

C A R L N I E L S E N

VÆRKER
WORKS

D E T

K G L



B I B

L I O

T E K

C A R L N I E L S E N

S U I T E A F 'A L A D D I N'

'A L A D D I N' S U I T E

Udgivet af

Edited by

Niels Krabbe



Edition Wilhelm Hansen
Copenhagen 2002

The present work is based on THE CARL NIELSEN EDITION, Series I.
Stage Music. Volume 8: Carl Nielsen, Aladdin or the Wonderful Lamp.
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Orchestral parts are available

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FORORD

PREFACE

This edition of *'Aladdin' Suite* is based on the Carl Nielsen Edition's version of the collected stage music from 1919 for Adam Oehlenschläger's play, as it appears in Volume I/8, edited by David Fanning.¹ As will be evident from the preserved sources and from the composer's own many performances of extracts of the stage music,² Carl Nielsen fully approved of such a selection for concert use.

Shortly before the premiere of the new production of *Aladdin* at the Royal Theatre in Copenhagen, Carl Nielsen had presented five of the pieces in a concert performance,³ and later various extracts from the *Aladdin* music became very frequently performed items conducted by the composer in Denmark and abroad.⁴ From a core of seven pieces – those presented in this edition – Carl Nielsen chose varying selections in varying orders for his concerts, although in a few cases he included other pieces from the play.

From Carl Nielsen's own lifetime we have two sources for such a selection: **C**, a score in a copyist's hand of seven pieces (itself the source for the later printed edition of 1940, **D**) and **O**, printed parts for five pieces, four of which appeared in 1926 and the fifth in 1937. The following overview shows the content of these sources and the placing of the pieces in the Carl Nielsen Edition Vol. I/8, based on **A**, Carl Nielsen's own fair copy of the full score for *Aladdin*. To this should be added a set of handwritten string parts from the

Denne udgave af *Suite af 'Aladdin'* bygger på Carl Nielsen Udgavens version af den samlede scenemusik til Oehlenschlägers skuespil fra 1919, som den foreligger i bind I/8, udgivet af David Fanning.¹ Som det fremgår af kildeoverleveringen og af komponistens egne mange opførelser af uddrag af skuespilmusikken,² billigede Carl Nielsen fuldt ud et sådant udvalg til koncertbrug.

Allerede kort før premieren på *Aladdin* på Det Kongelige Teater havde Carl Nielsen ved en koncertopførelse præsenteret fem satser af musikken,³ og siden blev netop forskellige uddrag af *Aladdin*-musikken et af de meget hyppigt opførte værker under komponistens egen ledelse i ind- og udland.⁴ Blandt en kærne på syv stykker – de, som foreligger i nærværende udgave – valgte Carl Nielsen ved sine koncerter skiftende udvalg i skiftende rækkefølge, selvom han ved enkelte lejligheder også inddrog andre stykker fra skuespillet. Fra Carl Niensens levetid foreligger kilder til to sådanne udvalg: **C**, partiturskopi af syv stykker (forlæg for den senere trykte udgave fra 1940, **D**) samt **O**, trykte stemmer til fem stykker, hvoraf de fire udkom i 1926 og det femte i 1937. Efterfølgende oversigt viser indholdet af disse kilder samt stykkernes placering i Carl Nielsen udgaven bd. I/8, byggende på **A**, Carl Niensens egenhændige renskrift af det samlede partitur til *Aladdin*. Hertil skal føjes et sæt strygerstemmer i Tivoli, som har været

1 Carl Nielsen, Works, Series I, Stage Music. Volume 8. *Aladdin or The Wonderful Lamp, Dramatic Tale in Five Acts*. Text by Adam Oehlenschläger, edited by David Fanning, Copenhagen 2000.

2 For a more detailed account of the sources for the *Aladdin* music (including the use of source names) reference may be made to the Carl Nielsen Edition Vol. I/8, *Preface* and *Critical Commentary*.

3 Concert in the Odd Fellow-Palæet 6.2.1919: *Kinesisk Dans, Fangernes Dans, Hindudans, Markedsmusik paa Torvet i Ispahan (Tre smaa Orkestre og en Gruppe hylende Dervischer), Afrikansk Negerdans* (according to program in DK-Kk, Dolleris' Programsamling)

4 Among many others 9.12.1922 in Berlin, 9.2.1923 in the Odd Fellow Palæ, 22.6.1923 in London, January 1926 in Oslo, 21.10.1926 in Paris, 2.11.1928 in Odense, 5.12.1928 in Stockholm, 7.12.1928 on Swedish Radio.

1 Carl Nielsen, Works, Series I, Stage Music. Volume 8. *Aladdin eller Den Forunderlige Lampe, dramatisk Eventyr i fem Akter*. Tekst af Adam Oehlenschläger. Udgivet af David Fanning, Copenhagen 2000.

2 For en mere detaljeret redegørelse omkring kildeforholdene til *Aladdin*-musikken (herunder anvendelsen af kildebetegnelser) henvises til Carl Nielsen Udgaven bind I/8, *Preface* og *Critical Commentary*.

3 Koncert i Odd Fellow-Palæet 6.2.1919: *Kinesisk Dans, Fangernes Dans, Hindudans, Markedsmusik paa Torvet i Ispahan (Tre smaa Orkestre og en Gruppe hylende Dervischer), Afrikansk Negerdans* (ifølge program i DK-Kk, Dolleris' Programsamling).

4 Blandt mange kan nævnes: 9.12.1922 i Berlin, 9.2.1923 i Odd Fellow Palæet, 22.6.1923 i London, januar 1926 i Oslo, 21.10.1926 i Paris, 2.11.1928 i Odense, 5.12.1928 i Stockholm, 7.12.1928 i Sveriges Radio.

benyttet ved nogle af Carl Niensens egne opførelser (se *Critical Commentary*, s. 101)

Tivoli Garden Archives which were used at some of Carl Nielsen's own performances (see *Critical Commentary*, p. 101)

CNU Vol. I/8 (Source A)	Seven Pieces (Source C)	Five Pieces ⁵ (Source O)
No. 11 (p. 49) <i>March – March</i>	No. 1 <i>Orientalisk Festmarsch</i>	No. 1 <i>Orientalisk Festmarsch</i>
No. 22 (p. 171) <i>Aladdins Drøm (og Morgentaagernes dans) – Aladdin's Dream (and Dance of the Morning Mists)</i>	No. 2 <i>Aladdins Drøm og Morgentaagernes Dans</i>	No. 2 <i>Aladdins Drøm og Morgentaagernes Dans</i>
No. 16 (p. 110) <i>Hindu-dans – Hindu Dance</i>	No. 3 <i>Hindudans</i>	No. 3 <i>Hindudans</i>
No. 14 (p. 75)	No. 4 <i>Kineserdans</i>	No. 4 <i>Kineserdans</i>
No. 7 (p. 33) <i>En skøn Plads i Ispahan – A Beautiful square in Ispahan</i>	No. 5 <i>Torvet i Ispahan</i>	No. 5 <i>Torvet i Ispahan</i>
No. 15 (p. 90) <i>Dans af Fanger – Prisoners' Dance</i>	No. 6 <i>Fangernes Dans</i>	
No. 17 (p. 115) <i>Negerdans – Negro Dance</i>	No. 7 <i>Negerdans</i>	No. 5 <i>Negerdans</i>

In later times **C** has gained a status as the most frequently performed concert version of the *Aladdin* music. Although this source was probably copied during Carl Nielsen's own lifetime,⁶ neither additions in his own hand nor anything else suggest

CNU bd. I/8 (Kilde A)	Syv Stykker (Kilde C)	Fem Stykker ⁵ (Kilde O)
No. 11 (s. 49) <i>March</i>	No. 1 <i>Orientalisk Festmarsch</i>	No. 1 <i>Orientalisk Festmarsch</i>
No. 22 (s. 171) <i>Aladdins Drøm og Morgentaagernes Dans</i>	No. 2 <i>Aladdins Drøm og Morgentaagernes Dans</i>	No. 2 <i>Aladdins Drøm og Morgentaagernes Dans</i>
No. 16 (s. 110) <i>Hindu-dans</i>	No. 3 <i>Hindudans</i>	No. 3 <i>Hindudans</i>
No. 14 (s. 75)	No. 4 <i>Kineserdans</i>	No. 4 <i>Kineserdans</i>
No. 7 (s. 33) <i>En skøn Plads i Ispahan</i>	No. 5 <i>Torvet i Ispahan</i>	
No. 15 (s. 90) <i>Dans af Fanger</i>	No. 6 <i>Fangernes Dans</i>	
No. 17 (s. 115) <i>Negerdans</i>	No. 7 <i>Negerdans</i>	No. 5 <i>Negerdans</i>

I eftertiden har **C** vundet hævd som den hyppigst opførte koncertversion af *Aladdin* musikken. Selvom denne kilde formentlig er kopieret i Carl Niensens egen levetid,⁶ tyder hverken egenhændige tilføjelser eller andet på, at han selv har anvendt den i forbindelse med sine opførelser af *Aladdin* suiten.

5 Arrangeret for lille salonorkester. Nos. 1, 3, 4 og 5 udkom i 1926. No. 2 udkom i 1937.

6 På titelbladet er anført to stempler: "Borups Musikforlag, Palægade 2", udstreget med blyant, og "Skandinavisk og Borups Musikforlag [...] Bredgade 31"; førstnævnte er forlagets adresse i 1920'erne, sidstnævnte adressen, da de syv stykker udkom i 1940. Dette forhold, sammenholdt med, at det fra anden side vides, at der var planer om en udgave af suiten på Borups musikforlag i 1926 (se kildebeskrivelsen i CNU I/8), peger på, at **C** er kopieret i komponistens levetid.

5 Arranged for small orchestra, Nos. 1, 3, 4 og 5 appeared in 1926. No. 2 appeared in 1937.

6 On the title page there are two publishers' stamps: "Borups Musikforlag, Palægade 2", crossed out in pencil, and "Skandinavisk og Borups Musikforlag [...] Bredgade 31"; the former is the publisher's address in the 1920's, the latter its address when the seven pieces were published in 1940. This, along with what we know from other sources about plans for an edition of the suite from Borups musikforlag in 1926 (see *Description of Sources* in CNU I/8), indicates that **C** was copied during the composer's lifetime.

that he used it in connection with his performances of the *Aladdin* suite.

This edition follows **C** for the order of the pieces, their titles and the rehearsal letters, while with the exception mentioned below the music corresponds to CNU I/8, whose main source is obviously **A**.

In both **C** and in the printed Source **D** from 1940 the performance instructions for the music for four orchestras in the Ispahan movement differ from those in **A**, not least because the music has been detached from the action of the play, and as an introduction to the printed edition (**D**) a long note is given with the author's name "Carl Nielsen" (reproduced in its entirety on p. x). As far as these performance instructions are concerned, the present edition also follows **C**.

In the critical commentary an account is given of a number of pencil corrections and other relevant variants in **C**. For revisions in the music in general, reference may be made to the editorial commentary in CNU I/8.

In No. 5, *The Market Place in Ispahan*, in **C** in "Orkester III", a part is notated for *Coro ad lib*. The use of a choir in this piece is due to the action of the play, and it is recommended that the choral part should be omitted in concert performances.

The choral part of No. 7, *Negro Dance*, can also be omitted, although in **C** it is not explicitly marked *ad lib*.

Niels Krabbe

Nærværende udgave følger **C** med hensyn til satsfølge, satsbetegnelser og orienterings-bogstaver, mens den – med nedenstående undtagelse – for notetekstens vedkommende svarer til CNU I/8, hvis hovedkilde selvsagt er **A**.

I både **C** og i den trykte kilde **D** fra 1940 afviger anvisningerne på udførelsen af musikken for fire orkestre i Ispahan-satsen fra de tilsvarende anvisninger i **A**, ikke mindst dikteret af det forhold, at musikken er løsrevet fra skuespillets handling, og som indledning til den trykte udgave (**D**) er gengivet en lang note med forfatterangivelsen "Carl Nielsen" (gengivet i sin helhed s. x). Hvad disse udførelsesmæssige anvisninger angår, følger nærværende udgave ligeledes **C**.

I revisionsberetningen gøres der rede for en række blyantsrettelser og andre relevante varianter i **C**. For revisioner i noteteksten i øvrigt henvises til revisionsberetningen i CNU I/8.

I Nr. 5, *Torvet i Ispahan*, er i **C** i "Orkester III" noteret en stemme for *Coro ad lib*. Brugen af kor i denne sats beror på scenegangen i skuespillet, og det anbefales at udelade korstemmen ved koncertopførelser.

Også korstemmen i No. 7, *Negerdans*, kan udelades, selvom den i **C** ikke udtrykkeligt er anført som *ad lib*.

Niels Krabbe

Composer's Note on the Performance of

“ T H E M A R K E T - P L A C E I N I S P A H A N ”

Orchestra I begins the piece in the tempo ♩ = c. 80 and plays on undaunted despite the fact that Orchestra II (at O in the score) enters in a new key and time (the conductor, who has shortly before this stopped conducting, marks the new time in the tempo ♩ = 104). After Orchestra II has played through both its reprises, the conductor (who has shortly before this stopped marking the beat) gives the sign for Orchestra III to come in, and for a while marks the new time. When Orchestra III has likewise played through its strophe (all three orchestras thus keep playing) Orchestra IV comes in, and the four different groups now play separately without worrying about one another. In the meantime the conductor gives the sign to now one, now another orchestra to play louder or softer, as if the wind on the market square swells one or the other of the orchestral groups. The conductor, who has finally stressed Orchestra IV strongly, now quietens it down and gives it the sign to stop gradually, and he repeats the same procedure with Orchestras III and II, which thus little by little (as far as possible not all the instruments at the same time) cease playing. In this connection the conductor must ensure that Orchestra II ends at the beginning of the oboe and cor anglais strophe in Orchestra I, such that the reprise of this strophe is played by Orchestra I alone with a long diminuendo, which is continued by the clarinets. In the repetition of the clarinet's strophe the accompanying instruments disappear one after the other (ending with the first clarinet). Only the second clarinet remains – hardly audible – and ends the piece on some note in the middle of the penultimate bar of the “second volta” with an effect as if the wind carries the notes away and this makes it impossible to hear the piece right to the end.

After Orchestra IV's entry the conductor need no longer beat time and can mark the dynamics of the various groups by stretching out his left-hand fingers (four fingers = Orchestra IV, three fingers = Orchestra III etc.) and by raising or lowering his hand.

The different orchestral groups can be marked by bending down the left-hand fingers with the right hand.

Komponistens Anmærkning til Foredraget af

“ T O R V E T I I S P A H A N ”

Orkester I begynder Stykket i Tempo: ♩ = ca. 80 og spiller uanfægtet videre til Trods for, at Orkester II (ved: O i Partituret) sætter ind i ny Tone- og Takt-Art, (Dirigenten, der lidt forinden er ophørt at dirigere, markerer den nye Taktart i Tempo: ♩ = 104). Efter at Orkester II har gennemspillet begge sine Repriser, giver Dirigenten, (der noget før er ophørt med at taktere), Tegnet til at Orkester III skal falde ind, og markerer i nogen Tid den nye Taktart. Naar Orkester III ligeledes har gennemspillet sin Strofe (alle 3 Orkestre spiller altsaa fortsat videre) falder Orkester IV ind, og de 4 forskellige Grupper spiller nu hver for sig videre uden at bekymre sig om hinanden. Herunder giver Dirigenten snart det ene Orkester, snart det andet Tegn til at spille stærkere eller svagere, ligesom om Vinden paa Torvet fremhævede den ene eller den anden af Orkestergrupperne. Dirigenten, der til sidst har trukket Orkester IV stærkt frem, dæmper det nu ned og giver det Tegn til efterhaanden at standse, og det samme gentager han med Orkester III og II, som altsaa lidt efter lidt (saa vidt mulig ikke alle Instrumenter samtidigt) ophører at spille. Herved maa Dirigenten agte paa, at Orkester II slutter ved Begyndelsen af Oboens og Engelsk Hornets Strofe i Orkester I, saaledes at Reprisen af denne Strofe spilles alene af Orkester I med et langt Diminuendo, som videreføres af Klarinetterne. Ved Gentagelsen af Klarinetternes Strofe forsvinder Ledsage-Instrumenterne det ene efter det andet (tilsidst 1ste Klarinet). Kun 2den Klarinet bliver – næppe hørbar – tilbage og slutter Stykket paa en eller anden Tone midt i næstsidste Takt af ”2. Volta”, saaledes at det virker ligesom om Vinden fører Tonerne væk og derved umuliggør det at høre Stykket til Ende.

Dirigenten behøver efter Orkester IV's Indsats ikke længer at slaa Takt og kan markere de enkelte Grupper Dynamik ved at strække venstre Haands Fingre ud (4 Fingre = Orkester IV, 3 Fingre = Orkester III o.s.v.) og ved at hæve eller sænke denne Haand.

De enkelte Orkestergrupper Forsvinden kan markeres derved, at venstre Haands udstrakte Fingre bliver bøjet ned med højre Haand.

B E S Æ T N I N G
O R C H E S T R A

3 flauti / flauto piccolo

2 oboi

corno inglese

2 clarinetti

2 fagotti

4 corni

2 trombe

3 tromboni

tuba

timpani

tamburino

tamburo piccolo

triangolo

gran casa

piatti

castagnette

xilofono

celesta

archi

'ALADDIN' SUITE SUITE AF 'ALADDIN'

ORIENTALSK FESTMARSCH No. 1
ORIENTAL FESTIVE MARCH

This musical score is for the 'Oriental Festive March' (No. 1) from the 'Aladdin' Suite. It is written for a full orchestra and is in common time (C). The score is divided into several sections:

- Woodwinds:** Flauto 1 (Flauto piccolo), Flauto 2, Oboe 1/2, Clarinetto (A) 1/2, and Fagotto 1/2. The woodwinds play a melodic line with various ornaments and dynamics, starting with a forte (*f*) dynamic.
- Brass:** Corno (F) 1/2, Tromba (F) 1/2, Trombone tenore 1/2, Trombone basso 1/2, and Tuba. The brass section provides harmonic support and rhythmic drive, also starting with a forte (*f*) dynamic.
- Percussion:** Timpani (A, E), Piatti, Triangolo, Tamburo piccolo, and Gran cassa. The percussion instruments play a steady rhythmic pattern, with the timpani and cymbals (Piatti) playing a melodic line.
- Strings:** Violino 1, Violino 2, Viola, Violoncello, and Contrabbasso. The string section provides a harmonic and rhythmic foundation, starting with a forte (*f*) dynamic.

The score includes various musical notations such as dynamics (*f*, *mp*), articulation marks (accents, slurs), and performance instructions like 'senza sord.' (without mutes) for the horns. The piece concludes with a trill in the timpani and a final dynamic marking of *mp*.

5

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Tr. (F) 1

Tr. (F) 2

Trb.t. 1

Trb.t. 2

Trb.b.

Tb.

Timp.

Ptti.

Trgl.

Tamb.picc.

Gr.c.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

15

Fl. 1 *fz*

Fl. 2 *fz*

Ob. 1 *fz*

Ob. 2 *fz*

Cl. (A) 1 *fz*

Cl. (A) 2 *fz*

Fg. 1 *fz*

Fg. 2 *fz*

Cor. (F) 1 *fz*

Cor. (F) 2 *fz*

Cor. (F) 3 *fz*

Cor. (F) 4 *fz*

Tr. (F) 1 *fz*

Tr. (F) 2 *fz*

Trb.t. 1 *fz*

Trb.t. 2 *fz*

Trb.b. 1 *fz*

Trb.b. 2 *fz*

Tb. *fz*

Timp. *fz* *mp*

Ptti. *fz*

Trgl. *fz* *mp* *fz*

Tamb.picc. *fz* *mp* *fz*

Gr.c. *fz*

Vi. 1 *fz*

Vi. 2 *fz*

Va. *fz*

Vc. *fz*

Cb. *fz*

20

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Tr. (F) 1
Tr. (F) 2
Trb.t. 1
Trb.t. 2
Trb.b.
Tb.
Timp.
Ptti.
Trgl.
Tamb.picc.
Gr.c.
VI. 1
VI. 2
Va.
Vc.
Cb.

25

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (F) 1
Tr. (F) 2
Trb.t. 1
Trb.t. 2
Trb.b.
Tb.
Timp.
Ptt.
Trgl.
Tamb.picc.
Gr.c.
VI. 1
VI. 2
Va.
Vc.
Cb.

ff
ffz
trm

30

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (F) 1
Tr. (F) 2
Trb. 1
Trb. 2
Trb.b.
Tb.
Timp.
Ptti.
Trgl.
Tamb.picc.
Gr.c.
VI. 1
VI. 2
Va.
Vc.
Cb.

35

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

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

Timp.
Ptti.
Trgl.
Tamb.picc.
Gr.c.

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

tr
mp
mp
mp
fz
fz

40

Fl. 1
Fl. 2

Ob. 1
Ob. 2

Cl. (A) 1
Cl. (A) 2

Fg. 1
Fg. 2

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

Tr. (F) 1
Tr. (F) 2

Trb.t. 1
Trb.t. 2

Trb.b.
Tb.

Timp.
Ptti.
Trgl.
Tamb.picc.
Gr.c.

VI. 1
VI. 2

Va.
Vc.
Cb.

*m**u**t**a* *i**n* *p**i**c**c**.*

mf

dim. *mf*

mp

mp

mp

mp

mp

mp

dim.

mf *pizz.*

mf *pizz.*

mf *pizz.*

mf *pizz.*

mf *pizz.*

mf *pizz.*

mf

mf

44

Picc. *pp*

Fl. 2 *pp*

Ob. 1/2

Cl. (A) 1/2 *a2 pp* 7

Fg. 1/2

Cor. (F) 1/2

3/4

Tr. (F) 1/2

Trb.t. 1/2

Trb.b.

Tb.

Timp.

Pti.

Trgl.

Tamb.picc.

Gr.c.

Vi. 1

Vi. 2

Va

Vc.

Cb.

Detailed description of the musical score: The score is for measures 44-47. The woodwind section (Piccolo, Flute 2, Oboe, Clarinet in A, Bassoon) plays a melodic line with a *pp* dynamic and a 7-measure slur. The brass section (French Horns, Trumpets, Trombones, Tuba) provides harmonic support with sustained notes and some dynamics like *p*. The string section (Violins, Viola, Violoncello, Contrabass) plays a rhythmic accompaniment with chords and eighth notes. Percussion instruments (Tympani, Snare, Trigon, Tambourine piccolo, Gong) are marked with rests.

48

Picc.

Fl. 2

Ob. 1/2

Cl. (A) 1/2

Fg. 1/2

Cor. (F) 1/2, 3/4

Tr. (F) 1/2

Trb.t. 1/2

Trb.b.

Tb.

Timp.

Ptti.

Trgl. *mf*

Tamb.picc.

Gr.c.

Vi. 1 *arco*

Vi. 2 *arco*

Va. *arco*

Vc. *arco*

Cb. *arco*

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

51

Picc. *ff* *dim.*

Fl. 2 *ff* *dim.*

Ob. 1/2 *ff* *dim.*

Cl. (A) 1/2 *ff* *dim.*

Fg. 1/2 *ff* *dim.*

Cor. (F) 1/2 *ff* *dim.* *mf*

3/4 *ff* *dim.* *mf*

Tr. (F) 1/2

Trb.t. 1/2

Trb.b.

Tb.

Timp.

Ptt.

Trgl. *f* *dim.* *mf*

Tamb.picc.

Gr.c.

Vi. 1 *ff* *dim.* *mf* *pizz.*

Vi. 2 *ff* *mf*

Va *ff* *mf* *pizz.*

Vc. *ff* *mf* *pizz.*

Cb. *ff* *mf* *pizz.*

54 *muta in fl. gr.*

Picc. *cresc.* *ff*

Fl. 2 *cresc.* *ff*

Ob. 1/2 *cresc.* *ff*

Cl. (A) 1/2 *a2* *cresc.* *ff*

Fg. 1/2 *cresc.* *ff*

Cor. (F) 1/2 *mf* *cresc.* *ff*

3/4 *mf* *cresc.* *ff*

Tr. (F) 1/2 *cresc.* *ff*

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

Trb.b. *f* *ff*

Tb. *f* *ff*

Timp. *f* *ff*

Ptti. *ff*

Trgl. *mf* *f*

Tamb.picc. *mf* *f*

Gr.c. *ff*

VI. 1 *arco* *ff*

VI. 2 *arco* *ff*

Va. *arco* *ff*

Vc. *arco* *ff*

Cb. *arco* *ff*

58

Fl. 1
Fl. 2
Ob. 1/2
Cl. (A) 1/2
Fg. 1/2
Cor. (F) 1/2, 3/4
Tr. (F) 1/2
Trb. t. 1/2
Trb. b.
Tb.
Timp.
Ptti.
Trgl.
Tamb. picc.
Gr. c.
Vi. 1
Vi. 2
Va.
Vc.
Cb.

63 *muta in picc.*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (F) 1
Tr. (F) 2
Trb. b. 1
Trb. b. 2
Tb.
Timp.
Ptti.
Trgl.
Tamb. picc.
Gr. c.
VI. 1
VI. 2
Va.
Vc.
Cb.

68

Score for various instruments including Picc., Fl. 2, Ob. 1/2, Cl. (A) 1/2, Fg. 1/2, Cor. (F) 1/2/3/4, Tr. (F) 1/2, Trb.t. 1/2, Trb.b., Tb., Timp., Ptti., Trgl., Tamb.picc., Gr.c., Vl. 1, Vl. 2, Va., Vc., and Cb. The score includes dynamics such as *fz*, *cresc.*, and *fff*, and performance instructions like *a2* and *tr*.

72 *rall.*

Picc.

Fl. 2

Ob. 1/2
a2 *fz*

Cl. (A) 1/2
a2

Fg. 1/2
a2 *fz*

Cor. (F) 1/2
3/4
a2

Tr. (F) 1/2

Trb.t. 1/2

Trb.b.

Tb.

Timp. *fz*

Ptti.

Trgl. *fz*

Tamb.picc. *fz*

Gr.c.

VI. 1 *fz*

VI. 2

Va.

Vc.

Cb.

rall.

The image displays a page of a musical score for orchestra, spanning pages 72 and 73. The score is divided into two systems. The top system includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor Anglais (Cor. (F)), Trumpet (Tr. (F)), Trombone (Trb.t., Trb.b.), and Tuba (Tb.). The bottom system includes parts for Timpani (Timp.), Snare Drum (Ptti.), Triangle (Trgl.), Snare Drum with Piccolo (Tamb.picc.), Gong (Gr.c.), Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Violoncello (Vc.), and Double Bass (Cb.). The score begins at measure 72, marked with a piano forte (*fz*) dynamic and a *rall.* (rattando) tempo. The woodwinds play melodic lines with various ornaments and dynamics, while the brass and percussion provide rhythmic support. The strings play a steady accompaniment. The score concludes with a double bar line and repeat sign at the end of page 73.

No. 2

ALADDINS DRØM OG MORGENTAAGERNES DANS
ALADDIN'S DREAM AND DANCE OF THE MORNING MISTS

Poco adagio (♩ = 79)

The musical score is arranged in a standard orchestral format. The woodwind section (Flauto piccolo, Flauto, Oboe, Clarinetto (A), Fagotto) and the brass section (Corno (F)) are currently silent, indicated by whole rests. The percussion section (Tamburino, Triangolo) and Celesta are also silent. The string section (Violino 1, Violino 2, Viola, Violoncello, Contrabbasso) is active. The Violino 1 and 2 parts begin with a *p* dynamic and include the instruction "con sord.". The Viola part features a *p* dynamic and a *tr* (trill) marking. The Violoncello part starts with a *p* dynamic. The Contrabbasso part is silent. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#).

7

rall. a tempo rall.

VI. 1

VI. 2

Va.

Vc.

dim. *pp* *pp* dim.

dim. *pp* *pp* dim.

dim. *pp* *pp* dim.

dim. *pp* *pp* dim.



Tempo di Valse

14

Picc.

Fl. 2

Cor. (F) 1/2

Tbno.

Trgl.

Cel.

mp *p* *mp* *p*

Tempo di Valse

VI. 1

VI. 2

Va.

Vc.

Cb.

pizz. *mfz* *arco* *mp* *pizz.* *pizz.* *mp*

20

Picc. 1
Fl. 2
Ob. 1/2
Cl. (A) 1/2
Fg. 1/2
Cor. (F) 1/2
Tbno.
Trgl.
Cel.
Vi. 1
Vi. 2
Va.
Vc.
Cb.

The musical score for page 20 includes the following parts and details:

- Picc. 1:** Piccolo flute, measures 1-4.
- Fl. 2:** Flute 2, measures 1-4.
- Ob. 1/2:** Oboe 1/2, *mf*, measures 1-4.
- Cl. (A) 1/2:** Clarinet (A) 1/2, *mf*, measures 1-4.
- Fg. 1/2:** Bassoon 1/2, *mf*, *a2*, measures 1-4.
- Cor. (F) 1/2:** Cor Anglais 1/2, measures 1-4.
- Tbno.:** Trombone, measures 1-4.
- Trgl.:** Triangle, measures 1-4.
- Cel.:** Cymbal, measures 1-4.
- Vi. 1:** Violin 1, measures 1-4.
- Vi. 2:** Violin 2, measures 1-4.
- Va.:** Viola, measures 1-4.
- Vc.:** Violoncello, measures 1-4.
- Cb.:** Contrabasso, measures 1-4.

26

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

Cor. (F) 1/2

Tbno.
Trgl.

Cel.

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

33 | 1. | 2. |

Picc. Musical notation for Piccolo, featuring a melodic line with triplets and slurs.

Fl. 2 Musical notation for Flute 2, featuring a melodic line with triplets and slurs.

Ob. 1/2 Musical notation for Oboe 1/2, featuring a melodic line with slurs.

Cl. (A) 1/2 Musical notation for Clarinet (A) 1/2, featuring a melodic line with slurs.

Fg. 1/2 Musical notation for Bassoon 1/2, featuring a melodic line with slurs and a dynamic marking 'a2'.

Cor. (F) 1/2 Musical notation for Cor Anglais 1/2, featuring a melodic line with slurs.

Tbno. Musical notation for Trombone, showing rests.

Trgl. Musical notation for Triangle, featuring a rhythmic pattern.

Cel. Musical notation for Cymbals, showing rests.

VI. 1 Musical notation for Violin 1, featuring a melodic line with triplets and slurs.

VI. 2 Musical notation for Violin 2, featuring a melodic line with slurs.

Va. Musical notation for Viola, featuring a melodic line with triplets and slurs.

Vc. Musical notation for Violoncello, featuring a melodic line with slurs.

Cb. Musical notation for Contrabasso, featuring a melodic line with slurs.

39 | 1. | 2.

Picc. *f*

Fl. 2 *f*

Ob. 1/2 *f*

Cl. (A) 1/2 *f*

Fg. 1/2 *f*

Cor. (F) 1/2 *f*

Tbno.

Trgl.

Cel.

VI. 1 *f*

VI. 2 *f*

Va. *f*

Vc. *f*

Cb. *f*

a2

42

Picc.

Fl. 2

Ob. $\frac{1}{2}$

Cl. (A) $\frac{1}{2}$

Fg. $\frac{1}{2}$

Cor. (F) $\frac{1}{2}$

Tbno.

Trgl.

Cel.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

calando

calando

dim.

dim.

dim.

49 poco rall. a tempo

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

Cor. (F) 1/2

Tbno.

Trgl.

Cel.

poco rall. a tempo

Vi. 1
Vi. 2
Va.
Vc.
Cb.

6

56

Picc. 1. 2.

Fl. 2

Ob. 1/2

Cl. (A) 1/2

Fg. 1/2 a2

Cor. (F) 1/2

Tbno.

Trgl.

Cel.

VI. 1 1. 2.

VI. 2

Va.

Vc.

Cb.

60

Picc.

Fl. 2

Cl. (A) $\frac{1}{2}$

Cel.

Vi. 1

Vi. 2

Vc.

arco

65

Picc.

Fl. 2

Ob. $\frac{1}{2}$

Cel.

Vi. 1

Vi. 2

Va.

Vc.

ppp dim.

ppp

dim.

dim.

dim.

dim.

HINDU DANS
HINDU DANCE

No. 3

Andantino con moto

Flauto 1
Oboe 1/2
Clarinetto (A) 1
Fagotto 1/2
Corno (F) 1/2

Andantino con moto
con sord.
p
senza sord.
pp
con sord.
p
Violoncello
pp
pizz.
p
Contrabbasso

Fl. 1
Fg. 1/2
Vi. 1
Vi. 2
Va.
Vc.
Cb.

mf
mf
mp
mf
mf
mf
mf

12 poco rall. a tempo

Fl. 1 *dim.* *p* *mp espressivo*

Ob. 1/2 *p*

Fg. 1/2 *dim.* *p*

12 poco rall. a tempo

Vi. 1 *p*

Vi. 2 *dim.* *p*

Va. *dim.* *p*

Vc. *dim.* *p*

Cb. *p*

18

Fl. 1

Ob. 1/2

Fg. 1/2

Cor. (F) 1/2 *p*

23

Fl. 1 *mf*

Ob. 1/2 *mf*

Cl. (A) 1 *mf*

Fg. 1/2 *p*

Cor. (F) 1/2 *p* senza sord.

28

Fl. 1

Cl. (A) 1

Fg. 1/2

Cor. (F) 1/2

8

33

Fl. 1

Ob. 1/2

Cl. (A) 1

Fg. 1/2

39

Fl. 1

Ob. 1/2

Cl. (A) 1

Fg. 1/2

Cor. (F) 1/2

poco rall.

p

pp

ppp

9

a tempo

45

Ob. 1/2

1.

VI. 1

VI. 2

Va.

Vc.

Cb.

p



51

Fl. 1

Ob. 1/2

Cl. (A) 1

Fg. 1/2

VI. 1

VI. 2

Va.

Vc.

Cb.

p

1.

56

Fl. 1

Ob. 1
2

Cl. (A) 1

Fg. 1
2

Cor. (F) 1
2

Vl. 1

Vl. 2

Va.

Vc.

Cb.

The musical score consists of ten staves. The top four staves are for woodwinds: Flute 1, Oboe 1 and 2, Clarinet in A 1, and Bassoon 1 and 2. The fifth staff is for Cor Anglais (F) 1 and 2. The bottom four staves are for strings: Violin 1, Violin 2, Viola, and Violoncello. The score is in 2/2 time with a key signature of one sharp (F#). Measure 56 begins with a treble clef and a key signature of one sharp. The woodwinds play melodic lines with various articulations and dynamics. The strings provide harmonic support with sustained notes and some rhythmic patterns. Dynamics include *pp* (pianissimo) and *p* (piano). The score ends with a fermata in measure 60.

KINESERDANS
CHINESE DANCE
Allegretto un poco

No. 4

Flauto piccolo

Flauto 2/3

Oboe 1/2

Clarinetto (A) 1/2

Fagotto 1/2

Corno (F) 1/2

Triangolo

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

Allegretto un poco

mp

p

pizz.

arco

div.

mp

p

p

p

Musical score for measures 6-11. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor in F (Cor. (F)), Trumpet (Trgl.), Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is A major (three sharps). The time signature is 2/3. Dynamic markings include *f* and *mp*. The Flute part has two first endings, with the second ending starting at measure 8. The Oboe part has one first ending. The Clarinet in A part has three triplet markings. The Bassoon part has a triplet marking. The Viola part has a triplet marking. The Violoncello part has a triplet marking. The Contrabass part has a triplet marking. The string parts (VI. 1, VI. 2, Va., Vc., Cb.) play a rhythmic accompaniment. The Trgl. part has a few notes.

Musical score for measures 12-17. The score includes parts for Flute (Fl.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor in F (Cor. (F)), Trumpet (Trgl.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is A major (three sharps). The time signature is 2/3. Dynamic markings include *f* and *mp*. The Flute part has two first endings, with the second ending starting at measure 13. The Clarinet in A part has three triplet markings. The Bassoon part has a triplet marking. The Cor in F part has a triplet marking. The Viola part has a triplet marking. The Violoncello part has a triplet marking. The Contrabass part has a triplet marking. The string parts (Va., Vc., Cb.) play a rhythmic accompaniment. The Trgl. part has a few notes.

18 *rall.*

Fl. 2/3 *2.* *dim.*

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

Fg. 1/2 *dim.*

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

Va. *dim.* *rall.*

Vc. *dim.* arco

Cb. *dim.* arco

10 a tempo

24

Picc. *mp*

Fl. 2/3

Ob. 1/2 *1.* *mp*

Cl. (A) 1/2 *1.* *p*

Fg. 1/2 *mp*

Cor. (F) 1/2

Trgl.

Va. *a tempo* *mp* unis.

Vc. *mp* pizz.

Cb. *mp* pizz.

31

Fl. 2/3

Ob. 1/2 a2

Cl. (A) 1/2

Fg. 1/2

Cor. (F) 1/2

Trgl.

Vi. 1

Vi. 2

Va.

Vc. arco

Cb. arco

f *ff* *f* *ff* *f* *ff*

10a

37

Ob. 1/2 a2

Fg. 1/2

Vi. 1

Vi. 2

Vc.

Cb.

f *mf* *dim.* *dim.*

45

Fl. 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Trgl.

VI. 1

VI. 2

Va.

Vc.

Cb.

11

51

Fl. 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Trgl.

VI. 1

VI. 2

Va.

Vc.

Cb.

11

58

Fg. 1/2

Cor. (F) 1/2

Vi. 1

Vi. 2

Va.

Vc.

65

Cor. (F) 1/2

Vi. 1

Vi. 2

Va.

Vc.

72

Fl. 2/3
Cl. (A) 1/2
Fg. 1/2
Cor. (F) 1/2
VI. 1
VI. 2
Va.
Vc.

12

79

Fl. 2/3
Ob. 1/2
Cl. (A) 1/2
Fg. 1/2
Cor. (F) 1/2
Trgl.
VI. 1
VI. 2
Va.
Vc.
Cb.

85

Fl. 2/3 *f* *mp*

Ob. 1/2 *f* *mp*

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

Fg. 1/2 *f* *mp*

Cor. (F) 1/2 *f* *mp*

Trgl.

Vi. 1 *f* *mp*

Vi. 2 *f* *mp*

Va. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

91 a2

Fl. 2
3

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2

Trgl.

VI. 1

VI. 2

Va.

Vc.

Cb.

97 *a2*

Fl. 2/3 *f*

Ob. 1/2 *f*

Cl. (A) 1/2 *f*

Fg. 1/2 *f*

Cor. (F) 1/2 *f*

Vi. 1 *f*

Vi. 2 *f*

Va. *f*

Vc. *f*

Cb. *f*

dim.

dim.

dim.

dim.

dim.

dim.

103 *rall.* *a tempo*

Picc. *p*

Ob. 1/2 *mp*

Fg. 1/2 *pp* *mp*

Cor. (F) 1/2 *p*

Trgl.

rall. *a tempo*

Vi. 1 *pp*

Vi. 2 *pp*

Va. *pp* *div.*

Vc. *pizz.*

Cb. *pizz.*

109

Picc. [Musical staff with rests]

Fl. 2/3 [Musical staff with rests until measure 110, then two lines of music. Dynamics: *cresc.*, *f*. Articulation: accents and slurs.

Ob. 1/2 [Musical staff with rests until measure 110, then one line of music. Dynamics: *f*. Articulation: accents and slurs.

Cl. (A) 1/2 [Musical staff with rests until measure 110, then two lines of music. Dynamics: *cresc.*, *f*. Articulation: slurs.

Fg. 1/2 [Musical staff with rests until measure 110, then two lines of music. Dynamics: *cresc.*, *f*. Articulation: slurs.

Cor. (F) 1/2 [Musical staff with rests until measure 110, then one line of music. Dynamics: *cresc.*, *f*. Articulation: slurs.

Trgl. [Musical staff with rests]

VI. 1 [Musical staff with music. Dynamics: *mp*, *cresc.*, *f*. Articulation: accents and slurs.]

VI. 2 [Musical staff with music. Dynamics: *mp*, *cresc.*, *f*. Articulation: accents and slurs.]

Va. [Musical staff with music. Dynamics: *cresc.*, *f*. Articulation: slurs. Includes the instruction *unis.* at the start.]

Vc. [Musical staff with music. Dynamics: *cresc.*, *f*. Articulation: slurs. Includes the instruction *arco* at the end.]

Cb. [Musical staff with music. Dynamics: *cresc.*, *f*. Articulation: slurs. Includes the instruction *arco* at the end.]

Musical score for measures 115-120. The score includes parts for Picc., Fl. 2/3, Ob. 1/2, Cl. (A) 1/2, Fg. 1/2, Cor. (F) 1/2, Trgl., Vl. 1, Vl. 2, Va., Vc., and Cb. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score features various musical notations including triplets, dynamics (p, mp, pp), articulation (pizz.), and performance instructions (unis., div.).

121

Picc.

Fl. 2/3

Ob. 1/2

Cl. (A) 1/2

Fg. 1/2

Cor. (F) 1/2

Trgl.

Vi. 1

Vi. 2

Va. unis.

Vc. arco

Cb. arco

p *f* *a2*

Detailed description: This page of a musical score covers measures 121 to 125. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The Piccolo part (Picc.) has a single note in measure 121. The Flute parts (Fl. 2/3) play a rhythmic pattern of eighth notes, starting with a piano (*p*) dynamic and switching to forte (*f*) in measure 123. The Oboe (Ob.) part has a melodic line starting in measure 123, marked *f* and *a2*. The Clarinet in A (Cl. (A)) and Bassoon (Fg.) parts play a rhythmic pattern of eighth notes, marked *p* and *f*. The Cor Anglais (Cor. (F)) part has a rhythmic pattern of eighth notes, marked *p* and *f*. The Trigon (Trgl.) part has a single note in measure 123, marked *f*. The Violin (Vi.) and Viola (Va.) parts play a rhythmic pattern of eighth notes, marked *f* and *p*. The Violoncello (Vc.) and Contrabass (Cb.) parts play a melodic line, marked *f* and *arco*.

127

Fl. 2/3 *f* a2

Ob. 1/2 *f* a2

Cl. (A) 1/2 *f* a2

Fg. 1/2 *f* a2

Cor. (F) 1/2 *f*

Trgl. *f*

Vi. 1 *f*

Vi. 2 *f*

Va. *f*

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score covers measures 127 to 131. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The woodwind section includes Flute 2/3, Oboe 1/2, Clarinet in A 1/2, and Bassoon 1/2, all playing a melodic line with a dynamic of *f* and a *a2* marking. The strings (Violins 1 & 2, Violas, Cellos, and Double Basses) provide a harmonic accompaniment with a dynamic of *f*. The Percussion part (Trgl.) has a dynamic of *f* and includes a snare drum roll in measure 127. The score is written for a full orchestra.

133

Fl. 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Vi. 1

Vi. 2

Va.

Vc.

Cb.

dim.

p

a2

138

Fl. 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Trgl.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

dim.

p

pp

No. 5 *

TORVET I ISPAHAN
THE MARKET PLACE IN ISPAHAN

Andantino (♩ = 80)

Orkester I – Orchestra 1

Musical score for Orchestra 1 instruments. The score is in 3/4 time and includes a repeat sign. The instruments listed are Oboe (1), Corno inglese, Clarinetto (Bb) (1 and 2), Fagotto (1 and 2), Corno (F) (3 and 4), and Triangolo. The Oboe and English Horn parts feature triplet patterns. The Clarinetto (Bb) part has a triplet pattern in the second half. The Fagotto part has a triplet pattern in the second half. The Corno (F) part has a triplet pattern in the second half. The Triangolo part has a triplet pattern in the second half. A note below the score reads: NB Primo ed ultima volta assai piano.

NB Primo ed ultima volta assai piano

Orkester II – Orchestra 2

Musical score for Orchestra 2 instruments. The instruments listed are Violino 1 (4), Violino 2 (3), Viola (2), Violoncello (2), and Contrabbasso (2). The score is in 3/4 time and includes a repeat sign.

Orkester III – Orchestra 3

Musical score for Orchestra 3 instruments. The instruments listed are CORO ad lib., Corno (F) (3 and 4), Tromba (F) (1), and 4 Timpani (uden Stemning) (untuned). The score is in 3/4 time and includes a repeat sign.

Orkester IV – Orchestra 4

Musical score for Orchestra 4 instruments. The instruments listed are Flauto piccolo (1 and 2) and Tam-tam. The score is in 3/4 time and includes a repeat sign.

* See composer's notes for performance on p. x (editor's note)

Ork. I – Orch. I

Ork. I – Orch. I

Dal Segno S al S
ca. 5-6 Minuti

Ork. II – Orch. 2

S Allegretto (♩ = 104)

Ork. II – Orch. 2

Dal Segno S al S ca. 4-5 Minutter
Dal Segno S al S for ca. 4 to 5 minutes S

* Her falder Ork: II ind og Dirigenten, der allerede noget før har hørt op at dirigere giver ♩ = 104 til Ork: II. Naar II har spillet sine to repriser igennem, faar Ork. III Takten og saa fremdeles, indtil alle fire Ork: spiller frit imellem hinanden; men Dirigenten maa give Tegn til snart det ene snart det andet angaaende Nyancering.

* Here Orch. II comes in and the conductor, who has already a little before this stopped conducting, gives ♩ = 104 to Orch. II. When II has played its two reprises through, Orch. III gets the tempo and so on, until all four Orch. are playing freely among one another; but the conductor must make signs now to one, now to the other about shading.

Adagio (♩ = ca. 66)

Ork. III – Orch. 3

§

CORO ad lib. Ah Ah

a2 con sord.

Cor. (F) 1/2 *fff* con sord.

Tr. (F) 1 *fff*

Timp. *ff*

Ork. III – Orch. 3

CORO ad lib. Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

a2

Cor. (F) 1/2 *ffz*

Tr. (F) 1 *ffz*

Timp. *ffz*

Da Capo dal Segno § ad lib. 3-4 minuti.

Ork. IV – Orch. 4

§ Allegretto moderato (♩ = 96) *

1 Picc. *ff*

2 *ff*

Tam. *f*

Ork. IV – Orch. 4

1 Picc.

2

Tam.

* Fjerdedelene i denne Melodi er lidt langsommere end i Orkester II (Allegretto)
 * The crochet beat in this melody is a little slower than in Orchestra 2 (Allegretto)

Da Capo dal Segno § ad lib.

FANGERNES DANS
PRISONERS' DANCE
Moderato non troppo

No. 6

Flauto 1
(Flauto piccolo)

Flauto 2

Oboe

Clarinetto (A)

Fagotto

Corno (F)

Tromba (F)

Trombone tenore

Trombone basso

Tuba

Timpani (B $\frac{1}{4}$, C, D)

Piatti

Moderato non troppo

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

6

Fl. 1 2 *a2* *fz*

Ob. 1 2

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

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2 *a2*

Trb.b.

Tb.

Timp.

Ptti.

Vi. 1 *fz*

Vi. 2 *fz*

Va. *fz*

Vc. *fz*

Cb. *fz*

11

Fl. 1 *fz* *fff* *fz* *fz*

Fl. 2 *fz* *fff* *fz* *fz*

Ob. 1 *fff* *fz* *fz*

Ob. 2 *fff* *fz* *fz*

Cl. (A) 1 *fz* *fff* *fz* *fz*

Cl. (A) 2 *fz* *fff* *fz* *fz*

Fg. 1 *fff* *fz* *fz*

Fg. 2 *fff* *fz* *fz*

Cor. (F) 1 *fff* *fz* *fz*

Cor. (F) 2 *fff* *fz* *fz*

Cor. (F) 3 *fff* *fz* *fz*

Cor. (F) 4 *fff* *fz* *fz*

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

Tr. (F) 2 *fff* *fz* *fz*

Trb.t. 1 *ff*

Trb.t. 2 *ff*

Trb.b. *ff*

Tb. *ff*

Timp.

Ptti.

VI. 1 *fz* *fff* *fz* *fz*

VI. 2 *fz* *fff* *fz* *fz*

Va. *fz* *fff* *fz* *fz*

Vc. *fff* *fff*

Cb. *fff* *fff*

con sord.
a2
con sord.
con sord.

14

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. (A) 1 *ff*

Cl. (A) 2 *ff*

Fg. 1 *ff*

Fg. 2 *ff*

Cor. (F) 1 *ff*

Cor. (F) 2 *ff*

Cor. (F) 3 *ff*

Cor. (F) 4 *ff*

Tr. (F) 1 *ff*

Tr. (F) 2 *ff*

Trb.t. 1 *ff*

Trb.t. 2 *ff*

Trb.b. *ff*

Tb. *ff*

Timp. *mf* *ff* *mf* *ff*

Ptti. *ff* *ff*

VI. 1 *ff*

VI. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

17

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (F) 1

Tr. (F) 2

Trb.t. 1

Trb.t. 2

Trb.b.

Tb.

Timp.

Ptti.

VI. 1

VI. 2

Va.

Vc.

Cb.

Musical score for measures 20-25. The score is written for a full orchestra and includes the following parts:

- Fl. 1 & 2: Flute parts, starting with a2 and playing a melodic line with accents and slurs.
- Ob. 1 & 2: Oboe parts, mirroring the flute line.
- Cl. (A) 1 & 2: Clarinet in A parts, playing a similar melodic line.
- Fg. 1 & 2: Bassoon parts, playing a similar melodic line.
- Cor. (F) 1, 2, 3 & 4: French Horn parts, playing a melodic line with accents.
- Tr. (F) 1 & 2: Trumpet in F parts, playing a melodic line with accents.
- Trb.t. 1 & 2: Trombone parts, playing a melodic line with accents.
- Trb.b.: Trombone part, playing a melodic line with accents.
- Tb.: Tuba part, playing a melodic line with accents.
- Timp.: Timpani part, playing a rhythmic pattern with accents.
- Ptti.: Percussion part, playing a rhythmic pattern with accents.
- VI. 1 & 2: Violin parts, playing a melodic line with accents.
- Va.: Viola part, playing a melodic line with accents.
- Vc.: Violoncello part, playing a melodic line with accents.
- Cb.: Contrabass part, playing a melodic line with accents.

The score is marked with *ff* (fortissimo) throughout. The key signature has one flat (B-flat), and the time signature is 2/4. The page number 15 is in the top left corner.

muta in picc.

The musical score consists of the following parts and their dynamics:

- Fl.** (Flute 1 & 2): *ff*, *ff*, *dim.*, *dim.*
- Ob.** (Oboe 1 & 2): *ff*, *ff*, *dim.*, *dim.*
- Cl. (A)** (Clarinet in A 1 & 2): *ff*, *ff*, *dim.*, *pp*
- Fg.** (Fagott 1 & 2): *ff*, *ff*, *dim.*, *pp*
- Cor. (F)** (Cor Anglais 1 & 2): *ff*, *ff*, *dim.*, *pp*
- Tr. (F)** (Trumpet in F 1 & 2): *ff*, *ff*, *dim.*, *p*
- Trb.t.** (Trumpet in Bb 1 & 2): *ff*, *dim.*, *dim.*, *pp*, *dim.*
- Trb.b.** (Trumpet in Bb): *ff*, *dim.*, *dim.*, *pp*, *dim.*
- Tb.** (Tuba): *ff*, *dim.*, *dim.*, *pp*, *dim.*
- Timp.** (Timpani): *tr*, *ff*, *dim.*, *dim.*, *mp*, *dim.*, *p*
- Ptti.** (Tamtam): *ff*, *ff*, *dim.*, *p*, *pp*
- VI. 1** (Violin I): *ff*, *ff*, *dim.*, *dim.*
- VI. 2** (Violin II): *ff*, *ff*, *dim.*, *dim.*
- Va.** (Viola): *ff*, *ff*, *dim.*, *p*
- Vc.** (Violoncello): *ff*, *ff*, *dim.*, *dim.*
- Cb.** (Contrabasso): *ff*, *ff*, *dim.*, *pp*

32

Picc. *ff* 6

Fl. 2 *pp* *ff* 6

Ob. 1/2 *pp*

Cl. (A) 1/2 *ff* 6

Fg. 1/2

Cor. (F) 1/2 *pp* 3 *ff* 3 *pp* 3 *ff* 3

3/4 *pp* 3 *ff* 3 *pp* 3 *ff* 3

Tr. (F) 1/2 *p* *ff* *p* *ff*

Trb.t. 1/2

Trb.b.

Tb.

Timp. *ff*

Ptti. *ff*

VI. 1 *pp* *ff* 6

VI. 2 *pp* *ff* 6

Va. *pp* 3 *ff* 3 *pp* 3 *ff* 3

Vc. *pp*

Cb.

36

Picc.

Fl. 2

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2

Trb.t. 1
2

Trb.b.

Tb.

Timp.

Ptti.

VI. 1

VI. 2

Va.

Vc.

Cb.

40

Picc. *ff* 6 6

Fl. 2 *ff* 6 6

Ob. 1/2

Cl. (A) 1/2 *ff* 6 6

Eg. 1/2

Cor. (F) 1/2 *pp* 3 3 *molto* *ff* *pp* 3 3 *molto* *ff*

3/4 *pp* 3 3 *molto* *ff* *pp* 3 3 *molto* *ff*

Tr. (F) 1/2 *p* *ff* *p* *ff*

Trb.t. 1/2

Trb.b.

Tb.

Timp. *ff* *ff*

Ptti.

VI. 1 *ff* 6 6

VI. 2 *ff* 6 6

Va. *pp* 3 3 3 *ff* *pp* 3 3 3 *ff*

Vc.

Cb.

44 muta in fl.gr.

Picc. *p* poco a poco cresc. *ff*

Fl. 2 *p* poco a poco cresc. *ff*

Ob. 1/2 *pp* poco a poco cresc. *ff*
a2

Cl. (A) 1/2 *pp* poco a poco cresc. *ff*
a2

Fg. 1/2 *p* poco a poco cresc. *ff*
a2

Cor. (F) 1/2 *mp* cresc. *ff*
a2

3/4 *mp* cresc. *ff*
a2

Tr. (F) 1/2 *pp* poco a poco cresc. *ff*
a2

Trb.t. 1/2 *f*

Trb.b. *f*

Tb. *f*

Timp. *tr* *mp*

Ptti.

VI. 1 *p* cresc. *ff*

VI. 2 *p* cresc. *ff*

Va. *pp* cresc. *ff*

Vc. *mp* cresc. *ff*

Cb. *cresc.* *ff*

49

Fl. 1
2

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2

Trb.t. 1
2

Trb.b.

Tb.

Timp.

Ptti.

VI. 1

VI. 2

Va.

Vc.

Cb.

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *fz cresc.* *fz*

mf *fz cresc.* *fz*

mf *cresc.*

mf *cresc.*

mf *fz cresc.* *fz*

mf *fz cresc.* *fz*

mf *fz cresc.* *fz*

mf *cresc.*

mf *cresc.*

mf *fz cresc.* *fz*

mf *fz cresc.* *fz*

mf *fz cresc.* *fz*

mf *cresc.* *trem.*

mf *cresc.*

mf *fz cresc.* *fz*

mf *fz cresc.* *fz*

muta in picc.

54

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (F) 1

Tr. (F) 2

Trb. t. 1

Trb. t. 2

Trb. b.

Tb.

Timp.

Ptti.

VI. 1

VI. 2

Va.

Vc.

Cb.

cresc.

ff

fz

ff marcato

59

Picc. *fz*

Fl. 2 *fz*

Ob. 1/2 *fz* a2

Cl. (A) 1/2 *fz* a2

Fg. 1/2 *fz*

Cor. (F) 1/2 *fz* a2

3/4 *fz*

Tr. (F) 1/2

Trb.t. 1/2

Trb.b. *fz* 3

Tb. *fz* 3

Timp. *fz* 3

Ptti.

VI. 1 *fz*

VI. 2 *fz*

Va. *fz*

Vc. *fz*

Cb. *fz* 3

64 muta in fl. gr.

Picc. *f* *dim.*

Fl. 2 *f* *dim.*

Ob. 1 2 *a2* *mp*

Cl. (A) 1 2 *f* *dim.* *p*

Fg. 1 2 *a2* *dim.* *pp*

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

3 4 *dim.* *pp*

Tr. (F) 1 2 *mp*

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Ptti.

VI. 1 *dim.*

VI. 2 *dim.* *pp*

Va. *trem.* *div.* *dim.*

Vc. *dim.*

Cb. *dim.*

70

Fl. 1 2 *a2*

Ob. 1 2 *dim.*

Cl. (A) 1 2

Fg. 1 2 *pp* *molto ff*

Cor. (F) 1 2 *ff*

3 4 *ff*

Tr. (F) 1 2 *ff*

Trb.t. 1 2 *dim.*

Trb.b.

Tb.

Timp. *trem.* B \flat muta in A *p* *molto ff*

Ptti.

Vi. 1 *pp* *ff*

Vi. 2 *molto ff*

Va. *pp* *trem.* *molto ff*

Vc. *pp* *molto ff*

Cb. *pp* *molto ff*

77

Fl. 1/2

Ob. 1/2

Cl. (A) 1/2

Fg. 1/2

Cor. (F) 1/2, 3/4

Tr. (F) 1/2

Trb.t. 1/2

Trb.b. 1/2

Tb. 1/2

Timp.

Ptti.

VI. 1

VI. 2

Va. 1/2

Vc. 1/2

Cb. 1/2

dim.

pp

mp

espressivo

ff

molto

trem.

3

82

Fl. 1
2

Ob. 1
2

Cl. (A) 1
2

Eg. 1
2

Cor. (F) 1
2

3
4

Tr. (F) 1
2

Trb.t. 1
2

Trb.b. 3

Tb. 3

Timp. 3

Ptti.

VI. 1 trem.

VI. 2 trem.

Va. trem.

Vc. 3

Cb. 3

87

Fl. 1
2

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2

Trb.t. 1
2

Trb.b.

Tb.

Timp.

Ptti.

VI. 1

VI. 2

Va.

Vc.

Cb.

poco a poco dim.

poco a poco dim.

poco a poco dim.

poco a poco dim.

poco a poco dim.

dim.

dim.

dim.

dim.

poco a poco dim.

trem.
dim.

trem.
dim.

dim.

dim.

dim.

dim.

dim.

a2

a2

a2

a2

3

3

3

3

3

3

3

3

3

3

92

Fl. 1 2 *a2* *dim.* *pp dim.*

Ob. 1 2 *dim.* *pp dim.*

Cl. (A) 1 2 *a2* *dim.* *pp dim.*

Fg. 1 2 *a2* *dim.* *pp dim.*

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

3 4 *dim.* *pp dim.*

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

Trb.t. 1 2 *pp dim.*

Trb.b. *pp dim.*

Tb. *pp dim.*

Timp. *pp dim.*

Ptti. *dim.*

Vi. 1 *dim.* *pp dim.*

Vi. 2 *dim.* *pp dim.*

Va. *dim.* *pp dim.*

Vc. *dim.* *pp dim.*

Cb. *dim.* *pp dim.*

NEGERDANS
NEGRO DANCE
Allegro

No. 7

Flauto piccolo
Flauto 2
Oboe 1
Corno inglese
Clarinetto (Bb) 1 2
Fagotto 1 2
Corno (F) 1 2 3 4
Tromba (F) 1 2
Trombone tenore 1 2
Trombone basso
Tuba
Timpani (G, C, F)
Piatti
Castagnette
Tamburino
Tamburo piccolo
Gran cassa
Xilofono
CORO SATB
Violino 1
Violino 2
Viola
Violoncello
Contrabbasso

Allegro

9
Picc. 1
Fl. 2
Ob. 1
Cor.ingl.
Cl. (Bb) 1/2
Fg. 1/2
Cor. (F) 1/2
Tr. (F) 1/2
Trb.t. 1/2
Trb.b.
Tb.
Timp.
Ptti.
Gr.c.
VI. 1
VI. 2
Va.
Vc.
Cb.

The musical score for page 21 features a variety of instruments including Piccolo, Flute (2), Oboe (1), English Horn, Clarinet in B-flat (1/2), Bassoon (1/2), Horns in F (1/2), Trumpet in F (1/2), Trombones (1/2), Tuba, Timpani, Percussion, and Strings (Violins I and II, Viola, Violoncello, and Contrabass). The score includes dynamic markings such as *fz* and *fz*, and articulation marks like accents. The piece is in a key with three flats and a common time signature. The page number 21 is prominently displayed at the top center.

17

Picc.

Fl. 2

Ob. 1

Cor. ingl.

Cl. (Bb) 1/2

Fg. 1/2

Cor. (F) 1/2

Tr. (F) 1/2

Trb.t. 1/2

Trb.b.

Tb.

Timp.

Ptti.

Gr.c.

VI. 1

VI. 2

Va.

Vc.

Cb.

p *fp* *f* *fz*

Picc.

Fl. 2

Ob. 1

Cor.ingl.

Cl. (Bb) 1/2

Fg. 1/2

Cor. (F) 1/2

3/4

Tr. (F) 1/2

Trb.t. 1/2

Trb.b.

Tb.

Timp.

Tamb.picc.

Xil.

VI. 1

VI. 2

Va.

Vc.

Cb.

Picc. 1
 Fl. 2
 Ob. 1
 Cor.ingl.
 Cl. (Bb) 1/2
 Fg. 1/2
 Cor. (F) 1/2
 Tr. (F) 1/2
 Trb.t. 1/2
 Trb.b.
 Tb.
 Timp.
 Tamb.picc.
 Xil.
 CORO
 Ah
 VI. 1
 VI. 2
 Va.
 Vc.
 Cb.

simile
simile
simile
ff
ff
ff
f

a2
 con sord.
 a2
 con sord.

Ah

This musical score page, numbered 33, contains staves for various instruments and voices. The woodwind section includes Piccolo (1), Flute (2), Oboe (1), Cor Anglais, Clarinet in B-flat (1/2), and Bassoon (1/2). The brass section includes Cor Anglais (F) (1/2), Trumpet in F (1/2), Trombone (1/2), Trombone, and Tuba. Percussion includes Timpani, Tam-tam piccolo, and Xylophone. The string section includes Violin I (1), Violin II (2), Viola, Violoncello, and Contrabass. A vocal line for the Chorus (CORO) is also present, featuring the vocalization 'Ah'. The score includes dynamic markings such as *ff* and *f*, and performance instructions like *simile*, *con sord.*, and *a2*. The key signature is three flats, and the time signature is 4/4.

41

Picc. 1

Fl. 2

Ob. 1

Cor.ingl. 1

Cl. (Bb) 1/2

Fg. 1/2

Cor. (F) 1/2

3/4

Tr. (F) 1/2

Trb.t. 1/2

Trb.b. 1/2

Tb. 1/2

Timp.

VI. 1

VI. 2

Va. 1/2

Vc. 1/2

Cb. 1/2

senza sord.

pizz.

pizz.

pizz.

pizz.

49

Picc. 2

Fl. 2

Ob. 1

Cor.ingl.

Cl. (Bb) 1/2

Fg. 1/2

Cor. (F) 1/2

3/4

Tr. (F) 1/2

Trb.t. 1/2

Trb.b.

Tb.

Timp.

CORO

Ah

VI. 1

VI. 2

Va.

Vc.

Cb.

57

Picc. *fz* *mp*

Fl. 2 *fz* *mp*

Ob. 1

Cor. ingl.

Cl. (Bb) 1/2 *fz* *mp*

Fg. 1/2

Cor. (F) 1/2 *senza sord.* *mp*

3/4

Tr. (F) 1/2 *senza sord.* *fz* *mfz* *p*

Trb.t. 1/2

Trb.b.

Tb.

Timp.

Ptti.

Gr.c.

Vi. 1 *arco* *fz* *p*

Vi. 2 *arco* *fz* *p*

Va. *arco* *fz* *mp*

Vc. *arco* *fz* *mp*

Cb. *nat.* *fz* *mp*

63

Picc. 1

Fl. 2

Ob. 1

Cor.ingl.

Cl. (Bb) 1/2

Fg. 1/2

Cor. (F) 1/2

Tr. (F) 1/2

Trb.t. 1/2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

ff *p*

ff *p*

mfz *p*

ff *mp*

ff *mp*

71

Picc.
 Fl. 2
 Ob. 1
 Cor. ingl.
 Cl. (Bb) 1/2
 Fg. 1/2

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

Timp.
 Cast.
 Tbn.

Vl. 1
 Vl. 2
 Va.
 Vc.
 Cb.

79

1. 2.

Picc. 1

Fl. 2

Ob. 1

Cor. ingl. *f* *pp*

Cl. (Bb) 1/2 *pp*

Fg. 1/2 *pp*

Cor. (F) 1/2 *f*

3/4 *a2* *f*

Tr. (F) 1/2

Trb.t. 1/2

Trb.b.

Tb.

Timp.

Cast. *pp*

Tbno.

VI. 1

VI. 2

Va. *arco* *pp*

Vc. *arco* *pp*

Cb. *f* *pp*

87

Picc.

Fl. 2

Ob. 1

Cor.ingl.

Cl. (Bb) 1/2

Fg. 1/2

Cor. (F) 1/2

Tr. (F) 1/2

Trb.t. 1/2

Trb.b.

Tb.

Timp.

Cast.

CORO

VI. 1

VI. 2

Va.

Vc.

Cb.

pp

ff

p

pp

a2

a2 con sord.

Ah

accel.

96

Picc.

Fl. 2

Ob. 1

Cor.ingl.

Cl. (Bb) 1/2

Fg. 1/2

Cor. (F) 1/2/3/4

Tr. (F) 1/2

Trb.t. 1/2

Trb.b.

Tb.

Timp.

Ptti.

Cast.

Tamb.picc.

Gr.c.

CORO

Ah

Hui! Hui! Hui! Hui! Hui!

accel.

VI. 1

VI. 2

Va.

Vc.

Cb.

cresc.

ff

accel.

26 più mosso

105

Picc. *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Cor. ingl. *ff*

Cl. (Bb) 1/2 *ff*

Fg. 1/2 *ff*

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

3/4 *ff*

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

Trb.t. 1/2 *ff*

Trb.b. *ff*

Tb. *ff*

Timp. *ff*

Pti. *ff*

Tamb.picc. *ff*

Gr.c. *ff*

VI. 1 *ff*

VI. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

Picc. 1
Fl. 2
Ob. 1
Cor.ingl.
Cl. (Bb) 1/2
Fg. 1/2
Cor. (F) 1/2, 3/4
Tr. (F) 1/2
Trb.t. 1/2
Trb.b.
Tb.
Timp.
Gr.c.
Vi. 1
Vi. 2
Va.
Vc.
Cb.

Tempo I

121

Picc. 1

Fl. 2

Ob. 1

Cor. ingl. 1

Cl. (Bb) 1/2

Fg. 1/2

Cor. (F) 1/2

Tr. (F) 1/2

Trb.t. 1/2

Trb.b.

Tb.

con sord. a2

ff

con sord. a2

fz

Timp.

Pti.

Gr.c.

CORO

ff

Ah

Tempo I

Vi. 1

Vi. 2

Va.

Vc.

Cb.

fz

fz

fz

fz

fz

Picc. *ff* *ff*

Fl. 2 *ff* *ff*

Ob. 1

Cor. ingl.

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

Fg. 1/2

Cor. (F) 1/2 *senza sord.* *con sord. a2*

Tr. (F) 1/2 *senza sord. a2* *con sord.* *ff*

Trb.t. 1/2 *ff* *ff*

Trb.b. *ff* *ff*

Tb. *ff* *ff*

Timp.

Ptti.

Gr.c.

CORO Ah

Vi. 1 *ff* *ff*

Vi. 2 *ff* *ff*

Va. *ff* *ff*

Vc. *ff* *ff*

Cb. *ff* *ff*

137

Picc.

Fl. 2

Ob. 1

Cor. ingl.

Cl. (Bb) 1/2

Fg. 1/2

Cor. (F) 1/2

Tr. (F) 1/2

Trb.t. 1/2

Trb.b.

Tb.

Timp.

Ptti.

Gr.c.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

senza sord.

sfz

a2

145

Picc.

Fl. 2

Ob. 1

Cor.ingl.

Cl. (Bb) $\frac{1}{2}$

Fg. $\frac{1}{2}$

Cor. (F) $\frac{1}{2}$

3

4

Tr. (F) $\frac{1}{2}$

Trb.t. $\frac{1}{2}$

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

pizz.

a2

153

Picc. 2

Fl. 2

Ob. 1

Cor.ingl.

Cl. (Bb) 1/2

Fg. 1/2

Cor. (F) 1/2

3/4

Tr. (F) 1/2

Trb.t. 1/2

Trb.b.

Tb.

Timp.

CORO

Ah

VI. 1

VI. 2

Va.

Vc.

Cb.

con sord.
a2

ff

con sord.
a2

ff

f

161

The musical score is written for a full orchestra. The woodwind section includes Piccolo, Flute 2, Oboe 1, Cor Anglais, Clarinet (Bb) 1/2, Bassoon 1/2, Horns (F) 1/2, 3/4, Trumpets (F) 1/2, Trombone 1/2, Tuba, and Tympani. The percussion section includes Snare (Tbno.), Cymbal (Tamb.picc.), and Xylophone (Xil.). The string section includes Violin 1, Violin 2, Viola, Violoncello (Vc.), and Contrabass (Cb.).

Key performance markings include dynamics such as *fz*, *p*, *mp*, and *f*. Specific articulations like *arco* and *pizz.* are used for strings. The bassoon part includes the instruction *senza sord. a2*. The score is in 3/4 time and features complex rhythmic patterns, often with slurs and ties.

169

Picc.

Fl. 2

Ob. 1

Cor.ingl.

Cl. (Bb) $\frac{1}{2}$

Fg. $\frac{1}{2}$

Cor. (F) $\frac{1}{2}$

Cor. (F) $\frac{3}{4}$

Tr. (F) $\frac{1}{2}$

Trb.t. $\frac{1}{2}$

Trb.b.

Tb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

pizz.

f

f

Picc. 1
 Fl. 2
 Ob. 1
 Cor.ingl.
 Cl. (Bb) 1/2
 Fg. 1/2
 Cor. (F) 1/2, 3/4
 Tr. (F) 1/2
 Trb.t. 1/2
 Trb.b.
 Tb.
 Timp.
 Xil.
 VI. 1
 VI. 2
 Va.
 Vc.
 Cb.

The score is in 4/4 time with a key signature of three flats (E-flat major/C minor). It begins at measure 177. The woodwind and string sections are marked with *p* (piano). The strings play a rhythmic accompaniment of eighth notes, with the violins and violas marked *arco*. The xylophone has a melodic line. The brass instruments are mostly silent, with some activity in the clarinets and bassoon.

185

Picc. 1

Fl. 2

Ob. 1

Cor.ingl. 1

Cl. (Bb) 1/2

Fg. 1/2

Cor. (F) 1/2

3/4

Tr. (F) 1/2

Trb.t. 1/2

Trb.b.

Tb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

pizz.

cresc.

a2

193

Picc.

Fl. 2

Ob. 1

Cor.ingl.

Cl. (Bb) 1/2

Fg. 1/2

Cor. (F) 1/2, 3/4

Tr. (F) 1/2

Trb.t. 1/2

Trb.b.

Tb.

Timp.

Ptti.

Gr.c.

CORO

VI. 1

VI. 2

Va.

Vc.

Cb.

con sord. a2

senza sord.

con sord. a2

arco

Ah

f *f^{ss}*

201

Picc. *ff* *ff*

Fl. 2 *ff* *ff*

Ob. 1 *ff* *ff*

Cor. ingl. *a2*

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

Fg. 1/2 *ff* *ff*

Cor. (F) 1/2 *senza sord.* *con sord. a2*

3/4 *senza sord. a2* *con sord.*

Tr. (F) 1/2 *senza sord. a2* *con sord.*

Trb.t. 1/2

Trb.b.

Tb.

Timp.

Ptti.

Gr.c.

CORO Ah

VI. 1 *ff* *ff*

VI. 2 *ff* *ff*

Va. *ff* *ff*

Vc. *ff* *ff*

Cb. *ff* *ff*

30

209 più mosso

Picc. *fff*

Fl. 2 *fff*

Ob. 1 *fff*

Cor. ingl. *fff*

Cl. (Bb) 1/2 *fff*

Fg. 1/2 *fff*

Cor. (F) 1/2 *fff* senza sord.

Tr. (F) 1/2 *fff* senza sord.

Trb.t. 1/2 *fff*

Trb.b. *fff*

Tb. *fff*

Timp. *ff*

Ptti. *ff*

Tamb. picc. *ff*

Gr.c. *ff*

VI. 1 *fff*

VI. 2 *fff*

Va. *fff*

Vc. *fff*

Cb. *fff*

Picc. 1

Fl. 2

Ob. 1

Cor.ingl. 1

Cl. (Bb) 1/2

Fg. 1/2

Cor. (F) 1/2

Tr. (F) 1/2

Trb.t. 1/2

Trb.b. 1/2

Tb. 1/2

Timp.

Ptti.

Tamb.picc.

Gr.c.

CORO

VI. 1

VI. 2

Va.

Vc.

Cb.

Hi-u - hu! Hi - u! _____ Hi-u - hu!

227

Picc.

Fl. 2

Ob. 1

Cor. ingl.

Cl. (Bb) 1/2

Fg. 1/2

Cor. (F) 1/2

3/4

Tr. (F) 1/2

Trb.t. 1/2

Trb.b.

Tb.

Timp.

Ptti.

Tamb.picc.

Gr.c.

CORO

Hi - u! _____ Ah!

VI. 1

VI. 2

Va.

Vc.

Cb.

FORKORTELSER

ABBREVIATIONS

b.	bar
bb.	bars
cast.	castagnette
cb.	contrabbasso
cel.	celesta
cl.	clarinetto
CN	Carl Nielsen
CNU	Carl Nielsen Udgaven (The Carl Nielsen Edition)
cor.	corno
cor.ingl.	corno inglese
div.	divisi
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
fg.	fagotto
fl.	flauto
fl.gr.	flauto grande
gr.c.	gran casa
marc.	marcato
ob.	oboe
picc.	flauto piccolo
ptti.	piatti
stacc.	staccato
str.	strings
tam.	tam-tam
tamb.picc.	tamburo piccolo
tb.	tuba
tbno.	tamburino
ten.	tenuto
timp.	timpani
trb.b.	trombone basso
trb.t.	trombone tenore
trgl.	triangolo
va.	viola
vc.	violoncello
vl.	violino
xil.	xilofone

C R I T I C A L C O M M E N T A R Y

The letter **A** refers to the fair copy of the complete score of *Aladdin*

The letter **C** refers to the copyist's score of Seven Pieces

The letter **D** refers to the published score of Seven Pieces
(see Critical Commentary of CNU, vol. I/8, p.248)

To these sources should be added a set of extra string parts kept in the Tivoli Garden Archives (not included in the *Description of Sources* of vol. I/8).¹ The parts, carrying the call number 2755, include the seven dances in an order different from source **C**. Apart from titles and references to individual numbers by CN, which show that in performances by him both the number and the order of the dances varied, there are no corrections or additions by the composer in the actual music. For this reason, the parts have not been included in the revision of the '*Aladdin*' Suite.

The set consists of the following parts: vl.1 (no. 2, incomplete), vl.1 (no. 5), vl.1 ("Fangernes Dans"), vl. 2 (no. 4), va. (no. 4), va. ("Fangernes Dans"), vc. (no. 3), cb. (no. 3), cb. (no. 3, another copy), cb. (no. 2, one page with Aladdin "no. 25").

¹ Knud Ketting has kindly drawn the attention to these parts.

EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

1. ORIENTALSK FESTMARSCH – ORIENTAL FESTIVE MARCH CNU, vol. I/8, No. 11

Bar	Part	Comment
		C: metronome marking in pencil and red crayon [\downarrow] = ca 108
44	fl.	C: note 8: \downarrow corrected in pencil to \downarrow
44	fg.1	C: notes 2-4: marc. erased in pencil
54	cor.	C: note in the margin in pencil (Emil Telmányi) referring to the chord: <i>indsat med Blyant i Man.</i> “added in pencil in the manuscript”
55	cl.	C: note in the margin in pencil referring to the four \downarrow : <i>indsat med Blyant i Man.</i> “added in pencil in the manuscript”

No 2. ALADDINS DRØM OG MORGENTAAGERNES DANS – ALADDIN’S DREAM AND DANCE OF THE MORNING MISTS CNU, vol. I/8, No. 22


Bar	Part	Comment
1		A: <i>Aladdins Drøm; Morgentaagernes Dans</i> is subtitle above b. 14; C: [\downarrow]=69, the metronome marking is probably due to a misinterpretation of CN’s hand in A
14		C: (<i>Morgentaagernes Dans</i>) added in unknown hand
18	vl.1	C: <i>mf</i> corrected to <i>mp</i>
69	ob. vc.	<i>dim.</i> added by analogy with vl., va.
69	va. vc.	<i>ppp</i> erased

No. 3 HINDUDANS – HINDU DANCE CNU, vol I/8, No. 16

Bar	Part	Comment
1	vc.	C: <i>senza sord.</i> added in pencil
4-5	vc.	C: tie erased in pencil with reference to the following note in pencil: <i>udstr. med Blyant i Man</i> “erased in pencil in the manuscript”
8	str.	C: ————— : erased in pencil
17		C: <i>Poco piu fluente</i> erased in pencil
59		C: <i>rall.</i>

No. 4 KINESERDANS – CHINESE DANCE CNU, I/8, No. 14

Bar	Part	Comment
		C: Footnote: <i>N.B. Triangelstemmen er indført af E. Temányi ifølge forefundne Skitser af C. Nielsen</i> “NB triangle part added by E. Telmányi according to sketches by Carl Nielsen” (the same note to be found in the fair copy (partly autograph) of the orchestral score, A)
6	vl.1,2	C: <i>pizz.</i>
13-14	va.	as pencil corrections in A and C: footnote added in pencil (Emil Telmányi): <i>Her er i Manuskript dette rettet med Blyant til</i> “in the manuscript this is corrected in pencil to”; va. part prior to the correction:

Bar	Part	Comment
		
28-36	picc. fl.1	even if the first page of No. 4 and the original notation of this passage only indicates picc. (played by fl.1) and fl.2, pencil corrections in both A and C suggest that these bars should be played by picc., fl.1,2. The present edition, like the printed score D from 1940, takes over these corrections. Footnote in D: <i>Ved Besætning med kun 2 Fløjter maa Fl.picc. her blæse i Underoktaven</i> “If played by only two flutes the fl.picc. must here play in the lower octave”
91-92	cor.1	C: tie erased in pencil
91-92	fg.1,2	C: tie erased in pencil
93-94	fg.1,2	C: tie erased in pencil
95-96	fg.2	C: tie erased in pencil
97-99	cor.2	C: ties erased in pencil
111-112	cl. va.	C: stacc. erased in pencil
121	picc. fl.	see commentary to bb. 28-36 above
131, 133,		
135	va. vc. cb.	C: note 1: stacc. erased in pencil

No. 5. TORVET I ISPAHAN – THE MARKET PLACE IN ISPAHAN CNU, I/8, No. 7

See composer’s note for performance on p. x; performance instructions in this movement as in **C**

Bar	Part	Comment
orch. I, 1		<i>NB Primo ed ultima volta assai piano</i> added in accordance with C
orch. III	CORO	in A sung by the four timpanists
orch. III, 8		at the repeat the tie to b. 1 note 1 should obviously be omitted

No. 17 NEGERDANS – NEGRO DANCE CNU I/8, No. 17

Bar	Part	Comment
1		C: [\downarrow] 126 added in pencil
32	vl.2, va. vc. cb.	C: marc. erased in pencil
33-40	CORO	added in accordance with addition by Emil Telmányi in C (based on A), including the following note: <i>NB. Efter forefundne Skitser af C.N. – indføjet . E.T.</i> “NB. According to sketches by C.N. – added by E.T.”
57-60	ob. cor.ingl. fg. cor. tr. trb. tb.	C: all stacc. erased in pencil
80 ⁱⁱ	cor. va. vc. cb.	emended in accordance with pencil markings in C (Emil Telmányi) based on A , including the following note: <i>ifølge C.N.’s eget Haandskrift / Forandret I Basfigurer (som det staaer skrevet med Blyant)</i> “according to CN’s own manuscript, changed in the bass figuration (as written in pencil)” of the <i>II^{da} volta</i>
81	va. vc. cb.	C: <i>pp</i> added in pencil
91	vl.1,2	C: <i>pp</i> added in pencil
121		C: <i>Tempo I^{mo}</i> added in pencil
129	cor.1,2 tr.	<i>senza sord</i> added by analogy with b. 9
129-132	cor. tr. trb. tb. timp. cb.	stacc. added by analogy with b. 9-12

Bar	Part	Comment
153-160	woodw. brass cb.	C: stacc. erased in pencil
161	vc.	<i>pizz.</i> added by analogy with cb. and as in C
161-162	cb.	<i>fz</i>, <i>p</i> added by analogy with vc. and as in C
165-169	cb.	<i>fz</i>, <i>p</i> added by analogy with vc. and as in C
189-208		C: <i>poco a poco accelerando</i> added in pencil
201, 205	picc. fl. cl.	
	vl.1,2 va. vc.	C: note 2: stacc. erased in pencil
209-232	woodw. cor. str.	C: stacc. erased in pencil
235		C: addition by Emil Telmányi in pencil: (<i>sidste Takt tilføjet af Carl Nielsen i 1926. E.T.</i>) “(last bar added by Carl Nielsen in 1926. E.T.)”