRÆDER I DE MUSIKALSKE NUMRE
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baritono solo	baritono solo
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coro 1 (S A T B)	coro 1 (S A T B)
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coro 2 (Children)	coro 2 (Børn)
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Ludvig	Ludvig
--------	--------

Marie	Marie
-------	-------

Saint Kirsten	Sanct Kirsten
---------------	---------------

The Elf Maid	Ellepigen
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The Oak	Egen
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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)

af / CARL NIELSEN / FORLÆGGERENS EJENDOM FOR ALLE LANDE. / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG. / KRISTIANIA. NORSK MUSIK-FORLAG. / (BRØDRENE HALS-WARMUTH-WILHELM HANSEN)".
Pl. No.: 14743 (1910).
34x27 cm, 3 pages.

- E** Printed piano score.
Title page: "Til Vennerne / MARIE OG HOTHER PLOUG / TERNERNES / DANS / AF / HAGBARTH / OG / SIGNE / MUSIK / af / CARL NIELSEN / FORLÆGGERENS EJENDOM FOR ALLE LANDE. / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN, MUSIK-FORLAG. / KRISTIANIA. NORSK MUSIK-FORLAG. / (BRØDRENE HALS-WARMUTH-WILHELM HANSEN)".
Pl. No.: 14744 (1910).
34x27 cm, 3 pages.

- F** Piano score, autograph, printing manuscript.
DK-Kk, CNS 18a.
Title page: "Ternerne^s Dans / af Oelensshläger^s / 'Hagbarth og Signe' / komponert / af / Carl Nielsen."
Donated to the Royal Library by Irmelin Eggert Møller and Anne Marie Telmányi in 1953.
34.5x26 cm, 3 folios with 3 pages written in ink.
Paper type: 12 staves (hand-ruled).
The source has been restored.
"29 1 / 14744" (14744 is the Pl. No.) added on title page in pencil (foreign hand).

- G** Piano score, autograph, fair copy.
DK-Kk, CNS 18b.
Title page: "Dans af 'Hagbarth og Signe' / af / Carl Nielsen."
Acquired by The Royal Library from the Royal Theatre in 1958.
26x35 cm, 1 bifolio, 3 pages written in ink.
Paper type: 12 staves (hand-ruled).
The source has been restored.

- H** Typewritten script, Adam Poulsen's copy.
DK-Kk, Adam Poulsens arkiv, UT 591.
Title page: "HAGBARTH og SIGNE. / af / Adam Oehlen-schlæger." "Adam Poulsen." added in pencil.
28x22 cm, 168 pages, 84 folios; typewritten text on recto pages, verso pages blank. Pagination on recto pages: 4 un-paginated folios, 4-46, 46a-46b, 47-81. Sewn in grey paper covers.

The source contains the edited play performed in 1910; a few additions in pencil.

The earliest source for the music for *Hagbarth and Signe* is a pencil draft (**B**), which is partly notated in short score and partly in rough sketch. From this Nielsen has drawn up the fair copy (**A**), the main source for the present edition. **A** has been collated with parts from the first performance (**C**), the printed edition of *Halloges's Song* (**D**) and the pencil draft (**B**), in the instances, where the sources can be collated: No. 1, vocal parts for No. 6, vocal part for No. 7 and No. 8. The editing has mainly been carried out on the premises of the source (**A**) itself.

As the main source contains only the first stanza of No. 6 and of No. 7, the recitation and song texts have been based on Adam Poulsen's script (**H**). The text of No. 4 has been shortened in bar 4 by Nielsen.

Following No. 9 (fair copy, p. 26 [eller:] **A** (p. 26)), Nielsen has notated a draft for an Andantino for four lurs and side drum in pencil (see facsimile, p. lxx). Since the music has not been entered in either the lur parts or the side drum, the piece is not included in this edition.

The set of parts (**C**) is copied by four different hands. The ink manuscript (**A**) has been collated with the parts from the first performance. The parts for cl. 1, 2, sax., and trb.t. 1, 2 copied by another hand are regarded as stemming from a more recent instrumentation of the composition; it has not been possible to document if Nielsen was involved in this revised version.

M I D S U M M E R E V E P L A Y

- A** Score, autograph
B Score, draft
C Piano score, autograph
D Piano score, autograph
E Piano score, fair copy, autograph
F Choral score, autograph, incomplete
G Sketches
H Sketches
I Instrumental and vocal parts, manuscript copy
J Printed edition for two sopranos, alto, flute, strings and piano
K Text, manuscript

- A** Score, autograph.
DK-Kk, CNS 347a.
Title page: "Musik til 'St Hans-Aften Spil' / af / Carl Nielsen. / (Partitur.)".
End-dating: "Kjøbenhavn 31-5-13".
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35.5x27 cm, 50 pages, numbered 1-46, 48; numbering of 1-4 and 47-48 added in pencil, written in ink with additions in blue and blue-violet crayon and pencil. Library binding. Some additional annotations in ink partly dissolved by rain.
Paper type: B. & H. No. 11. A. (18 staves).
Title on first music page: "'St. Hans Aften Spil' / Forspil."
Cues and stage directions added in pencil and blue-violet crayon between music numbers.
- B** Score, draft.
DK-Kk, CNS 347b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35.5x27 cm, 6 bifolios, unpaginated and numbered 1-5, written in pencil.
Paper type: B. & H. No. 11. A. (18 staves).
Title on first music page: "Forspil. Carl Nielsen"; "[Sankt Hans Aftenspil]" added in foreign hand.
Contains sketches at various stages for *Prelude*, No. 1 [with the heading "N^o 2"] and Nos. 2, 4, 5 and 7.
- C** Piano score, autograph.
DK-Kk, CNS 347c.
Title page: "'I Maaneskin titter.'" ; "[Carl Nielsen: Sct. Hans Aftenspil]" and "Part. + St." added in pencil (foreign hand).
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35.5x27 cm, 1 bifolio, unpaginated, written in ink with additions in blue crayon and pencil.
Paper type: B. & H. No. 11. A. (18 staves).
Contains *I Maaneskin titter* for children's choir and mixed choir with piano. In the margin the choir parts are designated "Børnekor", "Kvindekor" and "Bl. Kor";³² "ect Efter-spil mangler"³³ added after final bar.
- D** Piano score, autograph.
DK-Kk, CNS 347d.
Title page: "Musik til / Sct: Hansaften Spil. / af / Carl Nielsen."; "Klaverpart. til Korsatserne / nogle sider mangler"³⁴ added in pencil at bottom of title page (foreign hand).
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35.5x27 cm, 1 folio, numbered 1, written in ink with annotations added in pencil.
Paper type: B. & H. No. 11. A. (18 staves).
Contains *I Skyggen vi vanke* for S. 1, 2, A. 1, 2 and piano.
- E** Piano score, autograph, fair copy.
DK-Kk, CNS 347g.
35.5x27 cm, 1 folio, paginated 2-3 in pencil, written in ink with additions in pencil.
Paper type: B. & H. No. 11. A. (18 staves).
Contains *Saa langsomt i Sandet* for SATB. and piano.
- F** Choral score, autograph, incomplete.
DK-Kk, CNS 347h.
34.5x26 cm, 1 bifolio, unpaginated, written in ink with an additions in pencil.
Paper type: 12 staves.
Title on first music page: "Hymne / Carl Nielsen"; "S. Hans Aftenspil." added at bottom of page in pencil (foreign hand); contains the first 11 bars of No. 5 (with text beginning "Tryl-lende Harmoni" for cor. 1-4, baritone solo and mixed choir.
- G** Sketches.
DK-Kk, CNS 347e.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x26 cm, 1 bifolio, unpaginated, written in pencil.
Paper type: 12 staves.
Contains sketches for among other pieces *I Skyggen vi vanke*, *Saa langsomt i Sandet* for voice and piano with occasional indications of instrumentation, and "Katolsk Ungdomssang af Joh. Jørgensen"³⁵ (8 bb., 4/4, 3/4, C major).
- H** Sketch.
DK-Kk, CNS 347f.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x26 cm, 1 bifolio, unpaginated, written in pencil.
Paper type: 12 staves.

³² "Children's choir" "Women's choir" "Mixed choir".
³³ "ect. Postlude missing".

³⁴ "Piano score for choral pieces / some pages missing"
³⁵ "Catholic youth song by Joh. Jørgensen"

Contains a two-bar sketch for the prelude to No. 2; "Kor"³⁶ added above staff, and sketches for *Organ Fantasia* (CNS 351b,³⁷ 11 bb., 6/4, one flat key signature) and a crossed-out sketch for a melody (4 bb.) notated on the back of the bifolio.

- I** Instrumental and vocal parts, manuscript copy.
DK-Kk, CNS, C II, 10, manuscript copies.
Contains 21 instrumental parts, 25 choral parts and 2 scores, respectively for No. 1 (*I Skyggen vi vanke*) for S. 1, 2, A. 1, 2 and piano, and No. 7 (*I Maaneskin titter*) for children's choir, mixed choir and piano (presumably for rehearsals); for No. 7 there is also a part for vl. 1. Most of the parts are original but cl. 1, 2 and fg. 1, 2, are of a more recent date. The material bears marks of cuts and changes made at some of the performances.
- J** Printed edition for two sopranos, alto, flute, strings and piano.
Printed in "KORSANGBOG FOR PIGEGYMNASIER, KVINDE-SEMINARIER og DAMEKOR. Udgivet af Hakon Andersen og Finn Høffding. Wilhelm Hansen, Musik-Forlag. København & Leipzig. Ed. no. 22997", n.d. (preface dated June 1931), pp. 96-100 (*I Maaneskin titter* and *I Skyggen vi vanke*).
- K** Text, manuscript.
DK-Kk, Musik- og Teaterafdelingen, Torben Schousboes Samling, XIV, 2.
Title: "DYREHAVS SPIL / bestaaende af Johan Ludvig Heiberg: *Recensenten* og *Dyret*. / Med For- og Efterspil af Adam Oehlenschlägers: *Sct. Hansaften Spil*." 28.5x20.5 cm, 10 folios, paginated 1-10; in blue typescript with additions and crossings-out in pencil (CN). An unnumbered left-hand page (fol. 5v) includes a sketch for a motif (4 bars with upbeat) used in No. 4 and p. 10 a sketch for a motif (less than 1 bar) used in No. 7.

Except for a few parts that are of recent date, **I** was probably copied from **A**; it seems likely that also **C**, **D**, **E** and **F** were copied from **A**. The typescript **K** (probably written by Vilhelm Andersen) which the composer annotated with deliberations on the music in pencil, is the main source for the text. However, not all the stanzas were used in the musical setting, and the score includes a piece, No. 6 (the recitation of the old oak tree), which is not included in **K**.

NATIVE LAND

- A** Piano score, autograph, fair copy
B Vocal score, autograph, fair copy
C Score, fair copy
D Parts, manuscript copy
E Parts, manuscript copy
F Vocal parts, manuscript copy
G Piano part, manuscript copy
H Piano part, manuscript copy
I Vocal score, manuscript copy
J Piano part with text underlay, autograph, printing manuscript
K Piano part, autograph, draft
L Director's script, Adam Poulsen
M Character part, Adam Poulsen
N Printed edition of the play
- A** Piano score, autograph, fair copy.
DK-Kk, CNS 340a.
Title page: "Soldater-Marsch / til 'Fædreland' / af / Einar Christiansen"; stamped "Scenemusik N^o." and inscribed "186" in ink; "186" in blue crayon and "I" in pencil.
Acquired by the Royal Library from the Royal Theatre in 1943. 35.5x27 cm, 1 bifolio, written in ink; unnumbered title page, 1-2, unnumbered page.
Paper type: B. & H. No. 1. A. / 6. 13. (12 staves).
Additions and changes in blue crayon and pencil. Comments on scenes added in blue crayon and pencil; p. 2 stamped "Scenemusik N^o." and inscribed "186". Contains *Soldater-Marsch* in piano version with drum part. "(Melodi af J.N.)" added at the beginning of the trio in ink (CN).
- B** Vocal score, autograph, fair copy.
DK-Kk, CNS 340b.
Title page: "Til 'Fædreland' / af / Einar Christiansen / Sang for tre lige Stemmer. / af / Carl Nielsen"; stamped "Scenemusik N^o." and inscribed "186" in ink, "186" in blue crayon, and "II" in pencil.
Acquired by the Royal Library from the Royal Theatre in 1943. 34.5x26 cm, 1 bifolio, title page and 1 music page written in ink.
Paper type: 12 staves (hand-ruled).
Additions in blue crayon and pencil; contains "Denne er Dagen, som Herren har gjort!".

³⁶ "Choir"

³⁷ See CNU, Vol. II/12, p. xlii

MIDSUMMER EVE PLAY

PRELUDE

Bar	Part	Comment
		A: accidentals on the first page only
	trb.1,2	A: ſ 's
6-9	ob. cl.	slur emended from open slur; A: b.7: open slur (page turn); I: slur bb.6-7
7-8	cor.3	beginning of tie added; A: b.8: open tie (page turn)
11	trb.3	rest added
12	trb.2	marc. added by analogy with trb.1
13	cb.	<i>ff</i> emended to <i>f</i> by analogy with the dynamic level of trb.1,2, tb., timp. and as in I
14-15	timp.	b.14: tie added; A: b.15: open tie (page turn)
18	fl.2	<i>mp</i> added by analogy with fl.1
18-19	fg.2	beginning of tie added; A: b.19 note 1: open tie (page turn)
20	cor.3,4	<i>espressivo</i> added as in I (cor.1-3) and by analogy with cor.1,2
23	cor.4	I: 
24	fg.	A: time signature 9/8 added in blue crayon
25	trb.1,2	chord 2: <i>fz</i> added by analogy with cor., cnt., tr., trb.3
25	trb. tb. cb.	note 3: stacc. added by analogy with cor., cnt.
31	tb.	J emended to J .
31-32	timp.	A: superfluous <i>muta</i> in Es, B omitted
33	ob.	I: <i>ritard.</i> added in pencil
33	cor.4	I: <i>pp</i>
34	fg.	A: f added in blue crayon
34	cor.3,4	<i>mp</i> added as in I and by analogy with cor.1,2; A: <i>poco marcato</i>
34-35	timp.	tie emended from open tie; A: b.35 open tie (page turn)
35	ob.	rest added
44-45	cor.3,4	tie emended from open tie; A: b.45: open tie (page turn)
50	fl. ob. cl.1-4	f added by analogy with fg., brass
50	fl.1	<i>pp</i> added by analogy with cl.1,2, cor., trb., tb.

No. 1 "I Skyggen vi vanke"

Bar	Part	Comment
2	A.	<i>mf</i> added by analogy with S.
4	S.1,2	St: emended to <i>Sanct</i> as in D and by analogy with the spelling in b.11
4	A.1,2	D: note 5: <i>div.</i>
5	fl.2 cl.2	<i>mp</i> added because of the dynamic level and as in I
7	fg.	notes 2-5: marc. added by analogy with cb.
7	fg.2	I: notes 2-5: <i>c-d-c-b</i>
7	cb.	<i>f</i> added by analogy with the other instruments
7	S.1,2	<i>f</i> added by analogy with A.1,2
7	A.1,2	<i>f</i> added as in D
8	S. 1,2	D: note 5: <i>mp</i> added in pencil (CN)
8	S.1,2	<i>mp</i> added by analogy with b.9 (fl.1, cl.1)
8	S.1,2	I: note 5: <i>mp</i>
9	A.1,2	D: <i>div.</i>
9		K: <i>frisk og grøn</i>
9	A.1,2	<i>mp</i> added as in I
11 ¹⁴¹	fg.1	notes 1-4: marc. added by analogy with cl.2,4

Bar	Part	Comment
11 ¹ -11 ¹¹	A.1,2	<i>Løn</i> moved from b.11 ¹ to b.11 ¹¹ by analogy with S.1,2
11 ¹	ob. fg.	A: <i>poco</i> added before <i>rall.</i> (CN)
11 ¹	fl.2 cl.2-4 fg.	
	cor. cb.	f emended to v with C and v
11 ¹	A. 1,2	<i>Sanct</i> added by analogy with S.1,2
11 ¹¹	cb.	notes 2-5: marc. added by analogy with fg. (notes 1-4)
11 ¹¹	S.1,2 A.1,2	C added as in D and by analogy with b.11 ¹
13	cl.1,2	note 3: J emended to J . by analogy with fl.1,2, ob.
14	cor.1,2	slur added by analogy with cl.3,4

No. 2 Andantino

Bar	Part	Comment
1	LUDVIG	K: <i>Du hvælver saa huldt</i>
1	cor.1	I: <i>Solo</i>
2	LUDVIG	K: <i>Dugperlerne</i>
3	LUDVIG	K: <i>Bølgerne</i>
4	LUDVIG	K: <i>Hvor de spragled</i>
6	LUDVIG	K: <i>Naturens funklende Straaledands!</i>
7	fl.1 ob. cor.1,2	I: notated as J .
7	ob.	<i>pp</i> added as in I and by analogy with fl., cl., fg., cor.1,2
7	cor.2	I: <i>p</i>
10	cl.1,2	C added by analogy with fl., ob., fg., cor.
12	cor.1	I: key signature of 6 f and an additional f for b (A: key signature of 7 f)
15	fg.	<i>cresc.</i> added by analogy with fl., ob., cl., cor.
15	cnt.2	I: note 3: marc.
15	trb.1,2 tb.	note 3: marc. added as in I and by analogy with tr., trb.3
15	trb.b. tb. cb.	<i>cresc.</i> added by analogy with woodw., cor., cnt.
16	cor.1,2	notes 1-2, 4 : marc., note 3: ten. added by analogy with fl.1,2, ob., cl.1-4, cnt.1
16	tr.	<i>b</i> ¹ emended to <i>b</i> ¹ by analogy with b.15
16	trb.1,2	note 3: marc. added as in I and by analogy with tr., trb.3
17	cnt.1,2	<i>c</i> ¹¹¹ , <i>a</i> ¹¹ emended to <i>c</i> ¹¹¹ , <i>a</i> ¹¹
17	tb. cb.	<i>marcato</i> added by analogy with trb.1,2,3
17	timp.	<i>fff</i> emended to <i>ff</i> by analogy with woodw., brass and because  is leading to <i>ffz</i>
17-18	timp.	tie emended from open tie; A: b.18: open tie (page turn)
18	tr. trb.3 tb.	 added as in I and by analogy with fl., ob., cl., fg., cor., cnt., cb., timp.

No. 3 "Saa langsomt i Sandet vi glide af sted"

Bar	Part	Comment
	T.	ſ emended to f ; E, I: f
1	cb.	<i>arco</i> added
3	fg.	notes 2-4: stacc. added as in I and by analogy with ob., cl.
4	fg.	notes 2-4: stacc. added as in I and by analogy with ob., cl.
5	fl.1 picc.	stacc. added by analogy with b.2 notes 1-4 (ob., cl., fg.)
5	ob. cl. fg.	notes 2-6: stacc. added by analogy with bb.2-4 notes 1-4
5	cor.	<i>senza sord.</i> added

Bar	Part	Comment
5	cor.4	I: p changed to mp
7-8	woodw.	stacc. added by analogy with b.6
7	ob.	I: <i>dim.</i> ppp added in pencil
7	cor.1	I: <i>dim.</i> added in ink
7	cor.1,4	I: ~~~~~ crossed out
7-8	cor.4	I: ~~~~~ changed to ~~~~~ in ink
8	fl.1 ob. cl.3,4	I: notes 2-6: crossed out
8	picc. cb.	I: notes 2-5: crossed out
8	cl.3,4 fg.	stacc. added by analogy with cl.2
8-9	cor.1	tie removed because of slur b.9 notes 1-2
8	cor.1-3	I: crossed out
8	cor.4	I: $\downarrow$ corrected to $\downarrow \uparrow \uparrow$
8	tb.	I: <i>dim.</i> added in pencil
8	timp.	I: — changed to <i>f</i> (probably scribal error for <i>d</i>)
8	CORO 1	f added by analogy with b.9 (woodw., brass)
9	cor.1	I: notes 1-2: slur missing
14-15	cor.4	beginning of tie omitted; A: b.15: end of tie erased (CN)
14-15		K: <i>Ved Hestenæs Fjed</i>
15	cor.3,4	notes 1-2: slur added by analogy with cor.1,2
15	cor.4	A: $d'(\downarrow)$ emended to <i>g-g</i> ($\downarrow, \downarrow$)
17	A.	E: note 3: <i>a'</i>
19	cl.2	I: note 3: stacc.
20	fl.1	stacc. added as in I and by analogy with picc.
20	A.T.	<i>dim.</i> p added by analogy with S., B.
20	B.	<i>dim.</i> added as in E
21	B.	I: p
22-24	cor.4	missing rests added as in I
22	CORO 1	<i>cresc.</i> added as in E, I (S., T.)
21-22	cor.3	slur emended from open slur; A: b.21: open slur (page turn)
22	CORO 1	<i>Hist</i> emended to <i>hist</i>
22	A. B.	<i>Vi</i> emended to <i>vi</i>
23	cl.1,2	<i>cresc.</i> added by analogy with fl.1, ob.
23-24	cor.3	missing rests added
24	tb.	note 2: marc. added by analogy with trb.3
24	S. T.	<i>Hist</i> emended to <i>hist</i> ; note 3: $\downarrow$ emended to $\downarrow \downarrow$ because of text (two syllables)
24	A. B.	<i>Vi</i> emended to <i>vi</i>
25	trb.2	note 3: marc. added by analogy with cor.
25-30	trb.3 tb.	slur emended from open slur; A: b.29: open slur (page turn)
25	cor.3,4 CORO 1	ff added by analogy with woodw., cor.1,2, tr., tb., timp., cb.
25	S.	E, I: f
26-28	cor. trb.2	note 3: marc. added by analogy with b.25
26-29	tr.	marc. added by analogy with trb.1
28	B.	third crotchet: $\downarrow$ emended to $\downarrow \downarrow$ because of text (two syllables); first stanza: <i>-co</i> added; second stanza: verse 2: <i>i</i> added
28-29	ob. trb.3 T.	tie emended from open tie; A: b.29: open tie (page turn)
29	cor.	note 3: marc. added by analogy with trb.2
30	cor.	notes 2-3: marc. added by analogy with trb.1
31 ¹	trb.1,2	notes 2-3: marc. added by analogy with cor.
31 ¹ⁱⁱ	cl.1,3 fg. cor.1	notes 2-3: marc. added as in I and by analogy with cl.4
31 ⁱⁱ	timp.	end of tie (open beginning) omitted
31 ⁱⁱ -32 ⁱⁱ	timp.	tie added by analogy with woodw.
32 ⁱ	ob.	note 3: <i>b</i> emended to <i>a</i> as in I and by analogy with fl.1 and b.33
32 ⁱ	cl.2,4 fg.2 cor.	note 3: marc. added by analogy with fl.1, cl.1,3

Bar	Part	Comment
32 ⁱⁱ	cor. cnt.2 tr.	notes 1-4: stacc. added by analogy with b.2 (cl., fg.)
33 ⁱ	fl.1	note 3: marc. added as in I and by analogy with ob.
33 ⁱ	cl.1,2	note 1: fs added by analogy with ob., cl.3-4
33 ⁱ	cl.1	I: note 1: marc.
33 ⁱ	cl.1-3 cor.	note 3: marc. added as in I (cl.3) and by analogy with ob., cl.4
33 ⁱⁱ	fg.	notes 1-4: stacc. added by analogy with b.2
34 ⁱ	cnt. tr.	fs added by analogy with cor., trb., tb.
34 ⁱ	cl.1	note 3: <i>f''</i> added as in I
34 ⁱ	cl.2-4 fg.	missing rests added
34 ⁱ	cor.1 cb.	note 1: fs added by analogy with fl., picc., ob., cl., fg., trb.2-3, tb.
34 ⁱⁱ	fg. cor. cnt. tr.	notes 2-4: stacc. added by analogy with b.37 (cor.)
34 ⁱ 35 ⁱ	trb.3	tie added by analogy with trb.1,2
34 ⁱ	T. B.	rests, <i>d</i> , <i>d'</i> added by analogy with S., A.
36-37	fl.1 picc. cl.	beginning of tie added; A: b.37: open tie (page turn)
39	fg. cor.	notes 2-3: marc. added by analogy with fl.1, ob., cl.
40	fl.1 ob. cl. fg.	
40	cor. trb.1-2	note 3: marc. added by analogy with b.32 ⁱ
41	cor.2 trb.1,2	A: note 3: stacc.
41	fl. ob. cl. cor.	
41	trb.1,2	note 3: marc. added by analogy with fg. and b.32
41	cor.	note 1: fs added by analogy with fl.1, ob., cl.
42	fl.1	fs added by analogy with ob., cl.1,3, fg.1
43	cl.1,3 cor.1,3	fs added by analogy with b.45 (fl.1, ob., cl.1-3, fg.)

No. 4 Andantino

Bar	Part	Comment
+1	cor. 3,4	fff added as in I (cor.4) and by analogy with cor.1,2
1,5		repeat signs before b.1 and after b.5 omitted because of upbeat in cor.; A: repeat sign added in pencil
2	cor.4	fff added by analogy with cor.3
4	tb.	<i>dim.</i> added by analogy with cor., trb.
5		<i>lang node</i> emended to <i>lunga</i> ; A: double bar, repeat sign and <i>Indlag</i> 'Insert' added in pencil
5	cor.1,2	superfluous <i>dim.</i> omitted; A: <i>lang node</i>
5	trb.1,2	A: <i>lang</i>
5	trb.1,2	~~~~~ ppp added as in I by analogy with trb.3, timp.
8	LUDVIG	<i>de</i> emended to <i>det</i> as in K
9	LUDVIG	<i>Stjernevrimmel</i> emended to <i>Stjernevrimmel?</i>
10	fl.1 cl.1	A: $\downarrow$ corrected to $\downarrow \uparrow$ in pencil; $\curvearrowright$ added in pencil
10	ob.	I: <i>a'</i> changed to <i>c''</i>
12	MARIE	<i>Vover</i> emended to <i>Vover</i> .
15-16	cl.1,2	tie emended from open tie; A: b.15: tie open (change of system)
16-17	cl.2	slur b.16 note 2 to b.17 added by analogy with cl.1
17	cl.1	note 2: $d^{b''}$ emended to $d^{a''}$ as in I and by analogy with bb.14-16; A: $\sharp$ added in pencil
17		<i>forsvinder</i> emended to <i>forsvinder?</i>
18	fg.2	note 3: stacc. added by analogy with fg.1, cor.1,2

Bar	Part	Comment
20	cor.1	note 9: grace note added by analogy with notes 1, 5 and fg.1
24-28	ob. fg.	slur emended from open slur; A: b.25: open slur (page turn)
24-28	fg.1 ob.	end of slur emended from b.27 note 3 to b.28 as in I (fg.1); A: b.28: open slur (change of system)
24	MARIE	text completed on the basis of K
33	MARIE	text completed on the basis of K
34,38		repeat sign omitted because of the last note of fl.; A: repeat sign added in pencil
41	fl.1 cl.1	A: pppp added in pencil (foreign hand)
41	fl.1	I: pp added in pencil
41	fl.2	I: ppp added in ink
41	cl.1	I: pppp added in pencil
41	SANCT KIRSTEN	<i>Tag Vare, tage Vare</i> emended to <i>Tag Vare, tag Vare</i> as in K
44	cl.1,2	note 3:  added by analogy with fl.
47	SANCT KIRSTEN	<i>Milde</i> emended to <i>milde</i> and <i>mange</i> . emended to <i>mange!</i> as in K
49		A: double bar crossed out in pencil; <i>Attaca</i> to No. 5 added in ink after bar (CN)

No. 5 "Tryllende Harmoni"

Bar	Part	Comment
	CORO 1	I: title on first music page: <i>Hymne</i>
3	cor.2	p added as in I
4	cor.1	note 3: stacc. added by analogy with cor. 3
4	cor.2	note 2: ten. and note 3: stacc.: added by analogy with cor.3
4	cor.3	note 1: stacc. added as in I and by analogy with cor.1
5	CORO 1	pp added as in I
6	A.	note 1:  emended to  by analogy with the rhythm of S., T., B.
8	CORO 1	 added as in I ; <i>Har-mo-ni!</i> emended to <i>Har-mo-ni!</i> by analogy with b.6
10-11	A.	b.10 note 4 to b.11 note 1: tie added as in I
12-17	S. A.	slur emended from slurs bb.12-15 and bb.16-17 because of dashes indicating word extensions
16	S.	I: 
16	B.	p added as in I
17	S. A.	A: <i>poco ral</i>
18-24	S. A.	slur added because of dashes indicating word extensions
20	CORO 1	note 1:  emended from note 2 as in I (S.)
20	T.	I: note 2: 
21-22	A.	tie added as in I
22-23	S.	tie added as in I
23	Bar.solo	K : <i>Lund and Sø</i>
23	S. A.	<i>molto</i> added by analogy with T., B.
24	CORO 1	I: f
28-36	A.	slur added as in I
28-29	T.	beginning of tie added as in I (A: change of system)
28	B.	I: note 2: A
28-31	S.	slur emended from open slur; A: b.28: open slur
29	S. A.	 added as in I
29-30	A.	tie added because of slur
30-31	B.	tie added as in I

Bar	Part	Comment
32-33	T.	tie added as in I (A: page turn)
33	Bar.solo	<i>Nav</i> emended to <i>Navn</i> as in I
33	CORO 1	pp dim. added as in I (A., T.)
33-34	A.	tie added as in I
33-36	cor.	I: crossed out in pencil
34	CORO 1	dim. added as in I
34-35	S.	tie added as in I
35	CORO 1	ppp added as in I
36	cl.1,2	 changed to 
36	T. B.	 added by analogy with S., A.
36		A: added in ink after double bar: <i>Et lille Ophold</i> 'A short break'

No. 6 Andante Maestoso

Bar	Part	Comment
	trb.1-3	A: 
1-2	trb.3	b.1 to b.2 note 1: tie omitted
1	timp.	p added by analogy with cb.
2	trb.2	A:  added in pencil before barline
3	trb.1	I: notes 1-4: slur added in pencil
3	EGEN	<i>Her har staaet</i> emended to <i>Her har jeg staaet</i> as in K
5	tb.	pp added by analogy with trb.
6	trb.1	note 5: <i>g⁴</i> emended to <i>g³</i> by analogy with tb.; I: note 5:  added in pencil
7	tb.	mp dim. added as in I and by analogy with trb.
7-8	trb.1	b.7 note 3 to b.8 note 1: tie added as in I ; A: page turn
8	tb.	A: <i>poco rall.</i> added before ppp (CN)
9	cb.	stacc. added as in I and by analogy with timp.
10	cl.	p added as in I (cl.1,3,4)
10	cb.	p added by analogy with timp.
10	timp.	p added as in I ; I:  crossed out
11	timp.	I: fp crossed out
12	cl.3,4	 added by analogy with cl.1,2
12	EGEN	<i>paa min Ro</i> emended to <i>paa min Rod</i> as in K
13	ob. cor. cnt.	
	trb. tb. cb. timp.	 added as addition in pencil i A (fl., cl., fg., tr.)
13-16	fl.2	I: crossed out
13-16	cl.	slur emended from open slur; A: b.14: slur open (page turn)
13	fg.1 cor.3,4	pp added as in I and by analogy with fl., ob., cl., trb.
	trb.3 tb.	
13	fg.	<i>cresc.</i> added by analogy with other instruments
13-14	cor.2	tie added as in I
14-15	cor.1	tie added as in I
14-15	cnt.2	tie emended from open tie; A: b.14 tie open (page turn)
15	tr. trb. tb. cb. timp.	ff added as in I and by analogy with fl., ob., cl. cor., cnt.

No. 7 "Kvirrelit, tia Kvirrelit"

Bar	Part	Comment
	CORO 1	A: <i>Børnekor</i> 'Children's choir'
	CORO 2	A: <i>Kvindekor</i> 'Female Choir'
		A, I: movement crossed out in blue crayon

Bar	Part	Comment
1	fl.1 ob.	p added by analogy with b.2 (picc.)
1	CORO 2	mf added as in C, I; I: <i>tja!</i> ; I, J: second quaver: $\text{♩} \text{♩}$
2	picc.	p added as in I
2	CORO 2	note 5: ten. added as in C and by analogy with b.1; C, I: second quaver: $\text{♩} \text{♩}$; I: <i>kvi-rel-lit, tia!</i>
3	fl.1	I: p
3	cl.1	p added by analogy with b.2 (picc.)
3-4	CORO 2	I: second quaver: $\text{♩} \text{♩}$
4-5	picc.	slur emended from open slur; A: b.4: open slur (page turn)
4	fg.1	p added by analogy with the dynamic level of fl.1, picc., ob., cl.1; 1. added
4	CORO 1 S. A.	mf added by analogy with b.1 (CORO 2)
12	CORO 2	note 3: stacc. added by analogy with bb.1-4
12-15	CORO 2	note 5: ten. added by analogy with bb.1-4; I: second quaver: $\text{♩} \text{♩}$
13-15	CORO 2	notes 1-3: stacc. added by analogy with bb.1-4
15	CORO 1 S. A.	f added as in C, I
21-22	CORO 1 A.	notes 2-5: stacc. added as in C, I
23-26	CORO 2	note 5: ten. added by analogy with bb.1-4; I: second quaver: $\text{♩} \text{♩}$
24	fl.1	f added by analogy with cl.1
25	CORO 1	C, I: –
29	CORO 1 T. B.	A: <i>Mænd Ten</i> ¹⁴¹ <i>Bas</i> ¹⁴¹
30	cor.1,2	p added as in I
30	cor.3,4	p ————— <i>molto</i> added by analogy with cor.1,2 and as in I
31	cor.3,4	ff added by analogy with cor.1,2 and as in I
31-32	cor.2	tie added by analogy with cor.1
31-38	cor.2	trill added by analogy with cor.1
31-34	cor.4	trill added by analogy with cor.3
31-37	CORO 2	note 5: ten. added by analogy with bb.1-4
31	trb.3 tb. CORO 1	ff added as in I
31-38	CORO 2	notes 1-3: stacc. added by analogy with bb.1-4
32	CORO 1 T. B.	C, I: <i>div.</i>
34-35	cor.2	tie added by analogy with cor.1
35-36	cor.2 CORO 1 A.1,2 b.2	tie emended from open tie; A: b.36: open tie (page turn)
35-38	cor.4	trill added by analogy with cor.3
36	fl.1 picc. ob.	note 4: fz added as in I
38	CORO 2	note 4: ten. added by analogy with bb.1-4 (note 5)
39	CORO 2	<i>frol</i> added as in I
43-44	tb. timp.	tie emended from open tie; A: b.44: open tie (page turn)
45	timp.	<i>dim.</i> added by analogy with cor.1,2, trb., tb., cb.
46-47	timp.	tie added as in I and by analogy with trb.1-3, tb.
47	trb.3 tb. timp.	$\frown$ added by analogy with trb.1,2, cb.
47	cb.	$\frown$ emended from second to third crotchet by analogy with trb.1,2
47	cor.1	I: <i>dim.</i>
47	cor.3,4	<i>dim.</i> added because of <i>dim.</i> in the other instruments of b.45
47	trb.1,2 cb.	ppp added as in I and by analogy with trb.3, tb., timp.
47	trb.1-3 tb. timp.	$\frown$ added by analogy with cor.1-4
52	cor.4	<i>lang</i> emended to <i>lunga</i> ; A: <i>lang</i> ; I: <i>Solo</i>

NATIVE LAND

No. 1a Military March

Bar	Part	Comment
7	pf.1	chord 4: marc. added by analogy with chord 3 and b.15
25-27	pf.1	chord 1: marc. added by analogy with bb.21-23
28	pf.1	chords 3-4: stacc. added by analogy with b.24
39		(<i>Melodi af J. N.</i>) '(tune by J. N.)' omitted. J.N. refers to the director of the play, Johannes Nielsen
39-46 ^{II}	pf.1	end of slur added by analogy with b.46 ^I
41-42	pf.1	bb.41-42: tie emended from open tie; A: b.42: beginning of tie open (page turn)

No. 1b Military March

Bar	Part	Comment
7	fl. cl.1	notes 3-4: stacc. added by analogy with picc., cl.2
15	cl.1	notes 3-4: stacc. added by analogy with cl.2
18-19 ^I	tamb.picc.	D: tie
19 ^I	picc. fl.	D: note missing
20 ^I	fl. picc. cl.	note 1: mf added by analogy with b.4
23	cor.	note 4 (<i>c'</i> , <i>e'</i>) respectively omitted by analogy with bb.21-22; A: ♩
23	fg. trb.2 tb.	♩ (c) emended to ♩ . (c), ♩ (g) by analogy with bb.21-22
39	fg.	D: pp
40-42	cor.2	D: ♩ ♩ changed to ♩ in pencil
41	trb.1	note 2: <i>c'</i> emended to <i>e'</i> as in C, D; C: note 2: <i>c'</i> changed to <i>e'</i> in pencil (CN)
41	tb.	note 2: <i>c</i> emended to <i>A</i> as in C, D; C: note 2: <i>c</i> changed to <i>A</i> in pencil (CN)
47 ^I	fg.	D: note 4: <i>e'</i>
47 ^I	tr.1	D: note 2: <i>c'</i>
47 ^I	tr.2	D: ♩ . instead of ♩
47 ^{II}	tamb.picc.	D: $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$
47 ^{II} -55	fl.	D: notes as ob.1, but an octave higher, added in ink
47 ^{II} -55	tr.1	C: notes as ob.1 added in pencil; D: notes as ob.1 added in ink
47 ^{II} -51	tr.2	C: notes as ob.2 added in pencil; D: notes as ob.2 added in ink
48	tamb.picc.	pp added by analogy with the other parts
48-55	tamb.picc.	D: added in ink
51	ob.1	note 2: pp added by analogy with cl.1
51-55	picc.	D: b.51 note 1 to b.55: notes as ob.1 added in ink; b.52: <i>cresc.</i> instead of <i>dim.</i>
51-55	ob.2	C: notes as ob.1 added in pencil; D: b.51 note 1 to b.55: notes as ob.1 added in ink
51	cl.1	D: f instead of pp
51-55	cl.2 fg. cor.2	D: dynamic markings crossed out
51-55	trb.2	D: notes as ob.1 added in ink
51-55	tr.2	C: b.52 note 2 to b.55: notes as fg., but an octave higher, added in pencil; D: b.52 note 2 to b.55: notes as fg., but an octave higher, added in ink
52-55	cor.1	pp emended from note 2 by analogy with cl.2, fg., cor.2
52	trb.2 tb.	