

C A R L N I E L S E N

---

VÆ R K E R  
W O R K S

---

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

1 8 6 5 - 1 9 3 1

---

V Æ R K E R

W O R K S

Udgivet af Carl Nielsen Udgiven  
Det Kongelige Bibliotek  
Hovedredaktør Niels Krabbe

Serie I. Scenemusik. Bind 9

Published by The Carl Nielsen Edition  
The Royal Library  
Editor in chief Niels Krabbe

Series I. Stage Music. Volume 9

---



Edition Wilhelm Hansen  
Copenhagen 2007

---

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 K U E S P I L M U S I K 2

I N C I D E N T A L M U S I C 2

Udgivet af

Edited by

Elly Bruunshuus Petersen

Kirsten Flensborg Petersen



Edition Wilhelm Hansen  
Copenhagen 2007

---

**Graphic design** Kontrapunkt A/S, Copenhagen  
**Music set in** SCORE by New Notations, London  
**Text set in** Swift  
**Printed by** Quickly Tryk A/S, Copenhagen

CN 00043  
ISBN 87-598-5396-4 / 978-87-598-5396-2  
ISMN M-66134-202-1

**Sponsored by** Bikubenfonden

**Distribution** Edition Wilhelm Hansen A/S, Bornholmsgade 1, DK-1266 Copenhagen K  
**Translation** James Manley

© 2007 Carl Nielsen Udgaven, Det Kongelige Bibliotek, København  
All rights reserved 2007



---

# I N D H O L D

## C O N T E N T S

General Preface ix Generelt forord

Preface xi Forord

Facsimiles lxvii Faksimiler

**THE MOTHER 1 MODEREN**  
**A PLAY IN A PROLOGUE AND SEVEN SCENES ET EVENTYRSPIL I EN PROLOG OG SYV BILLEDER**

PROLOGUE 1 PROLOG

No. 1 *March* 1 Nr. 1 *Marsch*

SCENE ONE 24 FØRSTE BILLEDE

No. 1a *Saga Dream* 24 Nr. 1a *Saga-drøm*

No. 2 *The Mist Is Rising* 45 Nr. 2 *Taaen letter*

No. 3 *Melodrama* 47 Nr. 3 *Melodrama*

No. 3a *Faith and Hope Are Playing* 49 Nr. 3a *Tro og Haab spiller*

SCENE TWO 50 ANDET BILLEDE

No. 4 "Vildt gaar Storm mod sorte Vande" 50 Nr. 4 "Vildt gaar Storm mod sorte Vande"

SCENE THREE 55 TREDJE BILLEDE

No. 5 *Gramophone Waltz* 55 Nr. 5 *Grammofon-Vals*

No. 6 "Min Pige er saa lys som Rav" 56 Nr. 6 "Min Pige er saa lys som Rav"

No. 7 "Ved Festen fik en Moder Bud" 57 Nr. 7 "Ved Festen fik en Moder Bud"

No. 8 "Dengang Ørnen var flyveklar" 58 Nr. 8 "Dengang Ørnen var flyveklar"

No. 9 "Tidselehøsten tegner godt" 61 Nr. 9 "Tidselehøsten tegner godt"

SCENE FOUR 62 FJERDE BILLEDE

No. 10 *Prelude* 62 Nr. 10 *Forspil*

No. 11 "Saa bittert var mit Hjerte" 66 Nr. 11 "Saa bittert var mit Hjerte"

No. 12 *The Children Are Playing* 68 Nr. 12 *Børnene leger*

SCENE FIVE 69 FEMTE BILLEDE

No. 14 "Søndret Folk er vokset sammen" 69 Nr. 14 "Søndret Folk er vokset sammen"

SCENE SIX 71 SJETTE BILLEDE

No. 15 *Minuet* 71 Nr. 15 *Menuet*

No. 16 "Dengang Døden var i Vente" 80 Nr. 16 "Dengang Døden var i Vente"

No. 17 *Fanfare Music* 83 Nr. 17 *Fanfare-musik*

SCENE SEVEN	84	SYVENDE BILLEDE
No. 19 <i>Prelude</i>	84	Nr. 19 <i>Forspil</i>
No. 20 <i>Echo Song</i>	91	Nr. 20 <i>Ekkosang</i>
No. 22 <i>Chorus. "Som en rejselysten Flaade"</i>	114	Nr. 22 <i>Kor. "Som en rejselysten Flaade"</i>
APPENDIX	119	APPENDIKS
No. 1b "Roselil og hendes Moder"	119	Nr. 1b "Roselil og hendes Moder"
No. 13 <i>Fragments of the National Anthems of the Belligerents</i>	119	Nr. 13 <i>Brudstykker af de krigsførende Landes Nationalmelodier</i>
No. 6 "Vildt den stakkels Nar maa bande"	123	Nr. 6 "Vildt den stakkels Nar maa bande"
<i>Life Is Lower, Life Is Slower</i>	123	<i>Her vil ties, her vil bies</i>
<i>This Fair and Lovely Land</i>	124	<i>Der er et yndigt land</i>
SONGS FOR EINAR CHRISTIANSEN'S PLAY	127	SANGE TIL EINAR CHRISTIANSENS SKUESPIL
COSMUS		COSMUS
No. 1 <i>The Fisherman's Song</i>	127	Nr. 1 <i>Fiskerens sang</i>
No. 2 "Da Klokketaarnet styrted"	128	Nr. 2 "Da Klokketaarnet styrted"
MUSIC FOR HANS HARTVIG SEEDORFF PEDERSEN'S	131	MUSIK TIL HANS HARTVIG SEEDORFF PEDERSENS
HOMAGE TO HOLBERG		HYLDEST TIL HOLBERG
No. 1 <i>Allegro moderato. Allegretto</i>	131	Nr. 1 <i>Allegro moderato. Allegretto</i>
No. 2 <i>Allegro</i>	147	Nr. 2 <i>Allegro</i>
No. 3 <i>Poco adagio</i>	169	Nr. 3 <i>Poco adagio</i>
MUSIC FOR HARALD BERGSTEDT'S OPEN-AIR PLAY	175	MUSIK TIL HARALD BERGSTEDTS FRILUFTS-SPIL
EBBE SKAMMELSEN		EBBE SKAMMELSEN
PART I	175	AFDELING I
No. 1 <i>Prelude</i>	175	Nr. 1 <i>Forspil</i>
No. 2 <i>Allegretto</i>	178	Nr. 2 <i>Allegretto</i>
No. 3 <i>Fanfare Music</i>	183	Nr. 3 <i>Fanfaremusik</i>
No. 4 <i>March</i>	184	Nr. 4 <i>Marsch</i>
PART II	189	AFDELING II
No. 5 <i>Allegretto</i>	189	Nr. 5 <i>Allegretto</i>
No. 6 "Jeg er som en Pilgrim"	189	Nr. 6 "Jeg er som en Pilgrim"
No. 7 <i>Andante</i>	192	Nr. 7 <i>Andante</i>
PART III	197	AFDELING III
No. 8a <i>March. "Det var Prinsessen af Engelland"</i>	197	Nr. 8a <i>Marsch. "Det var Prinsessen af Engelland"</i>
No. 8b "Saa førte de den unge Brud"	202	Nr. 8b "Saa førte de den unge Brud"
No. 9 <i>Andante. Allegro non troppo. Poco adagio</i>	202	Nr. 9 <i>Andante. Allegro non troppo. Poco adagio</i>

No. 10 “Søde Brud i dit Brudeslør”	204	Nr. 10 “Søde Brud i dit Brudeslør”
No. 11 Andante. Allegro	205	Nr. 11 Andante. Allegro
No. 12 “Solen svandt i Nattens Seng”	207	Nr. 12 “Solen svandt i Nattens Seng”
No. 13 <i>Chorus in the Wood</i>	207	Nr. 13 <i>Kor i Skoven</i>
No. 14 “I Godtfolk”	207	Nr. 14 “I Godtfolk”
No. 15 Andante funèbre	210	Nr. 15 Andante funèbre

SONG FOR VILHELM FROM BARTRUMSEN’S PLAY	213	SANG TIL VILHELM FROM BARTRUMSENS SKUESPIL
FROM ROLD TO REBILD		FRA ROLD TIL REBILD
<i>We of Jutland</i>	213	<i>Vi er Jyder</i>

MUSIC FOR SOPHUS MICHAËLIS’S PLAY	217	MUSIK TIL SOPHUS MICHAËLIS’ SKUESPIL
CUPID AND THE POET		AMOR OG DIGTEREN
<i>Overture</i>	217	<i>Ouverture</i>
No. 1 Andante	235	Nr. 1 Andante
No. 2 Andantino	235	Nr. 2 Andantino
No. 3 Andantino	238	Nr. 3 Andantino
No. 4 Andante quasi sostenuto	239	Nr. 4 Andante quasi sostenuto
No. 5 Allegro moderato	241	Nr. 5 Allegro moderato
No. 6 Allegro risoluto	246	Nr. 6 Allegro risoluto
No. 7 Andante	249	Nr. 7 Andante
No. 8 <i>Aria</i> . “In un boschetto”	250	Nr. 8 <i>Aria</i> . “In un boschetto”
No. 9 “Vi elsker dig, vort høje Nord”	254	Nr. 9 “Vi elsker dig, vort høje Nord”
No. 10 Andante sostenuto	255	Nr. 10 Andante sostenuto
No. 11 Andante tranquillo	258	Nr. 11 Andante tranquillo

MUSIC FOR A GRUNDTVIG EASTER EVENING	267	MUSIK TIL GRUNDTVIG-PAASKE-AFTEN
No. 1 <i>Paradis</i>	267	Nr. 1 <i>Paradis</i>
No. 2 <i>Hadding in the Underworld</i>	269	Nr. 2 <i>Haddings Undrykkelse</i>
No. 3 <i>Before “New Year’s Morning”</i>	271	Nr. 3 <i>Før “Nyaars Morgen”</i>
No. 4 <i>The Land of the Living</i>	271	Nr. 4 <i>De Levendes Land</i>
No. 5 <i>Prelude to “The Daffodil”</i>	272	Nr. 5 <i>Forspil før “Paaskelillien”</i>
No. 6 <i>Tempo giusto</i>	273	Nr. 6 <i>Tempo giusto</i>
No. 7 <i>Choir of Angels</i>	273	Nr. 7 <i>Engle-Kor</i>
No. 8 <i>The Blessed Day</i>	274	Nr. 8 <i>Den Signede Dag</i>

Abbreviations	276	Forkortelser
---------------	-----	--------------

Critical Commentary	277	Kritisk beretning
---------------------	-----	-------------------





---

## GENERELT FORORD

## GENERAL PREFACE

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

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

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

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

### Series I, Stage Music

- Operas
- Incidental music

### Series II, Instrumental Music

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

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

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

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

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

### Serie I, Scenemusik

- Operaer
- Skuespilmusik

### Serie II, Instrumentalmusik

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

### Series III, Vocal Music

Cantatas  
A cappella choral pieces  
Songs and recitations with piano, songs without accompaniment  
Songs arranged for vocal soloists and orchestra

### Series IV, Juvenilia, Addenda et Corrigenda

#### Editorial principles

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

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

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

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

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

Clefs are normally given as in the main source.

Copenhagen 1998  
*The Carl Nielsen Edition*

Revised 2006

### Serie III, Vokalmusik

Kantater  
Korsatser a cappella  
Enstemmige sange og recitation med klaver,  
enstemmige sange uden akkompagnement  
Enstemmige sange i arrangement for orkester

### Serie IV, Juvenilia, Addenda et Corrigenda

#### Redaktionelle principper

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

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

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

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

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

Nøgler gengives normalt som i hovedkilden.

København 1998  
*Carl Nielsen Udgaven*

Revideret 2006

---

# FORORD

## PREFACE

### THE MOTHER, A PLAY IN A PROLOGUE AND SEVEN SCENES.

The reunion of South Jutland with the Kingdom of Denmark was one of the most important events in the history of Denmark in the twentieth century. After the war in 1864 between Denmark and Prussia the region had become part of the German Confederation. In 1920 it became part of Denmark again as a result of a referendum.<sup>1</sup> The authorities wanted to celebrate the reunion with a gala performance at the Royal Theatre of a play with music written for the occasion, and this was commissioned from Helge Rode.<sup>2</sup> It appears that the writer had Carl Nielsen in mind as the composer at a very early juncture, but the latter was not enthusiastic about the task at first. After some reflection he changed his mind and wrote to the director of the theatre, Johannes Nielsen,<sup>3</sup> on 7 February 1920:

“In fact I had given up on the matter, but your words suggest that you want my musical pen for the occasion. [...] I cannot be at the actual rehearsals, since I have to go to Paris and London no later than the first of April and from there on to Amsterdam, where there is to be a big music gala to mark the conductor Mengelberg’s anniversary. [...] It is my intention to get to work immediately on the composition and to make sure I get a good portion delivered before I travel; I will send the rest in rolls from Paris and London, and of course I will make copies for safety’s sake so that you will not be in trouble if a roll should get lost. But I say this in advance: from the State (it is presumably the Government that wants this production?) I want good payment and I am sure that Brandes<sup>4</sup> will consider

### MODEREN, ET EVENTYRSPIL I EN PROLOG OG SYV BILLEDER

Sønderjyllands genforening med det danske rige er en af de mest skelsættende begivenheder i det tyvende århundredes danske historie. Ved krigen i 1864 overgik landsdelen til Det Tyske Forbund, og først i 1920 blev den efter en folkeafstemning igen en del af Danmark.<sup>1</sup> Fra officiel side ønskede man at fejre genforeningen ved en festforestilling på Det Kongelige Teater med et til lejligheden skrevet teaterstykke, som blev bestilt hos Helge Rode.<sup>2</sup> Det ser ud til at forfatteren på et meget tidligt tidspunkt havde Carl Nielsen i tankerne som komponist, men denne var fra begyndelsen ikke begejstret for opgaven. Efter nogen overvejelse ombestemte han sig, og til teatrets direktør Johannes Nielsen<sup>3</sup> skrev han den 7. februar 1920:

“Jeg havde egentlig opgivet Sagen, men dine Ord tyder paa at Du ønsker min Nodepen ved Den Lejlighed. [...] Selve Indstuderingen kan jeg ikke være med til, da jeg senest den første April skal til Paris og London og derfra atter til Amsterdam hvor der skal være en stor Musikfest i Anledning af Dirigenten Mengelbergs Jubilæum. [...] Det er min Mening strax at tage fat med Kompositionen og se at faa afleveret en hel Del inden jeg rejser; Resten sender jeg rullevis fra Paris og London og tager naturligvis Kopier for Sikkerheds Skyld saa Du ikke kommer i Forlegenhed ifald en Rulle skulde gaa tabt. Men jeg siger det forud: Jeg vil have af Staten (det er vel Regeringen der ønsker den Forestilling?) en god Betaling og jeg er sikker paa at Brandes<sup>4</sup> vil finde det i sin Orden og gerne yder mig det, da jeg især

---

1 *Gyldendals og Politikens Danmarkshistorie*, Olaf Olsen (ed.), vol. 11: Kristian Hvidt, “Det folkelige gennembrud og dets mænd: 1850-1900”, Copenhagen 1990, pp. 127-141, and vol. 12: Niels Finn Christiansen, “Klassesamfundet organiseres: 1900-1925”, Copenhagen 1990, pp. 275-285.

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

3 Danish actor (1870-1935), acting director of the Royal Theatre from 1914 until 1922.

4 Edvard Brandes (1847-1931), journalist, critic and author. Brandes was Minister of Finance from 21.06.1913 until 29.03.1920.

1 *Gyldendals og Politikens Danmarkshistorie*, Olaf Olsen (udg.), bd. 11: Kristian Hvidt, “Det folkelige gennembrud og dets mænd: 1850-1900”, København 1990, s. 127-141, og bd. 12: Niels Finn Christiansen, “Klassesamfundet organiseres: 1900-1925”, København 1990, s. 275-285.

2 Digter, dramatiker og kritiker (1870-1937).

3 Skuespiller (1870-1935), konstitueret som direktør på Det Kongelige Teater fra 1914 til 1922.

4 Edvard Brandes (1847-1931), journalist, kritiker og forfatter. Brandes var finansminister fra 21.06.1913 til 29.03.1920.

this in order and will want to give me it, as I am particularly short in my domestic account, since neither 'Aladdin' nor 'Masquerade' was staged".<sup>5</sup>

However the composer still had great misgivings, and after reading some of Helge Rode's poems he again refused to take on the task because of pressure of time.<sup>6</sup> The theatre director was still very keen on a collaboration between Rode and Nielsen, and it is evident from the correspondence between the director and the composer that the former, in an attempt to maintain Nielsen's association with the project, stressed the importance of the music in the piece, both as accompaniment to the songs and as transitions between the seven scenes, while also suggesting the inclusion of a number of patriotic songs.<sup>7</sup> But Nielsen stuck to his position. It is very clear from his letter of reply how he thinks the task should be approached:

"One thing is a comfort to me: that I am not creating difficulties for the theatre when I state that I nevertheless cannot engage to set Helge Rode's gala play to music. It was only on the evening of the day before yesterday that I had time to read his draft through properly and I have come to the conclusion that what we have here is a true conductor's job. The music must be composed by a man who can be present at the rehearsals from the first moment, and can change and add new material to everything as the staging progresses. The scenes must affect the music throughout; and without plentiful use of well known and loved melodies to whose mood people are attuned, the whole thing will be impossible. These well known melodies are not only capable of evoking a quite particular mood, but have the capacity to recall allusions, since people will also be able to remember the words. So: a potpourri of Danish songs will be what is required, as far as I can see, and that is something I unfortunately have so little ability and desire to do. – As I have mentioned, I am happy that things can be done quickly by an able and experienced musician, and thus I will not be putting the theatre in an awkward situation. I am therefore asking you to forgive this small inconvenience and to think no more of me".<sup>8</sup>

5 DK-Kk, CNA, I.A.c.

6 Letter from Nielsen to Helge Rode, 28.2.1920 (DK-Kk, HA UT 720).

7 Letter of 1.3.1920 from Johannes Nielsen to Nielsen (DK-Kk, CNA, I.A.b.).

8 Letter from Nielsen of 23.3.1920 (DK-Kk, Helge Rodes Arkiv). The letter begins with "Dear Friend" and is among the correspondence with Helge Rode, but was probably written to Johannes Nielsen, since Helge Rode is mentioned by name.

er bleven noget slunken paa min hjemlige Konto da hverken 'Aladdin' eller 'Maskarade' kom op."<sup>5</sup>

Komponisten havde dog stadig store betænkeligheder, og efter at have læst nogle af Helge Rodes digte, afviste han alligevel at påtage sig opgaven på grund af tidsnød.<sup>6</sup> Teaterdirektøren var stadig meget indstillet på et samarbejde mellem Rode og Nielsen, og af korrespondancen mellem teaterdirektøren og komponisten fremgår, at førstnævnte i et forsøg på at fastholde Carl Niensens tilknytning fremhævede musikens betydning i stykket, både som akkompagnement til sangene og som overgange mellem de syv billeder, samtidig med at han foreslog at inddrage en række fædrelandssange.<sup>7</sup> Men Nielsen fastholdt sit standpunkt. Af svarbrevet fremgår meget tydeligt, hvorledes han mener opgaven bør gribes an:

"Et er mig en Trøst, nemlig: at jeg ikke sætter Theatret i Forlegenhed, naar jeg meddeler Dig at jeg alligevel ikke kan paatage mig at sætte Musik til Helge Rodes Festspil. Jeg har først iforgaars Aftes faaet Tid at læse hans Udkast ordentligt igennem og er kommen til det Resultat at det er en ægte Kapelmesteropgave der her foreligger. Musikken maa komponeres af en Mand der fra det første Øjeblik kan være tilstede ved Prøverne, ændre og føje nyt til alt eftersom Iscenesættelsen skrider frem. Billederne maa paavirke Musikken helt igennem og uden stærk Benyttelse af kendte og yndede Melodier, hvis Stemning man nu engang er indstillet paa, er det hele umuligt. Disse kendte Melodier er jo ikke blot istand til at fremkalde en ganske bestemt Stemning men har den Evne at vække Allusioner idet man ogsaa kommer til at huske paa Ordene. Altsaa: et Potpourri over danske Sange vil være det der skal til, saavidt jeg kan se, og det har jeg desværre saa lidt Evne og heller ingen Lyst til. – Jeg er, som sagt, glad for at Tingene hurtig kan gøres af en dygtig og rutineret Musiker og jeg saaledes ikke sætter Theatret i Forlegenhed. Jeg beder Dig derfor tilgive denne lille Ulejlighed og ikke tænke mere paa mig."<sup>8</sup>

5 DK-Kk, CNA, I.A.c.

6 Brev fra Carl Nielsen til Helge Rode af 28.2.1920 (DK-Kk, HA UT 720).

7 Brev af 1.3.1920 fra Johannes Nielsen til Carl Nielsen (DK-Kk, CNA, I.A.b.).

8 Brev fra Carl Nielsen af 23.3.1920 (DK-Kk, Helge Rodes Arkiv). Brevet indledes med "Kære Ven" og befinder sig i korrespondancen til Helge Rode, men er formodentlig skrevet til Johannes Nielsen, da Helge Rode omtales ved navn.

The director of the theatre and Helge Rode apparently had no intention of abandoning their project, and in the end they succeeded in persuading Nielsen, although not without the composer feeling that he was under some pressure and was obliged to take the material with him on a trip abroad. He would not be back in Denmark until some time during the summer.<sup>9</sup>

Before the collaboration on *The Mother* Nielsen had set several of Helge Rode's texts to music – as early as 1901 he composed the melody for “Skal Blomsterne da visne”,<sup>10</sup> and from 1916 we know of the music for the Shakespeare commemoration at Kronborg in Helsingør.<sup>11</sup> Helge Rode's enthusiasm for Nielsen's music was manifested in a poem of homage in the evening edition of *Berlingske Tidende* on his sixtieth birthday in 1925; and when he came to write an obituary in 1931, he spoke of his collaboration with Nielsen in very positive terms.<sup>12</sup>

The music for *The Mother* was composed in several sessions over many months. The earliest source for the play is the text for the poem “Vildt gaar Storm mod sorte Vande”, which Helge Rode published in the evening edition of *Berlingske Tidende* on 12 February 1920, the day of the publication of the result of the reunion referendum.

Wild the storm beats on black waters,  
Harshly shrieks the raven-flock.  
Anger on the brow of heaven.  
Terror reigns! – Ragnarok.  
Withered are the fresh young leaves now,  
Blood-defiled the dust of earth,  
Acrid smoke surrounds the sun-flames!  
Up our hearts! Up our courage!  
The Sun sank in smoke and blood  
But rises up in roses!

9 Letter of 13.4.1920 from Nielsen to Julius Röntgen (DK-Kk, CNA, I.A.c.); correspondence with Emil Telmányi (DK-Kk, CII, 10); letter to Anne Marie Carl-Nielsen, sent from Gudme (Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 434.)

10 The song was composed for the play *Kampene i Stefan Borgs Hjem*. It was printed in *Illustreret Tidende* no. 9, 1902, and published by Hansen in 1907 in the first volume of *Strophic Songs*, opus 21.

11 He also composed the melody of “Du gav os de Blomster” (printed for three voices in *Melodier til Sangbogen Danmark* from 1924) and of “Tyst som Aa i Engen rinder” (printed for three voices in *Melodier til Sangbogen Danmark* from 1924 and for voice and piano in *Ti danske Smaasange* from 1926). The reunion theme was not new for Nielsen: in 1919 he wrote the melody for a poem by H. Lorentzen, *Gry* (“Mørket viger, Dagen stiger”).

12 *Berlingske Tidende* (late edition), 9.10.1931.

Teaterdirektøren og Helge Rode havde tilsyneladende ikke i sinde at opgive deres forehavende, og til sidst lykkedes det dem at overtale Carl Nielsen, dog ikke uden at komponisten følte sig under et vist pres og var nødsaget til at tage materialet med på en længere rejse. Først i løbet af sommeren var han tilbage i Danmark.<sup>9</sup>

Carl Nielsen havde inden samarbejdet omkring *Moderen* sat musik til flere af Helge Rodes tekster – så tidligt som i 1901 komponerede han melodien til “Skal Blomsterne da visne”,<sup>10</sup> og fra 1916 kendes musikken til Shakespeare-mindefesten på Kronborg i Helsingør.<sup>11</sup> Helge Rodes begejstring for Carl Niensens musik gav sig udslag i et hyldestdigt i *Berlingske Tidendes* aftenudgave på hans 60 års-fødselsdag i 1925. Ligeledes omtalte han i en nekrolog fra 1931 samarbejdet med Carl Nielsen i meget positive vendinger.<sup>12</sup>

Musikken til *Moderen* blev komponeret i flere omgange over mange måneder. Den tidligste kilde til skuespillet er teksten til digtet “Vildt gaar Storm mod sorte Vande”, som Helge Rode lod trykke i *Berlingske Tidendes* aftenudgave den 12. februar 1920, dagen for offentliggørelsen af afstemningsresultatet.

Vildt gaar Storm mod sorte Vande,  
Hæsligt skriger Ravnens Flok.  
Vreden staar paa Himlens Pande.  
Rædsel raader! – Ragnarok.  
Visnet er det friske Løv,  
blodbesudlet Jordens Støv,  
Solens Flamme oser!  
Op vort Hjerter! Op vort Mod!  
Sol gik ned i Røg og Blod.  
Op staar Sol i Roser!

9 Brev af 13.4.1920 fra Carl Nielsen til Julius Röntgen (DK-Kk, CNA, I.A.c.); korrespondance til Emil Telmányi (DK-Kk, CII, 10); brev til Anne Marie Carl-Nielsen, afsendt fra Gudme (Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 434).

10 Sangen blev komponeret til skuespillet *Kampene i Stefan Borgs hjem*. Den blev trykt i *Illustreret Tidende* nr. 9, 1902 og udkom på Wilhelm Hansens musikforlag i 1907 i første hæfte af *Strofiske Sange*, opus 21.

11 Yderligere komponerede han melodien til “Du gav os de Blomster” (trykt for tre stemmer i *Melodier til Sangbogen Danmark* fra 1924) og til “Tyst som Aa i Engen rinder” (trykt for tre stemmer i *Melodier til Sangbogen Danmark* fra 1924 og for sang og klaver i *Ti danske Smaasange* fra 1926). Genforeningstemaet var ikke nyt for Carl Nielsen, idet han i 1919 skrev melodien til et digt af H. Lorentzen, *Gry* (“Mørket viger, Dagen stiger”).

12 *Berlingske Tidende* (aftenudgave), 9.10.1931.

Sundered nation grown together  
In the mighty hour of fate.  
One the stock, one the flame,  
One the joy upon our soil.  
Forth from winter wells the spring.  
Healed is our ancient wound.  
Closed the gash that severed Denmark.  
Sorrow-southing Kongeaa,  
Once again thy waves shall roll  
Merry through the meadows.

Walls fell and chains were broken,  
Stifled lungs can now breathe freely  
Where wrathful vessels overflowed,  
Where the Dane has fought and suffered.  
Unoppressed by foreign yoke  
Now the Danish tongue rings out,  
As our mother speaks it.  
Dybbøl Mill is grinding  
Denmark's wheat, Denmark's rye,  
Our own bread for our own table.

In "Som en rejselysten Flaade" (No. 22) the metre is the same as in the above poem, and parts of the text of the poem reappear in several songs from *The Mother*: the text for the song "Søndret Folk er vokset sammen" (No. 14) is almost identical to the last two stanzas of the poem,<sup>13</sup> the first stanza of the poem is almost identical to the first strophe of the song of the same name,<sup>14</sup> and lines 5 and 8-10 of the third stanza of the poem recur in the fifth strophe of "Som en rejselysten Flaade".

Nielsen started work on *The Mother* as early as March and April.<sup>15</sup> From the beginning "Som en rejselysten Flaade" seems to have been intended for a very significant position in the music for *The Mother*. The earliest surviving source material is from May 1920 – a piano score in fair copy by Emil Reesen,<sup>16</sup> including "Vildt gaar Storm mod sorte Vande" (No. 4), *Echo Song* (No. 20), "Som en rejsedygtig Flaade" and the *Prelude to Scene*

Søndret Folk er vokset sammen  
i den store Skæbnestund.  
Een er Stammen, een er Flammen,  
een er Glæden paa vor Grund.  
Frem af Vinter vælder Vaar.  
Helet er vort gamle Saar.  
Bødet Danmarks Flænge.  
Sorgomsuste Kongeaa,  
atter skal din Vove gaa  
glad igennem Enge.

Mure faldt og Lænker løstes,  
snæret Lunge aander frit,  
der, hvor Vredens Kar udøstes,  
der, hvor Dansk har lidt og stridt.  
Uden Tryk af fremmed Aag  
klinger n u det danske Sprog,  
som vor Moder taler.  
Eget Brød til egen Dug,  
Danmarks Hvede, Danmarks Rug,  
Dybbøl Mølle maler.

I "Som en rejselysten Flaade" (nr. 22) er metrikken den samme som i ovenstående digt, og tekstdele fra digtet findes i flere sange fra *Moderen*: Teksten til sangen "Søndret Folk er vokset sammen" (nr. 14) er næsten identisk med de sidste to strofer af digtet,<sup>13</sup> første strofe i digtet er næsten identisk med første strofe af teksten til sangen af samme navn,<sup>14</sup> og digtets tredje strofe, linie 5 og 8-10, genfindes i femte strofe af "Som en rejselysten Flaade".

Allerede i marts og april er Carl Nielsen i gang med arbejdet.<sup>15</sup> "Som en rejselysten Flaade" synes fra begyndelsen at have været tiltænkt en meget central position i musikken til *Moderen*. Den tidligste datering af musikalske kilder er fra maj 1920 – et klaverpartitur i renskrift af Emil Reesen,<sup>16</sup> der indeholder "Vildt gaar Storm mod sorte Vande" (nr. 4),

13 Ordet *danske* er senere ændret til *rene*.

14 Ordet *visnet* er ændret til *gustent*.

15 Jf. brev af 13.4.1920 fra Carl Nielsen til Julius Röntgen (DK-Kk, CNA, I.A.c.).

16 Komponist, pianist og kapelmester (1887-1964). Emil Reesen blev kapelmester ved Dagmartheatret i 1919 og Scalateatret fra 1921. Han var ansat som kapelmester ved Det Kongelige Teater 1950-1956.

13 The word *danske* (Danish) was later changed to *rene* (pure).

14 The word *visnet* (withered) has been changed to *gustent* (sallow).

15 Cf. letter of 13.4.1920 from Nielsen to Julius Röntgen (DK-Kk, CNA, I.A.c.).

16 Danish composer, pianist and conductor (1887-1964). Emil Reesen became the conductor at the Dagmar Theatre in 1919 and the Scala Theatre from 1921. He was engaged as conductor at the Royal Theatre in 1950-1956.

Seven (No. 19).<sup>17</sup> Musically, the earliest versions of two of these three songs and the prelude share common features. “Vildt gaar Storm mod sorte Vande” was originally set for choir and orchestra, and the introduction and the first bars of the choral entry in this version are almost identical to the introduction and choral entry of the final version of “Som en rejselysten Flaade”. Later another melody was composed for “Vildt gaar Storm mod sorte Vande”. The *Prelude* to Scene Seven begins with a fugue that is derived from “Som en rejselysten Flaade”, and it is evident from the sources that the music was originally intended as an overture to the play. Finally, “Søndret Folk er vokset sammen” begins with a minor-key version of “Som en rejselysten Flaade” and ends with the last ten bars exactly as in the final version of the latter song.

In the summer of 1920 Nielsen must again have received texts for several songs, for at the end of July he confirmed to Johannes Nielsen that he was working with the material. At the same time he recommended the use of existing patriotic songs because of their mood-creating effect.<sup>18</sup> In October Nielsen again composed music for new texts:

“I have finished four new songs for Helge Rode’s gala play and today or tomorrow I shall probably have the rest of the purely vocal music finished, so I cannot see the point of a conference with Rode and Lehmann.<sup>19</sup> However, I think that music must be interwoven in several places, and at all events in the places where the poet has indicated ‘declamation’, but you gentlemen can simply agree and then inform me in a few words; after all, I have a copy of the piece, which I should perhaps keep. Otherwise I can copy out the places in question; as long, that is, as I know where there has to be music. At one point there is also something with dancing, I believe. [...]

17 In the title the word *rejsedygtig* (ready to sail) was only later changed to *rejselysten* (eager to sail). “Vildt gaar Storm mod sorte Vande” was at first intended for choir and orchestra. Cf. the incomplete fair copy by Emil Reesen in the score, page 72 and the choral score, Source G. The texts for the three songs are the only surviving song texts in Helge Rode’s hand. They are continuously paginated and must therefore be from the same time. Precisely these three songs are also fair-copied in the orchestral score and probably orchestrated by Emil Reesen.

18 Letter from Nielsen to Johannes Nielsen of 25.7.1920 (DK-Kk, CNA, I.A.c.). The work is considered to be finished in a letter to Emil Telmányi of 15.8.1920 (DK-Kk, CII, 10).

19 Julius Lehmann (1861-1931), stage director at the Royal Theatre 1896-1912 and 1914-1923.

*Ekkosang* (nr. 20), “Som en rejsedygtig Flaade” samt *Forspil* til Syvende Billede (nr. 19).<sup>17</sup> Musikalsk er der fællestræk mellem de tidligste versioner af to af disse tre sange og forspillet. “Vildt gaar Storm mod sorte Vande” var oprindelig udsat for kor og orkester, og indledningen og de første takter af korindsatsen er i denne version næsten identisk med indledning og korindsats af den endelige version af “Som en rejselysten Flaade”. Senere komponeres en anden melodi til “Vildt gaar Storm mod sorte Vande”. *Forspil* til Syvende Billede indledes med en fuga, som er afledt af “Som en rejselysten Flaade”, og af kilderne fremgår at musikstykket oprindelig var tænkt som ouverture for skuespillet. Endelig begynder “Søndret Folk er vokset sammen” med en molversion af “Som en rejselysten Flaade” og afslutter de sidste ti takter nøjagtigt som i den endelige version af samme.

I løbet af sensommeren 1920 må Carl Nielsen igen have modtaget tekster til flere sange, for overfor Johannes Nielsen bekræftede han i slutningen af juli at han arbejdede med stoffet. Samtidig anbefalede han brug af fædrelandssange på grund af deres stemningsskabende virkning.<sup>18</sup> I oktober komponerede Carl Nielsen igen musik til nye tekster:

“Jeg har færdig 4 nye sange til Helge Rodes Festsplil og idag eller imorgen faar jeg sikkert Resten af ren Sangmusik færdig, saa jeg kan ikke se Nyttten af en Konference med Rode og Lehmann.<sup>19</sup> Jeg tror imidlertid at der maa flettes Musik ind flere Steder og ihvertfald til de Steder hvor Digteren har angivet: ‘deklamation’, men det kan Dhrr. blot blive enige [om] og saa meddele mig det med et Par Ord; jeg har jo et Expl. af Stykket, som jeg maaske nok maa beholde. Ellers kan jeg skrive de Steder af; blot jeg ved hvor der altsaa skal Musik. Der er ogsaa et Sted noget med Dans, tror jeg. [...]

17 I titlen er *rejsedygtig* først senere ændret til *rejselysten*. “Vildt gaar Storm mod sorte Vande” var først tænkt for kor og orkester, jf. ufuldstændig renskrift af Emil Reesen i partituret side 72 og korpartitur, kilde G. Teksterne til de tre sange er de eneste overleverede sangtekster i Helge Rode håndskrift. De er fortløbende pagineret og må derfor være samtidige. Netop disse tre sange er også i orkesterpartituret renskrevet og sandsynligvis instrumenteret af Emil Reesen.

18 Brev fra Carl Nielsen til Johannes Nielsen af 25.7.1920 (DK-Kk, CNA, I.A.c.). Arbejdet betragtes som afsluttet i brev til Emil Telmányi af 15.8.1920 (DK-Kk, CII, 10).

19 Julius Lehmann (1861-1931), sceneinstruktør på Det Kongelige Teater 1896-1912 og 1914-1923.

Well! But isn't it strange that I am now writing music for the theatre again? I know you mean well by me, my dear Johannes, and I think you let me have these things more or less, or at least also, because of your faithful friendship with me; but I can assure you that I would not work an hour for the theatre if you were not the director in there. [...]

I am also writing to Rode in case he has written another song. – It is a beautiful play and it interests me to be part of it”.<sup>20</sup>

The composer's interest in the play seems to have grown, for to Helge Rode he indicates that he is preoccupied with the work:

“Your gala play has given me pleasure, so I want to do what I can with my music. Yesterday I wrote to Johannes Nielsen that I am not able to come to a meeting, but said that I had the four songs (now five) fully composed. These are the poems:

1. Min Pige er saa lys
2. Saa bittert var mit Hjerte
3. Tidselhøsten tegner godt
4. Ved Festen fik en Moder Bud
5. Vildt gaar Storm

If you talk to J.N. and he mentions something about me asking in my letter whether there should be music for the places where you have written 'declaims', this is only a lapse of memory on my part. It appears to say so only once, and then it is the Jester who 'declaims' while wagging his finger!

Otherwise I think that you and Lehmann must decide where there is to be music. I do not of course want to become involved in preludes to the scenes, since that would mean the same as a whole thick music book in the short time available, and I also have a major work in progress. – Now when I read your play, just think – – – it seems to me (who suggested it myself) that the melodies 'King Christian' and 'The Lovely Land' would have a banal effect in the play. And now I am afraid that they would seem like an insipid rehash after the real events of the reunion etc. In short, aren't people a little tired of all that now? But – – – well, think about it for yourself. For that reason I would even like to compose the bars to be used for the minuet. – But let me hear from you; your work deserves that I do my best”.<sup>21</sup>

20 Letter of 8.10.1920 from Nielsen to Johannes Nielsen (DK-Kk, CNA, I.A.c.).

21 Letter of 9.10.1920 from Nielsen to Helge Rode (DK-Kk, CNA, I.A.c.).

Naal Men er det ikke underligt at jeg nu atter skriver Musik til Theatret? Jeg ved, Du mener mig det godt, kære Johannes, og tror Du lader mig faa disse Ting at gøre nærmest, eller ihvertfald ogsaa fordi Du nærer trofast Venskab for mig; men jeg kan forsikre Dig, at jeg vilde ikke arbejde en Time for Theatret ifald Du ikke var Direktør derinde. [...]

Jeg skriver ogsaa til Rode ifald han skulle have skrevet endnu en Sang. – Det er et smukt Stykke og interesserer mig at være med til.”<sup>20</sup>

Komponistens interesse for teaterstykket ser ud at være øget, for overfor Helge Rode giver han udtryk for at arbejdet optager ham:

“Deres Festspil har glædet mig, saa jeg vil gerne gøre hvad jeg kan med mine Toner. Jeg skrev igaar til Johannes Nielsen at jeg ikke kan komme til Møde, men meddelte at jeg havde de 4 Sange (nu 5) færdig komponeret. Det er Digtene:

1. Min Pige er saa lys
2. Saa bittert var mit Hjerte
- 3 Tidselhøsten tegner godt
- 4 Ved Festen fik en Moder Bud
- 5 Vildt gaar Storm

Hvis De taler med J.N. og han skulde nævne noget om, at jeg i mit spørger om der ikke skal Musik til de Steder hvor De skulde have skrevet: 'deklamerer' saa er det blot en Huskefejl fra min Side. Det staar vist kun en Gang og da er det Narren der med oprakt Pegefinger 'deklamerer'!

Ellers mener jeg at De og Lehmann maatte bestemme hvor der skal Musik. Forspil til Billederne kan jeg naturligvis ikke inklade mig paa, da det vilde sige det samme som en hel tyk Nodebog i den korte Tid og jeg har desuden et større Værk i Arbejde. – Naar jeg nu læser Deres Festspil, tænk – – – (jeg selv har foreslaaet det) saa forekommer Melodierne 'Kong Kristian' og 'det yndige Land' mig at ville virke banale i Stykket. og jeg er nu bange for at de vil virke som et mat Opkog nu efter De virkelige Begivenheder ved Genforeningen o. s. v. Kort sagt: Er man ikke nu lidt træt af alt det? Men – – – ja, tænk selv over det. Derfor vil jeg gerne ogsaa saagar komponere de Takter der skal bruges til Menuetten. – Med lad mig høre fra Dem; Deres Arbejde fortjener at jeg gør mit bedste.”<sup>21</sup>

20 Brev af 8.10.1920 fra Carl Nielsen til Johannes Nielsen (DK-Kk, CNA, I.A.c.).

21 Brev af 9.10.1920 fra Carl Nielsen til Helge Rode (DK-Kk, CNA, I.A.c.).



For Nielsen, October was a very busy month: on the one hand he had begun work on his Fifth Symphony, and on the other he was busy with *The Mother*, which at this juncture was due to be premiered on Boxing Day.<sup>22</sup> At the end of October the music for ten songs, a minuet and three or four other pieces of music had been agreed.<sup>23</sup> The score was delivered in small portions to the theatre, and as late as 10 December 1920 the full score had not yet been submitted.<sup>24</sup> The theatre expressed great satisfaction with Carl Nielsen's music, but this was not praise that Carl Nielsen received with unqualified enthusiasm, since he feared that it would lead to further work for the theatre.<sup>25</sup>

The first performance finally took place on 30 January 1921. Many of the staff of the theatre were involved in the production: the director of the theatre and stage director Johannes Nielsen, the conductor Ebbe Hamerik, the opera director Julius Lehmann, the opera repetiteur Salomon Levysohn; and Gustav Uhlendorff had choreographed the dances.<sup>26</sup> The accompanied songs are all assigned to the Scald or the Jester, played in the

Oktober måned blev for Carl Nielsen en meget arbejdsrig måned, da han dels havde indledt arbejdet på sin 5. symfoni og dels havde travlt med *Moderen*, som på dette tidspunkt forventedes at få premiere anden juledag.<sup>22</sup> I slutningen af oktober havde man aftalt musik til ti sange, en menuet og tre til fire andre musikstykker.<sup>23</sup> Partituret blev afleveret i mindre portioner til teatret, og så sent som 10. december 1920 var hele partituret endnu ikke overdraget.<sup>24</sup> Fra teatrets side blev udtrykt stor tilfredshed med Carl Niensens musik, men det var nu ikke en ros Carl Nielsen var udelt begejstret for, da han frygtede at det ville medføre opfordringer om yderligere arbejde for teatret.<sup>25</sup>

Uropførelsen fandt endelig sted den 30. januar 1921. Mange af teatrets kræfter var involveret i forestillingen: teaterdirektør og iscenesætter Johannes Nielsen, dirigent Ebbe Hamerik, operainstruktør Julius Lehmann, operarepetitør Salomon Levysohn, ligesom Gustav Uhlendorff havde korreograferet dansene.<sup>26</sup> De akkompagnerede sange er alle tillagt Skjalden eller Narren, som ved uropførelsen blev spillet af henholdsvis Svend Meth-

22 At first the date for the celebration of the reunion had been set at 15.6.1920, but the date was changed by the Ministry to 5.10, so the celebrations were held on the same day as the first Parliament with representation from South Jutland (Letter from Johannes Nielsen to Andreas Bruun, Paris, of 1.7.1920 (Rigsarkivet, Det kongelige Teaters korrespondance 1905-1930, kopibog 18.10.1919-12.11.1920 No. 1206, letter No. 348). The main subject of the letter is a French guest performance at the Royal Theatre). The programme did not feature new Danish drama, but Frederik Kuhlau's overture to *Elverhøj* (The Elf-Hill), a prologue and August Bournonville's ballet *Valdemar* with music by Johannes Frederik Frölich. Nielsen mentions Boxing Day as the premiere date for *The Mother* in a letter to Alfred Nielsen of 10.12.1920 (DK-Kk, CNA, I.A.c.). According to Helge Rode's article on the origins of the piece, the postponement was due to an order from Jacob Appel at the Ministry (Helge Rode, "Moderen", Det Kongelige Teaters månedsprogram, Oct. 1935, p. 5).

23 Letter of 22.10.1922 from Nielsen to Alfred Nielsen (DK-Kk, CNA, I.A.c.); letter to Thorvald Aagaard of 25.10.1920 and 18.12.1920 (DK-Kk, CNA, I.A.c.).

24 Letter of 5.12.1920 and 9.12.1920 from Nielsen to Salomon Levysohn (DK-Kk, CNA, I.A.c.); letter of 10.12.1920 from Nielsen to Alfred Nielsen (DK-Kk, CNA, I.A.c.). In any case *The Mist Is Rising*, *March*, *Minuet* and *Prelude* [to Scene 7] must have been agreed at the end of November, since he had them printed along with the piano score for the songs in December.

25 Letter of 17.11.1920 from Nielsen to Charlotte Thygesen (DK-Kk, CNA, I.A.c.).

26 Ebbe Hamerik, Danish conductor and composer (1898-1951), engaged as assistant conductor at the Royal Theatre 1919-1922. Salomon Levysohn (1858-1926). Gustav Uhlendorff (1875-1962), ballet-master at the Royal Theatre (1920-1928). (Letters from Nielsen to Salomon Levysohn of 5.12.1920, 9.12.1920 (DK-Kk, CNA, I.A.c.).

22 Fra begyndelsen var tidspunktet for fejringen af genforeningen sat til den 15.6.1920, men datoen blev af ministeriet ændret til den 5.10, så festlighederne blev afholdt samme dag som den første rigsdag med repræsentation fra Sønderjylland (Brev fra Johannes Nielsen til Andreas Bruun, Paris af 1.7.1920 (Rigsarkivet, Det kongelige Teaters korrespondance 1905-1930, kopibog 18.10.1919-12.11.1920 Nr. 1206, brev nr. 348). Brevets hovedærinde er et fransk gæstespil på Det Kongelige Teater). Programmet indeholdt ikke nyskrevet dansk dramatik, men i stedet Frederik Kuhlau's ouverture til *Elverhøj*, en prolog samt August Bournonvilles ballet *Valdemar* med musik af Johannes Frederik Frölich. Carl Nielsen nævner Anden Juledag som premieredato for *Moderen* i brev til Alfred Nielsen af 10.12.1920 (DK-Kk, CNA, I.A.c.). Iflg. Helge Rodes artikel om stykkets tilblivelse skyldes udskydelsen en ordre fra ministeriet ved Jacob Appel (Helge Rode, "Moderen", Det Kongelige Teaters månedsprogram, okt. 1935, s. 5).

23 Brev af 22.10.1922 fra Carl Nielsen til Alfred Nielsen (DK-Kk, CNA, I.A.c.); brev til Thorvald Aagaard af 25.10.1920 og 18.12.1920 (DK-Kk, CNA, I.A.c.).

24 Brev af 5.12.1920 og 9.12.1920 fra Carl Nielsen til Salomon Levysohn (DK-Kk, CNA, I.A.c.); brev af 10.12.1920 fra Carl Nielsen til Alfred Nielsen (DK-Kk, CNA, I.A.c.). I alle tilfælde må *Taagen letter*, *Marsch*, *Menuet* og *Forspil* [til Syvende Billede] have været aftalt i slutningen af november, da han lader dem trykke sammen med klaverpartituret af sangene i december.

25 Brev af 17.11.1920 fra Carl Nielsen til Charlotte Thygesen (DK-Kk, CNA, I.A.c.).

26 Ebbe Hamerik, dirigent og komponist (1898-1951), ansat som assisterende kapelmester på Det Kongelige Teater 1919-1922. Salomon Levysohn (1858-1926). Gustav Uhlendorff (1875-1962), balletmester på Det Kongelige Teater (1920-1928). (Breve fra Carl Nielsen til Salomon Levysohn 5.12.1920, 9.12.1920 (DK-Kk, CNA, I.A.c.).

first performance by Svend Methling and Johannes Poulsen respectively, with Poul Wiedemann and Svend Aage Larsen as understudies for Johannes Poulsen.<sup>27</sup> The Mother sings Brorson's already well-known hymn *Her vil ties, her vil bies* to a melody by A.P. Berggreen, and the role went to one of the theatre's great actresses, Betty Hennings, who was a guest at the theatre in the role. She was understudied by Ella Ungermann.<sup>28</sup>

The play was anticipated with some excitement, perhaps because of the postponements of the opening. In the preceding days several newspapers featured advance reports, and the reviews afterwards were numerous but rather mixed. Many reviewers discussed the balance between the idea of a celebratory play and the content of the dramatic work, and the fairytale-like style also gave rise to some reflections, for example from the reviewer *H.L.* in *København*:

“Whether ‘The Mother’, as has been hoped, will remain as a national commemorative play, is surely doubtful, despite its great poetic beauties. This would first and foremost require a more fixed form and a more solidly wrought plot than this play has been given. But it fills its position, that is as the gala play written for the occasion, with beauty and dignity, and it will probably long attract a large and appreciative audience.”<sup>29</sup>

A considerably more negative view was expressed by the reviewer *K.F.* in *Nationaltidende*, where it is criticized for being over-festive at the expense of weighty content, but with Nielsen's songs as an enlivening element.<sup>30</sup> In *Ekstrabladet* the staging was harshly dealt with too:

“To make such a gala play as this possible on stage, such that it has a celebratory effect in every way, without the slightest hint of parody at any point, is very difficult. Nor did it quite succeed yesterday evening. *Helge Rode's* Ariel-like poetry was at times stifled under the volume of painted canvas, girls with attached angels’

27 Svend Methling, Danish actor and director (1891-1977); Johannes Poulsen, Danish actor and director (1881-1938); Poul Wiedemann, Danish singer and actor (1890-1969).

28 Danish actress (1850-1939). Betty Hennings had already given her farewell performance at the Theatre in 1908, but on several occasions had appeared as a guest (*Det Kongelige Teaters Officielle Program*, 30.1.1921, DK-Kt). For *The Mother* she may have been engaged again as a gesture to mark the 50th anniversary of her debut as an actress, celebrated on 13.12.1920. Ella Ungermann, Danish actress (1891-1921).

29 *København*, 31.1.1921.

30 *Nationaltidende*, 31.1.1921.

ling og Johannes Poulsen med Poul Wiedemann og Svend Aage Larsen som dubleanter for Johannes Poulsen.<sup>27</sup> Moderen synger Brorsons allerede kendte salme: *Her vil ties, her vil bies* til melodi af A.P. Berggreen, og den rolle tilfaldt en af teatrets store skuespillere Betty Hennings, som til rollen var gæst på teatret. Hun blev dubleret af Ella Ungermann.<sup>28</sup>

Teaterstykket var ventet med spænding, måske på grund af udskydelserne af uropførelsen. I dagene forinden bragte flere aviser foromtaler, og anmeldelserne bagefter var talrige men noget blandede. Mange anmeldere diskuterede balancen mellem ideen om et festspil og indholdet i det dramatiske arbejde, og også den eventyrlignende stil gav anledning til overvejelser, således *H.L.* i *København*:

“Om ‘Moderen’, saaledes som man har haabet, skal blive staaende som et nationalt Festspil, er vel tvivlsomt, dets store digteriske Skønheder tiltrods. Dertil vilde først og fremmest kræves en fastere Form og en solidere sammentømret Handling, end Skuespillet har faaet. Men det fylder smukt og værdigt sin Plads som det for Lejligheden skrevne Festspil, det er, og det vil sikkert længe samle et stort og taknemligt Publikum om sig.”<sup>29</sup>

Betydelig mere negativ omtale fik stykket af *K.F.* i *Nationaltidende*, hvor det kritiseres for overdreven festlighed på bekostning af et vægtigt indhold men med Carl Niensens sange som et oplivende element.<sup>30</sup> Også iscenesættelsen fik i *Ekstrabladet* hård omtale:

“At muliggøre et Festspil som dette paa Scenen, saa det i ét og alt virker festligt og ikke paa sine Steder med blot en Antydning af Parodi, er meget vanskeligt. Helt lykkedes det heller ikke i Aftes. *Helge Rodes* arielske Poesi kvaltes til Tider under Mængden af malet Lærred, Pigebørn med paasatte Englevinger, Parykker og langt Skæg. Men hvad Teaterrekvisitterne mulig ødelagde, fik dog paa anden Maade Erstatning, nemlig i *Carl*

27 Svend Methling, skuespiller og instruktør (1891-1977); Johannes Poulsen, skuespiller og instruktør (1881-1938); Poul Wiedemann, sanger og skuespiller (1890-1969).

28 Skuespiller (1850-1939). Betty Hennings havde allerede haft sin afskedsforestilling fra teatret i 1908, men havde ved flere lejligheder medvirket som gæst (*Det Kongelige Teaters Officielle Program*, 30.1.1921, DK-Kt). Til *Moderen* var hun muligvis engageret igen som en gestus i anledning af 50-års jubilæet for hendes debut som skuespiller, fejret den 13.12.1920. Ella Ungermann, skuespiller (1891-1921).

29 *København*, 31.1.1921.

30 *Nationaltidende*, 31.1.1921.

wings, wigs and long beards. But whatever the props may have spoiled was made up for in another way, that is by *Carl Nielsen's* often magnificent music, clear and straightforward and with a rhythmic beauty of tone as it should be in a national gala play".<sup>31</sup>

While the reviewers had considerable reservations about the dramatic work, they were far more enthusiastic about Nielsen's music. In *Politiken* the composer is praised for his down-to-earth Danish style but is criticized for his failure to support some of the play's more high-flown poetic expressions.<sup>32</sup> Gunnar Hauch commented in the journal *Theatret* on Nielsen's view of a popular Danish manner:

"It was certainly not the totality, but the episodes, the details, that had value, often very fine and of great value. One highly original song was the Jester's song about hatred, which is the strongest emotion, and which reaches even the flying eagle. The diction of the poem and its mood in the instrumentation were rendered in equally masterly fashion; only a great musician writes so, and just as masterly was the singing by Mr. Johannes Poulsen. In the Scald's songs we often encountered once more the Carl Nielsen we know from his Danish national songs; it was the same quest for the simplest possible, the primitive style from music's middle ages. It is dangerous to seek this out, for one never finds it unless it lies in the simplicity of the heart. Carl Nielsen's heart is difficult to penetrate; but a single song like the one about 'Princess Tove of Denmark' played upon strings that were felt authentic. At such moments an atmosphere arose that gave the tale the deep perspective, while possessing the potential for wider horizons".<sup>33</sup>

In *Nationaltidende*, where the reviewer *K.F.* had great reservations about the dramatic work, the music made an impression on Angul Hammerich. He too regrets the absence of great musical eruptions, but feels great admiration for Nielsen's treatment of the text:

"For Helge Rode's gala play, *Carl Nielsen* has written the music – with a happy touch, one must add, since his music conforms to the text in attitude, colouring and style, as if surging from it in the same breath, in fact even more consistently in its whole manner than the text, and in addition genuinely personal, truly Carl Niensenesque. In form and content we find here his

*Nielsens* ofte prægtige Musik, klar og ligetil og af en rytmisk Toneskønhed, som det bør være i et nationalt Festspil."<sup>31</sup>

Hvor anmelderne var temmelig forbeholdne over for det dramatiske arbejde, er de langt mere begejstrede for Carl Niensens musik. I *Politiken* roses komponisten for sin jævne danske tone men kritiseres for manglende understøttelse af skuespillets visse steder mere højstemte poetiske udtryk.<sup>32</sup> Gunnar Hauch kommenterede i tidsskriftet *Theatret* Carl Niensens opfattelse af en folkelig dansk tone:

"Det blev saa absolut ikke Helheden, men Episoderne, Detaillerne, som ejede Værdien, ofte en meget fin og stor Værdi. En højst original Vise var Narrens Sang om Hadet, der er det stærkeste, og som naar selv den flyvende Ørn. Digtets Ord i Diktionen og dets Stemning i Instrumentationen var lige mesterlig skildret; kun en stor Musiker skriver sligt, og lige saa mesterligt blev det sunget af Hr. Johannes Poulsen. I Skjaldens Sange mødte man ofte den Carl Nielsen igen, vi kender fra hans danske Viser; det var den samme Søgen imod det enklest mulige, den primitive Tone fra Musikkens Middelalder. Den er farlig at søge, for man finder den aldrig, hvis den ikke ligger i Hjertets Enfold. Carl Niensens Hjerte er svært at gennemskue; men en enkelt Sang som den om 'Prinsesse Tove af Danmark' spillede paa Strengene, som var ægte. I saadanne Øjeblikke voksede Stemninger frem, som gav Eventyret det dybe Perspektiv, men det ejede Muligheder for videre Horisonter."<sup>33</sup>

I *Nationaltidende*, hvor anmelderen *K.F.* var meget forbeholden overfor det dramatiske arbejde, gjorde musikken indtryk på Angul Hammerich. Også han savner de store musikalske udbrud, men han nærer stor beundring for Carl Niensens behandling af teksten:

"Til Helge Rodes Festspil har *Carl Nielsen* skrevet Musiken – med en lykkelig Haand, maa man tilføje, da hans Toner i Holdning, Farver og Stil slutter sig til Teksten, som om den var sprunget ud af den i samme Aandedræt, endda endnu mere sluttet i hele Holdningen end denne og dertil ægte personlig, rigtig Carl Niensensk. I Form og Indhold genfinder vi her hans bedste, mest karakterbestemte Egenskaber som Komponist, denne for

<sup>31</sup> G.N. in *Ekstrabladet*, 31.1.1921.

<sup>32</sup> *Politiken*, 31.1.1921.

<sup>33</sup> *Theatret*, vol. 20, no. 11, February 1921, p. 131.

<sup>31</sup> G.N. i *Ekstrabladet*, 31.1.1921.

<sup>32</sup> *Politiken*, 31.1.1921.

<sup>33</sup> *Theatret*, 20. årg., nr. 11, februar 1921, s. 131.

best, most characteristic qualities as a composer – this mixture, so peculiar to him and so captivating, of the quite spontaneously popular and the artistically highly concentrated, the fresh straightforwardness and plainness on the one hand and right beside it the contrapuntal dialectic in sparkling life. It must have been a particular joy for Carl Nielsen to bowl with these balls, so easily it all flows for him, and so straightforward and natural the whole result is; and this at well nigh all points of the score, which spans so many different details, refracting and yet illuminating one another”.<sup>34</sup>

All are agreed that the first performance was a great success with the audience, and, quite unusually, the author Helge Rode was also given a curtain call where he received the acclaim of the audience from the stage.<sup>35</sup> In this and the next season *The Mother* saw 31 performances, over half of which were sold out.<sup>36</sup>

At the same time as the production in Copenhagen, *The Mother* was premiered at the Odense Theatre, where it was played ten times from 15 March until 29 March 1921, staged by Svend Aggerholm.<sup>37</sup> We know of only a few concert performances of the music. On 7 December 1928 Nielsen conducted the *Prelude* to Scene Four and the *Minuet* on Swedish Radio,<sup>38</sup> and in connection with the gala concerts for the composer’s sixtieth birthday Poul Wiedemann and Christian Christiansen<sup>39</sup> performed three songs from *The Mother*: “Vildt gaar Storm mod sorte Vande”, “Min Pige er saa lys som Rav” and “Dengang Ørnen var flyveklar”,<sup>40</sup> while the text of the song “Som en rejselysten Flaade” was printed in a small booklet of five Nielsen songs for use in a torchlight procession on the birthday in honour of the composer.<sup>41</sup> “Min Pige er saa lys som Rav”, here with the title

ham saa ejendommelige og indtagende Blanding af det rent umiddelbart folkelige og det stærkt kunstnerisk koncentrerede, den friske Ligetilhed paa det jævne paa den ene Side og lige ved Siden af dette den kontrapunktiske Dialektik i spillende Liv. Det maa have været Carl Nielsen en speciel Fryd at spille med disse Kugler, saa let det alt sammen gaar for ham og saa ligetil og selvfølgelig det altsammen falder ud. Dette saa godt som paa alle Punkter af Partituret, der spænder over saa mange, indbyrdes forskellige, hinanden brydende, men dog ogsaa hinanden belysende Enkeltheder.”<sup>34</sup>

At uropførelsen blev en publikumssucces, er alle enige om, og som noget ganske usædvanligt blev også tekstforfatteren, Helge Rode, fremkaldt efter forestillingen, hvor han fra scenen modtog publikums hyldest.<sup>35</sup> I denne og den følgende sæson havde *Moderen* 31 opførelser, hvoraf over halvdelen var udsolgte.<sup>36</sup>

Samtidig med opsætningen i København fik *Moderen* premiere på Odense Teater, hvor det spillede ti gange fra 15. marts til 29. marts 1921, iscenesat af Svend Aggerholm.<sup>37</sup> Der kendes kun enkelte koncertopførelser af musikken. Carl Nielsen dirigerede den 7. december 1928 i Sveriges Radio *Forspil* til Fjerde Billede samt *Menuet*,<sup>38</sup> og i forbindelse med festkoncerterne ved komponistens 60-års dag opførte Poul Wiedemann og Christian Christiansen<sup>39</sup> tre sange fra *Moderen*: “Vildt gaar Storm mod sorte Vande”, “Min Pige er saa lys som Rav” og “Dengang Ørnen var flyveklar”,<sup>40</sup> ligesom teksten til sangen “Som en rejselysten Flaade” var trykt i et lille hæfte med fem Carl Nielsen-sange til brug ved et fakkeltog på dagen til ære for komponisten.<sup>41</sup> “Min Pige er saa lys som Rav”, her med titlen *Skjaldens sang af Skuespillet “Moderen”*,

34 *Nationaltidende*, 31.1.1921.

35 *Ekstrabladet*, 31.1.1921.

36 Det Kongelige Teater. Journal 14. aug. 1916 til 22. juni 1922 (*Det Kongelige Teaters Bibliotek og Arkiv*). In the journal 20 performances are registered as sold out.

37 Poul Dreyer (ed.), *Odense Teater 1796-1946*, Odense 1946, pp. 122, 354. Svend Aggerholm, Danish actor (1875-1940), director of Odense Theatre 1917-1921. The title role was played by Ellen Aggerholm. From this production no musical sources are preserved. The Royal Theatre revived the production in the 1935-36 season, but the work seems to have dated by then and *The Mother* only saw five performances.

38 Letters from Nielsen to Julius Rabe of 8.11.1928, 17.11.1928 and 23.11.1928 (DK-Kk, CNA, I.A.d.).

39 Danish pianist (1884-1855).

40 Torben Schousboe, *op.cit.*, Copenhagen 1983, p. 485.

41 Here with the title *Danmark*. The other texts were “Du danske Mand”, “Jeg bærer med Smil min Byrde”, *Jens Vejmand*, the torchlight procession song “Lig varme Væld din Rytme randt”. The booklet was printed by *Politiken* in 1925 (DK-Kk, CNA, I.E.b.1b. Carl Nielsens programsamling 1920-1929).

34 *Nationaltidende*, 31.1.1921.

35 *Ekstrabladet*, 31.1.1921.

36 Det Kongelige Teater. Journal 14. aug. 1916 til 22. juni 1922 (*Det Kongelige Teaters Bibliotek og Arkiv*). I journalen er 20 forestillinger registreret som udsolgte.

37 Poul Dreyer (udg.), *Odense Teater 1796-1946*, Odense 1946, s. 122, 354. Svend Aggerholm, skuespiller (1875-1940), teaterdirektør på Odense Teater 1917-1921. Hovedrolleindehaver var Ellen Aggerholm. Fra denne opsætning findes ingen musikalske kilder overleveret. Det Kongelige Teater genoptog forestillingen i sæsonen 1935-36, men tiden synes at være løbet fra værket, og *Moderen* fik kun fem opførelser.

38 Breve fra Carl Nielsen til Julius Rabe af 8.11.1928, 17.11.1928 og 23.11.1928 (DK-Kk, CNA, I.A.d.).

39 Pianist (1884-1855).

40 Torben Schousboe, *op. cit.*, s. 485.

41 Her med titlen *Danmark*. De øvrige tekster var: “Du danske Mand”, “Jeg bærer med Smil min Byrde”, *Jens Vejmand*, Fakkelsangen “Lig varme Væld din Rytme randt”. Hæftet var trykt af *Politiken* i 1925 (DK-Kk, CNA, I.E.b.1b. Carl Nielsens programsamling 1920-1929).

*Skjaldens sang af Skuespillet "Moderen"* (The Scald's Song from the play "The Mother"), was also performed on 6 February 1927 at Grundtvigs Hus in the fourth 'workers' concert' of the Students' Society (Studentersamfundet) in the 1926-27 season.<sup>42</sup>

The text and parts of the music for *The Mother* were printed at the time of the first performance. On the actual day *Berlingske Tidende* printed the text of "Tidselehøsten tegner godt", here with the title *Skjaldens Søragesang* (The Scald's Lament), and the next day in the same newspaper one could read the text of "Som en rejselysten Flaade", this too with an added title: *Sangen om Danmark* (The Song of Denmark). The whole text of the gala play was published by Gyldendal on 31 January,<sup>43</sup> and the next year Helge Rode had the poems from *The Mother* included in his collection of poetry *The Silent Garden* (Den stille Have).<sup>44</sup> Even before the first performance the music publisher Wilhelm Hansen had shown an interest in printing the songs from *The Mother*. In August Nielsen had mentioned to Asger Wilhelm Hansen<sup>45</sup> that he was working on music for a theatre production about the reunion,<sup>46</sup> and in November 1920 he sent a manuscript to the publisher with explicit instructions on how he wanted the contract drawn up:

"I enclose the manuscript for 'The Mother'. Of the approximately 20 numbers, I have selected 13 which constitute independent songs and musical pieces that can stand alone, each separately if required. –

Please send me a proposal for a contract and fee as soon as possible. The contract must include a clause stating that I have and retain the right to publish the Preludes, Minuet, March and the piece 'The Mist Is Rising' for Orchestra.

'Saul and David' and 'Masquerade' were sold subject to the same provisos – that is, only the piano arrangement.

Provisionally, as the principle for the fee, we could say that for each number I receive about the same as you pay

blev ligeledes opført den 6. februar 1927 i Grundtvigs Hus ved den fjerde af Studentersamfundets arbejderkoncerter i sæsonen 1926-27.<sup>42</sup>

Teksten og dele af musikken til *Moderen* blev trykt på samme tid som uropførelsen. *Berlingske Tidende* trykte på selve dagen teksten til "Tidselehøsten tegner godt", her med titlen *Skjaldens Søragesang*, og dagen efter kunne man i samme avis læse teksten til "Som en rejselysten Flaade", også denne med tilføjet titel: *Sangen om Danmark*. Teksten til hele festspillet udkom 31. januar på forlaget Gyldendal,<sup>43</sup> og året efter lod Helge Rode digtene fra *Moderen* indgå i sin digtsamling *Den stille Have*.<sup>44</sup> Allerede inden uropførelsen havde der fra Wilhelm Hansens side været interesse for at trykke sangene fra *Moderen*. I august måned havde Carl Nielsen overfor Asger Wilhelm Hansen<sup>45</sup> nævnt at han arbejdede med musik til en teaterforestilling om genforeningen,<sup>46</sup> og i november 1920 sendte han manuskriptet til forlaget med udtrykkelige anvisninger på, hvordan han ønskede kontrakten udfærdiget:

"Hermed Manuskriptet til 'Moderen'. Af de cirka 20 Numre har jeg udvalgt de 13 som udgør selvstændige Sange og Musikstykker der kan staa alene, hver for sig, om det skal være. –

Jeg vil bede Jer sende mig et Forslag til Kontrakt og Honorar saa snart som muligt. Kontrakten maa indeholde en Passus om, at jeg har og beholder Retten til Udgivelsen af de Forspillene, Menuetten, Marschen samt Stykket 'Taagen letter' for Orkester.

'Saul og David' og 'Maskaraden' er solgte under samme Forbehold altsaa kun Klaverudtoget.

Vi kunde jo foreløbig som Udgangspunkt for Honoraret sige at jeg faar for hvert Nummer ungefær det samme som I betaler f: Expl: Fini Henriques Halvorsen, Alnæs, Rangström o. A. for en Sang eller et Klaverstykke.

42 Poul Wiedemann sang, accompanied by either Johanne Stockmarr or Emil Selmar (DK-Kk, CNA, I.E.b.1b, Carl Nielsens programsamling 1920-1929).

43 København, 1.2.1921.

44 Helge Rode, *Den stille Have*, Copenhagen 1922. All poems except "Vildt gaar Storm mod sorte Vande" and *Echo Song* are included. Each poem is furnished here with a title and placed under *Narrens Viser* (The Jester's Songs) and *Skjaldens Sange* (The Scald's Songs) respectively, and a note says that songs from *The Mother* are printed here, partly in expanded and revised form.

45 Danish music publisher (1889-1976).

46 Letter from Nielsen to Asger Wilhelm Hansen of 5.8.1920 (DK-Kk, WHA, korrespondance 1925-35. K-R.).

42 Poul Wiedemann sang, og enten Johanne Stockmarr eller Emil Selmar akkompagnerede (DK-Kk, CNA, I.E.b.1b, Carl Nielsens programsamling 1920-1929).

43 København, 1.2.1921.

44 Helge Rode, *Den stille Have*, København 1922. Alle digte undtagen "Vildt gaar Storm mod sorte Vande" og *Ekkosang* er medtaget. Hvert digt er her forsynet med titel og anbragt under henholdsvis *Narrens Viser* og *Skjaldens Sange*, og i en note er angivet: "Sange fra 'Moderen' gengives her, tildels i udvidet og revideret form."

45 Musikforlægger (1889-1976).

46 Brev fra Carl Nielsen til Asger Wilhelm Hansen af 5.8.1920 (DK-Kk, WHA, korrespondance 1925-35. K-R.).

for example Fini Henriques, Halvorsen, Alnæs, Rangström and others for a song or a piano piece.

In my case the printing (engraving) will be considerably less expensive than for any other composer, since I use fewer notes, as can easily be seen from the things themselves”.<sup>47</sup>

From the first draft of the contract it is evident that Nielsen only transferred the right to print the piano arrangement, that he retained the right to publish the orchestral score of the preludes, *Minuet*, *March* and *The Mist Is Rising*, and that he wanted a higher fee than the publisher's first offer. It appears that all his wishes were granted, and the music was sent for typesetting on 7 December 1920.<sup>48</sup> In the piano score the publication has been given the opus number “41”. The next year he must have negotiated with the publisher again, for a set of parts for salon orchestra consisting of *Minuet*, “Min Pige er saa lys som Rav”, *March* and “Som en rejselysten Flaade” was published by Wilhelm Hansen.<sup>49</sup>

“Som en rejselysten Flaade” is the song from *The Mother* that became most widely known, probably because of the historic circumstances, as the song was closely associated with the reunion and was thus used at meetings all over the country. In 1921 it was printed individually, for male choir in an arrangement by Hakon Andersen<sup>50</sup> and for mixed choir, set by an anonymous arranger, by Wilhelm Hansen. There is also a private publication in an arrangement by Hakon Andersen for mixed choir. It was included in the 1922 edition of the standard songbook *Folkehøjskolens Melodibog* and printed as No. 30 in a version for three equal voices in *Melodibog til Sangbogen Danmark* from 1924. In the latter songbook, the melody appears as No. 180, for the same ensemble and in the same key, but with the text “Søndret Folk er vokset sammen”.<sup>51</sup> A recording where Nielsen plays the song on the piano was preserved on a

Trykningen (Stikningen) bliver hos mig betydelig billigere end hos nogen anden Komponist, da jeg bruger færre Noder, hvilket let ses af Tingene selv.”<sup>47</sup>

Af første udkast til kontrakt fremgår, at Carl Nielsen kun overgav rettigheder til trykning af klaverudtog, at han bibeholdt retten til udgivelse af orkesterpartitur til forspillene, *Menuet*, *Marsch* og *Taagen letter*, samt at han ønskede et højere honorar end forlagets første udspil. Det ser ud til at alle ønsker blev imødekommet, og noderne sendtes til sætning den 7. december 1920.<sup>48</sup> I klaverpartituret har udgivelsen fået opusnummeret “41”. Året efter må han igen have forhandlet med forlaget, for et stemmesæt for salonorkester indeholdende *Menuet*, “Min Pige er saa lys som Rav”, *Marsch* og “Som en rejselysten Flaade” udkom på Wilhelm Hansens forlag.<sup>49</sup>

“Som en rejselysten Flaade” er tydeligvis den sang fra *Moderen*, som opnåede størst udbredelse, sandsynligvis på grund af de historiske omstændigheder, hvor sangen blev tæt forbundet med Genforeningen og dermed brugt ved møder over hele landet. I 1921 blev den trykt i enkelttryk for henholdsvis mandskor i arrangement af Hakon Andersen<sup>50</sup> og for blandet kor af ukendt arrangør hos Wilhelm Hansen. Desuden findes en privat udgivelse i arrangement af Hakon Andersen for blandet kor. I 1922-udgaven af *Folkehøjskolens Melodibog* blev den medtaget, og for tre lige stemmer er den i *Melodibog til Sangbogen Danmark* fra 1924 optaget som nr. 30 – i samme sangbog som nr. 180 findes melodien for samme besætning og i samme toneart men med teksten til “Søndret Folk er vokset sammen”.<sup>51</sup> En indspilning, hvor Carl Nielsen spiller sangen på klaver, er overleveret på fonografvalse og genudgivet. Tempoet i udførelsen er påfaldende

47 Letter from Nielsen to Asger Wilhelm Hansen of 29.11.1920 (DK-Kk, Wilhelm Hansens Arkiv, Acc. 1997/153).

48 Draft contract, December 1920 (DK-Kk, Wilhelm Hansens Arkiv 1920); letter from Wilhelm Hansen to Nielsen of 7.12.1920 (DK-Kk, WHA 1920). In the publisher's engraver's book the music has been entered on 7.12.1920 (DK-Kk, Wilhelm Hansen, Engraver's Book). In the draft contract the title of “Som en rejselysten Flaade” is given as “Som en blomstersmykket Flaade” (Like a Fleet Adorned with Flowers).

49 The music for the salon orchestra version was typeset on 17.2.1921 (DK-Kk, Wilhelm Hansen, Engraver's Book). Precisely these pieces from *The Mother* are mentioned in 1924 by Nielsen as the most important. Cf. letter from Nielsen to Carl Johan Michaelsen of 30.7.1924 (DK-Kk, acc. 1995/55).

50 Danish organist and composer (1875-1959).

51 It is likely that the song was published separately for three equal voices, since no. 30 in this songbook has been given the copyright year 1921.

47 Brev fra Carl Nielsen til Asger Wilhelm Hansen af 29.11.1920 (DK-Kk, Wilhelm Hansens Arkiv, Acc. 1997/153).

48 Forslag til kontrakt, december 1920 (DK-Kk, Wilhelm Hansens Arkiv 1920); brev fra Wilhelm Hansen til Carl Nielsen af 7.12.1920 (DK-Kk, WHA 1920). Nodesatsen er i forlagets stikkerbog indført 7.12.1920 (DK-Kk, Wilhelm Hansen, Stikkerbog). I forslag til kontrakt er titlen på “Som en rejselysten Flaade” anført som “Som en blomstersmykket Flaade”.

49 Noderne til salonorkesterversion er sat 17.2.1921 (DK-Kk, Wilhelm Hansen, Stikkerbog). Netop disse stykker fra *Moderen* omtales i 1924 af Carl Nielsen som de vigtigste. Jf. brev fra Carl Nielsen til Carl Johan Michaelsen af 30.7.1924 (DK-Kk, acc. 1995/55).

50 Organist og komponist (1875-1959).

51 Sandsynligvis har sangen været udgivet separat for tre lige stemmer, da nr. 30 i denne sangbog står med copyright-året 1921.

wax cylinder and has been re-issued. The tempo of the performance is strikingly slow, and it ends with a brief improvisation to make up the recording time.<sup>52</sup>

The source material for *The Mother* is very extensive. For the music in its entirety there is the ink fair copy, which is partly autograph, and the parts, which have been copied from the ink fair copy by a professional music copyist. There are also a number of sources for individual solo songs, choral songs or orchestral pieces.

In the ink fair copy there are many hands (cf. *Sources* p. XXX); among others Emil Reesen has fair-copied and partly orchestrated the *Prelude* to Scene Seven, *Echo Song* and the final chorus. Since Reesen's piano score is dated May 1920, this may suggest that he became involved at a time when Nielsen was travelling abroad, and when it was still expected that the play would be premiered on 15 June 1920.

One group of sources requires special attention, the sources for the solo songs. The printing manuscript for Wilhelm Hansen's edition was submitted to the publisher before the first performance, and in this the songs with piano accompaniment have been fair-copied in an unknown hand, while the piano versions of the included orchestral pieces have been fair-copied by the composer. By this time Nielsen's fair copy of the songs was in use at the theatre in connection with the rehearsal work, which is why he was obliged to have them copied for use in printing.

The ink fair copy has been chosen as the main source for the present edition. It has been collated with all the other sources, and variants have been noted in *Editorial emendations and alternative readings*. In the case of the songs, important variants from printed piano arrangements as well as other sources have been included, but emendations have only been based on the ink fair copy itself, as the piano arrangement exhibits a number of differences from the score.

As for the vocal text, the ink manuscript is sometimes inadequate. In several cases unknown hands have supplemented Nielsen's missing text underlay, and whole stanzas have been added by others. Either Nielsen did not in all cases have the final text available during the composition process, or stanzas and parts of the text were added or changed after the song had been composed. The work with the scripts from the Royal Theatre involves the problem that they were also the

langsomt, og den afsluttes med en kort improvisation til udfyldning af optagetiden.<sup>52</sup>

Kildematerialet til *Moderen* er meget omfattende. Til den samlede musik findes blækrenskriften, som er en delautograf, og stemmerne, som er afskrevet efter blækrenskriften af en professionel nodeskriver. Hertil kommer en del kilder til enkelte solosange, korsange eller orkesterstykker.

I blækmanuskriptet findes mange hænder, jf. *Sources* s. XXX, blandt andre har Emil Reesen renskrevet og delvis instrumenteret *Forspil* til *Syvende Billede*, *Ekkosang* samt slutkoret. Da Reesens klaverpartitur er dateret maj 1920, kunne det tyde på at han blev involveret på et tidspunkt, hvor Carl Nielsen var på rejse i udlandet, og hvor man stadig forventede at uropføre stykket 15. juni 1920.

En gruppe af kilderne påkalder sig særlig opmærksomhed, nemlig kilderne til solosangene. Trykforlægget til Wilhelm Hansens udgave blev indleveret til forlæggeren inden uropførelsen, og heri er sangene med klaverledsagelse renskrevet i fremmed hånd, mens klaverversioner af de medtagne orkestersatser er renskrevet af komponisten. Carl Niensens renskrift af sangene har på dette tidspunkt været i anvendelse på teatret i forbindelse med prøvearbejdet, hvorfor han har været nødsaget til at lade dem afskrive til brug for trykningen.

Blækrenskriften er valgt som hovedkilde for nærværende udgave. Den er kollationeret med samtlige øvrige kilder, og varianter er optegnet i *Editorial emendations and alternative readings*. For sangenes vedkommende er væsentlige varianter fra trykte klaverudtog samt øvrige kilder medtaget, men revisioner er udelukkende sket på blækrenskriftens egne præmisser, da klaverudtoget udviser en del forskelle fra partituret.

For vokaltekstens vedkommende er blækmanuskriptet til tider mangelfuldt. I flere tilfælde har fremmede hænder suppleret Carl Niensens manglende tekstunderlægning, ligesom hele vers er tilføjet af andre. Enten har Carl Nielsen ikke i alle tilfælde haft den endelige tekst til sin rådighed ved kompositionsprocessen, eller vers og tekstdele er tilføjet eller ændret efter at sangen var komponeret. Arbejdet med tekstbøgerne fra Det Kongelige Teater rummer det problem, at de ligeledes var tekstforlæg for de indledende revisioner af

<sup>52</sup> *Carl Nielsen spiller Carl Nielsen: Tre fonografvalser fortæller*, CD, SBCD 05, Århus 2003.

<sup>52</sup> *Carl Nielsen spiller Carl Nielsen: Tre fonografvalser fortæller*, CD, SBCD 05, Århus 2003.

textual source for the initial revisions of the play in connection with its revival in 1935-1936 after the death of Nielsen, and therefore have textual corrections that were added on that occasion. In the present edition the text has been set after the ink manuscript but corrected after the prompt-book from the Royal Theatre, which must be assumed to be the fullest version. All variants in the text books have been included in *Editorial emendations and alternative readings*.

#### THE ORDER OF THE MUSICAL NUMBERS

It is clear from the ink manuscript of *The Mother* (Source A) that the order of scenes has been changed many times. For the revival at the Royal Theatre in the 1935-1936 season sections were omitted. In the manuscript this is indicated by “udgaar” (“to be omitted”), but this instruction has not been entered by the same hand every time, and we cannot exclude the possibility that some of these had already been omitted before the first performance in 1921. A few passages have been entered several times in the score, either because they were moved from the originally intended place or because of a repetition of the number. In addition there is a complete fair copy of “Vildt den stakkels Nar maa bande” (the second stanza of “Vildt gaar Storm mod sorte Vande”) arranged for the Jester and harp and an incomplete first page of the fair copy for choir and orchestra of “Vildt gaar Storm mod sorte Vande” (p. 72), which was not used. The manuscript is copied by Nielsen as well as Emil Reesen and Ebbe Hamerik.

Lists of the order of the various numbers have been noted in several places, but they do not agree. With two exceptions<sup>53</sup> all the lists lack indications of the date of the performance. The two most important ones are the list that Ebbe Hamerik probably added in pencil on the inside of the printed score of *Saga Dream* inserted in the score (List **a**), and a list added in black pen in the second violin, desk 1, from the original set of parts, where the musician has noted with the same pen beside the list “First Performance / Sunday 30 January 1921 / Jørgen Aarskov”, which must therefore be assumed to represent the first performance (List **b** – see facsimile pp. lxxvii and lxxviii). However, the order in these two lists is not identical. In many of the parts, too, there are lists, likewise on an inserted

skuespillet i 1935-1936 i forbindelse med genopsætningen efter Carl Niensens død og derfor indeholder tekstrettelser tilføjet i den anledning. Teksten er i nærværende udgave sat efter blækmanuskriptet men suppleret med detaljer fra sufflørbogen fra Det Kongelige Teater, som må antages at være den mest fyldestgørende. Alle varianter i tekstbøgerne er medtaget i *Editorial emendations and alternative readings*.

#### RÆKKEFØLGEN AF DE MUSIKALSKE NUMRE

Af blækmanuskriptet til *Moderen* (kilde A) fremgår at rækkefølgen af scenegangen har været ændret mange gange. Ved genopførelsen på Det Kongelige Teater i sæsonen 1935-1936 blev en del udeladt. I manuskriptet er det angivet med “udgaar”, men denne betegnelse er ikke indført med samme hånd hver gang, og det kan ikke udelukkes at nogle af disse allerede er udgået før uropførelsen i 1921. Enkelte passager er indført flere gange i partituret enten på grund af flytning i forhold til den oprindeligt tænkte placering eller på grund af gentagelse af nummeret. Tilmed findes fuldstændig renskrift af “Vildt den stakkels Nar maa bande” (andet vers af “Vildt gaar Storm mod sorte Vande”) udsat for Narren og harpe samt ufuldstændig førsteside af renskrift for kor og orkester af “Vildt gaar Storm mod sorte Vande” (s.72), som ikke blev anvendt. I manuskriptet findes renskrift af såvel Carl Nielsen som Emil Reesen og Ebbe Hamerik.

Optegnelser af rækkefølgen af de enkelte numre findes anført flere steder, men der er ikke overensstemmelse mellem disse. Med to undtagelser<sup>53</sup> er alle oversigter uden angivelse af dato for opførelsen. De to væsentligste optegnelser er den oversigt, som formodentlig Ebbe Hamerik har indført med blyant på indersiden af det i manuskriptet indsatte trykte partitur til *Saga-drøm* (oversigt **a**), samt en oversigt indført med sort pen i det originale stemmesæts violin 2, pult 1, hvor musikeren med samme pen ved siden af oversigten har anført: “Første Opførelse / Søndag d. 30 Januar 1921 / Jørgen Aarskov”, og som derfor må formodes at repræsentere uropførelsen (oversigt **b**, se facsimile s. lxxvii og lxxviii). Rækkefølgen i disse to oversigter er dog ikke enslydende. I mange stemmer findes desuden oversigter, også på en indsat maskinskrevet seddel, som må formodes

53 Den i det følgende nævnte oversigt af Jørgen Aaskov fra førsteopførelsen samt en oversigt fra en opførelse i maj 1945.

53 The list from the first performance by Jørgen Aaskov mentioned in the following and a list from a performance in May 1945.



typewritten slip, which we must suppose was handed out to all the musicians; but from these lists it has not been possible to infer an order with any certainty, since the typewritten slips too have been corrected in pencil or pen; nor has it been possible to ascertain a definitive order from the Royal Theatre's performance material, prompt-book and director's script, since they formed the basis for both the production in 1921 and the initial work in connection with the production in 1935, and both books are therefore furnished with many deletions and additions.

In the present edition the order appears as it is in the ink manuscript (Source A) with the omission of the incomplete choral setting of "Vildt gaar Storm mod sorte Vande" (melody: "Som en rejselysten Flaade") and "Vildt den stakkels Nar maa bande" in a version for the Jester and harp. The last of these is included in an appendix, which also has settings that could not be attributed with certainty to Nielsen. Musical numbers that are repeated later are placed in their entirety where they first occur, with a later reference to the place (for further details see *Editorial emendations and alternative readings*).

## SYNOPSIS

### PROLOGUE

(**Music No. 1, March**). In a classroom the teacher interrupts a geography lesson to tell the pupils a tale about a mother, the mother of the whole country, who seems to be about to lose her son. The teacher predicts that the tale will end well.

### SCENE ONE

(**Music No. 1a, Saga Dream**). A king sits in front of a thatched cottage. His purpose in the border region is to see the lost land again, but it is covered in fog. The Scald says that they would be better to leave the place, since the fog is a warning of an iceberg which will rise up, and the Jester tries to cheer the King up by singing a song (**Music No. 1b, Appendix**, "Roselil og hendes Moder"). After a conversation about grief the Jester plays the flute (**Music No. 2, The Mist Is Rising**). The fog lifts, and the Mother and her Son as well as two winged figures, Faith and Hope, appear. As the Son, with the South Jutland coat of arms on his costume, says goodbye to his mother, she reminds him

at have været uddelt til alle musikere; men af disse oversigter har en sikker rækkefølge ikke kunnet udledes, da også de maskinskrevne sedler er justeret med blyant eller pen. Heller ikke af Det Kongelige Teaters opførelsesmateriale, sufflørbog og instruktionsbog har en entydig rækkefølge kunne udledes, da de har dannet grundlag for såvel opsætningen i 1921 som det indledende arbejde i forbindelse med opsætningen i 1935, og begge bøger derfor er forsynet med talrige overstregninger og tilføjelser.

I nærværende udgave fremstår rækkefølgen, som den foreligger i blækmanuskriptet (kilde A) med udeladelse af den ufuldstændige korsats af "Vildt gaar Storm mod sorte Vande" (melodi: "Som en rejselysten Flaade") samt "Vildt den stakkels Nar maa bande" i udgave for Narren og harpe. Sidstnævnte er medtaget i appendiks, som desuden rummer satser, der ikke entydigt har kunnet relateres til Carl Nielsen. Musiknumre, der senere gentages, er placeret i deres helhed første gang, de optræder, og herefter med en henvisning hertil (se nærmere *Editorial emendations and alternative readings*).

## SCENE- OG HANDLINGSGANG

### PROLOG

(**Musik nr. 1, Marsch**). I en skolestue afbryder læreren en time i geografi for at fortælle eleverne et eventyr, som handler om en moder, hele landets moder, der tilsyneladende vil miste sin søn. Læreren forudsiger at eventyret ender godt.

### FØRSTE BILLEDE

(**Musik nr. 1a, Saga-drøm**). En Konge sidder foran et stråtækt hus. Hans ærinde på grænseegnen er at gense det tabte land, som imidlertid er dækket af tåge. Skjalden fremfører at de hellere må forlade stedet, da tågen er et forvarsel om et isbjerg, som vil rejse sig, og Narren forsøger at opmuntre Kongen ved at synge en vise (**Musik nr. 1b, Appendix**, "Roselil og hendes Moder"). Efter en samtale om sorg spiller Narren på fløjte (**Musik nr. 2, Taagen letter**). Tågen letter, og Moderen og hendes søn samt to bevingede skikkelser, Tro og Haab, kommer til syne. Idet Sønnen med det sønderjyske våbenskjold i sin dragt tager afsked med sin mor, minder hun ham om at han aldrig vil

that he will never be forgotten by his native land, and that he will return one day. He leaves the Mother accompanied by Faith (**Music No. 3, *Melodrama***). Then a storm breaks out and a wall of ice rises. The King and the Scald remind each other of the strength of the Mother (**Music No. 3a, *Faith and Hope Are Playing***).

#### SCENE TWO

In a hall of the palace the Scald sings for the King, the Queen and the court (**Music No. 4, "Vildt gaar Storm mod sorte Vande," Stanza 1**). The Jester imitates him sneeringly (**Music No. 4, Stanza 2**). The King expresses his despair over the loss of the region and sends the Scald out into the countryside for one year to seek encouragement by looking for good, true, unifying forces among the people.

#### SCENE THREE

The Scald and his Boy are in an inn amidst a company of loud-voiced, boasting motorists, dancing to the sound of a gramophone (**Music No. 5, *Gramophone Waltz***). These people leave the bar, to the relief of the Boy and the Scald. The Boy reminds the Scald of a girl the latter once knew, who may be a help now, then the Scald sings a song about her (**Music No. 6, "Min Pige er saa lys som Rav"**). The Scald, who has joined the company, parodies this by telling the story of a beautiful woman once brought to the gates of the palace by the Scald, but when it started to rain the paint ran off her and she became striped. The Jester sings his song (**Music No. 7, "Ved Festen fik en Moder bud"**). The Scald recalls his mission, and mentions many of the good men whom he knows, but who are unsuitable, because they always quarrel in the presence of the King, thus shaming one another. The Jester suggests looking where no one lives, or where people do not speak ill of one another: among the deaf mutes or among the dead in the graveyard. In his quest the Scald knows that he will make enemies, which inspires the Jester to sing a song about hatred (**Music No. 8, "Dengang Ørnen var flyveklar"**). The Jester and the Scald contact a man called Lars to see whether they can find in him someone who will serve the King. At first things look promising, but after the consumption of several mugs of beer he becomes agitated and pours beer over the head of the Scald, after which he is sent home, and the Scald expresses his despondency in a song (**Music No. 9, "Tidselhøsten tegner godt"**).

blive glemt af sit fædreland, og at han engang vil vende tilbage. Han forlader Moderen ledsaget af Tro (**Musik nr. 3, *Melodrama***). Herefter bryder et uvejr løs, og en ismur rejser sig. Kongen og Skjalden minder hinanden om Moderens styrke (**Musik nr. 3a, *Tro og Haab spiller***).

#### ANDET BILLEDE

I en sal på slottet synger Skjalden for Kongen, Dronningen og hoffet (**Musik nr. 4, "Vildt gaar Storm mod sorte Vande", vers 1**). Narren efterligner vrængende (**Musik nr. 4, vers 2**). Kongen udtrykker sin fortvivelse over tabet af landsdelen og sender Skjalden ud i landet for på et år at søge opmuntring ved at lede efter sande og gode, samlende kræfter i folket.

#### TREDJE BILLEDE

Skjalden og hans dreng befinder sig på en kro i et selskab af højrøstede og pralende bilister, som danser til lyden af en grammofon (**Musik nr. 5, *Grammofon-Vals***). Disse mennesker forlader krostuen til Drengen og Skjaldens lettelse. Drengen minder Skjalden om en pige, som denne engang har kendt, og som måske kunne være til hjælp nu, hvorefter Skjalden synger en vise om hende (**Musik nr. 6, "Min Pige er saa lys som Rav"**). Narren, som har sluttet sig til selskabet, fortæller parodierende om en smuk kvinde, som Skjalden engang bragte til slottets port, men da det begyndte at regne, gik malingen af hende, og hun blev stribet. Narren synger sin vise (**Musik nr. 7, "Ved Festen fik en Moder Bud"**). Skjalden kommer i tanke om sit forehavende og nævner mange af de gode mænd, han kender, men som er uegnede, da de altid skændes i Kongens nærværelse og derved skæmmer hinanden. Narren foreslår at søge, hvor ingen bor, eller hvor man ikke taler et ondt ord om hinanden: blandt døvstumme eller blandt de døde på kirkegården. Ved sin søgen ved Skjalden at han får fjender, hvilket inspirerer Narren til en vise om had (**Musik nr. 8, "Dengang Ørnen var flyveklar"**). Narren og Skjalden tager kontakt med Lars for at se, om de i ham kan finde en mand til at gøre tjeneste hos Kongen. Umiddelbart ser det lovende ud, men efter indtagelse af adskillige krus øl bliver han ophidset og hælder øl i hovedet på Skjalden, hvorefter han sendes hjem, og Skjalden udtrykker sit mismod i en sang (**Musik nr. 9, "Tidselhøsten tegner godt"**).

#### SCENE FOUR

(**Music No. 10, Prelude**). Outside by the ice wall the Scald and the Boy appear. Two crosses by the wall memorialize the fallen – all hope seems lost, and the Scald breaks into song (**Music No. 11, “Saa bittert var mit Hjerte”**). Then a woman’s voice is heard, singing six lines of the first stanza of the hymn *Her vil ties, her vil bies* (**Appendix**), which is answered by the next three lines of the stanza sung by a male voice from the other side of the wall. Hope glides out of the ice wall, and with her from the opposite side she has a girl dressed in a South Jutland costume. The children are united, and they take shelter in the cottage from a threatening storm (**Music No. 12, The Children Are Playing**).

#### SCENE FIVE

Inside the cottage sits an old woman working at her spinning wheel, while she sings a further two stanzas of the hymn, again answered by a male voice from the other side of the ice wall. The Scald questions her about her presence in that region of the country, and she replies that she is waiting for Joy, who will come when the west wind topples the mountains and the dry tree blossoms. To the Bard’s question to the children about the woman, they both answer that she is the Mother; but the Scald wonders why children from both sides of the ice wall call the same woman Mother. Outside, a storm blows up, and in the wind we hear national anthems from France, England, America and Italy (**Music No. 13, Appendix, Fragments of the National Anthems of the Billigerents**). The woman goes over to the window, where she shows the children that the wind has toppled the ice wall and spring is breaking forth. In the cottage the children lay the table because the Mother is expecting guests, then Hope and Faith come in through the door holding the hand of the returning Son. To general joy the Mother is reunited with her Son, and the Scald breaks into song (**Music No. 14, “Søndret Folk er vokset sammen”**). The festivities are interrupted by the King’s master of ceremonies, who asks the Scald to go with him, since the term of his mission has run out, and he must return. The Scald takes the Mother and her Son with him.

#### SCENE SIX

(**Music No. 15, Minuet**). At the palace a celebration is held to lighten the sad mood of the King. The Courtier, the Sage and the Jester await the Scald with anticipation, as they expect that he will not have been able to fulfil his mission, and the Jester

#### FJERDE BILLEDE

(**Musik nr. 10, Forspil**). Udenfor ved ismuren indfinder Skjalden og Drengen sig. To kors ved muren minder om de faldne – alt håb synes ude, og skjalden bryder ud i sang (**Musik nr. 11, “Saa bittert var mit Hjerte”**). Herefter høres en kvindestemme, som synger seks linier af første vers af salmen *Her vil ties, her vil bies* (**Appendiks**), som svares med de følgende tre linier af en mandsstemme fra den anden side af muren. Haab glider ned af ismuren, og med sig fra den modsatte side har hun en pige, som er iført en sønderjydske dragt. Børnene forenes, og de søger læ i huset for et truende uvejr (**Musik nr. 12, Børnene leger**).

#### FEMTE BILLEDE

Inde i huset sidder en gammel kvinde og spinder ved sin rok, medens hun synger yderligere to vers af salmen, igen med svar af en mandsstemme fra den anden side af ismuren. Skjalden udsøger hende om hendes tilstedeværelse i den egn af landet, og hun svarer at hun venter på Glæden, som vil komme når vestenvinden vælter bjergene, og det tørre træ blomstrer. På Skjaldens forespørgsel til børnene om kvinden svarer de begge at det er Moderen; men Skjalden undrer sig over at børn fra begge sider af ismuren kalder samme kvinde for mor. Udenfor blæser en storm op, og i blæsten høres nationalmelodier fra Frankrig, England, Amerika og Italien (**Musik nr. 13, Appendix, Brudstykker af de krigsførende Landes Nationalmelodier**). Kvinden går hen til vinduet, hvor hun viser børnene at vinden har væltet ismuren og at foråret bryder frem. Inde i stuen dækker børnene bord, fordi Moderen venter gæster, hvorefter Haab og Tro træder ind af døren med den tilbagevendte søn i hånden. Til stor glæde genforenes Moderen med sin søn, og Skjalden bryder ud i sang (**Musik nr. 14, “Søndret Folk er vokset sammen”**). Selskabet afbrydes af Kongens taffelmester, som beder Skjalden følge med, da tidsfristen for hans opgave er udløbet, og han må vende tilbage. Med sig tager Skjalden Moderen og hendes søn.

#### SJETTE BILLEDE

(**Musik nr. 15, Menuet**). På slottet holdes fest til opmuntring af Kongens triste humør. Hofmanden, Vismanden og Narren venter Skjalden med spænding, da de formoder at han ikke har kunnet udfylde sin opgave, og Narren fremfører sin vise om døden (**Musik nr. 16, “Dengang Døden var i Vente”**). Taffel-

performs his song about death (**Music No. 16**, “Dengang Døden var i Vente”). The Master of Ceremonies tells the others in the company that the Scald has found an old woman and her son, whom he wants to present to the King, which rather puzzles the Master of Ceremonies. The King and the Queen enter (**Music No. 17**, *Fanfare Music*), and a minuet is danced (**Music No. 18**, *Minuet*); but the dance is interrupted when the Mother and her son arrive. At the request of the Mother, everyone goes outside with her (**Music No. 18a**, *Fanfare Music*).

#### SCENE SEVEN

(**Music No. 19**, *Prelude*). In a Danish landscape we hear music from the four points of the compass (**Music No. 20**, *Echo Song*). A procession appears with Faith and Hope, the Mother and her son, the King, the Queen and their retinue (**Music No. 21**, *March*), and the people come crowding in (at the caesura in *March*, b. 79). They all sing a song of homage to the reunited Denmark (**Music No. 22**, “Som en rejselysten Flaade”).

Kirsten Flensborg Petersen

#### SONGS FOR EINAR CHRISTIANSEN'S PLAY COSMUS

In 1921, while Carl Nielsen was working on the music for *Springtime on Funen*, he was asked by the former director of the Royal Theatre, Einar Christiansen,<sup>54</sup> to compose music for the latter's play *Cosmus*, which had been written more than twenty years earlier. The drama includes two poems, to which Nielsen composed music for tenor solo and mixed choir respectively. Nielsen had earlier written music for Einar Christiansen's texts: besides the libretto of Nielsen's opera, *Saul and David* (1902), Einar Christiansen also wrote the play *Fatherland* in 1916, for which Nielsen had written a choral song and a march. Nielsen regarded the work with *Cosmus* as a favour to a friend, as he suggests in a letter to his good friend Vera Michaelsen.<sup>55</sup>

“Yesterday I got a letter from Einar Christiansen, fervently asking me to compose a song and a little choral piece for his ‘Cosmus’,

54 Danish author (1861-1939). Einar Christiansen was the director of the Royal Theatre in 1899-1909 and an artistic consultant and stage director in 1931-1933.  
55 (1893-1974).

mesteren fortæller de andre i selskabet at Skjalden har fundet en gammel kone og hendes søn, som han vil præsentere for Kongen, hvilket taffelmesteren ikke forstår meget af. Kongen og Dronningen træder ind (**Musik nr. 17**, *Fanfare-Musik*), og der danses menuet (**Musik nr. 18**, *Menuet*); men dansen afbrydes, da Moderen og hendes søn ankommer. På Moderens opfordring følger alle med udenfor (**Musik nr. 18a**, *Fanfare-Musik*).

#### SYVENDE BILLEDE

(**Musik nr. 19**, *Forspil*). I et dansk landskab høres musik fra de fire verdenshjørner (**Musik nr. 20**, *Ekkosang*). Et optog med Tro og Haab, Moderen og hendes søn, Kongen, Dronningen og deres følge kommer til syne (**Musik nr. 21**, *Marsch*), hvorefter folket strømmer til (ved cæsuren i *Marsch* t. 79). De tilstedeværende synger en hyldest til det genforenede Danmark (**Musik nr. 22**, “Som en rejselysten Flaade”).

Kirsten Flensborg Petersen

#### SANGE TIL EINAR CHRISTIANSENS SKUESPIL COSMUS

I 1921, mens han arbejdede med musikken til *Fynsk Forår*, blev Carl Nielsen af Det Kongelige Teaters tidligere direktør, Einar Christiansen,<sup>54</sup> anmodet om at komponere musik til dennes skuespil *Cosmus*, som var skrevet mere end 20 år tidligere. Dramaet rummer to digte, hvortil Carl Nielsen komponerede musik for henholdsvis tenor solo og blandet kor. Han havde tidligere skrevet musik til Einar Christiansens tekster: librettoen til operaen *Saul og David* fra 1902 og skuespillet, *Fædreland* fra 1916, hvor musikken bestod af en korsang og en march. For Carl Nielsen var arbejdet med *Cosmus* at betragte som en vennetjeneste, således som han antyder det i et brev til sin gode veninde, Vera Michaelsen.<sup>55</sup>

“Jeg fik igaar Brev fra Einar Christiansen, som inderligt beder mig komponere en Sang og et lille Korstykke til hans ‘Cosmus’ der skal op paa det kgl Theater inden saa længe. Jeg har lavet det, fordi jeg kan godt lide ham og der er en vis høj Stræben i

54 Forfatter (1861-1939). Einar Christiansen var direktør på Det Kongelige Teater 1899-1909 og kunstnerisk konsulent og iscenesætter 1931-1933.

55 (1893-1974).

which is to be played at the Royal Theatre before too long. I have done so because I like him and there is a certain high aspiration in much of what he has written and especially in this piece, which is however unlikely to be a success with audiences, since it is grave and gloomy, as far as I have understood”.<sup>56</sup>

*Cosmus* had been published as a reading drama in 1897 by Gyldendalske Boghandels Forlag, and three years later in a French translation in Paris, and the poems of the drama had inspired the composer P.E. Lange-Müller<sup>57</sup> to write four songs which were printed in 1898. The play is about the attempts of a revolutionary group to overthrow the ruling prince – a tale that had now become topical in the years after the Russian Revolution in 1917. It was the Royal Theatre’s censor, Otto Borchsenius,<sup>58</sup> who suggested to the theatre management that they should stage *Cosmus*, and despite Einar Christiansen’s plans to offer the play to the Dagmar Theatre, he agreed to a production at the Royal Theatre. The script was finished in the summer of 1920,<sup>59</sup> and the final acceptance was approved in November 1920.<sup>60</sup>

Before that the text of the play had undergone a number of changes. The earliest manuscript consisted of five acts, but in the printed edition of 1897 the structure has been changed to two main sections with three and five so-called “actions” respectively as well as a poetic interlude. The version performed consists of two sections with six and four scenes. It is notable that the reading drama included fourteen poems, which in the reworked stage version were reduced to two. Probably the script that the Royal Theatre censor approved was later reworked, since the latter, in his letter of acceptance, calls *Cosmus* a drama in five acts.<sup>61</sup> Einar Christiansen gives an account of his rewriting in a letter to the director of the theatre, Johannes Nielsen.<sup>62</sup>

56 Letter of 28.8.1921 (DK-Kk, Acc. 1995/55). A few days before this Nielsen had written a letter with the same information to his son-in-law Eggert-Møller, 25.8.1921 (DK-Kk, CNA, I.A.a.8.5).

57 Danish composer (1850-1926). The title of the publication is *Fire sange til Einar Christiansens “Cosmus”*, op. 57. No. 3 of these was composed to the same text as *The Fisherman’s Song*.

58 (1844-1925), censor at the Royal Theatre 1905-1924.

59 Einar Christiansen, *Nogle Træk af mit Liv og af dansk Teaters Historie*, Copenhagen 1930, pp. 390-393.

60 Det Kongelige Teater. Indsendte stykker 1897-1950. Censurer. Indsendte stykker 1897-1930 No. 1392. (Rigsarkivet, Copenhagen).

61 Det Kongelige Teater. Indsendte stykker 1897-1950. Censurer. Indsendte stykker 1897-1930 No. 1392. (Rigsarkivet, Copenhagen).

62 (1870-1935), financial manager (1899-1904) and director of the Royal Theatre (1914-1922).

meget af det han har skrevet og navnlig netop i dette Stykke, der dog næppe bliver nogen Publikumssucces, da det er tungt og trist, saavidt jeg har forstaaet”.<sup>56</sup>

*Cosmus* var udkommet som læsedrama i 1897 på Gyldendalske Boghandels Forlag og tre år senere i fransk oversættelse i Paris, og dramaets digte havde inspireret komponisten P.E. Lange-Müller<sup>57</sup> til fire sange, som blev trykt i 1898. Skuespillet handler om en revolutionær gruppes bestræbelser på at omstyrte den regerende fyrste – en fortælling, som nu var blevet aktuel i årene efter den russiske revolution i 1917. Det var Det Kongelige Teaters censor, Otto Borchsenius,<sup>58</sup> som foreslog teaterledelsen at opsætte *Cosmus*, og på trods af Einar Christiansens planer om at tilbyde stykket til Dagmar-teatret tilsluttede han sig en opsætning på Det Kongelige Teater. Teksten blev afsluttet i sommeren 1920<sup>59</sup> og endeligt antaget i november 1920.<sup>60</sup>

Teksten til skuespillet havde inden da gennemgået en del forandringer. Det tidligste manuskript bestod af fem akter, men i den trykte udgave fra 1897 er strukturen ændret til to hoveddele med henholdsvis tre og fem såkaldte “handling” samt et poetisk mellemspil. Den opførte version består af to dele med seks og fire billeder. Det er bemærkelsesværdigt at læsedramaet indeholder 14 digte, som i den omarbejdede, sceniske version er reduceret til to. Formodentlig er det manuskript, som Det Kongelige Teaters censor godkendte, senere omarbejdet, idet denne i sin antagelses-skrivelse anfører *Cosmus* som et drama i fem akter.<sup>61</sup> Einar Christiansen gør rede for sin omdigtning i et brev til teatrets direktør, Johannes Nielsen.<sup>62</sup>

56 Brev af 28.8.1921 (DK-Kk, Acc. 1995/55). Carl Nielsen havde et par dage forinden skrevet et brev med samme oplysninger til sin svigersøn, Eggert-Møller 25.8.1921 (DK-Kk, CNA, I.A.a.8.5).

57 Komponist (1850-1926). Publikationens titel er *Fire sange til Einar Christiansens “Cosmus”*, op. 57. Den tredje af disse er komponeret til samme tekst som *Fiskerens sang*.

58 (1844-1925), censor ved Det Kongelige Teater 1905-1924.

59 Einar Christiansen, *Nogle Træk af mit Liv og af dansk Teaters Historie*, København 1930, s. 390-393.

60 Det Kongelige Teater. Indsendte stykker 1897-1950. Censurer. Indsendte stykker 1897-1930 Nr. 1392. (Rigsarkivet, København).

61 Det Kongelige Teater. Indsendte stykker 1897-1950. Censurer. Indsendte stykker 1897-1930 Nr. 1392. (Rigsarkivet, København).

62 (1870-1935), økonomiinspektør (1899-1904) og direktør på Det Kongelige Teater (1914-1922).

“It is very kind of Professor Borchsenius that, once hearing about the new ‘Cosmus’, he has girded up his loins to pave the way for the play at the Royal Theatre. And it is no less kind of you to urge me to submit the piece. It will be quite another matter if the reworking – or rather the rewrite – has succeeded for me so that you like it. The changes from the printed book are, especially in the second section, great and important. For if the piece is to be shown in a stage context of modest dimensions, the material has to be not only condensed but so to speak edited. However, the idea of the drama and the development in the principal character have been carefully preserved, I hope with even greater clarity in the execution than before”.<sup>63</sup>

*Cosmus* was premiered at the Royal Theatre on 25 February 1922, directed by Johannes Nielsen and with Ebbe Hamerik conducting.<sup>64</sup> Aage Thygesen sang the young fisherman’s song. The drama had a rather poor reception, but none of the reviews commented on the music or its role in the drama. After just six performances it was taken off the bill.<sup>65</sup>

The sources for *Cosmus* consist of Einar Christiansen’s texts for the two poems, an autograph fair copy of the score, an autograph fair copy of *The Fisherman’s Song* and an autograph draft of the choral song, which is notated in the score of *Spring-time on Funen*. In the fair copy of the score there is a piano short score of the choral song notated in pencil in an unknown hand. In addition there is a set of instrumental parts for two violins, double-bass, trumpets, drums and piano, including a waltz, a fanfare-like melody, Frida Jungbeck’s *Lifslust* (Joie de Vivre), and in the trumpet and drum part a small piece in 6/8 time. The waltz may belong to the standard salon repertoire, but like the other stage music it has no connection with Nielsen.

The autograph sources are chosen as main source of the present edition.

The drama is about two brothers, one of whom, Prince Constantin, is appointed Protector of the Realm by the ruling Prince Paul. The appointment of Prince Constantin is intended as atonement for Paul’s father’s banishment of the brothers’ father.

“Det er meget elskværdigt af Prof. Borchsenius, at han, da han har fået Nys om den nye ‘Cosmus’, har lagt sig i Selen for at bane Vej for Stykket paa det kgl. Teater. Og det er ikke mindre elskværdigt af Dem at opfordre mig til at indsende Stykket. En anden Sag bliver det jo, om Bearbejdelsen – eller rettere sagt Omdigtningen – er lykkedes for mig, saa at De vil synes om den. Forandringerne fra den trykte Bog er, navnlig for den sidste Halvdels Vedkommende, store og betydelige. Hvis Stykket skulde ind i en scenisk Ramme med rimelige Dimensioner, maatte Stoffet nemlig ikke blot sammentrænges, men saa at sige omredigeres. Dramaets Idé og Udviklingen i Hovedpersonen er imidlertid nøje bibeholdt, forhaabentlig endog med større Klarhed i Udførelsen end tidligere.”<sup>63</sup>

*Cosmus* fik premiere på Det Kongelige Teater den 25. februar 1922, iscenesat af Johannes Nielsen og med Ebbe Hamerik som dirigent.<sup>64</sup> Aage Thygesen sang den unge fiskers sang. Dramaet fik en temmelig negativ modtagelse, men ingen af anmelderne kommenterede musikken eller dens rolle i dramaet. Allerede efter seks opførelser blev det taget af plakaten.<sup>65</sup>

Kilderne til *Cosmus* består af Einar Christiansens tekst til de to digte, en autograf renskrift af partituret, en ligeledes autograf renskrift af *Fiskerens sang* samt en autograf kladde til korsangen, som er noteret i partituret til *Fynsk Forår*. I renskriften af partituret findes en med blyant noteret klaverparticel af korsangen, skrevet i ukendt hånd. Hertil kommer et sæt instrumentalstemmer for to violiner, kontrabas, trompeter, trommer og klaver, som indeholder en vals, en fanfarelignende melodi, Frida Jungbecks *Lifslust* samt i trompet- og trommestemmen en mindre 6/8-sats. Valsen tilhører muligvis det gængse salonrepertoire og har som den øvrige scenemusik ikke relation til Carl Nielsen.

De autografe kilder er valgt til hovedkilde for nærværende udgave.

Dramaet handler om to brødre, hvoraf den ene, Prins Constantin, bliver udnævnt til rigsværge af den regerende fyrste Paul. Udnævnelsen af Prins Constantin er sket som forsoning for fyrstens fars landsforvisning af brødrenes far. En oprørsgrup-

63 Letter from Einar Christiansen to Johannes Nielsen of 8.10.1920, quoted from Einar Christiansen, *op. cit.*, p. 392.

64 Danish conductor and composer (1898-1951).

65 According to Einar Christiansen’s memoirs the moderate reception was due to the fact that the principal roles were too poorly acted. Einar Christiansen, *op. cit.*, p. 397.

63 Brev fra Einar Christiansen til Johannes Nielsen af 8.10.1920, citeret fra Einar Christiansen, *op. cit.*, s. 392.

64 Dirigent og komponist (1898-1951).

65 Ifølge Einar Christiansens erindringer skyldtes den mådeholdne modtagelse, at hovedrollerne var for dårligt udført. Einar Christiansen, *op. cit.*, s. 397.

However, the repeated assassination attempts of a rebel group, which include blowing up the local cathedral, drive Prince Paul mad. Prince Cosmus, the Protector Constantin's brother, is not comfortable with holding power out of feelings of loyalty towards his deceased father, and he is falsely arrested for complicity in the explosion at the cathedral. Cosmus believes that it will help to create trust between the people and their ruler, and settle growing discontent in the country, if Constantin condemns him to death. In this way, he thinks, his brother might be able to realise the political ideals with which both have grown up. Constantin therefore sentences his brother to death.

*The Fisherman's Song (Music No. 1)* is sung backstage in Part Two, Scene Seven, as an evocative background for Prince Cosmus's visit to his father's grave, and is repeated at the end of the same scene, when Cosmus is told of the bombing of the cathedral.

The choral piece, "Da Klokketaarnet styrted" (**Music No. 2**), is sung in the subsequent Scene Eight "offstage by the homeless / people who restlessly circle / the toppled cathedral / ruin", as it is put in Einar Christiansen's text (Source AA). The piece is repeated in the tenth and final scene of the play, when Cosmus voluntarily chooses to be sentenced to death.

Kirsten Flensburg Petersen

#### MUSIC FOR HANS HARTVIG SEEDORFF PEDERSEN'S HOMAGE TO HOLBERG

In 1922 the Royal Theatre celebrated the bicentenary of the first performance of a play in Danish. In connection with the anniversary they wished to pay homage to a central figure in the history of the Danish theatre, the playwright Ludvig Holberg,<sup>66</sup> with whose comedies the theatre had enjoyed such great successes throughout the years. The celebrations culminated in a gala production on 26 September, with the comedy *The Political Tinker* (Den politiske Kandestøber) on the programme, exactly 200 years after its premiere.<sup>67</sup> As a tribute

<sup>66</sup> Norwegian-Danish dramatist, poet, essayist and professor of history (1684-1754).

<sup>67</sup> The celebrations began on 23.9.1922 with a performance of Molière's *The Miser*, the first play to be performed in Danish. On 4.10.1922 Nielsen's opera *Maskerade*, based on a Holberg comedy, was performed. *The Political Tinker* is one of Holberg's frequently performed comedies; it is about an artisan who is duped into believing he is the mayor.

pes gentagne attentatforsøg, blandt andet sprængning af den lokale domkirke, gør imidlertid fyrsten sindssyg. Prins Cosmus, rigsværgens bror, som af loyalitet overfor sin afdøde far ikke trives på de bonede gulve, anholdes uberettiget for deltagelse i sprængningen af domkirken. Cosmus mener at broderen ved at dømme ham til døden vil kunne skabe større tillid mellem befolkning og regent og gode muligheder for at dæmpe den stigende uro i landet. På den måde tror Cosmus at hans bror vil kunne gennemføre de politiske idealer, de begge er opdraget til. Constantin dømmer sin bror til døden.

*Fiskerens sang (Musik nr. 1)* synges bag scenen i Anden afdeling, syvende billede, som stemningsskabende baggrund for Prins Cosmus' besøg ved sin faders grav og gentages i slutningen af samme billede, da Cosmus får besked om sprængningen af domkirken.

Korsatsen, "Da Klokketaarnet styrted" (**Musik nr. 2**), synges i det efterfølgende ottende billede "udenfor Scenen af de hjemløse / Mennesker, der kredser hvileløse / omkring den styrtede Domkirkes /Ruin" som det hedder i Einar Christiansen tekstforlæg (kilde AA). Satsen gentages i stykkets afsluttende tiende billede, hvor Cosmus frivilligt vælger at lade sig dømme til døden.

Kirsten Flensburg Petersen

#### MUSIC TIL HANS HARTVIG SEEDORFF PEDERSENS HYLDEST TIL HOLBERG

Det Kongelige Teater kunne i 1922 fejre 200-året for den første opførelse af et teaterstykke på dansk. I forbindelse med jubilæet ønskede man at hylde en central skikkelse i dansk teaterhistorie, digteren Ludvig Holberg,<sup>66</sup> med hvis komedier teatret havde haft så store succeser igennem årene. Fejringen kulminerede med en festforestilling den 26. september, hvor komedien *Den politiske Kandestøber* stod på programmet, præcis 200 år efter dens premiere.<sup>67</sup> Som en hyldest

<sup>66</sup> Norsk-dansk dramatiker, digter, essayist og professor i historie (1684-1754).

<sup>67</sup> Festlighederne indledtes 23.9.1922 med en opførelse af Molières *Den Gerrige*, det første teaterstykke, som blev opført på dansk. 4.10.1922 opførte man Carl Niensens opera, *Maskerade*, som er komponeret over en Holberg-komedie. *Den politiske Kandestøber* er en af Holbergs meget spillede komedier; den handler om en bonde, der bliver narret til at tro at han er borgmester.

to the playwright the theatre asked Hans Hartvig Seedorff Pedersen to write an epilogue.<sup>68</sup>

*Homage to Holberg* is a small scene where characters from the comedies pay tribute to the playwright. It consists of six poems, three of which are intended for recitation without music and three of which are for musical performance: an introductory song for four Muses, as the third section a song for a choir of Holberg characters, and finally as a finale a choral song.

The conductor at the theatre, Georg Høeberg,<sup>69</sup> urged Carl Nielsen to write music for the poems, a natural choice, since in the years 1905-1907 Nielsen had composed an opera based on another of Holberg's comedies, *Masquerade*, which was premiered at the Royal Theatre. Høeberg was very anxious to get Nielsen involved, as is evident from his letter from the middle of August:

“After trying in vain to contact you by telephone, I am sending you my warmest request to write music for the enclosed *Homage to Holberg*. It is to end the actual gala evening on 23rd September, but if as I hope you are well enough and would like to write for Seedorff's fine stanzas, then I must ask you to be so kind as to let us have it by 1<sup>st</sup> September. (It has only now come from the author, that is why you are only getting it now). [...]

Yes! If only you will give us that pleasure, we would and could hardly imagine holding a gala evening of such a rare kind without your participation. Be so good and kind as to let me have a few words from you as soon as possible, which I hope will be in the affirmative”.<sup>70</sup>

On the same day the piece had been finally approved by the censor at the Royal Theatre, Otto Borchsenius,<sup>71</sup> and as can be seen from the above letter, the theatre was asking for the music to be delivered no later than 1 September – just a fortnight

68 Hans Hartvig Otto Seedorff Pedersen, Danish author, debater and journalist (1892-1986). *Homage to Holberg* was the author's debut at the Royal Theatre. Nielsen later composed music for two other Seedorff texts: *Kantate til Polyteknisk Lærestalt* in 1929 and *Kantate til Foreningen til unge Handelsmænds Uddannelse* from 1930. In connection with the Holberg Anniversary in 1922 Seedorff also wrote a prologue for Århus Theatre.

69 Danish conductor and composer (1872-1950). He was the conductor at the Theatre in 1914-1930.

70 Letter from Georg Høeberg to Nielsen of 15.8.1922 (DK-Kk, CNA, I.A.b.). The performance was not until 26.09.1922.

71 (1844-1925), censor at the Royal Theatre 1905-1924.

Note in censor's register (*Rigsarkivet*, Copenhagen, Det Kongelige Teater. Indsendte stykker 1897-1950. Censurer. Indsendte stykker 1897-1930 No. 1392, note 10, 1922/23).

til digteren bad teatret Hans Hartvig Seedorff Pedersen skrive en epilog.<sup>68</sup>

*Hyldest til Holberg* er et lille optrin, hvor figurer fra komedierne hylder digteren. Det består af seks digte, hvoraf de tre er tænkt til recitation uden musik og de tre til musikalsk fremførelse: en indledende sang for fire musere, som tredje afdeling en sang til et kor af Holberg-figurer og endelig en korsang som afslutning.

Teatrets kapelmester, Georg Høeberg,<sup>69</sup> opfordrede Carl Nielsen til at skrive musik til digtene, hvilket var en nærliggende tanke, da han i årene 1905-1907 havde komponeret en opera over en anden af Holbergs komedier, *Maskarade*, som uropførtes på Det Kongelige Teater. Det var Høeberg meget magtpåliggende at få netop Carl Niensens medvirken, som det fremgår af hans brev fra midten af august:

“Efter forgæves at have forsøgt at komme i Forbindelse med Dig pr. Telefon, sender jeg Dig min varmeste Opfordring til at skrive Musik til medfølgende *Hyldest til Holberg*. Den skal slutte den egentlige Festaften D. 23 Septr., men ifald Du som jeg haaber, har det saa godt, og har Lyst til, at skrive til Seedorffs smukke Vers; saa maa jeg bede Dig være saa venlig at lade os faa det 1<sup>ste</sup> September. (Det er just nu kommen fra Forfatteren, derfor faar Du det først nu). [...]

Ja! gid Du nu vil gøre os den Glæde, vi vil og kan vanskelig tænke os en Festaften af saa sjælden Art uden Din Medvirken. Vær rar og venlig og lad mig snarest faa et Par Ord fra Dig, et par Ord, som jeg haaber bliver bekræftende.”<sup>70</sup>

Samme dag var stykket blevet endeligt godkendt af censor ved Det Kongelige Teater, Otto Borchsenius,<sup>71</sup> og som det ses af ovenstående brev, bad man om at få musikken leveret senest 1. september – 14 dage efter. Valget af Carl Nielsen må være sket i

68 Hans Hartvig Otto Seedorff Pedersen, forfatter, debattør og journalist (1892-1986). *Hyldest til Holberg* var forfatterens debut på Det Kongelige Teater. Carl Nielsen komponerede senere musik til to andre Seedorff tekster: *Kantate til Polyteknisk Lærestalt* i 1929 og *Kantate til Foreningen til unge Handelsmænds Uddannelse* i 1930. I forbindelse med Holbergjubilæet i 1922 skrev Seedorff desuden en prolog til Århus Teater.

69 Dirigent og komponist (1872-1950). Han var kapelmester ved teatret 1914-1930.

70 Brev fra Georg Høeberg til Carl Nielsen af 15.8.1922 (DK-Kk, CNA, I.A.b.). Opførelsen fandt først sted 26.09.22.

71 (1844-1925), censor ved Det Kongelige Teater 1905-1924. Notat i censurprotokollen. (*Rigsarkivet*, København, Det Kongelige Teater. Indsendte stykker 1897-1950. Censurer. Indsendte stykker 1897-1930 Nr. 1392, note 10, 1922/23).



later. The choice of Nielsen must have been made in accordance with the writer's wishes. In a letter to the composer he expresses his position on the relationship between text and music, and he gives Nielsen the option of suggesting textual changes if they should be preferable for musical reasons:

"To my great pleasure I learn from Mr. Nicolai Neiiendam that you have undertaken to write the music for the choruses in my Holberg Epilogue. And I extend my heartfelt thanks to you for that. As the music of a chorus, in my humble opinion, takes precedence over the text – a fusion is of course the ideal – I give you a very free hand. 1) And when you want the Muses (First & Second) to sing 'No-no', – I say with pleasure yes-yes! 2) I wrote the word 'Herre' ('Sir') because the Muses are conceived as greatly travestied. 'Sir' was meant to express the purely workmanlike approach these four fine Muses take to the concept of homage. They appear because it is their trade. They are professionals.

But, if you would rather bring out a contrast, please send me a word or two and I will send you a correction immediately. 3) In the final chorus I have not written 'God', but 'Still whispers etc'. So I understand quite well that you could not grasp the idea. However, – examining the line – I have realized that it is also a matter of something purely rhythmic. So would it help you if I wrote:

The leaves, they whisper like the breath of fate  
that sighs through Danish hearts and Danish minds,  
etc. etc....

That way I think the iambs run as they should".<sup>72</sup>

At that time Nielsen was staying at the manor of Damgaard, and from letters to his daughter Irmelin<sup>73</sup> and to his wife Anne Marie<sup>74</sup> it is clear that he likes the text and goes to work at once. He even says that he finds the task easy, and that it amuses him to compose the music.<sup>75</sup> The financial aspect of the agreement was not quite in place from the start, so he asked his son-in-law, Emil Telmányi,<sup>76</sup> to inquire at the theatre about the matter:

72 Undated letter from Hans Hartvig Seedorff Pedersen to Nielsen (DK-Kk, CNA, I.A.b.). Nicolai Neiiendam, Danish actor and stage director (1865-1945).

73 Irmelin Eggert-Møller, Danish music teacher (1891-1974).

74 Anne Marie Carl-Nielsen, Danish sculptress (1863-1945).

75 Letters to Irmelin Eggert-Møller of 19.8.1922 and 22.8.1922 (DK-Kk, CNA, III.A.a.1) and letter to Anne Marie Carl-Nielsen of 23.8.1922 (DK-Kk, CNA, II.A.a.).

76 Danish-Hungarian violinist (1892-1988).

overensstemmelse med forfatterens ønske. I et brev til komponisten udtrykker han sin indstilling til forholdet mellem tekst og musik, og han giver Carl Nielsen mulighed for at foreslå tekstændringer, hvis det af musikalske grunde skulle være at foretrække:

"Til min store Glæde erfarer jeg gennem Hr. Nicolai Neiiendam, at De har paataget Dem at skrive Musiken til Chorene i min Holberg-Epilog. Og jeg siger Dem en hjærtelig Tak derfor. Da det musikalske i et Chor efter min ringe Opfattelse gaar forud for Texten – en Sammensmæltning er naturligvis det ideale – stiller jeg Dem ganske frit. 1) Og naar De vil have Muserne (første & anden) til at synge 'Nej-nej', – siger jeg med Glæde ja-ja! 2) Ordet Herre har jeg skrevet, fordi Muserne er tænkt stærkt travesterede. 'Herre' skulde udtrykke den rent fagmæssige Maade disse fire, fine Muser anvender overfor Begrebet Hyldest. De møder fordi det er deres Metier. De er professionelle.

Men, hvis De hellere vil have et Modsætningsforhold frem, send mig da venligst et Ord, og jeg skal tilstille Dem en Rettelse omgaaende. 3) I Slutningschoret har jeg ikke skrevet 'Gud', men End hvisker etc. Jeg forstaar derfor godt, at De ikke har kunnet hitte Meningen. Imidlertid er jeg – ved at undersøge Linjen – bleven klar over at det ogsaa drejer sig om noget rent rytmisk. Vil det da hjælpe Dem hvis jeg skriver:

Det Løv, det hvisker som en Skæbnes Sus  
i danske Hjærter og i danske Sind, etc. etc....

Paa den Maade løber vist Jamberne, som de skal."<sup>72</sup>

Carl Nielsen befandt sig i de dage på herregården Damgaard, og af breve til datteren Irmelin<sup>73</sup> og til hustruen Anne Marie<sup>74</sup> fremgår at han synes om teksten og går i gang med det samme. Han giver ligefrem udtryk for, at han finder opgaven let, og at det morer ham at komponere musikken.<sup>75</sup> Den økonomiske del af aftalen var ikke helt på plads fra starten, og derfor beder han sin svigersøn, Emil Telmányi,<sup>76</sup> forhøre sig på teatret om den sag:

72 Udateret brev fra Hans Hartvig Seedorff Pedersen til Carl Nielsen (DK-Kk, CNA, I.A.b.). Nicolai Neiiendam, skuespiller og teaterinstruktør (1865-1945).

73 Irmelin Eggert-Møller, musikpædagog (1891-1974).

74 Anne Marie Carl-Nielsen, billedhugger (1863-1945).

75 Breve til Irmelin Eggert-Møller af 19.8.1922 og 22.8.1922 (DK-Kk, CNA, III.A.a.1) samt brev til Anne Marie Carl-Nielsen af 23.8.1922 (DK-Kk, CNA, II.A.a.).

76 Dansk-Ungarsk violinist (1892-1988).

“I have a job to do for the theatre’s bicentenary celebrations and I should be able to manage it. [...] If you talk to anyone at the theatre tomorrow (Saturday) you should talk about the new work for the Holberg celebration. For I have written that I want to know what they will pay, but have not yet received a reply and will not begin (officially) before I know about it, as well as certain artistic requirements.

What weather! But I have had the large faience stove brought in and I wish you and Søs were her in my comfortable sitting-room where I sit working on the instrumentation of the 1<sup>st</sup> scene for the celebration”.<sup>77</sup>

Two days later he can inform his wife that fifteen pages of the manuscript have been fair-copied and that he expects to have finished on time; but the next day he complains to his son-in-law about the mood of the last poem.<sup>78</sup> However, the next day again he has got down to work on the composition once more:

“I asked Emil to call and say that I was coming on Thursday, but now I am sending a telegram saying that I will not be coming until the day after tomorrow (Friday), so you should not hang around waiting or let it interfere with your affairs. The thing is that I can really be finished in one go if I work today and tomorrow, and I dare not interrupt it since it is after all a choral piece\* that has to be through-composed (different music for all stanzas) and could really be good if I do not lose the thread. Of course, as you say, it is rather a shame that this music is only for the occasion; but it is formed so that it can be performed several times and on other occasions. And who knows? Perhaps it does have a point beyond the day that one does one’s best, even with the smaller tasks. And I can say that I have done so. And then after all Holberg is one of my favourite writers, not only because of his comedies, but also as a serious author. You should try reading other things by him, or perhaps we can read something aloud when I come [...] Now I must get down to the writing!!!!

\*all the rest is finished but not fair-copied”.<sup>79</sup>

77 Letter to Emil Telmányi of 25.8.1922 (DK-Kk, CII, 10).

78 Letter to Anne Marie Carl-Nielsen of 27.08.1922 (DK-Kk, CNA, II.A.a.); letter to Emil Telmányi of 28.8.1922 (DK-Kk, CII, 10).

79 Letter to Anne Marie Carl-Nielsen of 29.8.1922 (DK-Kk, CNA, II.A.a.).

“Jeg har et Arbejde for til Theatrets 200 aarige Fest og det gaar nok; [...] Hvis Du taler med nogen paa Theatret imorgen Lørdag, saa skal Du tale om det nye Arbejde til Holberg-Festen. Jeg har nemlig skreven at jeg vil høre hvad de vil betale, men har endnu ikke faaet Svar og begynder (officielt) ikke før jeg ved det og ogsaa nogle kunstneriske Fordringers Opfyldelse.

Sikken et Vejr! Men jeg har faaet [ild] i den stor[e] Fajanseovn og jeg vilde ønske Du og Søs var her i min hyggelige Stue hvor jeg sidder og arbejder paa Instrumentation af 1<sup>ste</sup> Scene til Festen.”<sup>77</sup>

To dage senere kan han meddele sin hustru at 15 sider af manuskriptet er renskrevet og at han forventer at blive færdig til tiden, men dagen efter beklager han sig til sin svigersøn over stemningen i sidste digt.<sup>78</sup> Den følgende dag er han dog kommet i gang med kompositionen igen:

“Jeg bad Emil ringe at jeg kom Torsdag, men saa sender jeg nu et Telegram at jeg først kommer iovermorgen (Fredag) saa Du ikke skal gaa og vente eller lade Dig forstyrre i Dine Forhold. Sagen er at jeg kan virkelig blive færdig i et Drag naar jeg arbejder idag og imorgen, og jeg tør ikke afbryde da det er nu et Korstykke\* som skal gennemkomponeres (alle Vers forskellig Musik) og som virkelig kan blive godt hvis jeg holder Traaden fast. Det er naturligvis, som Du siger, egentlig Synd at denne Musik er kun for Lejligheden; men den er dog saaledes formet at den kan opføres flere Gange og ved andre Lejligheder. Og hvad? Maaske har det dog en Betydning ud over Dagen at man gør sit Bedste, ogsaa ved de mindre Opgaver. Og det kan jeg sige, jeg har gjort. Og saa er jo Holberg en af mine Yndlingsforfattere ikke blot paa Grund af hans Komedier, men ogsaa som alvorlig Forfatter. Du skulde engang læse andre Ting af ham eller vi kan maaske læse noget højt naar jeg kommer. [...] Nu maa jeg til mit Skriveri!!!!

\*alt det andet er færdigt men ikke renskrevet.”<sup>79</sup>

77 Brev til Emil Telmányi af 25.8.1922 (DK-Kk, CII, 10).

78 Brev til Anne Marie Carl-Nielsen af 27.08.1922 (DK-Kk, CNA, II.A.a.); brev til Emil Telmányi af 28.8.1922 (DK-Kk, CII, 10).

79 Brev til Anne Marie Carl-Nielsen af 29.8.1922 (DK-Kk, CNA, II.A.a.).

The manuscript is end-dated in Copenhagen, 4 September 1922.

The only performances of the epilogue during Nielsen's lifetime were on 26 September and 3 October 1922 at the Royal Theatre with Georg Høeberg as conductor and Nicolai Neiiendam as stage director. The programme on the first evening consisted of *Tempo di Menuetto* (Henrik and Pernille) from Niels W. Gade's *Holbergiana, An Evening in 1772* by Henrik Hertz (a prologue written for the hundredth performance of *The Political Tinker* in 1844), *The Political Tinker* and *Homage to Holberg*. The first performance was attended by the Royal Family as well as the author and the composer.

The reviewers disagreed strongly on the music. In *Berlingske Tidende* Alfred Tofft wrote:

“C a r l N i e l s e n ’ s music fully came into its own. No one was more suited to offer ‘Homage to Holberg’ in music than the composer of ‘Masquerade’, and Carl Nielsen continues the Holberg style he has created in his opera here in Hartvig Seedorff Pedersen’s occasional poem. There is a skilfully stylized Rococo mood to the introductory quartet, an amusingly depicted hubbub in the entry of the Holberg figures who come thronging in, and later the chorus comes in to considerable effect. The composer has not had much space at his disposal, but what there was has been wisely exploited, such that the music supports the scenes and even has something for the more fastidious listeners. Soloists, choir and orchestra all functioned excellently under the baton of the conductor H ø e b e r g”.<sup>80</sup>

Roger Henrichsen thinks, like Alfred Tofft, that the choice of the composer was the right one, and in *Nationaltidende* he describes how with his composition Nielsen strikes a note that corresponds to stylistic features in Holberg:

“Who was better suited to pay homage to Holberg in music than the composer of ‘Masquerade’? Carl Nielsen was the obvious after-dinner speaker at the banquets on these days, when so much was said and played in honour of Holberg and his theatre, but no one had yet managed to say just the right winged words. Carl Nielsen said more than the others who strung their lyres, although his words were neither many nor long.

Even with a work like ‘Masquerade’ in mind, though, it can surely be said of Holberg that he has little to do with

Manuskriptet er slutdateret i København den 4. september 1922.

De eneste opførelser af epilogen i Carl Niensens levetid er den 26. september og den 3. oktober 1922 på Det Kongelige Teater med Georg Høeberg som dirigent og Nicolai Neiiendam som iscenesætter. Programmet den første aften bestod af *Tempo di Menuetto* (Henrik og Pernille) af Niels W. Gades *Holbergiana, En Aften 1772* af Henrik Hertz (prolog skrevet til opførelse nr. 100 af *Den politiske Kandestøber* i 1844), *Den politiske Kandestøber* samt *Hyldest til Holberg*. Ved uopførelsen blev forestillingen overværet af den kongelige familie samt såvel tekstforfatter som komponist.

Anmelderne var ret uenige om musikken. I *Berlingske Tidende* skriver Alfred Tofft:

“C a r l N i e l s e n s Musik kom da fuldt ud til sin Ret. Ingen var nærmere til i Toner at bringe ‘Hyldest til Holberg’ end ‘Mascarade’s Komponist, og den Holbergstil, Carl Nielsen har skabt i sin Opera, fortsætter han her i Hartvig Seedorff Pedersens Lejlighedsdigt. Der er en dygtig stiliseret Rokoko-Stemning over den indledende Kvartet, en morsomt skildret Trængsel over de fremmyldrende Holbergfigurers Entré, og senere falder Koret ind med betydelig Virkning. Megen Plads har Komponisten ikke haft til Raadighed, men hvad der var, er klogt udnyttet, saaledes at Musiken støtter Oprinene og endda bringer noget for mere kræse Tilhørere. Baade Solister, Kor og Kapel fungerede udmærket under Kapelmester H ø e b e r g s Ledelse.”<sup>80</sup>

Roger Henrichsen finder som Alfred Tofft at valget af komponisten var det rette valg, og i *Nationaltidende* beskriver han, hvordan Carl Nielsen med sin komposition rammer en tone, som svarer til stilistiske træk ved Holberg:

“Hvem var nærmere til at hylde Holberg i Toner end ‘Mascaraden’s Komponist? Carl Nielsen var den selvskrevne Festtaler ved disse Dages Fester, hvor der tales og spilles saa meget til Holbergs og hans Scenes Ære, men hvor ingen endnu fik sagt det bevingede Ord. Carl Nielsen sagde mere end de andre, som stemte deres Fiol, skønt hans Ord hverken var mange eller lange.

Selv med et Værk som ‘Mascarade’ in mente, kan det dog vel siges om Holberg, at han ikke har meget med Musik at

<sup>80</sup> *Berlingske Tidende*, 27.9.1922.

<sup>80</sup> *Berlingske Tidende*, 27.9.1922.

music; he and music are to one another as the law to pretty girls. It must therefore be hard to acclaim him in music without becoming artificial and misleadingly stylized. Neither Gade nor Grieg captured his essence in their music that invoked his name. Carl Nielsen has a closer affinity with him – in humour and wit, but not in exuberance. His music was no great apotheosis – the over-emotional is equally alien to both – but the ties of kinship were strongly evident in the fiery, driving rhythm that sounded as the Holbergian characters appeared on the stage. The whole of the music for this gala play was in fact limited to a small introductory quartet of the four fine Muses and a final chorus with a broad and plain appeal, so unbudgeably Danish that it was in fact the most sincere homage to Holberg”.<sup>81</sup>

Axel Kjerulf was more reserved in his remarks in *Politiken*. He had clearly expected more of Nielsen’s musical accompaniment:

“And it ended with Seedorff’s Holberg Homage with Carl Nielsen’s music. While Glass and Fini Henriques had almost made too much of it the other day, Carl Nielsen made a long story very short last evening. If one remembered the sparkling Holberg rendering from his opera ‘Masquerade’ one missed its pith and power and firmness and boldness in this slight occasional work, which was content with a suggestion, a dexterous Rococo imitation in a quartet of ‘four fine Muses’, and a unison final strophe which, on its frail wings of song, had some difficulty taking off and arriving naturally at the culmination of the feast”.<sup>82</sup>

*Socialdemokraten*’s reviewer, Georg Wiinblad, is highly critical in his review of the way in which Nielsen has dealt with his task:

“The whole scene ended in a hymn-like chorus in which everyone joined, while the curtain went down. It was a rather strange clerical kind of ending. Holberg was almost stifled in Carl Nielsen’s oratorio music. And the audience appeared somewhat disoriented. But at the urging of a gentleman in the stalls, they did manage to get up and end the evening with a rousing hurrah for the old comedy writer”.<sup>83</sup>

81 *Nationaltidende*, 27.9.1922.

82 *Politiken*, 27.9.1922. Louis Glass, Danish pianist and composer (1864-1936). Fini Henriques, Danish violinist and composer (1867-1940).

83 *Socialdemokraten*, 27.9.1922.

gøre; han og Musiken har det med hinanden som Juraen og de kønne Piger. Svært maa det derfor være at hylde ham i Toner uden at blive uægte og misvisende stiliseret. Hverken Gade eller Grieg fangede hans Væsen i deres Musik, som tog Navn efter ham. Carl Nielsen er mere i Slægt med ham – i Lune og Vid, men ikke i Overdaadighed. Hans Musik blev ikke nogen særlig Apoteose – det patetiske er dem begge lige fjernt – men Blodets Baand røbede sig stærkt i den fyrige, fremfusende Rytme, som lød, mens de Holbergske Figurer mødte frem paa Scenen. Hele Musiken til dette Festsplil indskrænkedes iøvrigt til en lille indledende Kvartet mellem de fire, fine Muser og et Slutningskor, som klang bredt og jævnt og saa urokkelig dansk, at det for saa vidt var den oprigtigste Hyldest til Holberg.”<sup>81</sup>

Mere forbeholden er Axel Kjerulf i sin omtale i *Politiken*. Han havde tydeligvis forventet sig mere af Niensens musikalske ledsagelse:

“Og det endte med Seedorffs Holberg-Hyldest med Carl Niensens Musik. Medens Glass og Fini Henriques forleden havde gjort næsten for meget ud af det, fattede Carl Nielsen sig til Gengæld i Aftes i største Korthed. Husker man den brillante Holberg-Karakteristik fra hans Opera ‘Mascarade’ savnede man dens Saft og Kraft og Drøjde og Djærvhed her i dette spinkle Lejlighedsarbejde, der nøjedes med en Antydning, en behændig Rokoko-Imitation i en Kvartet af ‘fire fine Muser’, og en unison Slutstrophe, der paa sine svage Sangens Vinger havde noget vanskeligt ved at løfte og naturligt naa Festens Kulmination.”<sup>82</sup>

*Socialdemokraten*’s anmelder, Georg Wiinblad, er i sin anmeldelse meget kritisk overfor den måde, som Carl Nielsen har løst opgaven på:

“Hele Scenen endte i et hymneagtigt Kor, som alle istemte, medens Tæppet gik ned. Det var en noget mærkelig kirkelig Slutning. Holberg var lige ved at blive kvalt i Carl Niensens Oratorie-Musik. Og Publikum befandt sig øjensynlig lidt desorienteret. Men paa Opfordring af en Herre i Parkettet tog det sig dog sammen til at rejse sig og slutte Aftenen med et kraftigt Leveraab for den gamle Komediedigter.”<sup>83</sup>

81 *Nationaltidende*, 27.9.1922.

82 *Politiken*, 27.9.1922. Louis Glass, pianist og komponist (1864-1936). Fini Henriques, violinist og komponist (1867-1940).

83 *Socialdemokraten*, 27.9.1922.

The source material for *Homage to Holberg* consists of score and piano score in the composer's fair copy, a sketch in piano short score, the text in Seedorff's hand, and performance material from the theatre. The fair copy has been chosen as the main source.

Kirsten Flensburg Petersen

MUSIC FOR HARALD BERGSTEDT'S  
OPEN-AIR PLAY EBBE SKAMMELSEN

At the beginning of 1925 Carl Nielsen was in the middle of working on his Sixth Symphony,<sup>84</sup> his first major piece since the Fifth Symphony and the Wind Quintet, both written in 1922. His work was interrupted by his 60th birthday celebrations on 9 June 1925 and by the composition of the music for Harald Bergstedt's open-air play *Ebbe Skammelsen*.<sup>85</sup> This was the second open-air play for which Nielsen had provided music. He had composed the music for Adam Oehlenschläger's *Hagbarth and Signe* and achieved great success at the first production by the open-air theatre Friluftsteatret in Dyrehaven, near Copenhagen, in 1910.<sup>86</sup> On that occasion he had been able to assess the impact performing in the open air had on the music's audibility, and especially on the relationship between singers and instruments.<sup>87</sup> He therefore knew what was involved when Adam Poulsen, director of Friluftsteatret,<sup>88</sup> urged him to write the stage music for Harald Bergstedt's dramatization of the old ballad *Ebbe Skammelsen*.<sup>89</sup> It is not possible to establish when Nielsen was asked to compose the music, but the play, created in close collaboration between Harald Bergstedt and Adam Poulsen, had already been completed and accepted for performance on 10 January 1925.<sup>90</sup> Nielsen completed the work – in haste as usual – on 12 June, three days after his 60th birthday.

84 Cf. *Carl Nielsen, Works*. Published by The Carl Nielsen Edition, The Royal Library. Series II. Vol. 6. Edited by Thomas Michelsen, Copenhagen 2001, pp. xi-xiii.

85 Harald Bergstedt, Danish author and journalist (1877-1965).

86 For further information on Friluftsteatret and *Hagbarth and Signe*, see *Carl Nielsen, Works*. Published by The Carl Nielsen Edition, The Royal Library. Series I. Vol. 6 (forthcoming).

87 Cf. John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, p. 326.

88 Danish actor-manager (1879-1969).

89 Cf. Torben Meyer & Frede Schandorf Petersen: *Carl Nielsen, Kunstneren og Mennesket*, Copenhagen 1947, vol. 2, p. 248.

90 For further information on the genesis of the text, see *Socialdemokraten*, 21, 23 and 24.6.1925.

Kildematerialet til *Hyldest til Holberg* består af partitur og klaverpartitur i komponistens renskrift, en skitse i klaverparticel, teksten i Seedorffs hånd samt opførelsesmateriale fra teatret. Renskriften af partituret er valgt til hovedkilde.

Kirsten Flensburg Petersen

MUSIC TIL HARALD BERGSTEDT'S  
FRILUFTS-SPILEBBE SKAMMELSEN

I begyndelsen af året 1925 var Carl Nielsen midt i arbejdet med sin sjette symfoni<sup>84</sup> – det første store værk efter femte symfoni og blæserkvintetten, begge fra 1922. Arbejdet blev afbrudt af komponistens 60 års fødselsdagsfest den 9. juni 1925 og af kompositionen af musikken til Harald Bergstedts friluftsspil *Ebbe Skammelsen*.<sup>85</sup> Det er det andet friluftsspil, som Carl Nielsen satte musik til; i 1910 – ved Friluftsteatrets første forestilling – havde han med stor succes komponeret musikken til Adam Oehlenschlägers skuespil *Hagbarth og Signe*<sup>86</sup> og ved den lejlighed grundigt undersøgt sangernes og instrumenternes virkning i den frie natur.<sup>87</sup> Han vidste derfor, hvad han sagde ja til, da Adam Poulsen, direktør for Friluftsteatret,<sup>88</sup> opfordrede ham til at skrive scenemusik til Harald Bergstedts dramatisering af folkevisen *Ebbe Skammelsen*.<sup>89</sup> Skuespillet, som var blevet til i tæt samarbejde mellem Harald Bergstedt og Adam Poulsen, var færdigt og antaget til opførelse den 10. januar 1925.<sup>90</sup> Hvornår Carl Nielsen blev bedt om at komponere musikken, vides ikke, men arbejdet blev gjort færdigt i hast den 12. juni – tre dage efter hans 60 års fødselsdag.

84 Jf. *Carl Nielsen, Værker*. Udgivet af Carl Nielsen Udgiven, Det Kongelige Bibliotek. Serie II. Bind 6. Udgivet af Thomas Michelsen, Copenhagen 2001, s. xi-xiii.

85 Harald Bergstedt, forfatter og journalist (1877-1965).

86 For yderligere oplysninger om Friluftsteatret og *Hagbarth og Signe*, se *Carl Nielsen, Værker*. Udgivet af Carl Nielsen Udgiven, Det Kongelige Bibliotek. Serie I. Bind 6 (endnu ikke udkommet).

87 Jf. John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999, s. 326.

88 Skuespiller og teaterdirektør (1879-1969).

89 Jf. Torben Meyer og Frede Schandorf Petersen: *Carl Nielsen, Kunstneren og Mennesket*, København 1947, bd. 2, s. 248.

90 For yderligere oplysninger om tekstens tilblivelse se *Socialdemokraten*, 21., 23. og 24.6.1925.

As so often before, Nielsen was working under great pressure of time. He had started on the work on 17 May,<sup>91</sup> and on 27 May he wrote to his daughter, Irmelin, and son-in-law, Eggert Møller: "I must be done with 'Ebbe Skammelsen' by the 1<sup>st</sup> – it is cutting it close, but I will manage".<sup>92</sup> However he did not manage, as is evident from a diary entry of 2 June: "Came home from Damgaard and have almost finished Ebbe Skammelsen".<sup>93</sup> On 5 June he notes after a rehearsal of the piece (possibly the first): "Rehearsal of 'Ebbe Skammelsen'. Must write some more music than agreed";<sup>94</sup> and the fair copy of the score was not ended until 12 June 1925.

From the typewritten script of the play<sup>95</sup> one can infer which scenes and episodes the playwright and director originally intended to underlay with music, and which numbers Nielsen added himself. The additions comprise five numbers: a signal for Ebbe's homecoming (No. 5), three melodramatic numbers (Nos. 6, 9, 11) which contribute to the evocation of Ebbe's emotions and passions, and finally a solo song (No. 12) which reflects the landscape mood of Dyrehaven and contrasts starkly with Ebbe's murderous deed in the bridal chamber. The text for the last number was written in collaboration with Harald Bergstedt, as either the composer, Adam Poulsen, or both were apparently not satisfied with the text of the original script. The playwright sent a new proposal to the composer beginning with these words:

"Adam Poulsen asks me to send six lines à la Christian Winther<sup>96</sup> instead of the text "Solen er gaaet i Nattens Seng".

If I can manage it in this hour before the Monday mail goes off I will enclose it. Otherwise I would ask you to compose this music yourself and send me the text/melody for the text underlay. I have had some practice in this, and after all the music is the main thing here. My own wish was that words – as the depths of mystery and the depths of grace – could be heard coming through as the great mystic sacramental voice of Nature as a background for the terrible murder that is happening at the same time in the house.

91 Cf. letter to Godtfred Skjerne (DK-Kk, CNA, Tilg.425).

92 DK-Kk, CNA, III.A.a1.

93 Quoted from Torben Schousboe, *op. cit.*, p. 480.

94 *Ibid.*, p. 480.

95 Harald Bergstedt: *Ebbe Skammelsen / Friluftsspil*, 1925, (Sources **Ia, Ib**).

96 (1796-1878) Danish poet, generally regarded as a typical representative of Danish romanticism.

Som så mange gange før arbejdede Carl Nielsen under stort tidspres; han er i gang med arbejdet den 17. maj,<sup>91</sup> og den 27. maj skriver han til datteren og svigersønnen Irmelin og Eggert Møller: "Jeg skal være færdig med 'Ebbe Skammelsen' til den 1<sup>ste</sup>, det kniber men det gaar."<sup>92</sup> Han nåede det imidlertid ikke, hvilket fremgår af et dagbogsnotat den 2. juni: "Kom hjem fra Damgaard og er omtrent færdig med Ebbe Skammelsen",<sup>93</sup> og den 5. juni noterer han efter en prøve på stykket (muligvis den første): "Prøve paa 'Ebbe Skammelsen'. Maa skrive noget mere Musik end aftalt";<sup>94</sup> og endelig er renskriften af partituret slutdateret 12. juni 1925.

Af den maskinskrevne skuespiltekst kan udledes,<sup>95</sup> hvilke scener og optrin der fra digterens og iscenesætterens side oprindeligt var tænkt underlagt musik, og hvilke numre Carl Nielsen selv tilføjede. Udvidelsen omfatter fem numre: signal til Ebbes hjemkomst (nr. 5), tre melodramatiske numre (nr. 6, 9, 11), der bidrager til karakteriseringen af Ebbes følelser og lidenskab, og endelig en solosang (nr. 12), der afspejler naturstemningen i Dyrehaven – i grell modsætning til Ebbes morderiske gerning i brudekammeret. Teksten til sidstnævnte nummer blev til i samarbejde med Harald Bergstedt, idet komponisten eller Adam Poulsen åbenbart ikke var tilfreds med den tekst, der forelå i den oprindelige skuespiltekst, og digteren sendte et nyt forslag til komponisten indledt med disse ord:

"Adam Poulsen beder mig sende Dem 6 Chr. Wintherske<sup>96</sup> Linier i St. f. Teksten "Solen er gaaet i Nattens Seng".

Hvis jeg naar det i denne Time inden Mandagsposten gaar, skal jeg vedlægge den. Ellers beder jeg Dem selv komponere denne Musik og sende mig Teksten / Melodien til Tekstunderlæggelse. Jeg har en del Øvelser i dette, og Musikken er jo her Hovedsagen. Mit eneste Ønske var om Ord – som Gaadens Dyb og Naadens Dyb – maatte høres igennem som Naturens store mystiske Sakramentsstemning som Baggrund bag det frygtelige Mord som samtidig sker i Huset.

91 Jf. brev til Godtfred Skjerne (DK-Kk, CNA, Tilg.425).

92 DK-Kk, CNA, III.A.a1.

93 Citeret efter Torben Scousboe, *op. cit.*, s. 480.

94 *Ibid.*, s. 480.

95 Harald Bergstedt: *Ebbe Skammelsen / Friluftsspil*, 1925, (kilde **Ia, Ib**).

96 Christian Winther (1796-1878).

But as I said, I must in every respect yield to the music at this point. With sincere greetings,  
Yours respectfully, Harald Bergstedt”.<sup>97</sup>

This is followed by a revision of the original text of the play, and Harald Bergstedt ends his letter as follows:

“Dear C.N. I have tried, but in fact I do not know exactly in which direction your wishes go.

Would it not be wisest for you to write a skeleton text out of what we have and send me the melody?”<sup>98</sup>

In the end Nielsen used a shortened form of the original version of the text. According to an undated and unsigned letter – by all indications written by Holger Prehn,<sup>99</sup> who conducted *Ebbe Skammelsen* at Friluftsteatret – Nielsen delivered the score little by little, so the last bars were not written until after rehearsals had begun. The letter says, among other things:

“He delivered the manuscript in small portions from one day to the next, and he came with it in his car. The last part I had from him he had written on the street with the car bonnet as underlay. This was the music for one of the last episodes of the play”.<sup>100</sup>

After a postponement of several days, the eagerly anticipated premiere took place on Thursday 25 June, when a period of fine weather began; this was followed by a performance every day until 5 July – a total of eleven performances.<sup>101</sup>

The play was directed by Adam Poulsen and Torben Krogh,<sup>102</sup> and the musical director was the conductor Holger Prehn. The most important roles were cast as follows:<sup>103</sup>

Ebbe	Adam Poulsen
Skammel	Carlo Wieth
Gjørrild	Augusta Blad
Peder	Hans Egede Budtz
Adelil	Poula Illemann Borch
The Jester	Ejnar Juhl
Jesper Galt	Emil Helsingren

<sup>97</sup> Letter of 8.6.1925 (DK-Kk, CNA, I.A.b.).

<sup>98</sup> Letter of 8.6.1925 (DK-Kk, CNA, I.A.b.). Nielsen probably drew up the text, which was then approved by Harald Bergstedt.

<sup>99</sup> Danish cellist, conductor and composer (1891-1958).

<sup>100</sup> The letter came with a cut-out piece of music paper with the score for No. 11, bb. 3-9 (Source D).

<sup>101</sup> Cf. accounts in DK-Kk, Adam Poulsens Arkiv, UT 356.III.3.

<sup>102</sup> Danish music and theatre historian (1895-1970).

<sup>103</sup> Cf. programme (DK-Kk, Småtryksafdelingen, Friluftsspillene, 1925).

Men som sagt: Jeg skal i enhver Henseende føje mig efter Musikken på dette Punkt. Med en venlig Hilsen  
Deres ærbødige Harald Bergstedt.”<sup>97</sup>

Herefter følger en omskrivning af skuespillets oprindelige tekst, og Harald Bergstedt slutter sit brev således:

“Kære Hr. C.N. Jeg har prøvet, men jeg ved jo faktisk ikke i hvad Retning Deres Ønsker præcis gaar.

Er det ikke klogest De laver Dem en Masketekst af den forhaandenværende og sender mig Melodien.”<sup>98</sup>

Carl Nielsen anvendte alligevel teksten i første version, men i forkortet skikkelse. Ifølge et udateret og usigneret brev – efter alt at dømme skrevet af kapelmesteren ved teatret Holger Prehn,<sup>99</sup> som dirigerede *Ebbe Skammelsen* på Friluftsteatret – afleverede Carl Nielsen partituret lidt efter lidt, og de sidste takter blev skrevet, efter at prøverne var begyndt. I brevet fra Prehn hedder det blandt andet:

“Han afleverede Manuskriptet i smaa Portioner, fra den ene Dag til den anden, og han kom med det i sin Bil. Det sidste jeg fik fra ham, skrev han paa Gaden, med Bilens Köler som Underlag. Det var Tonerne til et af Stykkets sidste Optrin.”<sup>100</sup>

Efter flere dages udsættelse fandt den med stor forventning imødesete premiere sted torsdag den 25. juni, hvor der begyndte en periode med godt vejr; derefter fulgte en opførelse hver aften indtil den 5. juli – i alt 11 opførelser.<sup>101</sup>

Stykket var iscenesat af Adam Poulsen og Torben Krogh,<sup>102</sup> og den musikalske ledelse varetoges som nævnt af kapelmester Holger Prehn. De vigtigste roller var besat således:<sup>103</sup>

Ebbe	Adam Poulsen
Skammel	Carlo Wieth
Gjørrild	Augusta Blad
Peder	Hans Egede Budtz
Adelil	Poula Illemann Borch
Narren	Ejnar Juhl
Jesper Galt	Emil Helsingren

<sup>97</sup> (1796-1878). Brev af 8.6.1925 (DK-Kk, CNA, I.A.b.).

<sup>98</sup> Brev af 8.6.1925 (DK-Kk, CNA, I.A.b.). Carl Nielsen har formentlig selv udformet teksten, som så er godkendt af Harald Bergstedt.

<sup>99</sup> Cellist, dirigent og komponist (1891-1958).

<sup>100</sup> Brevet fulgte med et udklippet stykke nodepapir indeholdende partituret til nr. 11, t. 3-9 (kilde D).

<sup>101</sup> Jf. regnskaber i DK-Kk, Adam Poulsens Arkiv, UT 356.III.3.

<sup>102</sup> Musik- og teaterhistoriker (1895-1970).

<sup>103</sup> Jf. program (DK-Kk, Småtryksafdelingen, Friluftsspillene, 1925).

The production was a great success with its audiences, and the performance was described in great detail in the press.

Reviewers agreed that the success was due above all to the outstanding acting – Adam Poulsen was singled out in particular – but also praised the colourful costumes and those elements of the production that were only possible because it was given out of doors, such as Ebbe on his horse, Giørrild's arrival in a horse and carriage, the colourful twelfth-century style costumes in the bridal procession and the glow of the fires and torches in the forest – all harmonizing with the beech woods and the open sky. However, it was also agreed that Harald Bergstedt's dramatization of the ballad did not live up to expectations. The piece had been commissioned especially for the open-air festival in Ulvedalene, and they had therefore hoped for something better.

Press coverage of the music is scanty but much more positive. *Nationaltidende*, *Politiken* and *Aftenbladet* all emphasize its ballad-like quality; for example in *Nationaltidende* one can read:

“With his great familiarity with ballad music it has been an easy matter for him to capture the style in which this particular music had to be set, and with the hand of genius he has given it an instrumental apparel full of characterization and enchanting grace. The many small orchestral accentuations of the dramatic situations are true gems, succinct in form, but glorious in inspiration”.<sup>104</sup>

*Berlingske Tidende's* review of the dress rehearsal stresses the fine effect of certain numbers, for example “the fanfare motif for Sir Ebbe's homecoming, his joy and the gentle shawm melody that hums behind his greeting to Denmark”; but it is also emphasized that Nielsen's music was not folk-like enough:

“He wants to create something new, something primitive, but his style and that of the staging have nothing to do with each other. It is doubtful whether Carl Nielsen's attempt is at all appropriate here: Friluftsteatret is a *popular* institution, and the *people* love melody, broad swelling harmonies, stately sounds ... all that Carl Nielsen busily dissociates himself from [...] Neither the bridal dance nor the Jester's song makes any

104 *Nationaltidende*, 26.6.1925.

Forestillingen blev en stor publikumssucces, og opførelsen blev beskrevet meget udførligt i dagspressen.

Anmelderne var enige om, at succesen først og fremmest skyldtes de fremragende skuespillerpræstationer – specielt fremhævedes Adam Poulsen – og friluftseffekter som for eksempel Ebbe til hest, Fru Giørrilds ankomst i hestevogn, de brogede dragter i brudefølget i 1100-tallets miljø, fakkel- og ildskæret i skoven – alt sammen i harmoni med bøgeskoven og den åbne himmel. Man var imidlertid også enige om, at Harald Bergstedts dramatisering af folkevisen ikke levede op til forventningerne. Stykket var bestilt specielt til Friluftsspillene i Ulvedalene, og man havde derfor håbet på noget bedre.

Presseomtalen af musikken er sparsom, men til gengæld langt mere positiv. *Nationaltidende*, *Politiken* og *Aftenbladet* fremhæver begge det folkeviseagtige; for eksempel kan man i *Nationaltidende* læse følgende:

“Med sin store Forfarenhed i Folkevise-musikken har det været ham en let Sag at fange Tonen, hvori netop denne Musik maatte stemmes, og med genial Haand har han givet den en instrumental Iklædning, fuld af Karakteristik og bedaarende Ynde. De mange smaa orkestrale Accentueringer af de dramatiske Situationer er sande Perler, knappe i Formen, men herlige i Inspirationen.”<sup>104</sup>

I *Berlingske Tidendes* anmeldelse af generalprøven fremhæves enkelte numres gode virkning, for eksempel “Fanfaremotivet ved Hr. Ebbes Hjemkomst, hans Glæde, og den blide Skalmemelodi, der nynner bag hans Hilsen til Danmark”; men det betones også, at Carl Niensens musik ikke var folkelig nok:

“Han har villet skabe noget Nyt, noget primitivt, men hans Stil og Iscenesættelsens har intet med hinanden at gøre. Det er tvivlsomt, hvorvidt Carl Niensens Forsøg overhovedet er paa sin Plads netop her: Friluftsteatret er en *folkelig* Institution, og *Folket* elsker Melodi, bredt svulmende Harmonier, pompøse Klange, ... alt det, Carl Nielsen med Flid tager Afstand fra. [...] Hverken Brudedansen eller Narrens Vise forsøger paa at virke folkevise-

104 *Nationaltidende*, 26.6.1925.



attempt to sound folksong-like. It is of course all very fine to be original, but is it wise here?"<sup>105</sup>

In an interview with K. Helweg-Larsen, printed in *Berlingske Tidende* on 25 May 1925 in the midst of the composition process, the composer talks about how he has tried to create music that characterizes people and life in the Middle Ages:

"For *Ebbe Skammelsøn*, says Carl Nielsen, I have no need whatsoever for all the things I know; on the contrary I must see about getting rid of them! The music must not be music in the ordinary sense... it must sound as if it was really these primitive people themselves who created it. When the minstrels strike up the music for the wedding feast, they have difficulty keeping time; one shoves the other in the bustle, and so drops a couple of notes or gets a bit behind. What does that matter! Of course it would be best if it was the real musicians who performed on the stage, but unfortunately that cannot be done. Now the orchestra is hidden to one side so the modern appearance of the musicians will not put people in mind of a fine ball in the forest".<sup>106</sup>

But not everything was brand new sounds and melodies. In another interview in *Berlingske Tidende, Aften* on 3 June 1925, given in connection with his imminent sixtieth birthday, he talks about his own special relationship with his earlier music:

"In my very first symphony there are certain phrases in the music, combinations of sounds, harmonies, that are highly personal, and which moved me very much when I created them. I only became afraid of them when others began to imitate them, and people spoke of them as particularly Carl Nielsenish! Then I realized that they enclosed me in far too small a world, and that it was now high time to work myself away from them towards wider horizons. After that I left them to the others. But now, just recently, when I sat composing the prelude to Harald Bergstedt's ballad drama *Ebbe Skammelsøn*, to be performed at Friluftsteatret in Ulvedalene, a reminiscence of all those old sounds emerged amidst the music – I was

agtige. Det er selvfølgelig fornemt at være original, men er det klogt paa dette Sted?"<sup>105</sup>

I et interview med Kj. Helweg-Larsen, trykt i *Berlingske Tidende* den 25. maj 1925 midt i kompositionsprocessen, fortæller komponisten om, hvordan han har søgt at skabe en musik, der karakteriserer menneskene og livet i middelalderen:

"Til *Ebbe Skammelsøn*, siger Carl Nielsen, har jeg slet ikke Brug for alt det, jeg kan, jeg skal tværtimod se at blive det kvit! Musikken maa ikke være Musik i almindelig Forstand... den skal lyde, som om det virkelig var disse primitive Mennesker selv, der frembragte den. Naar Musikanterne spiller op til Bryllupsgildet, har de svært ved at holde Takten, den ene puffer i Tummen til den anden, derved taber han et Par Noder eller kommer lidt bagud: Hvad gør det! Bedst vilde det selvfølgelig være, hvis det var de rigtige Musikere, der optraadte paa Scenen, men det lader sig desværre ikke gennemføre. Nu skjules Orkestret paa den ene Side, for at ikke Musikernes moderne Fremtoning skal henlede Tanken paa Skovbal."<sup>106</sup>

Men ikke alt var helt nye klange og melodier. I et andet interview i *Berlingske Tidende, Aften* den 3. juni 1925, givet i anledning af hans nært forestående 60 års fødselsdag, omtaler han sit specielle forhold til sin egen tidligere musik:

"I min allerførste Symfoni findes visse Tonevendinger, Klangforbindelser, Harmonier, som er meget personlige, og som rørte mig meget, da jeg frembragte dem. Jeg blev først bange for dem, da andre begyndte at efterabe dem, og man talte om dem som særlig Carl Nielsen'ske! Saa indsaar jeg, at de indesluttede mig i en altfor lille Verden, og at det nu var paa høje Tid, at arbejde mig bort fra dem til videre Horisonter. Jeg overlod dem derefter til de andre. Men nu for ganske nylig, da jeg sad og komponerede Forspillet til Harald Bergstedts Folkevisedrama *Ebbe Skammelsøn*, der skal opføres paa Friluftsteatret i Ulvedalene, dukkede pludselig mellem Tonerne en Mindelse op om disse gamle Klange – jeg blev helt bevæget ved

<sup>105</sup> *Berlingske Tidende*, 20.6.1925.

<sup>106</sup> Citeret efter John Fellow, *op. cit.*, København 1999, s. 327.

<sup>105</sup> *Berlingske Tidende*, 20.6.1925.

<sup>106</sup> Quoted from John Fellow, *op. cit.*, Copenhagen 1999, p. 327.

greatly moved by this encounter with my youth, and since the combination of sounds actually fitted well at that point, I let it stay there for once”.<sup>107</sup>

The play has never been performed since, but extracts from the music were played at least twice in Nielsen’s lifetime: in Helsingborg in February 1926<sup>108</sup> with Kjell Roikjer conducting,<sup>109</sup> and on 3 November 1929 at the second Nielsen concert at Kunststævnet in Forum, where the composer himself conducted the Lifeguards’ Bands.<sup>110</sup> According to the titles in the programme the extracts consisted of the purely instrumental numbers: “Prelude” (No. 1), “Peasant Music, Fanfare and Procession” (Nos. 3, 4), “Danish Summer Night” (No. 7), as well as “The Jester’s Song” (No. 14), sung by Henry Skjær, and finally the last, erroneously titled “Lament on the death of Ebbe Skammelsen” (No. 15).<sup>111</sup> In 1926 *The Jester’s Song* was probably performed with a trumpet instead of a singer, as Kjell Roikjer had transcribed the vocal part for trumpet.

Nielsen’s fair copy of the score is the main source, while the draft and the parts have been consulted in cases of doubt. The editorial work has mainly consisted of the completion of articulation and dynamics as well as the normalization of slurs.

## SYNOPSIS

The action takes place in the Middle Ages at Skammel’s manor, Nørretoft. Ebbe Skammelsen, who has been thought dead, returns from several years of campaigning on the very day his betrothed is to wed his brother Peder.

## PRELUDE

(**Music No. 1**), ending with loud bell-ringing, wedding bells.

107 Quoted from John Fellow, *op. cit.*, p. 332.

108 Cf. reviews sent by Kjell Roikjer to Nielsen (DK-Kk, CNA, I.A.b.19).

109 Danish bassoonist and composer (1901-1999).

110 The programme further had the titles *Festpræludium ved Aarhundredskiftet* (Festival Prelude at the Turn of the Century) and *Hymne til Kunsten* (Hymn to Art) (DK-Kk, CNA, I.E.b.1b.).

111 The play does not end with the death of Ebbe, but with his flight and exile, in accordance with the ballad and its refrain: “And so walks Ebbe Skammelsøn many a wild way”.

dette Møde med min Ungdom, og da Klangforbindelsen virkelig passede godt paa det Sted, lod jeg den for en Gangs Skyld faa Lov til at blive staaende.”<sup>107</sup>

Skuespillet er aldrig blevet opført siden, men uddrag af musikken er blevet spillet i hvert fald to gange i Carl Niensens levetid: i Helsingborg i februar 1926<sup>108</sup> med Kjell Roikjer som dirigent<sup>109</sup> og den 3. november 1929 ved den anden Carl Nielsen-koncert ved Kunststævnet i Forum, hvor komponisten selv dirigerede Livgardens Musikkorps.<sup>110</sup> Ifølge programmets titler bestod uddragene af de rent instrumentale numre: “Forspil” (nr. 1), “Bondemusik, Fanfare og Optog”, (nr. 3, 4), “Dansk Sommernat” (nr. 7), samt “Narrevise” (nr. 14), sunget af Henry Skjær og endelig det sidste, fejlagtigt betitlet “Sørgetoner ved Ebbe Skammelsens Død” (nr. 15).<sup>111</sup> *Narrevisen* blev i 1926 sandsynligvis opført med trompet i stedet for sang, hvilket fremgår af, at Kjell Roikjer har transskriberet vokalstemmen for trompet.

Carl Niensens renskrift af partituret er hovedkilde, mens kladder og stemmer har været konsulteret i tvivlstilfælde. Revisionsarbejdet har overvejende bestået i komplettering af artikulation og dynamik samt normalisering af buer.

## SCENE- OG HANDLINGSGANG

Handlingen foregår i middelalderen på Skammels herregård, Nørretoft. Ebbe Skammelsen, som man tror død, vender hjem fra flere års krigstogt just samme dag, som hans trolovede holder bryllup med hans bror Peder.

## FORSPIL

(**Musik nr. 1**), som ender med kraftig klokkeringning, bryllupsklokker.

107 Citeret efter John Fellow, *op. cit.*, s. 332.

108 Jf. anmeldelser, sendt af Kjell Roikjer til Carl Nielsen (DK-Kk, CNA, I.A.b.19).

109 Fagottist og komponist (1901-1999).

110 På programmet stod endvidere *Festpræludium ved Aarhundredskiftet* og *Hymne til Kunsten* (DK-Kk, CNA, I.E.b.1b.).

111 Skuespillet ender ikke med Ebbes død, men med hans flugt i overensstemmelse med folkevisen og dens omkvæd: “Fordi træder Ebbe Skammelsøn saa mangan Sti vild.”

## PART I

### Scene One

The servants are busy adorning the place for the wedding feast of Peder Skammelsen and Adelil, Ebbe Skammelsen's brother and his betrothed respectively. Because of the screech of a crow the Jester augurs death and murder before evening, but his ominous predictions are laughed away. Maren Giedde, Adelil's former foster-mother and the sister of Gjørrild, Skammel's wife, arrives and suspiciously interrogates the Jester about Adelil's love of Peder. Another opponent of the marriage is Jesper Galt, who had expected Peder to marry his daughter Mette. The preparations for the reception of the bride and groom continue, and as spirits are added to the beer the Jester predicts that the great and small misfortunes of the day will be caused by the effects of the spirits.

### Scene Two

Accompanied by music, the bridal procession enters the courtyard and continues to a rose garden (**Music No. 2**). Skammel and the High Sheriff remain behind and congratulate each other on the marriage between two rich, proud families. Skammel remembers Ebbe with sorrow, but the High Sheriff points out that he has died a glorious death. Everyone drinks a toast to Ebbe. Peder comes back from the rose garden, and the High Sheriff proclaims him the hero of the day; at this very moment Galt steps forward and calls Peder to account for jilting Mette. With feigned gratitude and flattery, Peder declares Jesper Galt his best friend and assures him that his feelings for Mette were genuine, but that he must do his duty and take Ebbe Skammelsen's place. Everyone drinks the health of Jesper Galt, his wife and Mette, and Galt is borne out into the forest in a golden chair (**Music No. 3**).

### Scene Three

Adelil tells her foster-mother that she has married Peder to get away from Gjørrild and because Peder reminds her a little of Ebbe. In the end she obtains Maren Giedde's blessing on the marriage (according to an addition in the score, **Music No. 4**, bb. 1-21). Peder comes back with Galt and the other guests, and everyone goes to eat accompanied by music (according to an addition in the score, **Music No. 4**, bb. 10-62).

## AFDELING I

### 1. Scene

Tjenestefolk har travlt med at pynte op til bryllupsfest mellem Peder Skammelsen og Adelil, henholdsvis Ebbe Skammelsens bror og hans trolovede. Narren varsler på grund af en krages skrigen død og mord inden aften, men hans skæbnesvangre forudsigelser vendes dog til latter. Maren Giedde, Adelils tidligere plejemor og søster til Fru Gjørrild, Skammels hustru, ankommer og spørger mistroisk narren ud om Adelils kærlighed til Peder. En anden modstander af brylluppet er Jesper Galt, som havde ventet at Peder ægtede hans datter, Mette. Forberedelserne til modtagelse af brudeparret fortsættes, og mens øllet tilsættes brændevin, forudsiger narren dagens store og små ulykker forårsaget af spiritusens virkning.

### 2. Scene

Under musik kommer brudetoget ind i gården og fortsætter til en Rosenlund (**Musik nr. 2**). Skammel og lensmanden bliver tilbage og gratulerer hinanden med ægteskabet mellem to rige og stolte slægter. Skammel mindes Ebbe med sorg, mens lensmanden påpeger hans glørværdige død. Alle drikker Ebbes skål. Peder kommer tilbage fra Rosenlunden, og lensmanden udpeger ham som dagens helt; netop derefter træder Galt frem og stiller Peder til regnskab for sviget af Mette. Peder får ved falsk taknemmelighed og smiger gjort Jesper Galt til sin bedste ven og bedyrer, at hans følelser for Mette var ægte, men at han må gøre sin pligt og træde i Ebbe Skammelsens sted. Alle drikker Jesper Galts, hans hustrus og Mettes skål, og Galt bæres ud i skoven i guldstol (**Musik nr. 3**).

### 3. Scene

Adelil fortæller sin plejemor, at hun giftede sig med Peder for at slippe væk fra Fru Gjørrild og fordi Peder mindede en smule om Ebbe, og hun får til sidst Maren Gieddes velsignelse af ægteskabet (ifølge tilføjelse i partituret **Musik nr. 4**, t. 1-21). Peder kommer tilbage sammen med Galt og de øvrige gæster og alle går til bords under musik (ifølge tilføjelse i partituret **Musik nr. 4**, t. 10-62).

## PART II

### Scene Four

Ebbe, accompanied by his squire Eleasar, comes riding home (**Music No. 5**), and praises his childhood home (**Music No. 6**).

### Scene Five

Ebbe and Eleasar find the Jester. Ebbe asks him to bring Adelil out into the courtyard.

### Scene Six

A stormy meeting between Ebbe and Adelil. Ebbe declares his love and Adelil confesses that she has just become Peder's bride and asks him to go away to avoid bringing grief and misfortune to everyone.

### Scene Seven

Ebbe meets his sisters and his parents. Gjørrild also asks him to leave again, but Skammel asks him to stay and to bear his fate with the dignity appropriate to his rank.

### Scene Eight

The guests come out of the banqueting hall with Peder at their head (**Music No. 7**). Peder, who is very drunk, makes an after-dinner speech to the delight of the guests, while Adelil quietly and gravely asks him in vain to stop drinking. Peder mocks both Adelil, who leaves him in anger, and Ebbe, who has made himself known to Peder. Since the marriage between Adelil and Peder has been entered into under false pretences, Ebbe asks his brother to annul it. Peder, who is becoming ever drunker, refuses and instead offers to let Ebbe sleep with the bride on the wedding night.

### Scene Nine

Ebbe wishes to know who spread the rumour of his death. To save Peder from Ebbe's anger, Gjørrild confesses that it was she who, for the good of the family, spread the false news of Ebbe's death and arranged the marriage of Peder and Adelil.

## AFDELING II

### 4. scene

Ebbe, fulgt af sin væbner Eleasar, kommer ridende hjem (**Musik nr. 5**), og Ebbe priser sit barndomshjem (**Musik nr. 6**).

### 5. scene

Ebbe og Eleasar finder narren. Ebbe beder ham hente Adelil ud i gården.

### 6. scene

Stormfuldt møde mellem Ebbe og Adelil. Ebbe erklærer sin kærlighed, og Adelil tilstår at hun netop er blevet Peders brud, og hun beder ham rejse bort for ikke at bringe sorg og ulykke over alle.

### 7. scene

Ebbe møder sine søstre og sine forældre. Fru Gjørrild beder ham ligeledes rejse bort, mens Skammel anmoder ham om at blive og bære sin skæbne med den værdighed, som det sømmer sig for hans stand.

### 8. scene

Gæsterne kommer ud fra gildesalen med Peder i spidsen (**Musik nr. 7**). Peder, som er stærkt beruset, holder en festtale til fryd for gæsterne, mens Adelil stille og alvorligt forgæves beder ham holde inde med at drikke. Peder spotter både Adelil, som i vrede forlader ham, og Ebbe, som har givet sig til kende over for Peder. Da ægteskabet mellem Adelil og Peder er indgået under falske forudsætninger, beder Ebbe sin bror lade ægteskabet ophæve. Peder, der bliver stedse mere beruset, afslår og tilbyder i stedet Ebbe at sove hos bruden på bryllupsnatten.

### 9. scene

Ebbe vil vide, hvem der spredte rygten om hans død. For at redde Peder fra Ebbes vrede tilstår Fru Gjørrild, at det var hende, som af hensyn til slægtens ve og vel bragte det falske budskab om Ebbes død i omløb og fik brylluppet i stand mellem Peder og Adelil.

### PART III

#### Scene Ten

The music starts for the bridal dance (**Music No. 8a, Allegretto (March)**), after which the bridesmaids and bridesmen provide entertainment (**Music No. 8a, Allegretto, "Det var Prinsessen af Engelland"**), and after the last verse the men go off through the forest and the bridesmaids accompany the bride with song into the bridal chamber (**Music No. 8b**).

#### Scene Eleven

Ebbe sends the bridesmaids away to be alone with Adelil, and tells her that she is the victim of deceit. Adelil is thunderstruck and says that she must die, but Ebbe replies that she must do her duty and say no to Peder. In the end Ebbe is left standing alone, amazed that Adelil cannot reject Peder (**Music No. 9**). The bridesmaids and bridesmen now sing from the bridal chamber about the approaching wedding night (**Music No. 10**). Ebbe, staring up at the chamber, sings about his longing for Adelil and once more asks himself why Adelil cannot say no to Peder (**Music No. 11**); he storms up into Adelil's chamber, from which the maids run away tittering.

#### Scene Twelve

Far away, a voice sings about the sunset (**Music No. 12**). Meanwhile the bridegroom enters from the forest – very drunk – with his retinue laughing and singing (**Music No. 13**). Peder wants to go up to Adelil, but Galt tells him that Ebbe is already there. Peder contents himself: he did in fact promise Ebbe this night, and he and his followers listen instead to the Jester's song (**Music No. 14**).

#### Scene Thirteen

Ebbe comes down from the bridal chamber with a bloody sword in his hand after killing Adelil, and he also kills Peder, who has lied about his death and seduced his betrothed. Ebbe flees, while Skammel scans the horizon for him during the final lament (**Music No. 15**).

*Elly Bruunshuus Petersen*

### AFDELING III

#### 10. scene

Der spilles op til brudedansen (**Musik nr. 8a, Allegretto (Marsch)**), hvorefter brudepigerne og -svendene underholder (**Musik nr. 8a, Allegretto, "Det var Prinsessen af Engelland"**). Efter sidste strofe vandrer svendene bort gennem skoven, og pigerne ledsager under sang bruden ind i brudekammeret (**Musik nr. 8b**).

#### 11. scene

Ebbe sender brudepigerne bort for at være ene med Adelil, og fortæller hende, at hun er offer for bedrag. Adelil bliver lammet og siger, at hun må dø, men Ebbe svarer, at hun skal gøre sin pligt og sige nej til Peder; til sidst står Ebbe ene tilbage, forundret over, at Adelil ikke kan afvise Peder (**Musik nr. 9**). Brudepigerne og -svendene synger nu fra brudekammeret om den snart forestående brudenat (**Musik nr. 10**). Ebbe, stirrende op mod kammeret, synger om sin længsel efter Adelil og spørger atter sig selv om, hvorfor Adelil ikke kan sige nej til Peder (**Musik nr. 11**); han stormer op i Adelils kammer, hvorfra pigerne fnisende flygter bort.

#### 12. scene

En sanger synger i det fjerne om solnedgangen (**Musik nr. 12**). Imens kommer brudgommen – stærkt beruset – med følge, leende og syngende ind fra skoven (**Musik nr. 13**). Peder vil gå op til Adelil, men Galt fortæller, at Ebbe allerede er dér. Peder slår sig til tåls med, at han faktisk har lovet Ebbe denne nat, og han og følget lytter i stedet til narrens vise (**Musik nr. 14**).

#### 13. scene

Ebbe kommer ned fra brudekammeret med et blodigt sværd i hånden efter at have dræbt Adelil, og han dræber ligeledes Peder, som har løjet ham død og forført hans brud. Ebbe flygter, mens Skammel spejder efter ham under den afsluttende sørgemusik (**Musik nr. 15**).

*Elly Bruunshuus Petersen*

SONG FOR VILHELM FROM  
BARTRUMSEN'S PLAY  
FROM ROLD TO REBILD

Vilhelm From Bartrumsen's play *From Rold to Rebild* was performed on 3 February 1929 at the Aarhus Theatre.<sup>112</sup>

The playwright himself wrote an article about the content of the play in the programme:

“Rold and Rebild are good Jutland names, each of which refers to something that is an expression of the distinctiveness of the Jutland landscape. [...] The plan of the play is – insofar as the limited time of an evening at the theatre permits – to express the distinctiveness of Jutlanders with the aid of a series of scenes which combined with a prelude and postlude depict Jutlanders in the conditions and circumstances that the extent of the country and the changing times offer”.<sup>113</sup>

The prelude and postlude take place in the hours just before the beginning of the Rebild Festival,<sup>114</sup> while four scenes relate legends and tales from Jutland. While most of the music for the play was composed and arranged by Thomas Jensen,<sup>115</sup> Carl Nielsen wrote the song *Vi er Jyder* (“We of Jutland”) for song and chamber orchestra with piano. The song appears as the conclusion of the postlude and the instrumental setting is also used – along with a 17-bar introductory paraphrase of the melody, composed by Thomas Jensen – as the conclusion of the interlude music between the fourth scene and the *Postlude*.

*From Rold to Rebild* was performed 17 times at the Aarhus Theatre,<sup>116</sup> and with its interpolated songs and folk dances was a success with the audience. The reception in the press was rather mixed, although *Jyllandsposten* characterized Nielsen's song as “plain, simple and powerful”. While the play has never been revived since, the song won popularity immediately and was printed the same year in a version for song and piano as well as in a version for mixed choir arranged by Georg Fjelrad.<sup>117</sup>

112 Vilhelm From Bartrumsen (1881-1967), Danish ship-broker and poet in Mariager, cousin of the author Kaj Munk. Cf. Helge Ribe, “Digterrødder”, in *Historisk Aarbog fra Randers Amt*, 1989, pp. 41-46.

113 DK-Kk, Småtryksamlingen, Aarhus Theatre, 1928-1929 season.

114 According to Peter Riismøller, *Rebild, Motiver og Mål for Udvandring og Hjemfærd*, Copenhagen 1952, since 1912 Danish Americans have held a large feast in the Rebild Hills on the USA's Independence Day, 4 July.

115 Danish composer and conductor (1898-1963). Score and parts in *Aarhus Teaters Arkiv*, C82 (Source **G, H, I**).

116 Cf. *Aarhus Teaters Arkiv*.

117 Kaabers Musikforlag, 1929 (Sources **D** and **F**).

SANG TIL VILHELM FROM  
BARTRUMSENS SKUESPIL  
FRA ROLD TIL REBILD

Vilhelm From Bartrumsens skuespil *Fra Rold til Rebild* blev opført den 3. februar 1929 på Aarhus Theater.<sup>112</sup> Forfatteren skrev selv en artikel om stykkets indhold i *Aarhus Theaters* program:

“Rold og Rebild er gode, jydsk Navne, som hver for sig peger paa noget, der staar som Udtryk for det jydsk Lands Særpræg. [...] Skuespillets Plan er – saavidt en Teateraftens begrænsede Tid tillader det – at udtrykke det jydsk Folks Særpræg ved Hjælp at en Række Billeder, der i Forbindelse med For- og Efterspil skildrer Jyder under de Kaar og Omstændigheder, som Landets Udstrækning og Tidernes Veksling byder.”<sup>113</sup>

For- og efterspil foregår i timerne lige før Rebildfestens begyndelse,<sup>114</sup> mens fire billeder fortæller sagn og historier om jyderne. Musikken til skuespillet er for størstedelens vedkommende komponeret og arrangeret af Thomas Jensen,<sup>115</sup> mens Carl Nielsen kun har skrevet sangen *Vi er Jyder* for sang og kammerorkester med klaver; denne sang indgår som slutning på efterspillet, og desuden anvendes den instrumentale sats – sammen med en 17 takters indledende parafrase over melodien, komponeret af Thomas Jensen – som afslutning på mellemaktsmusikken mellem fjerde billede og *Efterspil*.

*Fra Rold til Rebild* blev opført 17 gange på Aarhus Theater,<sup>116</sup> og det blev med sine indlagte sange og folkedanse en publikumssucces. Modtagelsen i pressen var noget blandet, idet dog *Jyllandsposten* karakteriserede Carl Niensens sang som “jævn, enfoldig og kraftfuld.” Selvom skuespillet ikke senere er blevet genopført, blev Carl Niensens sang dog udbredt med det samme, idet den samme år blev trykt i en udgave for sang og klaver samt i en udgave for blandet kor arrangeret af Georg Fjelrad.<sup>117</sup>

112 Vilhelm From Bartrumsen (1881-1967), skibsmægler og digter i Mariager, fætter til Kaj Munk. Jf. Helge Ribe, “Digterrødder”, i *Historisk Aarbog fra Randers Amt*, 1989, s. 41-46.

113 DK-Kk, Småtryksamlingen, Aarhus Theater, sæson 1928-1929.

114 Ifølge Peter Riismøller, *Rebild, Motiver og Mål for Udvandring og Hjemfærd*, København 1952, har dansk-amerikanere siden 1912 afholdt en stor fest i Rebild Bakker på USA's uafhængighedsdag 4. juli.

115 Komponist og kapelmester (1898-1963). Partitur og stemmer findes i *Aarhus Teaters Arkiv*, C82. (kilde **G, H, I**).

116 Jf. *Aarhus Teaters Arkiv*.

117 Kaabers Musikforlag, 1929 (kilde **D** og **F**).

Nielsen's score is the main source of the music and Vilhelm Bartrumsen's script of the text. The editorial work has consisted of completions of the dynamics and articulation.

*Elly Bruunshuus Petersen*

MUSIC FOR SOPHUS MICHAËLIS'S  
PLAY CUPID AND THE POET

Between 12 to 16 July 1930, the 125th anniversary of the birth of Hans Christian Andersen was celebrated with pomp and splendour in Odense, involving among other events the performance at the Odense Theatre of Sophus Michaëlis's play *Cupid and the Poet* with music by Carl Nielsen. The preparations for this celebration began as early as October 1928 with the constitution of a programme committee with Hans Steenstrup Holbeck as chairman.<sup>118</sup> Shortly afterwards – on 2 November – Nielsen was in Odense to conduct, and on this occasion he was contacted by Holbeck, who asked him if he would like to contribute to the upcoming festivities in 1930. About this Nielsen said later in an interview in *Politiken* on 10 December 1928:

“When I was in Odense, they asked me to write a cantata, but really cantatas are no fun. And so it was that I suggested making a little festival play instead, and now Michaëlis and I have agreed that it should be the tale of ‘The Naughty Boy’. I think it may be charming – a little image of life viewed through the wrong end of a telescope, all very small ... and yet so big”.<sup>119</sup>

The preserved sources do not reveal how the collaboration between Nielsen and Sophus Michaëlis<sup>120</sup> was arranged, but it seems reasonable to believe that two natives of the city were wanted – Nielsen after all almost came from nearby Odense

118 Hans Steenstrup Holbeck (1867-1959), Principal of the Odense Cathedral School, city councillor, member of the board of Odense Theatre and Chairman of the Hans Christian Andersen Society. For further information on the planning of the celebrations in 1930, including the performance of *Cupid and the Poet*, please see Jørgen Larsen, “Carl Nielsen og H.C. Andersen – ‘Amor og Digteren’, 1930” in *Festskrift til Niels Oxenvad*, Odense 1988, p. 59.

119 Quoted from John Fellow, *op. cit.*, p. 515.

120 Danish author and translator (1865-1932), born in Odense.

Carl Niensens partitur er hovedkilde til musikken og Vilhelm Bartrumsens skuespiltekst til teksten. Revisionsarbejdet har bestået i komplettering af dynamik og artikulation.

*Elly Bruunshuus Petersen*

MUSIC TIL SOPHUS MICHAËLIS'S  
SKUESPIL AMOR OG DIGTEREN

I dagene 12. til 16. juli 1930 fejredes 125-året for H.C. Andersens fødsel med pomp og pragt i Odense, bl.a. med opførelsen på Odense Teater af Sophus Michaëlis' skuespil *Amor og Digteren* med musik af Carl Nielsen. Forberedelserne til denne fest indledtes allerede i oktober 1928 med nedsættelse af et programudvalg med Hans Steenstrup Holbeck som formand.<sup>118</sup> Kort efter – den 2. november – var Carl Nielsen i Odense for at dirigere, og ved denne lejlighed blev han kontaktet af Holbeck, der spurgte ham, om han havde lyst til at bidrage til de kommende festligheder i 1930. Herom udtalte Carl Nielsen sig senere i et interview i *Politiken* den 10. december 1928:

“Da jeg var ovre i Odense, bad de mig skrive en Kantate, men Kantater er jo ikke morsomme. Saa var det, jeg foreslog dem i Stedet for at lave et lille Festsplil, og nu er Michaëlis og jeg blevet enige om, at det skal være Eventyret om ‘Den uartige Dreng’. Jeg tror det kan blive yndigt – et lille Billede af Livet set gennem den forkerte Ende af Kikkerten, altsammen ganske smaat... og saa stort alligevel.”<sup>119</sup>

De overleverede kilder afslører ikke, hvorledes samarbejdet mellem Carl Nielsen og Sophus Michaëlis<sup>120</sup> kom i stand, men det er nærliggende at tro, at man ønskede to bysbørn – Carl Nielsen kommer jo næsten fra Odense – til at fejre det tredje

118 Hans Steenstrup Holbeck (1867-1959), rektor for Odense Katedralskole, medlem af byrådet, Odense Teaters bestyrelse og formand for H.C. Andersen-selskabet. For yderligere oplysninger om planlægningen af festlighederne i 1930, heriblandt opførelsen af *Amor og Digteren*, henvises til Jørgen Larsen, “Carl Nielsen og H.C. Andersen – ‘Amor og Digteren’, 1930” i *Festskrift til Niels Oxenvad*, Odense 1988, s. 59.

119 Citeret fra John Fellow, *op. cit.*, s. 515.

120 Forfatter og oversætter (1865-1932), født i Odense.

– to celebrate a third, Hans Christian Andersen. Michaëlis and Nielsen had already worked together, on the cantata *Hymn to Life* in 1921.<sup>121</sup> In May 1929 Sophus Michaëlis wrote to the composer that the programme committee in Odense had accepted his offer of a festival play with music by Nielsen. The letter continued:

“The committee resolved to place at the disposal of these gentlemen a sum totalling Kr 5000. In all probability the festivities will take place at the beginning of July 1930.

My question to you is now whether along with myself you will definitively undertake the task, a festival play with music, lasting up to 1.5 hours. We will have to share the fee, such that the lesser half (I suggest 2000 Kr.) goes to me. Perhaps H.C.A. himself should not sing opera – the director of the Odense Theatre has proposed Holger Reenberg for the role.<sup>122</sup> But we can talk about this – as well as the whole content of the text (“The Naughty Boy” and the meeting with Jenny Lind)<sup>123</sup> – in more detail. The performance rights outside the Odense Festival will be reserved for you and me.

Will you say yes – as I will?

We should get started on the task as soon as possible.”<sup>124</sup>

From April until June 1929 Nielsen was greatly preoccupied with studying Renaissance music in connection with the composition of his *Three Motets*<sup>125</sup> when he received Michaëlis’s letter, and at first he took the liberty of saying no to Michaëlis’s generous offer, as is evident from a letter to his wife a week later:<sup>126</sup>

“Since I am so keen to get on with my own work, I have after all said no to Odense (the Hans Christian Andersen Festival). Certainly it is a lot of money to earn, but at my age I must be

bysbarn, H.C. Andersen, og desuden havde Michaëlis og Carl Nielsen tidligere arbejdet sammen omkring kantaten *Hymne til Livet* i 1921.<sup>121</sup> I maj 1929 skrev Sophus Michaëlis til komponisten, at programudvalget i Odense havde accepteret hans tilbud om et festspil med musik af Carl Nielsen; brevet fortsætter:

“Udvalget vedtog at stille til Raadighed for D’Herr. et Beløb af ialt Kr. 5000. Efter al Sandsynlighed vil Festlighederne finde Sted i Beg. af Juli 1930.

Det er nu mit Spørgsmaal til Dem, om De sammen med mig vil endelig forpligte Dem til at paatage Dem Opgaven, et Festspil med Musik; til op imod 1 1/2 Time. Honoraret maa vi jo dele, saaledes at den mindre Halvdel (jeg foreslaar 2000 Kr.) tilfalder mig. Maaske bør H.C.A. selv ikke synge Opera – Odense Teaterdirektøren har foreslaaet Holger Reenberg til Rollen.<sup>122</sup> Men derom – som om hele Tekst=Indholdet (“Den uartige Dreng” og Mødet med Jenny Lind)<sup>123</sup> kan vi nærmere tales ved. Retten til Opførelse udenfor Odense-Festen forbeholdes Dem og mig.

Siger De ja – ligesom jeg?

Vi bør jo snarest tage fat paa Opgaven.”<sup>124</sup>

Carl Nielsen var fra april til juni 1929 stærkt optaget af at studere renæssancemusik i forbindelse med compositionen af sine *Tre Motetter*,<sup>125</sup> da han modtog Michaëlis’ brev, og han tillod sig i første omgang at takke nej til Michaëlis’ generøse tilbud, således som det fremgår af hans brev til hustruen en uge senere:<sup>126</sup>

“Da jeg nu har saadan Arbejdslyst til mit eget, har jeg alligevel svaret nej til Odense (H.C. Andersen-Festen). Det er jo mange Penge at tjene, men jeg vil i min Alder have Lov at gøre de Ting

121 As early as 1898 Nielsen and Sophus Michaëlis had attempted to collaborate on an opera. According to John Fellow, *op. cit.*, pp. 505-506, this was *The Merchant of Venice*, and two letters from Sophus Michaëlis to Nielsen, 13.12.1898 and 2.11.1899 (DK-Kk, CNA, I.A.b.), show that Sophus Michaëlis wrote the libretto for Act One at the request of Nielsen. The project was never realized.

122 Holger Christian Frederik Reenberg (1872-1942), Danish actor.

123 Swedish singer (1820-1887).

124 Letter of 21.5.1929 (DK-Kk, CNA, I.A.b.).

125 The last of the motets was finished on 28.6.1929, and all three were given their first performance by the Palaestina Choir conducted by Mogens Wøldike on 11.4.1930.

126 Anne Marie Carl-Nielsen, Danish sculptress, *née* Brodersen (1863-1945).

121 Allerede i 1898 havde Carl Nielsen og Sophus Michaëlis forsøgt et samarbejde omkring en opera. Jf. John Fellow, *op. cit.*, s. 505-506 drejede det sig om *Købmanden i Venedig*, og af to breve fra Sophus Michaëlis til Carl Nielsen, 13.12.1898 og 2.11.1899 (DK-Kk, CNA, I.A.b.), fremgår, at Sophus Michaëlis skrev librettoen til 1. Akt på Carl Niensens bestilling. Projektet blev aldrig realiseret.

122 Holger Christian Frederik Reenberg (1872-1942), skuespiller.

123 Svensk sangerinde (1820-1887).

124 Brev af 21.5.1929 (DK-Kk, CNA, I.A.b.).

125 Den sidste af motetterne afsluttedes 28.6.1929, og de blev alle tre uropført med Palaestrinakoret under Mogens Wøldikes ledelse 11.4.1930.

126 Anne Marie Carl-Nielsen, billedhugger, født Brodersen (1863-1945).



allowed to do the things that interest me – I know you will say the same. I was asked for a quick reply, so I could not ask your opinion first”.<sup>127</sup>

Michaëlis was understanding about Nielsen’s attitude:

“Of course it was a great disappointment to me, when you unexpectedly, despite the preliminary agreements reached, said no to the Hans Christian Andersen festival play, but of course you have a perfect right to spend your time as you think best”.<sup>128</sup>

The final programme for the festival production at the Odense Theatre was established on 25 September 1929. It was to consist of Michaëlis’s festival play, Hans Christian Andersen’s play *The New Lying-in Room* (Den nye Barselsstue) and Paul von Klenau’s ballet *Little Ida’s Flowers*.<sup>129</sup> By that time Nielsen had long since finished the motets as well as the larger works such as *Cantata for the Polytechnic Institute*, performed on 30 August. *Hymn to Art*, with a text by Michaëlis, performed on 12 September, had also been finished. So Nielsen did in fact find time for *Cupid and the Poet*, and on 19 February 1930 we have the first evidence that he had begun the composition. In a letter to Lisa Mannheimer,<sup>130</sup> whom he had visited in Gothenburg in the time from 7 to 17 February in connection with his activity as a guest conductor of the Gothenburg Symphony Orchestra, he writes among other things:

“Wouldn’t you look and see whether I have forgotten a sheet of paper with some music on it? It’s the beginning of Hans Christian Andersen”.<sup>131</sup>

A month later he had not gone much further;<sup>132</sup> on 3 April he went to Klintholm,<sup>133</sup> and there he at last found the peace and quiet to start the work.<sup>134</sup> The previous day he had given an in-

127 Letter of 27.5.1929, quoted from Torben Schousboe, *op. cit.*, pp. 564-565.

128 Letter of 29.6.1929 (DK-Kk, CNA, I.A.b.).

129 Paul von Klenau, Danish composer and conductor (1863-1946). The ballet after Hans Christian Andersen’s tale had been performed for the first time at the Royal Theatre on 26.12.1916.

130 Lisa Mannheimer (1867-1957), married to Hermann Mannheimer (1867-1942), Swedish bank director, treasurer of the Gothenburg Orchestral Society 1905-1935 and chairman of the board; both were Nielsen’s friends.

131 Privately owned, copy at the Carl Nielsen Letters Edition.

132 Cf. letter of 18.3.1930 to William Behrend (1861-1940), (DK-Kk, NKS 5155,4.).

133 Manor house, owned by the Scavenius family.

134 Cf. diary entry in Torben Schousboe, *op. cit.*, p. 578.

der optager mig, jeg ved Du vil sige det samme. Man bad om hurtigt Svar, derfor kunde jeg ikke først høre Din Mening.”<sup>127</sup>

Michaëlis var forstående over for Carl Niensens holdning:

“Selvfølgelig var det mig en stor Skuffelse, da De uventet, trods de skete For-Aftaler, sagde Nej til H.C. Andersen-Festspillet, men De er selvfølgelig i Deres gode Ret til at anvende Deres Tid, som De finder bedst.”<sup>128</sup>

Det endelige program for festforestillingen på Odense Teater blev fastlagt den 25. september 1929. Det skulle bestå af Michaëlis’ Festspil, H.C. Andersens *Den nye Barselsstue* og Paul von Klenaus ballet *Den lille Idas blomster*.<sup>129</sup> På det tidspunkt var Carl Nielsen for længst færdig med motetterne, og de større værker som *Kantate til Polyteknisk Lærestalt*, opført 30. august, samt *Hymne til Kunsten* med tekst af Michaëlis, opført 12. september, var ligeledes afsluttede. Han fik således alligevel tid til *Amor og Digteren*, og den 19. februar 1930 har vi det første bevis på, at han er begyndt på kompositionen. I brev til Lisa Mannheimer,<sup>130</sup> som han havde besøgt i Göteborg i tiden 7. til 17. februar i forbindelse med sin virksomhed som gæstedirigent ved Göteborg Symfoniorkester, skriver han blandt andet:

“Kunde Du ikke se efter om jeg ikke har glemt et Ark Papir med nogle Noder paa. Det er Begyndelsen til H.C. Andersen.”<sup>131</sup>

En måned senere var han ikke kommet så meget videre;<sup>132</sup> den 3. april rejste han til Klintholm,<sup>133</sup> og her fik han endelig fred og ro til at komme i gang med arbejdet.<sup>134</sup> Dagen før havde han

127 Brev af 27.5.1929, citeret efter Torben Schousboe, *op. cit.*, s. 564-565.

128 Brev af 29.6.1929 (DK-Kk, CNA, I.A.b.).

129 Paul von Klenau, komponist og dirigent (1863-1946). Balletten efter H.C. Andersens eventyr var blevet opført første gang på Det Kongelige Teater 26.12.1916.

130 Lisa Mannheimer (1867-1957), gift med Hermann Mannheimer (1867-1942), svensk bankdirektør, kasserer i Göteborgs Orkesterforening 1905-1935 og formand for bestyrelsen; begge var Carl Niensens venner.

131 Privateje, kopi på Carl Nielsen-Brevudgaven.

132 Jf. brev af 18.3.1930 til William Behrend (1861-1940), (DK-Kk, NKS 5155,4.).

133 Herregård ejet af familien Scavenius.

134 Jf. dagbogsnotat i Torben Schousboe, *op. cit.*, s. 578.

interview on Danish radio with Svend Thorsen<sup>135</sup> on the occasion of Hans Christian Andersen's birthday, where he spoke about the basis of his inspiration and the further composition work:

“The idea for ‘Cupid and the Poet’ was actually my own. About a year ago in Odense I was conducting a performance of some of my works. Principal Holbeck came to me on that occasion and asked me to write the music for a cantata for the festivities to be held in the summer. I replied that a cantata could hardly be very inspiring for me – quite frankly, I’ve already written several – but *then* that I could better imagine a little opera or what they call a festival play. Well, then I immediately ran through the tales mentally and soon stopped at the tale of ‘The Naughty Boy’. This tale about the heart of the poet who may have been old but was still oh, so susceptible to Cupid, has the advantage among others that it involves a highly *dramatic* situation ... You know, the moment when the naughty boy, whom the poet has allowed in, shoots his arrow into his heart. It’s this tale that Sophus Michaëlis has now dramatized, making use of Hans Christian Andersen’s infatuation with the great Swedish singer Jenny Lind, as well as several secondary themes. And it is for *this* festival play that I now have to compose the music.

– So you’ve given up the idea of a Hans Christian Andersen *opera*?

– Yes! And you will understand why yourself. Can one imagine Hans Christian Andersen *singing*? Can you conceive of Andersen expressing himself in a grand aria ... surely not? You can hardly imagine it.

– But will the teller of tales not be *singing* in your and Michaëlis’s festival play?

– Well, I don’t really know yet. It isn’t quite clear to me yet. It’s possible that I’ll let him hum just a few, very humdrum notes ... such that the old poet sort of *sinks into* his own quite, monotonous humming ... but as I said I haven’t quite got that clear yet. At any rate there can be no question of any kind of *expansive* singing in connection with Hans Christian Andersen. This poet-character can’t be performed by a heroic tenor!

---

135 (1895-1971), Danish author, city editor of *Fyns Tidende* 1927-1933.

givet et interview i Danmarks radio med Svend Thorsen<sup>135</sup> i anledning af H.C. Andersens fødselsdag. Carl Nielsen fortæller her om inspirationsgrundlaget og det videre kompositionsarbejde:

“Ideen til ‘Amor og Digteren’ skyldes egentlig mig selv. For et Aars Tid siden ledede jeg i Odense en Fremførelse af nogle af mine Værker. Rektor Holbeck henvendte sig ved denne Lejlighed til mig og anmodede om, at jeg vilde skrive Musikken til en Kantate til de Festligheder, der skal afholdes i Sommer. Jeg svarede, at en Kantate vist vanskelig kunde inspirere mig – oprigtigt talt: jeg har jo allerede gjort adskillige – men at jeg *saa* bedre kunde tænke mig en lille Opera eller hvad man kalder et Festspil. Naa, og *saa* bladede jeg i Tankerne straks Eventyrene igennem og standsede snart ved Eventyret om ‘Den uartige Dreng’. Denne Fortælling om Digterhertet, der vel var gammelt, men ak, stadig *saa* tilgængelig for Amor, har bl. a. *den* Fordel, at den rummer en meget *dramatisk* Situation ... De ved det Øjeblik da den uartige Dreng, som Digteren har lukket ind, skyder ham sin Pil i Hertet. Det er dette Eventyr, Sophus Michaëlis nu har dramatiseret, idet han benytter H.C. Andersens Forelskelse i den store svenske Sangerinde Jenny Lind, og desuden flere Sidemotiver. Til *dette* Festspil er det, jeg nu skal komponere Musikken.

– Tanken om en H.C. Andersen-*Opera* har De altsaa opgivet?

– Ja! Og De kan jo selv forstaa hvorfor. Kan man tænke sig H.C. Andersen *synge*? Kan De forestille Dem Andersen udtrykke sig i en stor Arie ... nej, vel? Det kan man vanskeligt tænke sig.

– Men skal Eventyrdigteren da ikke *synge* i Deres og Michaëlis’ Festspil?

– Ja, det ved jeg ikke rigtig endnu. Det staar mig ikke helt klart. Det er muligt, jeg vil lade ham nynne nogle enkelte, ganske monotone Toner .. sådan at den gamle Digter ligesom *hensynker* til sin egen stiltfærdige og ensformige Nynnen ... men det har jeg altsaa ikke paa det rene endnu. Om *ekspansiv* Sang kan der i hvert Fald ikke være Tale i Forbindelse med H.C. Andersen. Denne Digterskikkelse kan ikke fremføres af en Heltetenor!

---

135 (1895-1971), forfatter, *Fyns Tidendes* hovedstadsredaktør 1927-1933.

[...] is it first necessary to *read* Hans Christian Andersen thoroughly, to study him more closely as man and poet?

– Well ... of course you have to know the subject you're writing music about, but *study* in general isn't the way forward! No, what it's about is getting hold of a starting-point. I must have an intuition. I must feel inspired ... it's there somewhere or other ... I don't quite know where ... but I sense it. At least as far as *I'm* concerned the starting-point for a composition is often a single chord ... just a few notes struck on the piano. *Understand* me, at this moment when I think about the poet Hans Christian Andersen, in my mind's eye I see something rather like a futurist painting. I see perhaps, among many *other* things, an old fir tree, a spinning-top, yes and the neck of a swan ... a kaleidoscopic image composed of bits and pieces of his tales. Now if only a few *notes* will emerge from this motley crew, the worst is already over. For as soon as I have the starting-point, the *motif*, well, it's as if I myself take a back seat: than I can maybe say with Holger Drachmann:

I am but an instrument,  
The master on me plays.

What happens *after* the motif has sounded in my mind is simply a logical shaping of this motif. It's precisely *that* process that has found expression in the claim that in the ruins only the *toe* of a classical statue has been found, and then on that basis the sculptor can form the whole work. Yes ... and so it is this work I now have to start on with a view to the Hans Christian Andersen festival in Odense".<sup>136</sup>

Duly arriving at Klintholm, he immediately began composing, and in the course of a week from 3 to 9 April 1930 he had the overture finished.<sup>137</sup> All the music was to have been finished by 15 May,<sup>138</sup> but at the end of April he again travelled to Gothenburg for the 25th anniversary of the symphony orchestra there, and after that he was busy with various meetings after coming home.<sup>139</sup> From then, though, the work went on steadily and he had *Aria*, "In un boschetto" and the song "Vi elsker dig, vort høje Nord" finished on 17 and 22 May respectively.<sup>140</sup>

136 *Fyns Tidende*, 3.4.1930, quoted from John Fellow, *op. cit.*, pp. 554-556.

137 Cf. diary entry in Torben Schousboe, *op. cit.*, p. 579, draft (Source F) and fair copy (Source A).

138 Cf. letter of 10 April to Lisa Mannheimer, privately owned, copy at Carl Nielsen Letters Edition.

139 Cf. diary entries in Torben Schousboe, *op. cit.*, p. 580.

140 Cf. diary entries in Torben Schousboe, *op. cit.*, p. 580.

[...] er det nødvendigt først grundigt af læse H.C. Andersen, at studere ham nøjere som Menneske og Digter?  
– Vel... man maa naturligvis kende det Emne, man skal skrive Musik til, men *Studier* er ellers ikke Vejen frem! Nej, hvad det gælder om, det er at faa fat i et Udgangspunkt. Jeg maa have en Intuition. Jeg maa have en Tilskyndelse i Sindet ... den ligger et eller andet Sted ... jeg ved ikke rigtig hvor ... men jeg fornemmer den! I hvert Fald for *mit* vedkommende bliver Udgangspunktet for en Komposition ofte en enkelt Akkord ... bare et Par Toner anslaaet paa Klaveret. *Forstaar* De: Naar jeg i dette Øjeblik tænker paa Digteren H.C. Andersen, saa ser jeg for mig noget, som ikke saa ganske lidt ligner et futuristisk Maleri. Jeg ser maaske bl. meget *andet* et gammelt Grantræ, en Snurretop, ja og Halsen af en Svane ... et kalejdoskopisk Billede, sammensat af Stumper og Stykker af hans Eventyr. Hvis der nu bare vil gnistre et Par *Toner* op af denne brogede Masse, saa er det værste allerede overstaaet. For har jeg først Udgangspunktet: *Motivet*, ja, saa er det ligesom, jeg selv træder tilbage: saa kan jeg maaske sige med Holger Drachmann:

Jeg er kun et Instrument,  
Mesteren paa mig spiller.

Det, der foregaar *efter*, at Motivet har klinget i Sindet, er simpelthen en logisk Udformning af dette Motiv. Det er netop *den* Proces, som har fundet Udtryk i den Paastand, at har man i Ruinerne bare fundet *Taaen* af en klassisk Statue, saa kan Billedhuggeren paa Grundlag heraf forme det hele Billedværk. Ja ... og det er altsaa dette Arbejde, jeg nu skal i Gang med, med Henblik paa H.C. Andersen-Festerne i Odense."<sup>136</sup>

Vel ankommet til Klintholm begyndte han straks kompositionen, og i løbet af en uge fra 3.- 9. april 1930 havde han overturen færdig.<sup>137</sup> Hele musikken skulle have været færdig den 15. maj,<sup>138</sup> men i slutningen af april rejste han imidlertid atter nogle dage til Göteborg i forbindelse med symfoniorkestrets 25 års jubilæum og havde efter sin hjemkomst travlt med forskellige møder.<sup>139</sup> Herefter skred arbejdet støt og roligt videre, og han havde *Aria*, "In un boschetto" og sangen "Vi elsker dig, vort høje Nord" færdig henholdsvis den 17. og 22. maj.<sup>140</sup>

136 *Fyns Tidende*, 3.4.1930, citeret fra John Fellow, *op. cit.*, s. 554-556.

137 Jf. dagbogsnotat i Torben Schousboe, *op. cit.*, s. 579, kladden (kilde F) og renskriften (kilde A).

138 Jf. brev af 10. april til Lisa Mannheimer, privateje, kopi på Carl Nielsen-Brevudgaven.

139 Jf. dagbogsnotater i Torben Schousboe, *op. cit.*, s. 580.

140 Jf. dagbogsnotater i Torben Schousboe, *op. cit.*, s. 580.

Although at last the work was proceeding quickly for him, there were special factors to consider, as can be seen from the following letter: “But then I must work on the Odense thing, which although it is no great work, is still quite tricky, because there are so many small things of a technical-theatrical nature to watch out for”.<sup>141</sup> Nielsen was alluding here to, among other things, a backdrop – a moving backcloth – that was to be used behind the words and music in the last two numbers. About this the stage director Carl Lauritzen wrote in a letter of 23 May to the composer.<sup>142</sup>

“During my visit to Copenhagen I was with Mr. Carl Emil in his painting hall.<sup>143</sup> I saw the moving backcloth for the final tableau in the festival play. For the purposes of your future disposition of the music, I would like to tell you that the scenes succeed one another in this order.

- 1) The Washing-place by the Odense River (She Was Good For Nothing)
- 2) The Burdock Forest.
- 3) The Bell-Deep (under the Water)
- 4) The Bell-Deep (above the Water)
- 5) ‘The Elder-Tree Mother’
- 6) The (fantastic) Forest
- 7) The City of Odense (illuminated as for the festival Odense arranged for H.C.A. in 1865). I don’t know whether this fits with Sophus Michaëlis’s script?”<sup>144</sup>

Everything was arranged to fit – libretto, moving backcloth and music – and on 7 June Nielsen noted in his diary: “Finished the music for ‘Cupid and The Poet’ at two in the morning”<sup>145</sup>, then a few days later he drove to Odense and delivered the music to Kai Senstius, who was to be in charge of the rehearsals.<sup>146</sup> Two weeks after this the rehearsals began.<sup>147</sup>

141 Letter of 20.5.1930 to Carl Johan Michaelsen (1855-1963), a close friend of Nielsen (DK-Kk, CNA, I.A.c.).

142 Carl Hjalmar Lauritzen, Danish actor and stage director (1879-1940).

143 The scene painter was called Carl Christian Lund (1885-1940); Carl Lauritzen is probably confusing him with the painter Carl Emil Lund (1855-1928).

144 DK-Kk, CNA, I.A.b.

145 Cf. diary entry in Torben Schousboe, *op. cit.*, p. 581.

146 Kai Senstius (1869-1966), Danish choral and orchestral conductor, organist at Odense Cathedral, pupil of Nielsen.

147 Cf. diary entries in Torben Schousboe, *op. cit.*, p. 581.

Selv om arbejdet omsider gik hurtigt for ham, var der særlige forhold at tage hensyn til, hvilket fremgår af følgende brev: “Men jeg maa jo arbejde paa det til Odense, der ganske vist ikke er noget stort Værk, men dog ret prekært alligevel, fordi der er saa mange Smaating af teknisk-scenisk Art som skal paapasses.”<sup>141</sup> Carl Nielsen hentydede her blandt andet til et baggrundstæppe – et vandretæppe – der skulle danne baggrund for ord og musik i de to sidste numre. Herom skrev sceneinstruktøren Carl Lauritzen i et brev af 23. maj til komponisten.<sup>142</sup>

“Under mit besøg i Kbhvn: var jeg hos Hr. Carl Emil paa hans Malersal.<sup>143</sup> Jeg saa Vandretæppet til Slutningstablaudet i Festspillet. For Deres fremtidige tilrettelæggelse af Musikken, vil jeg gerne sige Dem, at Billederne følger i denne Orden.

- 1) Vaskestedet ved Odense Aa (Hun duede ikke)
- 2) Skræppeskoven
- 3) Klokkedybet (under Vandet)
- 4) Klokkedybet (over Vandet)
- 5) ‘Hyldemor’
- 6) Skoven – (den fantasti[ske])
- 7) Odense By (illumineret som ved den Fest Odense By arrangerede for H.C.A. i 1865). Jeg ved ikke om dette passer med Sophus Michaëlis’ Manuskript?”<sup>144</sup>

Alt blev tilpasset til hinanden – libretto, vandretæppe og musik – og den 7. juni noterede Carl Nielsen i dagbogen: “Blev færdig med Musikken til ‘Amor og Digteren’ Kl 2 Nat.”<sup>145</sup>, hvorefter han nogle dage efter kørte til Odense og afleverede noderne til Kai Senstius, som skulle stå for indstuderingen.<sup>146</sup> To uger efter begyndte prøverne.<sup>147</sup>

141 Brev af 20.5.1930 til Carl Johan Michaelsen (1855-1963), nær ven af Carl Nielsen (DK-Kk, CNA, I.A.c.).

142 Carl Hjalmar Lauritzen, skuespiller og sceneinstruktør (1879-1940).

143 Teatermaleren hed Carl Christian Lund (1885-1940); Carl Lauritzen forveksler ham sandsynligvis med maleren Carl Emil Lund (1855-1928).

144 DK-Kk, CNA, I.A.b.

145 Jf. dagbogsnotat i Torben Schousboe, *op. cit.*, s. 581.

146 Kai Senstius (1869-1966), kor- og orkesterdirigent, organist ved Odense Domkirke, elev af Carl Nielsen.

147 Jf. dagbogsnotater i Torben Schousboe, *op. cit.*, s. 581.

The festival performance took place on 12 July. Besides an orchestra composed of members of the Royal Orchestra and Funen musicians, choristers from Funen appeared, with the main roles played by Thorkild Roose<sup>148</sup> as Hans Christian Andersen, Mary Alice Therp<sup>149</sup> as Jenny Lind and Susanne Behrens as Cupid. Nielsen conducted. After the premiere, at which he was acclaimed with laurels and flowers, the production was repeated on the next four evenings to full houses and great enthusiasm from the audiences.

In general the reviewers gave Nielsen's music a good reception. *Politiken* wrote:

"One beat on the snare drum and he is there immediately. In an airy, teasing E flat major, he half steals, half dances along, twirls around – oh so easily and gracefully with an artful expression, arrow on bow, looking out for who he can hit. But Cupid is not only a rogue, he is also a cynic and likes to strike mischievously. This means that in Carl Nielsen's overture there is something both harsh and dissonant that gives the joke perspective, makes it true and human. Yet a Cupid without sweetness would not be the true Cupid, and in the second subject he melts, becomes warm and young. All this that is in Cupid is given to us by the composer in a fine polyphonic weave. [...] In the overture to *Cupid and the Poet* Carl Nielsen has created a younger sister to his *Masquerade* overture.

The rest of the music is partly melodramatic, partly arias and songs. As might be expected, Carl Nielsen has treated the incidental music with great sensitivity, giving the words an evocative background and poetic reflection. [...]

However else the tale-telling poet himself in his heaven might sit reacting to these Odense days, Carl Nielsen's music must certainly give him pleasure. He will press his Funen compatriot to his poet's breast and his shirt-frills and declare: "The music was bliss to hear!"<sup>150</sup>

The critics were less kind to Sophus Michaëlis's verses. *Berlingske Tidende's* William Behrend wrote for example as follows:

"Thus the Andersen we did not get in the verse was conjured forth by Carl Nielsen with life and wit in his Music – indeed, this was surely the most Andersenese thing about yesterday evening"<sup>151</sup>

148 Anders Torkel (Thorkild) Roose (1874-1961), Danish actor and stage director.

149 Soprano, employed at the Royal Theatre 1923-1935.

150 *Politiken*, 3.7.1930.

151 *Berlingske Tidende*, 13.7.1930.

Festforestillingen fandt sted den 12. juli. Udover et orkester sammensat af medlemmer af Det Kongelige Kapel og fynske musikere medvirkede fynske korister og i hovedrollerne Thorkild Roose<sup>148</sup> som H.C. Andersen, Mary Alice Therp<sup>149</sup> som Jenny Lind og Susanne Behrens som Amor. Carl Nielsen dirigerede. Efter premieren, hvor han blev hyldet med laurbærkrans og blomster, blev forestillingen gentaget de næste fire aftener for udsolgt hus og til stor begejstring for publikum.

Generelt tog anmelderne godt imod Carl Niensens musik. *Politiken* skrev:

"Et eneste Slag paa Lilletrommen, og han er der med det samme. I luftigt, drilsk Es-Dur, halvt lister, halvt danser han sig frem, snor sig – aah saa let og graciøst med underfundig Mine, Pilen lagt paa Buen, spejdende efter den, han kan ramme. Men Amor er ikke blot en Strik, han er ogsaa Kyniker og rammer gerne i Ondskab. Det vil sige, at i Carl Niensens Overture er der noget baade grelt og dissonerende, som giver Skæmtens Perspektiv, gør den sand og menneskelig. Dog, en Amor uden Sødme vilde ikke være den rette Amor, og i Sidetemaet smelter han, bliver varm og ung. Alt dette, som er i Amor, gives fra Komponistens Haand i et fint polyfont Væv. [...] I Overturen til *Amor og Digteren* har Carl Nielsen skabt en yngre yndig Søster til sin *Mascarade-Overture*.

Det øvrige af Musiken er dels melodramatisk, dels Ariet og Sange. Som det var at vente, har Carl Nielsen behandlet den ledsagende Musik med stor Følsomhed, givende Ordene Stemningsbaggrund og poetisk Refleks. [...]

Hvordan nu selve Eventyrdigteren i sin Himmel kan sidde og reagere over for disse Odense-Dage – sikkert er det, Carl Niensens Toner skal nok gøre ham fornøjet. Han vil trykke sin fynske Landsmand til Digterbrystet og sit Kalvekrøs og erklære: "Musiken lød velsignet!"<sup>150</sup>

Man var mere uvenligt stemt over for Sophus Michaëlis' vers. *Berlingske Tidende's* William Behrend skrev for eksempel således:

"Den Andersen, man saaledes ikke fik i Versene, har Carl Nielsen i Liv og Vid fremtryllet i sin Musik – ja, denne var vel nok den mest H.C. Andersenske i Gaar Aftes."<sup>151</sup>

148 Anders Torkel (Thorkild) Roose (1874-1961), skuespiller og instruktør.

149 Sopran, ansat ved Det Kongelige Teater 1923-1935.

150 *Politiken*, 3.7.1930.

151 *Berlingske Tidende*, 13.7.1930.

By far the most informative review of *Cupid and the Poet* was written by Emil Telmányi,<sup>152</sup> who attended all the rehearsals at the request of *Fyns Tidende*.<sup>153</sup> As Nielsen's son-in-law and a violinist and conductor, he was profoundly familiar with Nielsen's music. He wrote among other things:

“Writing music for a festival play is not the same as writing a few beautiful melodies to some verses written to be sung. A festival play where the composer is content just to set music to the few places where the poet so to speak prescribes it by writing some ‘singable verses’ will always feel like a work only pieced together, not organically elaborated. Nor will it ever sound spontaneous. The object is achieved, however, if the composer – equipped, that is, with a sense of drama – gets the music to give the play an elevated atmosphere on the whole and depth in the psychological situations in particular. [...]

The whole thing all culminates in a festive apotheosis with effervescent music and some glorious sounds from the throat of the diva: ‘Each of us, in our own way, searches for eternal song and poetry,’ while the moving backcloth gives us the vision that the poet sees in his inner world: his illuminated birthplace Odense.

And so ends the festival play, from which we take home a quiet enchantment. The composer in harmony with the poet thus succeeded in bringing to life the spirit of Hans Christian Andersen”.<sup>154</sup>

The festival play has not been performed in its entirety since 16 July 1930; however, extracts from the music were on the programme of two orchestral concerts in Nielsen's lifetime – the first time on 20 October 1930 in Emil Telmányi's first chamber concert in the Odd Fellow Palæ. On that occasion he wrote among other things to Nielsen:

“If all the music is to be done, I think that, as I have mentioned, a small stage is necessary; otherwise it will hardly work as pure concert hall numbers. – If there is no staging it must then only be the overture and a few numbers: the rain intermezzo, the

152 Hungarian violinist and conductor (1892-1988), married to Nielsen's daughter Anne Marie Telmányi 1918-1936, lived in Denmark from 1918 until his death.

153 Cf. Emil Telmányi, *Af en musikers billedbog*, Copenhagen 1978, p. 187.

154 *Fyns Tidende*, 13.7.1930, quoted from Emil Telmányi, “Omkring en ny Carl Nielsen-publikation” in *Dansk Musiktidsskrift*, 1968 no. 5, pp. 121-122.

Langt den mest uddybende anmeldelse af *Amor og Digteren* er skrevet af Emil Telmányi,<sup>152</sup> som overværede alle prøverne på opfordring af *Fyns Tidende*.<sup>153</sup> Som svigersøn, violinist og dirigent var han dybt fortrolig med Carl Niensens musik. Han skrev blandt andet:

“At skrive musik til et festspil er ikke ensbetydende med at skrive et par smukke melodier på nogle vers, som er digtet med det formål, at de skal synges. Et festspil, hvor komponisten nøjes med kun at sætte toner til de få steder, hvor digteren så at sige foreskriver det ved at digte nogle ‘sangbare vers’, vil altid føles som et kun sammenstykket og ikke organisk gennemarbejdet værk. Det vil heller aldrig virke umiddelbart. Opgaven får derimod sin løsning, hvis komponisten – ganske vist udstyret med sans for det dramatiske, får musikken til at give festspillet et ophøjet stemningsmiljø i det hele taget og en uddybelse af de psykologiske situationer i særdeleshed. [...]

Det hele kulminerer i en festlig apoteose med brusende musik og nogle gloriøse toner fra divaens strube: ‘Vi søger den ad hver sin sti som evig sang og poesi,’ imens vandre-tæppet giver os det syn, digteren skuer i sin indre verden: hans illuminerede fødeby Odense.

Hermed slutter festspillet, fra hvilket vi medtager en stille fortryllelse. Det lykkedes således komponisten i forening med digteren at levendegøre H.C. Andersens ånd.”<sup>154</sup>

Festspillet er ikke blevet opført i sin helhed siden 16. juli 1930; derimod stod et uddrag af musikken på programmet ved to orkesterkoncerter i Carl Niensens levetid – første gang den 20. oktober 1930 ved Emil Telmányi's første kammerkoncert i Odd Fellow Palæet. I den anledning skrev han blandt andet til Carl Nielsen:

“Hvis hele Musikken skal gøres, synes jeg, at, som omtalt – en lille Scene er nødvendig, ellers gaar det næppe som rene Koncertsalsnumre. – Hvis der ikke bliver iscenesat maa saa kun blive Ouverturen, enkelte Numre: Regnvejrsintermezzo, det

152 Ungarsk violinist og dirigent (1892-1988), gift med Carl Niensens datter Anne Marie Telmányi 1918-1936, fra 1918 til sin død bosat i Danmark.

153 Jf. Emil Telmányi, *Af en musikers billedbog*, København 1978, s. 187.

154 *Fyns Tidende*, 13.7.1930, citeret fra Emil Telmányi, “Omkring en ny Carl Nielsen-publikation” i *Dansk Musiktidsskrift*, 1968 nr. 5, s. 121-122.

little A major string piece from Snefried and perhaps the ending? All of it will take no more than about 15 minutes?”<sup>155</sup>

The numbers to which Emil Telmányi refers are Nos. 2, 3 (bb. 1-40), where the choir (bb. 27-36) is replaced by four horns, and No. 4, bb. 41-64, which is identical to the A major piece from *Snefrid*, Act One, No. 3.<sup>156</sup>

Emil Telmányi also conducted the second concert performance on 2 March 1931 in the Odd Fellow Palæ in a concert organized by the society Foreningen Niels W. Gades Minde. As is evident from a footnote in the printed programme, Nielsen was originally to have conducted *Cupid and the Poet* himself, but because of other tasks he had asked Emil Telmányi to take over the baton.<sup>157</sup>

It is clear from the above that Emil Telmányi did much for this work, both as a reviewer and conductor. This is apparent in the sources, where he has made several additions to the music that was used in the concerts in the Odd Fellow Palæ, in both score and parts.

For the present edition the main source has been the fair copy of the overture – including Emil Telmányi’s additions, which because of the concerts he gave in Nielsen’s lifetime must be regarded as approved by the composer. As far as the stage music is concerned, the fair copy – with the son-in-law’s additions in Nos. 2-4 – is also a principal source; for Nos. 8 and 9 the printed editions (Sources B and C) have been used as corrective material. The fair copy of No. 8, *Aria*, “In un boschetto”, was the printing manuscript for the edition of the song that appeared as op. 54 in 1930.

Sophus Michaëlis’s libretto forms the source for the text. In the typewritten copy that Michaëlis sent to the composer, Nielsen has made small notes and changes. A few errors, the inconsistent spellings and the sometimes confusing deficient punctuation in the fair copy have been improved on the basis of Sophus Michaëlis’s libretto.

155 Letter 3.9.1930 (DK-Kk, CNA, IAa.3.4).

156 The A major piece in the melodrama *Snefrid*, Act One No. 3, was composed in connection with Nielsen’s revision of the work in February 1899 for performances at the Dagmar Theatre; cf. Torben Schousboe, *op. cit.*, pp. 72-73 and p. 165. The piece can also be found in *Hr. Oluf, han rider*, Act Two, No. 1a, bb. 2-25. Cf. *Carl Nielsen Works*. Published by the Carl Nielsen Edition, The Royal Library. Series I, Vols. 6 and 7 (forthcoming).

157 Cf. letter of 24.2.1931 to Emil Telmányi (DK-Kk, CNS, CII, 10). See also Torben Schousboe; *op. cit.*, pp. 598-599.

lille A Dur Strygerstykke af Snefried og maaske Slutningen? Det hele tager ikke mere end ca 15 Minutter?”<sup>155</sup>

De numre, som Emil Telmányi henviser til, er nr. 2, 3 (t. 1-40), hvor koret (t. 27-36) erstattedes af fire horn, og nr. 4 t. 41-64, som er identisk med A-dur stykket fra *Snefrid*, 1. akt nr. 3.<sup>156</sup>

Emil Telmányi dirigerede også den anden koncert-opførelse den 2. marts 1931 i Odd Fellow Palæet ved en koncert arrangeret af Foreningen Niels W. Gades Minde. Som det fremgår af en fodnote i det trykte program, skulle Carl Nielsen oprindeligt selv havde dirigeret *Amor og Digteren*, men på grund af andre opgaver havde han bedt Emil Telmányi om at overtage taktstokken.<sup>157</sup>

Som det fremgår af ovenstående, har Emil Telmányi gjort en stor indsats for dette værk både som anmelder og dirigent. Dette afspejler sig også kilderne, hvor han i noderne, som blev brugt ved koncerterne i Odd Fellow Palæet, har gjort adskillige tilføjelser i både partitur og stemmer.

I nærværende udgave har renskriften af ouverturen været hovedkilde – inklusive Emil Telmányis tilføjelser, som på grund af de af ham ledede koncerter i Carl Niensens levetid må anses som godkendt af komponisten. Hvad scenemusikken angår, er renskriften – med svigersønnens tilføjelser i numrene 2-4 – ligeledes hovedkilde; til numrene 8 og 9 fungerer de trykte udgaver (kilde B og C) som korrigerende instanser. Renskriften af nr. 8, *Aria*, “In un boschetto”, var trykforlæg for udgaven af sangen, udkommet som op. 54 i 1930.

Sophus Michaëlis’ libretto danner forlæg for teksten. I den maskinskrevne kopi, som Michaëlis sendte til komponisten, har Carl Nielsen gjort små notater og ændringer. Enkelte fejl, de inkonsekvente stavemåder og den til tider meningsforstyrrende mangelfulde tegnsætning i renskriften er udbedret på grundlag af Sophus Michaëlis’ libretto.

155 Brev 3.9.1930 (DK-Kk, CNA, IAa.3.4).

156 A-dur stykket i melodramaet *Snefrid* 1. akt nr. 3 blev komponeret i forbindelse med Carl Niensens revision af værket i februar 1899 til opførelserne på Dagmar-teatret, jf. Torben Schousboe, *op. cit.*, s. 72-73 og s. 165. Stykket findes endvidere i *Hr. Oluf, han rider*, 2 akt, nr. 1a, t. 2-25. Jf. *Carl Nielsen Værker*. Udgivet af Carl Nielsen Udgaven, Det Kongelige Bibliotek. Serie I, Bind 6 og 7 (endnu ikke udkommet).

157 Jf. brev af 24.2.1931 til Emil Telmányi (DK-Kk, CNS, CII, 10). Se også Torben Schousboe, *op. cit.*, s. 598-599.

## SYNOPSIS

The action is based first and foremost on events in the life of Hans Christian Andersen as he described them in *The Fairy Tale of my Life* (Mit Livs Eventyr) and on his tale *The Naughty Boy*. Michaëlis used Hans Christian Andersen's infatuation with the Swedish singer Jenny Lind as his subject. All scenes between her and Hans Christian Andersen – and other episodes such as the prediction of the city of Odense's tribute to the poet in 1867 and the scene with the extra who announces the visit of the diva – are taken from *The Fairy Tale of my Life*. *The Naughty Boy* inspired one of the dramatic high points – the dispatch of Cupid's arrow into the poet's heart. By slightly changing the order of quotations and by changing the localities and chronology of the events, Michaëlis has succeeded in creating a little drama with its own internal logic and unity.<sup>158</sup>

The course of the action given here is based on Sophus Michaëlis's libretto (Source J).

(**Overture**). The action takes place in a hotel room in Berlin on Unter den Linden in 1845.

It is New Year's Eve, and as the rain pours down outside, the lonely poet paces around the room, restless and cold, in a dressing-gown and slippers. He calls for the waiter, who bustles around him and brings him firewood and apples. The poet lays the apples on the stove and lies down on the sofa to rest. When the servant has bid him goodnight and gone, the poet gets up again to lock the door and to ensure that no one has hidden under the bed, in the wardrobe or beneath the sofa (**Music No. 1**). He lies down again on the sofa and laments the loss of a girl without saying who she is (**Music No. 2**). The choir – the apples – sing him to sleep, so that he can dream about himself, after which the sleeping poet speaks of his heart's treasure (**Music No. 3**) and, half-asleep, continues his monologue about the tears that the world does not know. He sits up and the memory of his lost love is reawakened (**Music No. 4**); he reaches for a picture of his beloved (the diva Jenny Lind) and loses himself in longing and reminiscence while the rain continues to pour down (**Music No. 5**). The poet starts when there is a knock on the door; he opens it and a little wet, freezing boy with a bow and arrow slips in. The poet sits him on his knee, offers him wine, warmth and roasted apples, all

<sup>158</sup> See also Elly Bruunshuus Petersen, "Amor og Digteren", 'Mit Livs Eventyr' og 'Den uartige Dreng' genfortalt af Sophus Michaëlis" i *Magasin fra Det Kongelige Bibliotek*, vol. 18 No. 3, September 2005, pp. 49-56.

## SCENE- OG HANDLINGSGANG

Handlingen bygger først og fremmest på begivenheder i H.C. Andersens liv, således som han beskrev dem i *Mit Livs Eventyr* samt på hans eventyr *Den uartige Dreng*. Michaëlis har anvendt H.C. Andersens forelskelse i den svenske sangerinde Jenny Lind som tema. Samtlige scener mellem hende og H.C. Andersen – og andre episoder som fx forudsigelsen af Odense bys hyldest til digteren i 1867 og scenen med statisten, der anmelder divaens besøg – er hentet fra *Mit Livs Eventyr*. *Den uartige Dreng* inspirerede til et af de dramatiske højdepunkter – afsendelsen af Amors pil i digterhertet. Ved at bytte lidt rundt på rækkefølgen af citater og ved at ændre begivenhedernes lokaliteter og kronologi er det lykkedes for Michaëlis at skabe et lille drama med sin egen indre logik og helhed.<sup>158</sup>

Handlingsgangen bygger på Sophus Michaëlis libretto (kilde J).

(**Overture**). Handlingen foregår i et hotelværelse i Berlin på Unter den Linden i 1845.

Det er nytårsaften, og mens regnen siler ned udenfor, vandrer den ensomme digter hvileløst og frysende rundt i slåbrok og tøfler. Han kalder på opvarteren, som pusler om ham og bringer ham brænde og æbler. Digteren lægger æbler på bilæggerovnen og lægger sig på sofaen for at hvile. Da opvarteren har ønsket ham godnat og er gået, står digteren op igen for at låse døren og sikre sig, at ingen har gemt sig under sengen, i garderoben eller under sofaen (**Musik nr. 1**). Han lægger sig igen på sofaen og klager over savnet af en pige uden dog at sige hvem (**Musik nr. 2**). Koret – æblerne – synger ham til ro, så han kan drømme om sig selv, hvorefter digteren i søvne, taler om sit hjertes skat (**Musik nr. 3**) og fortsætter sin monolog halvt i søvne om tårerne, som verden ikke kender. Han sætter sig op, og mindet om hans tabte kærlighed vågner atter (**Musik nr. 4**); han griber efter et billede af sin elskede (divaen Jenny Lind) og fortaber sig i længslen og erindringen, mens regnen stadig siler ned (**Musik nr. 5**). Digteren farer op ved en banken på døren; han åbner, og ind smutter en lille våd og frysende dreng med bue og pile. Digteren tager ham på skødet, byder ham på vin, varme og stegte æbler, alt imens han priser hans skønhed og pilenes herlige kulører. Pludselig springer drengen ned på gulvet og begynder at danse (**Musik nr. 6**). Digteren

<sup>158</sup> Se endvidere Elly Bruunshuus Petersen, "Amor og Digteren", 'Mit Livs Eventyr' og 'Den uartige Dreng' genfortalt af Sophus Michaëlis" i *Magasin fra Det Kongelige Bibliotek*, 18. årgang nr. 3, september 2005, s. 49-56.



the time praising his beauty and the marvellous colours of the arrows. Suddenly the boy jumps down to the floor and begins to dance (**Music No. 6**). The poet tries to catch him and asks who he is. The boy reveals that he is Cupid, and aims with his bow and arrow at the picture of the poet's beloved, but the poet stands in the way and Cupid sends the arrow right into his heart (**Music No. 7**). In his pain and indignation the poet shows Cupid the door, and instead a guest enters from the opera, an extra in costume, and announces that the diva, Jenny Lind, is on her way to visit the poet. Hastily he dresses, a Christmas tree is placed on the table, and the room is filled with a table arrangement and congratulatory flowers. After a happy reunion, Jenny Lind sings, by the light of the Christmas tree, an aria about the shepherdess who wanders alone in the forest (**Music No. 8**). The poet and singer express admiration for each other, and he asks her to sing yet another song – about their beloved Nordic homeland (**Music No. 9**). With a succession of pictures on the backcloth behind them the poet then remembers his poor childhood and the tales that arose from it (**Music No. 10**). In the end the two artists unite in the song about the great bell of heaven that they each seek in their own way (**Music No. 11**). As the music continues, the backcloth changes to present-day Odense, and the play ends with the tribute of the diva, the chorus and the city of Odense to the poet.

*Elly Bruunshuus Petersen*

#### MUSIC FOR A GRUNDTVIG EASTER EVENING

The occasion for *A Grundtvig Easter Evening* was the building of the Grundtvig Church in Bispebjerg on the outskirts of Copenhagen. The construction of the church had begun after several years of disputes and two competitions for the design of a monument to N.F.S. Grundtvig.<sup>159</sup> The church was mainly built with private funding, and in September 1930 – two years after the decision had been made to start

prøver at fange ham og spørger, hvem han er. Drengen afslører sig som Amor, sigter med sin bue og pil på billedet af digterens elskede, men digteren stiller sig i vejen, og Amor sender pilen ind midt i hans hjerte (**Musik nr. 7**). I sin smerte og harme smider digteren Amor på porten, og ind træder i stedet en gæst fra operaen, en statist i udklædning og melder, at divaen, Jenny Lind, er på vej for at besøge digteren. I hast klæder han om, et juletræ stilles på bordet og stuen fyldes med opdækning og hyldestblomster. Efter et glædeligt gensyn synger Jenny Lind i julelysens skær en arie om hyrdinden, der vandrer ene i lunden (**Musik nr. 8**). De udtrykker begge beundring for hinanden, og digteren beder hende synge endnu en sang – om den elskede nordiske hjemstavn (**Musik nr. 9**). Med skiftende billedtæpper i baggrunden mindes digteren derefter sin fattige barndom og eventyrene, der udsprang deraf (**Musik nr. 10**). Til sidst forenes de to kunstnere i sangen om den store himmelklokke, som de begge stræber efter ad hver sin vej (**Musik nr. 11**). Mens musikken fortsætter, ændres baggrundsbilledet til nutidens Odense, og skuespillet ender med divaens, korets og Odense bys hyldest til digteren.

*Elly Bruunshuus Petersen*

#### MUSIC TIL GRUNDTVIG - PÅSKE - AFTEN

Ånledningen til *Grundtvig-Paaske-Aften* var opførelsen af Grundtvigskirken på Bispebjerg i udkanten af København. Opførelsen af kirken var kommet i gang efter flere års stridigheder og to konkurrencer med henblik på et mindesmærke for N.F.S. Grundtvig.<sup>159</sup> Kirken blev for størstepartens vedkommende bygget for private midler, og i september 1930 – to år efter at man havde besluttet at begynde byggeriet af kirkeskibet og krypten – omgikkes man med planer om en

159 Digter (1783-1872). For nærmere oplysninger om kirkens tilblivelse, se Anne-Marie Steen Petersen, *Som i ét Stof: en Fortælling om Grundtvigskirken og dens Bygmester*, København 2000.

159 Danish writer (1783-1872). For further information on the building of the church, see Anne-Marie Steen Petersen, *Som i ét Stof: en Fortælling om Grundtvigskirken og dens Bygmester*, Copenhagen 2000.

the building of the nave and the crypt – suggestions were made for a Grundtvig benefit concert for the construction of the church. It is clear from a letter from N.V. Dorph<sup>160</sup> to Nielsen that certain details had already been decided:<sup>161</sup> Nielsen had promised to compose the music; Vilhelm Andersen,<sup>162</sup> who later read or declaimed Grundtvig's texts, had been called in to take part in the preparatory work; and finally Anders Rachlew was also to attend the meeting.<sup>163</sup> He was a pianist and conductor of the choir *Bel Canto*, and perhaps at this juncture in the planning phase it was intended that he and his choir would participate. Other important points surrounding the project had not yet been decided, including time and place; nor had the idea of an Easter Eve production at the Royal Theatre yet been conceived. Later two meetings were held at the home of Nielsen, on 9 February and 25 March 1931,<sup>164</sup> and this is where these last elements must have fallen into place.

A *Grundtvig Easter Evening* consists of two sections: *THE LAND OF THE LIVING, Visions and Songs by Grundtvig* and Grundtvig's dramatic presentation *THE DAFFODIL*.<sup>165</sup> For the first section Nielsen composed two pieces for recitation and orchestra (Music Nos. 1, 2) and two instrumental interludes (Music Nos. 3, 4). No. 4 is a re-used version of his own melody for Brorson's "Ak, min Rose visner bort" arranged for fl., ob., cl., cor. and trb.<sup>166</sup> As a conclusion to *Visions and Songs* the Student Choral Society sang Grundtvig's poem *The Land of the Living*; in the rough draft Nielsen has written "Melodi O, Kristelighed" (that is, to be sung to the melody of the hymn "O, Kristelighed"), but has not said which of several possibilities.<sup>167</sup> For the dramatic piece he composed an instrumental prelude (Music No. 5), an interlude (Music No. 6) and a small choral piece (Music No. 7). No. 5 is also based on one of his own hymn melodies arranged for the same

160 Danish painter (1862-1931), member of the executive committee for the building of Grundtvigskirken.

161 Letter of 26.9.1930 (DK-Kk, CNA, I.A.b.).

162 Danish literary historian (1864-1953).

163 Danish-Norwegian professor, pianist and choral director (1882-1970).

164 Cf. Torben Schousboe, *op. cit.*, pp. 592 and 600.

165 *Daffodil*: in Danish *Påskelilje*, which literally translated would be "Daffodil".

166 Printed in *Salmer og Aandelige Sange*, published by Wilhelm Hansens musikforlag 1919.

167 Nielsen may be referring to his own melody, printed in *Salmer og Aandelige Sange*, published by Wilhelm Hansens musikforlag 1919; the most frequently used melody in the Danish Church, however, was composed by L.M. Lindeman in 1862.

Grundtvig-Koncert til fordel for kirkebyggeriet. Af et brev fra N.V. Dorph<sup>160</sup> til Carl Nielsen fremgår, at visse detaljer allerede var besluttet:<sup>161</sup> Carl Nielsen havde lovet at komponere musikken, Vilhelm Andersen,<sup>162</sup> som senere læste eller deklamerede Grundtvigs tekster, var indkaldt til at være med i det forberedende arbejde, og endelig skulle også Anders Rachlew deltage i mødet.<sup>163</sup> Han var pianist og dirigent for koret *Bel Canto*, og måske havde man på dette tidspunkt i planlægningsfasen tænkt, at han og hans kor skulle medvirke. Andre vigtige punkter omkring projektet var endnu ikke afgjort, herunder tid og sted; idéen med en påskeaften-forestilling på Det Kongelige Teater var endnu ikke født. Der blev siden holdt to møder hos Carl Nielsen: 9. februar og 25. marts 1931,<sup>164</sup> og her må de sidste brikker være faldet på plads.

*Grundtvig-Paaske-Aften* består af to afdelinger: *DE LEVENDES LAND, Syner og Sange af Grundtvig* og Grundtvigs dramatiske optrin *PAASKELILIEN*. Til den første afdeling komponerede Carl Nielsen to stykker for recitation og orkester (Musik nr. 1, 2) samt to instrumentale mellemspill (Musik nr. 3, 4). Nr. 4 er genbrug af hans egen melodi til Brorsons "Ak, min Rose visner bort" instrumenteret for fl., ob., cl., cor. og trb.<sup>165</sup> Som afslutning på *Syner og Sange* sang Studentersangforeningen Grundtvigs digt *De Levendes Land*; i kladden har Carl Nielsen skrevet "Melodi O, Kristelighed", men ikke angivet hvilken.<sup>166</sup> Til skuespillet komponerede han et instrumentalt forspil (Musik nr. 5), mellemspill (Musik nr. 6) og en lille korsats (Musik nr. 7). Musik nr. 5 bygger ligeledes på en af hans egne salmemelodier, instrumenteret for den samme besætning; N. Pedersens

160 Maler (1862-1931), medlem af foretningudvalget for opførelsen af Grundtvigskirken.

161 Brev af 26.9.1930 (DK-Kk, CNA, I.A.b.).

162 Litteraturhistoriker (1864-1953).

163 Dansk-norsk professor, pianist og korleder (1882-1970).

164 Jf. Torben Schousboe, *op. cit.*, s. 592 og 600.

165 Trykt i *Salmer og Aandelige Sange*, udgivet af Wilhelm Hansens musikforlag 1919.

166 Carl Nielsen kan muligvis henvise til sin egen melodi, trykt i *Salmer og Aandelige Sange*, udgivet af Wilhelm Hansens musikforlag 1919; den hyppigst anvendte melodi i den danske folkekirke er dog komponeret af L.M. Lindeman i 1862.

ensemble: N. Pedersen's "Naar jeg betænker Tid and Stund".<sup>168</sup> Finally, he arranged C.E.F. Weyse's "Den signede Dag" as the conclusion of the whole evening (Music No. 8).

The work was given its first performance on Easter Eve, 4 April 1931 at the Royal Theatre, which was sold out. From the theatre journal we can see who appeared in it:

"Speech by Holger Begtrup,<sup>169</sup> participation of Studentersangforeningen, Grundtvigian Visions and Songs recited by Professor Vilhelm Andersen, performance of The Daffodil, dramatic scene by Grundtvig. Performers: Carl With, Eyvind Joh. Svendsen, Charles Thornæs, Rasmus Christiansen, Thorkild Roose, Aage Fønss".<sup>170</sup>

The reviewers agreed that it was an unusual production and both *Politiken* and *Berlingske Tidende* thought that it had been a beautiful, celebratory evening. By contrast *Højskolebladet*, with its roots in Grundtvig's folk high school movement, disagreed strongly with the above-mentioned newspapers and wrote among other things:

"We all like to hear Carl Nielsen's music. In addition it was he himself who conducted. And there is no actor closer to our hearts than Thorkild Roose. And when Vilh. Andersen recited 'Paradise' and 'The Land of the Living' – well, in a way that was beautiful too. But – but – –

Even at the Royal Theatre it is impossible to reconcile what has never been reconcilable: the Elysium of aesthetics and the Land of the Living. –

The evening ended with the whole house singing three verses of 'Den signede Dag'.

The Grundtvig celebration at the Royal Theatre went well. And that was that.

But may it never be repeated".<sup>171</sup>

The review in *Politiken* is more positive, although it has some reservations about the mixture of recitation and music:

"Naar jeg betænker Tid og Stund".<sup>167</sup> Endelig instrumenterede han C.E.F. Weyse's "Den signede Dag" som afslutning på hele aftenen (Musik nr. 8).

Værket blev uropført påskelørdag 4. april 1931 på Det Kongelige Teater, hvor der var totalt udsolgt. Af teatrets journal fremgår, hvem der medvirkede:

"Tale af Holger Begtrup,<sup>168</sup> Medvirkning af Studentersangforeningen, Grundtvigske Syner og Sange, fremsagt af Professor Vilhelm Andersen, Opførelsen af Paaskeliljen, dramatisk Optrin af Grundtvig. Medvirkende: Carl With, Eyvind Joh. Svendsen, Charles Thornæs, Rasmus Christiansen, Thorkild Roose, Aage Fønss".<sup>169</sup>

Anmelderne var enige om, at det var en usædvanlig forestilling, og både *Politiken* og *Berlingske Tidende* mente, at det havde været en smuk og højtidsfuld aften. *Højskolebladet* med sin forankring i Grundtvigs højskolebevægelse var derimod meget uenig med de nævnte aviser og skrev blandt andet:

"Vi vil alle gerne høre Carl Niensens Musik. Tilmed var det ham selv, der dirigerede. Og der er ingen Skuespiller, der staar vore Hjerter nærmere end Thorkild Roose. Og naar Vilh. Andersen læste 'Paradiset' og 'De Levendes Land', – ja, det var paa en Maade ogsaa smukt. Men – men – –

Selv paa det kongelige Teater er det umuligt at sammenføje, hvad aldrig har ladet sig sammenføje: Æstetikens Elysium og De levendes Land. –

Aftenen sluttede med at hele Huset sang tre Vers af 'Den signede Dag'.

Grundtvigfesten i det kongelige Teater gik godt. Og saa er vi over det.

Men gid den aldrig maa blive gentaget".<sup>170</sup>

Anmeldelsen i *Politiken* er mere positiv, selvom man dog er noget forbeholden over for blandingen af oplæsning og musik:

167 Trykt i *Salmer og Aandelige Sange*, udgivet af Wilhelm Hansens musikforlag 1919.

168 Højskoleforstander (1859-1937).

169 *Det Kongelige Teaters Arkiv*, Journal 1.dec.1928-juni 1936.

170 *Højskolebladet*, nr. 15, 1931, s. 239.

168 Printed in *Salmer og Aandelige Sange*, published by Wilhelm Hansens musikforlag 1919.

169 Danish Folk high school principal (1859-1937).

170 *Det Kongelige Teaters Arkiv*, Journal 1st Dec. 1928 – June 1936.

171 *Højskolebladet*, no. 15, 1931, p. 239.

“No truly fortunate overall effect arose from this mixture of literary history, declamation and music: the music sounded somewhat ‘miserere-like’ in relation to the text, and the voice had some difficulty penetrating through it.”<sup>172</sup>

Of the actual music of the play it was said that “Here *Carl Nielsen’s* music too had the Grundtvigian tone.”

William Behrend’s review in *Berlingske Tidende* is by far the most detailed; he divides it into themes: “Holger Begtrup’s speech”, “Wilhelm Andersen’s declamation”, “The Daffodil”, “Student song and community singing” and finally “On the music”, about which he wrote:

“Are *Hans Christian Andersen* and *N.F.S. Grundtvig* really poets for music? Hardly: neither of them was particularly musical himself. Grundtvig certainly least so.

All the same, within just a brief period Carl Nielsen has twice been called to set music to or lay it over these two poets: at the festival this summer in Odense, yesterday at the Easter celebrations at the Royal Theatre. And with his clear, simple aesthetic, his fine, vital empathy or whatever else one could call strong imagination, he has solved the problem of giving the two poets a musical life – indeed a highly distinctive one for each of them.

As far as Grundtvig is concerned, the task yesterday – as the circumstances required – was fairly limited. It was only a matter of small introductory or connecting instrumental pieces, a few postludes and a fragment of chorus. That was all. In particular the music wreathed with beauty and variety below and through the kind of ‘Prologue’ that Vilh. Andersen partly spoke, partly declaimed (in the case of the interspersed ‘Grundtvigian’ poetry). This was what had captured the composer’s interest and inspired him. And in the small pieces, each only lasting a minute or two, he had conceived something truly Grundtvigian: the mixture of the Christian and the Nordic. For the Hadding tale<sup>173</sup> we heard music evocative of the legendary mystery of antiquity; for ‘The Land of the Living’ itself a beautiful, purely chorale-like strophe, apparently adapted from an older Carl Nielsen religious song, to ‘The Daffodil’, again an expansive hymn-like arrangement and a very short choral

“Nogen helt heldig Helhedsvirkning opstod ikke af denne Blanding af Litteraturhistorie, Deklamation og Musik, Musikens klang noget ‘miserere’, stemt i Forhold til Teksten, og Stemmen havde svært ved at trænge gennem den.”<sup>171</sup>

Om selve skuespillets musik hed det, at “Her havde ogsaa *Carl Niensens* Musik den grundtvigske Tone.”

William Behrends anmeldelse i *Berlingske Tidende* er langt den mest udførlige; han inddeler den i emner, “Holger Begtrups Tale”, “Wilhelm Andersens Deklamation”, “Paaskeliljen”, “Studentersang og Sammensang” og endelig “Om det musikalske”, hvorom han skrev:

“Er *H.C. Andersen* og *N.F.S. Grundtvig* egentlig Poeter for Musik? Næppe; ingen af dem var vist synderlig musikalske selv. Grundtvig sikkert mindst.

Alligevel er Carl Nielsen i Løbet af kort Tid to Gange kaldt til just at gøre Musik til eller over disse to Digtere: ved Festsplillene i Sommer i Odense, i gaar ved Paaskefesten i Det kgl. Teater. Og med sin klare, enkle Æstetik, sin fine og levende Indføling, eller hvad man ogsaa kan kalde den stærke Fantasi, har han løst Opgaven at give de to Poeter musikalsk Liv – tilmed et for hver af dem særdeles særpræget.

Over for Grundtvig var Opgaven i Gaar – som Forholdene bød det – ret begrænset. Kun smaa indledende eller forbindende instrumentale Stykker drejede det sig om, nogle Efterspil og en Stump Kor. Det var alt. Navnlig snoede Musikken sig skønt og afvekslende virkningsfuld under og ind i den Art ‘Prolog’, som Vilh. Andersen dels talte, dels deklamerede (for saa vidt angik den indflettede ‘Grundtvigske’ Lyrik). Det var denne, der havde fanget Komponistens Interesse og inspireret ham. Og i de smaa Stykker, hvert kun paa et Minut eller to, havde han undfanget noget ægte grundtvigsk: Blandingen af Kristelighed og Nordiskhed. Til Hadding-Sagnet<sup>172</sup> hørtes en Musik af oldtidsagtig Sagn-Mystik; til selve ‘De Levendes Land’ en skøn og ren koralagtig Strofe, vistnok bearbejdet efter en ældre Carl Niensens[k] aandelig Sang, til ‘Paaskeliljen’ atter en bred salmeagtig Indstudering og en ganske kort – ligesom

172 *Politiken*, 5.4.1931.

173 Cf. synopsis p. lxii.

171 *Politiken*, 5.4.1931.

172 Jf. Scene- og handlingsgang s. lxii

celebration – like the staging itself, almost *too* modest – of the miracle of the Resurrection.

All the music was arranged for wind instruments. This led to a certain stylish consistency and the maintenance of a serious tone; but it cannot be denied that the winds used, even in such a simple configuration, with their distinct and penetrating tone and sounds, did much to ‘steal the thunder’ from even as robust and practiced a declaimer as Vilh. Andersen.<sup>174</sup>

Among the songs that Studenterforeningen sang in conclusion was “Sig mig, Blomst, hvad vilst du her”. The title is the first line of the first stanza of the poem that frames Grundtvig’s dramatic scene. Several years earlier Nielsen had composed a melody for this, which however began with Stanza 9: “Paaskeblomst, en Draabe stærk”.<sup>175</sup>

About this song William Behrend wrote that it contained the whole spirit of *The Daffodil*:

“And in Carl Nielsen’s melody for the last of the three songs we seemed to be given the concentrated mood of ‘The Daffodil’ – the essence that Grundtvig himself pressed out of it: ‘Easter bloom! A potent drink from your yellow cup conveys me.’”<sup>176</sup>

*Højskolebladet*’s hope that *A Grundtvig Easter Evening* would not be performed again was well and truly dashed. In the period 1931-1942 the performance was repeated every Easter Eve for the benefit of the Grundtvig Church – the last time on 13 April 1942, two years after the consecration of the nave on 8 September 1940.<sup>177</sup>

Over the years, various people have given the introductory speech, the readings have perhaps also been different, and sometimes only *The Daffodil* has been performed.<sup>178</sup>

The fair copy has been chosen as the main source, with the parts from the first performance as guidance in cases of doubt and as corrective material where Nielsen’s corrections are quite clear. The editorial work has mainly consisted of completions by analogy of articulation and phrasing. In addition the sometimes deficient punctuation of the text has been improved.

174 *Berlingske Tidende*, 5.4.1931.

175 Cf. letter of 30.4.1930 from Nielsen to P.V. Jensen-Klint, (DK-Kk, Tilg. 525, I-B-1); the melody was composed and published by Wilhelm Hansens musikforlag 1910.

176 Translation of the line of the poem by Holger Scheibel.

177 DK-Kk, CNS 346b, datings noted in clarinet and trombone parts (Source E) and *Det Kongelige Teaters Arkiv*, Journal 1st Dec. 1928 – June 1936.

178 Cf. additions in the clarinet part (Source E).

Iscenesættelsen næsten for beskeden – kormæssig Markering af Opstandelses-Underet.

Al Musikken var sat kun for Blæseinstrumenter.

Det gav den en vis stilfuld Ensartethed og en fastholdt alvorlig Tone; men det kan ikke nægtes, at de selv i saa enkel Besætning anvendte Blæsere ved deres distinkte og gennemtrængende Tone og Klange lovlige meget ‘tog Tonen’ fra selv en saa haandfast og øvet Deklamator som Vilh. Andersen.”<sup>173</sup>

Blandt de sange, som Studenterforeningen sang til slut, var “Sig mig, Blomst, hvad vilst du her”. Titlen er første linie i første strofe i det digt, der omslutter Grundtvig’s dramatiske optrin. Carl Nielsen havde flere år tidligere komponeret en melodi dertil, som dog begyndte med strofe ni: “Paaskeblomst, en Draabe stærk”.<sup>174</sup>

Om denne sang skrev William Behrend, at den indeholdt hele ånden i *Paaskelilien*:

“Og i Carl Niensens Melodi til den sidste af de tre Sange fik man ligesom koncentreret Stemningen af ‘Paaskeliljen’ – den Essens, som Grundtvig selv udpressede af den, da han sang: ‘Paaskeblomst, en Draabe stærk drak jeg af dit gule Bæger.’”

*Højskolebladet*’s håb om, at *Grundtvig-Paaske-Aften* ikke blev opført mere, blev gjort grundigt til skamme. Fra 1931-1942 blev forestillingen gentaget hver påskelørdag til fordel for Grundtvigskirken – den sidste gang 13. april 1942, to år efter kirkeskibets indvielse den 8. september 1940.<sup>175</sup>

Gennem årene har forskellige personer holdt den indledende tale, læsningerne har måske også været forskellige, og nogle gange er kun *Paaske-liljen* blevet opført.<sup>176</sup>

Renskriften er valgt som hovedkilde med stemmerne fra uropførelsen som vejledere i tvivlstilfælde og som korrigerende instans, hvor Carl Niensens rettelser er entydige. Revisionsarbejdet har overvejende bestået i analogikomplettering af artikulation og fraseringsbuer. Desuden er den til tider mangelfulde tegnsætning i teksten udbedret.

173 *Berlingske Tidende*, 5.4.1931.

174 Jf. brev af 30.4.1930 fra Carl Nielsen til P.V. Jensen-Klint, (DK-Kk, Tilg. 525, I-B-1); melodien blev komponeret og udgivet af Wilhelm Hansens musikforlag 1910.

175 DK-Kk, CNS 346b, dateringer indført i klarinet- og trombone-stemmer (kilde E) og *Det Kongelige Teaters Arkiv*, Journal 1.dec.1928-juni 1936.

176 Jf. tilføjelser i klarinetstemmen (kilde E).

## SYNOPSIS

After a speech by Holger Begtrup and after Studentersangforeningen had sung Grundtvig's *Modersmaalet* (melody by Henrik Rung), an extended sequence followed – melodrama, readings of poems and prose texts, and instrumental interludes by Nielsen – gathered under a common title, *THE LAND OF THE LIVING, Visions and Songs by Grundtvig*. The texts were probably put together by Vilhelm Andersen, who attended at least one of the planning meetings,<sup>179</sup> and who recited the texts in the performance. It is evident from the programme, text and cues in Nielsen's draft and fair copy which of Grundtvig's writings the texts were taken from,<sup>180</sup> but we cannot tell which specific extracts were read.

This synopsis below follows the programme for the first performance on 4 April 1931.<sup>181</sup>

### *THE LAND OF THE LIVING*

#### *Paradise (Music No. 1)*

*THE LAND OF THE LIVING* begins with the melodrama *Paradise*. Almost all of the text has music underlaid and is about the longing for the lost Paradise that can be glimpsed here on earth in the beauty of nature, in the peace of the home and in the happiness of childhood.<sup>182</sup>

#### Reading: *The Land Beyond the Sea*

This is followed by two readings, the first of which tries to answer the question printed in the programme: "Do we need religion?"<sup>183</sup> At one point the text says: "We live in a valley bounded by an immense rolling sea. Awakened by tradition, and driven by an inexplicable urge, we glimpse obscurely that beyond the sea there must be a land with more beautiful plants and purer air – our first home."

The thought of Paradise and a life after death is developed further.

179 Cf. the letter mentioned in the preface, from N.V. Dorph to Nielsen.

180 My thanks are due to Prof. Christian Thodberg, *dr. phil.*, Royal Chaplain-in-Ordinary, for help in clarifying these matters.

181 DK-Kk, CNA, I.E.b.1.

182 N.F.S. Grundtvig, *Krønike-Riim til Levende Skolebrug*, 2nd Edition, Copenhagen 1842, pp. 1-2.

183 Holger Begtrup (ed.), *N.F.S. Grundtvigs Udvalgte Skrifter*, Copenhagen 1907, vol. V, p. 138.

## SCENE- OG HANDLINGSGANG

Efter en tale af Holger Begtrup og efter at Studentersangforeningen havde sunget Grundtvigs *Modersmaalet* (melodi af Henrik Rung), fulgte et længere forløb – melodrama, oplæsninger af såvel digte som prosatekster samt instrumentale mellem-spil af Carl Nielsen – samlet under en fælles titel: *DE LEVENDES LAND, Syner og Sange af Grundtvig*. Teksterne er sandsynligvis sammensat af Vilhelm Andersen, som deltog i hvert fald i ét af planlægningsmøderne,<sup>177</sup> og som fremførte teksterne ved opførelsen. Det fremgår af programmet, teksten og stikord i Carl Niensens kladde og renskrift, hvilke af Grundtvigs skrifter teksterne er taget fra,<sup>178</sup> men det lader sig ikke afgøre, hvilke konkrete uddrag, der blev læst.

Den følgende gennemgang følger programmet for førsteopførelsen den 4. april 1931.<sup>179</sup>

### *DE LEVENDES LAND*

#### *Paradis (Musik nr. 1.)*

Denne del begynder med melodramaet *Paradis*. Næsten hele teksten er underlagt musik og handler om længslen efter det tabte Paradis, som anes her på jorden i naturens skønhed, i hjemmets fred og i barndommens lykke.<sup>180</sup>

#### Oplæsning: *Landet paa hin Side Havet*

Herefter følger to oplæsninger, hvoraf den første forsøger at svare på spørgsmålet trykt i programmet: "Trænge vi til Religion?"<sup>181</sup> Et sted i teksten står: "Vi leve i en Dal, begrændset af et uoverskueligt, bølgende Hav. Vakte ved Traditionen, og drevne af en uforklarlig Trang, ahne vi dunkelt, at paa hin Side Havet maa være et Land med skønnere Vexter, og renere Luft – vort oprindelige Hiem."

Tanken om Paradis og et liv efter døden er ført videre.

177 Jf. det i forordet nævnte brev fra N.V. Dorph til Carl Nielsen.

178 Jeg skylder Christian Thodberg, *kgl. kofessionarius*, *prof. dr.phil.*, tak for hjælpen med at afklare disse forhold.

179 DK-Kk, CNA, I.E.b.1.

180 N.F.S. Grundtvig, *Krønike-Riim til Levende Skolebrug*, 2. Udgave, København 1842, s. 1-2.

181 Holger Begtrup (udg.), *N.F.S. Grundtvigs Udvalgte Skrifter*, København 1907, bd. V, s.138.

Reading: *The Tale of Hadding*

The next reading, of *The Tale of Hadding*, speaks – as an example of life after death – of how the Danish legendary figure King Hadding witnesses a cockerel awakened to new life after death.<sup>184</sup> Hadding has been led by a sorceress to an impassable wall that separates life from death, and in order to force her way through:

“[she] then only had to wring the neck of a cockerel she happened to have with her and throw it over the wall, and immediately a cock could be heard crowing on the other side, as testimony that the bird had come to life again!”

*Hadding in the Underworld (Music No. 2)*

Nielsen has written the last sentence into the score as the cue for the melodrama *Hadding in the Underworld*, which follows immediately after the reading of Saxo’s tale of King Hadding. Grundtvig’s poem, according to a note by Holger Begtrup, forms an introduction to the Tale of Hadding; the whole poem can be found in Nielsen’s music and describes Hadding’s feeling of being imprisoned, and how a longing is born in his heart.<sup>185</sup>

Reading: *The Revival of Hadding*

The next reading – in the programme entitled *The Revival of Hadding* – is an extract from a long poem sequence, *New Year’s Morning*. How much was read is uncertain, but it was probably only extracts from Poem V,<sup>186</sup> and especially the story of how Nornegæst and his mother went on an underground journey that was like King Hadding’s; Grundtvig repeats the episode with the cockerel and ends the poem by urging all men to unite as sons of ‘the mother of the living’.

Reading: *Ansgar*

The next reading is of the poem *Ansgar*, which is about the time when Ansgar brought Christianity to Denmark. The last stanza, the first and last two lines of which are in Nielsen’s fair copy as cues, is:

“And each Easter morning clear,  
As the birds are singing,

184 Grammaticus, Saxo, *Danmarks Krønike fordansket ved Nik. Fred. Sev. Grundtvig*, Copenhagen 1818, vol. 1, pp. 53-54.

185 Svend Grundtvig (ed.), *N.F.S. Grundtvigs Poetiske Skrifter*, Copenhagen 1883, vol. 5, pp. 38-40.

186 Svend Grundtvig, *op. cit.*, vol. 5, of *Nyaars-Morgen*, Poem V, pp. 196-209.

Oplæsning: *Haddings Eventyr*

Med den næste oplæsning af *Haddings Eventyr* berettes – som eksempel på et liv efter døden – hvorledes den danske sagnfigur, Kong Hadding, er vidne til, at en hane genopstår til nyt liv efter døden.<sup>182</sup> Hadding er af en troldkvinde blevet ført til en uigennemtrængelig mur, der adskiller liv og død, og for at forcere den:

“maatte [hun] da nøies med at vride Hovedet om paa en Hane, hun just havde hos sig, og kaste det over Muren, og flux hørtes Hanegal fra den anden Side, til Vidnesbyrd om, at Fuglen var kommet til Live paa Ny!”

*Haddings Undrykkelse (Musik nr. 2)*

Den sidste sætning har Carl Nielsen indskrevet i partituret som stikord til melodramaet *Haddings Undrykkelse*, som følger umiddelbart efter oplæsningen af Saxo’s eventyr om Kong Hadding. Grundtvigs digt danner ifølge en note af Holger Begtrup indledning til *Haddings Eventyr*; hele digtet findes i Carl Niensens musik og beskriver Haddings følelse af at være indespærret i et fængsel, og hvorledes en længsel fødes i hans hjerte.<sup>183</sup>

Oplæsning: *Haddings Oplivelse*

Den efterfølgende oplæsning – i programmet betitlet *Haddings Oplivelse* – er et uddrag af et langt digt, *Nyaarsmorgen*. Hvor meget der blev læst, står hen i det uvisse, men det drejer sig sandsynligvis kun om uddrag af digt V,<sup>184</sup> og specielt historien om, hvorledes Nornegæst sammen med sin Moder kom ud på en underjordisk rejse, der lignede Kong Haddings; Grundtvig gentager episoden med hanen og ender digtet med at opfordre alle mennesker til at forene sig som sønner af de levendes Moder.

Oplæsning: *Ansgar*

Den næste læsning gælder digtet *Ansgar*, som handler om tiden omkring Ansgars kristning af Danmark. Det sidste vers, hvoraf de to første og de to sidste linier findes som stikord i Carl Niensens renskrift, lyder:

“Og hver Paaske-Morgen klar,  
Under Fugle-Sangen,

182 Grammaticus, Saxo, *Danmarks Krønike fordansket ved Nik. Fred. Sev. Grundtvig*, København 1818, bd. 1, s. 53-54.

183 Svend Grundtvig (udg.), *N.F.S. Grundtvigs Poetiske Skrifter*, København 1883, bd. 5, s. 38-40.

184 Svend Grundtvig, *op. cit.*, bd. 5, af *Nyaars-Morgen*, digt V, s. 196-209.

Lovely flower for Ansgar  
Lilies in the meadow,  
For with him in the House of Death  
Dana lived a thousand years!<sup>187</sup>

*Before "New Year's Morning" (Music No. 3)*

The above stanza is the cue for the next instrumental interlude:  
*Before "New Year's Morning"*.

Reading: *Morning Greeting*

This is followed by a reading of Grundtvig's *Morning Greeting*;<sup>188</sup> Stanzas 1-3 greet us "God's peace and good-morning / on mountain and field!", while stanzas 4-8 are about fallen man, who would make himself God, and finally Stanza 9 describes how "the spirit" leads mankind to comfort with Baptism in the church. The stanza, the beginning and end of which Nielsen has written in the fair copy, is as follows:

"The *spirit* chastised me  
With comforting words,  
And on His hand bore me  
To chancel in church;  
And there He baptized me  
To penance for sin,  
And He who redeemed us  
From death with His blood,  
Such life did He grant me  
As to Him is given  
With the kiss in the chalice of love."

*The Land of the Living (Music No. 4)*

The above verse is the cue for the last prelude and interlude in the first part of the evening: *The Land of the Living*

Chorus: *The Land of the Living*

Following this, Grundtvig's poem, *The Land of the Living*, is sung on the melody *O, Kristelighed* (see preface p. lviii).<sup>189</sup> After the

187 N.F.S. Grundtvig, *op. cit.*, Copenhagen 1842, pp. 105-109.

188 N.F.S. Grundtvig, *Sang-Værk til den danske Kirke*, Copenhagen 1837, vol. 1, pp. 13-17.

189 Svend Grundtvig, *op. cit.*, vol. 5, pp. 283-286. An abridged form of the poem is known from *Den Danske Salmebog*, where the below-quoted stanza is the first stanza, and where the words in the second-last line, "mit Land, siger Livet" ("my country, Life tells me"), have been changed to "mit Land, siger Herren" ("my country, the Lord saith").

Yndig blomstre for Ansgar  
Lilier i Vangen,  
Thi med ham, i Dødens Gaard,  
Dana leved tusind Aar!<sup>185</sup>

*Før "Nyaars Morgen" (Musik nr. 3)*

Ovenstående vers er stikordet til det næste instrumentale mellemspil: *Før "Nyaars Morgen"*.

Oplæsning: *Morgen-Hilsen*

Herefter følger oplæsning af Grundtvigs *Morgenhilsen*;<sup>186</sup> strofe 1-3 hilser os "Guds Fred og God-Morgen / paa Mark og paa Fjeld!", mens strofe 4-8 handler om det fortabte menneske, der vil gøre sig selv til Gud, og endelig skildres i strofe 9, hvorledes "Aanden" leder mennesket til trøst med dåben i kirken. Verset, hvis begyndelse og slutning Carl Nielsen har indført i renskriften, lyder:

"Saa tugted mig *Aanden*  
Med trøstende Ord,  
Og bar mig paa *Haanden*  
Til Kirke i Chor;  
Der selv Han mig døbde  
Til Anger og Bod,  
Og Han, som os købde,  
Fra Død med sit Blod,  
Han skiænked mig Livet,  
Som Ham det er givet,  
Med Kysset i Kiærligheds Kalk."

*De Levendes Land (Musik nr. 4)*

Ovenstående vers er stikord til det sidste for- og mellemspil i aftenens første del: *De Levendes Land*

Kor: *De Levendes Land*

Herefter synges Grundtvigs digt, *De Levendes Land* på melodien til *O, Kristelighed* (se forord s. lviii).<sup>187</sup> Efter sidste vers gentages

185 N.F.S. Grundtvig, *op. cit.*, København 1842, s. 105-109.

186 N.F.S. Grundtvig, *Sang-Værk til den danske Kirke*, København 1837, bd. 1, s. 13-17.

187 Svend Grundtvig, *op. cit.*, bd. 5, s. 283-286. En forkortet form af digtet kendes i *Den Danske Salmebog*, hvor nedenfor citerede vers er første vers, og hvor ordene i næstsidste linje, "mit Land, siger Livet", er ændret til "mit Land, siger Herren".



last stanza the interlude is repeated (**Music No. 4**). This poem provides the answer to where mankind's longing for Paradise can be fulfilled:

“O Christian faith,  
Thou grantest our heart what the world does not know;  
What faintly we glimpse while the eye is yet blue,  
We know that it liveth, we feel it within;  
My country, Life tells me, is Heaven and Earth,  
Where love it doth dwell.”

#### THE DAFFODIL

After a break the programme continues into a second half with *The Daffodil*, a dramatic scene by Grundtvig.<sup>190</sup>

The scene begins, according to the stage manager's book of the Royal Theatre (Source I), with Stanzas 1, 3 and Stanzas 9-11 of the poem *The Daffodil*. Immediately after Stanza 11 comes:

*Prelude to "The Daffodil" (Music No. 5)*  
Instrumental prelude.

#### Dramatic scene

Roman soldiers and a Pharisee keep watch at the tomb of Christ: they talk among themselves about Jesus and his words about rising from the dead. The Roman centurion mocks the Pharisee for his story about his friend who witnessed the miracles of Jesus and the resurrection of a dead man. Tacitus, one of the soldiers, talks of an old, venerable Roman centurion who saw the Crucifixion and now hopes for the resurrection of Christ. At dawn the stone is rolled away from the tomb. Tacitus says:

“... Look, yon man of lightning  
Now rolls the stone away!  
O, Light! O, splendour! O, now the holy one rises!  
There's thunder, oh! O, God! In Jesus' name”

The above lines, quoted in the fair copy, are the cue for the instrumental intermezzo after the resurrection of Christ (**Music No. 6**).

#### Choir of Angels (Music No. 7)

The angels sing of the conquest of death and thus of life for the faithful.

mellemspillet (**Musik nr. 4**). I dette digt gives svaret på, hvor mennesket kan få sin længsel efter Paradis stillet:

“O Kristelighed”  
Du skjænker vort Hjærte, hvad Verden ej véd;  
Hvad svagt vi kun skimte, mens Øjet er blaat,  
Det lever dog i os, det føle vi godt;  
Mit Land, siger Livet, er Himmel og Jord,  
Hvor Kjærlighed bor.”

#### PAASKE-LILIEN

Efter en pause fortsætter anden halvdel af aftenens program med *Paaske-Lilien*, dramatisk optrin af Grundtvig.<sup>188</sup>

Optrinet indledes ifølge Det Kongelige Teaters regisør-bog (I) med strofe 1, 3 samt strofe 9-11 af digtet *Paaske-Lilien*. Straks efter strofe 11 følger:

*Forspil før "Paaskelilien" (Musik nr. 5)*  
Instrumentalt forspil.

#### Dramatisk optrin

Romerske soldater og en farisæer holder vagt ved Jesu grav: de taler indbyrdes om Jesus og hans ord om at stå op fra de døde. Den romerske høvedsmand håner farisæeren for hans beretning om sin vens vidnesbyrd om Jesu undergerninger og genoplivelse af en død mand. Tacitus, en af soldaterne, beretter om en gammel, ærværdig romersk høvedsmand, der havde oplevet korsfæstelsen og nu håbede på Jesu opstandelse. Ved morgengryet væltes stenen bort fra graven; Tacitus siger:

“... See, nu vælter  
Den Lynildsmand jo Stenen bort!  
O! Lys! o, Glands! o, nu opstaar den Fromme!  
Det tordner, ak! o, Gud! i Jesu Navn”

Ovenstående replik, citeret i renskriften, er stikordet til det instrumentale intermezzo efter Jesu opstandelse (**Musik nr. 6**).

#### Engle-Kor (Musik nr. 7)

Englene besynger dødens overvindelse og dermed livet for de troende.

188 N.F.S. Grundtvig, *Paaske-Liljen*, København 1926, 15. Udgave, regissør-eksemplar (kilde I).

190 N.F.S. Grundtvig, *Paaske-Liljen*, Copenhagen 1926, 15th Edition, stage manager's copy (Source I).

The scene ends with the Archangel Gabriel urging the watchers at the tomb to go out and announce “Who is a sinner, / Who is God!” and he commands the women to go to meet the risen Lord.

The dramatic scene ends with Stanzas 16, 17 and 21 of the poem *The Daffodil*.

#### SONGS BY GRUNDTVIG

The programme continues with songs by Grundtvig, sung by Studentersangforeningen and set by the following composers: J.P.E. Hartmann’s “De Snekker mødtes i Kvæld paa Hav”; P. Heise’s “Det var en Sommermorgen”; Nielsen’s “Sig mig, Blomst! hvad vilst du her”.

#### *The Blessed Day* (Music No. 8)

To conclude the evening the whole cast and audience sang Grundtvig’s “Den signede dag med fryd vi ser” to Weyse’s melody, arranged for winds by Nielsen.<sup>191</sup>

In later performances, for example on 8 April 1939,<sup>192</sup> the choir or all those present sang other songs with texts by Grundtvig, and the order of *Visions and Songs* in *THE LAND OF THE LIVING* was also changed, as can be seen in the score, where the musical sections have been given new numbers:

Reading: *The Land Beyond the Sea*

Reading: *The Tale of Hadding*

Music No. 1, *Hadding in the Underworld* (in the first performance No. 2)

Reading: *The Revival of Hadding*

Music No. 2, *Paradise* (in the first performance No. 1)

Reading: *Ansgar*

Music No. 3, *Before New Year’s Morning* (as in the first performance)

Reading: *Morning Greeting*

Music No. 4, *The Land of the Living*, prelude and postlude (as in the first performance)

Chorus, *The Land of the Living* (probably as in the first performance)

Elly Bruunshuus Petersen

Optrinet slutter med ærkeenglen Gabriels opfordring til vogterne af graven om at gå ud og forkynde “Hvem der er Synder, / Hvem der er Gud!” og hans befaling til kvinderne om at møde den opstandne Herre.

Det dramatiske optrin afsluttes med strofe 16, 17 og 21 af digtet *Paaske-Lilien*.

#### SANGE AF GRUNDTVIG

Programmet fortsætter med sange af Grundtvig, sunget af Studentersangforeningen: J.P.E. Hartmanns “De Snekker mødtes i Kvæld paa Hav”, P. Heises “Det var en Sommermorgen”, Carl Niensens “Sig mig, Blomst! hvad vilst du her”.

#### *Den Signede Dag* (Musik nr. 8)

Som afslutning på aftenen sang hele forsamlingen Grundtvigs “Den signede dag med fryd vi ser” på Weyses melodi, instrumenteret for blæsere af Carl Nielsen.<sup>189</sup>

Ved senere opførelser, blandt andet 8. april 1939,<sup>190</sup> sang koret eller forsamlingen andre sange med tekster af Grundtvig, og rækkefølgen af *Syner og Sange* i *DE LEVENDES LAND* blev ligeledes ændret, hvilket også kan ses i partituret, hvor musikdelene har fået nye numre:

Oplæsning: *Landet paa hin Side Havet*

Oplæsning: *Haddings Eventyr*

Musik nr. 1, *Haddings Undrykkelse* (ved uropførelsen nr. 2)

Oplæsning: *Haddings Oplivelse*

Musik nr. 2, *Paradis* (ved uropførelsen nr. 1)

Oplæsning: *Ansgar*

Musik nr. 3, *Før “Nyaars Morgen”* (som ved uropførelsen)

Oplæsning: *Morgen-Hilsen*

Musik nr. 4, *De Levendes Land*, for- og efterspil (som ved uropførelsen)

Kor, *De Levendes Land* (sandsynligvis som ved uropførelsen)

Elly Bruunshuus Petersen

189 I programmet er trykt vers 1, 2 og 4.

190 DK-Kk, CNA, E.b.5.

191 In the programme stanzas 1, 2 and 4 are printed.

192 DK-Kk, CNA, E.b.5.

- Nr. 1. Marsch Repetition fra Bagstav A  
 Nr. 1a Sagadrøm  
 Nr. 2 - 14 uforordrede  
 Nr. 15 Menuet (Forspil til 6 Billeder)  
 Nr. 16 "Dungen Duden" fuldstændig med da capo  
 Nr. 17 Fanfare  
 Nr. 18 Menuet afbrydes 3 Takter efter Trioen  
 Nr. 18a Fanfare da capo  
 Nr. 19 Forspil til 7 de Billeder  
 (Nr. 20 (indgårer))  
 Nr. 21 Marsch  
 Nr. 22 Slutningssang i B dur  
 Nr. 23 3 sidste Takter af Nr. 22 med Ophætt  
 (B dur)

Stikroplak til "Sagadrøm"

Læseren: Nu pakkas vi den i Jag men saa Lagen  
 er vnderligt fat i Morsgen til Genjald, for  
 ingenting er gratis her i Verden. End alle  
 Overbyr. Det ender nok godt, men i  
 Vinkelykuden begynder det i samme Nu.  
 Hvor det slutter, og det er jer mine  
 Børn, som skal dybe videre paa vores alle-  
 sammens Overbyr.  
 Svare for det!

The Mother, opposite page to first music page in the printed  
 score of *Saga Dream*, inserted in the ink manuscript (Source A).  
 The sequence of the musical numbers was probably written in  
 by Ebbe Hamerik.

Moderen, modsatte side af første nodeside i det trykte partitur  
 til *Saga-drøm*, som er indsat i blækmanuskriptet (kilde A).  
 Rækkefølgen af musikalske numre er sandsynligvis indskrevet  
 af Ebbe Hamerik.

Overture - 1 Billede

- 1 - No 21 Marsch som Overture (Side 8)
- 2 - 1 Saga-Drom (Side 1)
- 3 - 1<sup>a</sup> Tacet (Harpe) (Side 2<sup>a</sup>)
- 4 - 2 — (Harpe & Fløjte)
- 5 - 3 Melodrama
- 6 - 3<sup>a</sup> Tacet (Fløjte & Bratsch) paa Scene

2<sup>de</sup> Billede

- 7 - No 4 Andantino pesante -
- 8 - 5 Gramofon Vals (Tacet)
- 9 - 6 Arioso Allegretto
- 10 - 7 Allegro molto.
- 11 - 8 Allegro pesante
- 12 - 9 Tacet — (Harpe - Træbl.)
- 13 - 10 Forspil til — 4<sup>de</sup> Billede
- 14 - 11 Moderato
- 15 - 12 Tacet (Fløjte)

5<sup>de</sup> Billede

- 16 - 13 Tacet (Kvartet bag Scenen)
- 17 - 14 Andante

6 Billede

- 18 - 16 Allegro vivo | No 17 Tacet
- 19 - 18 Menuet
- 20 - 19 Forspil (Side 1<sup>a</sup>)
- 21 - 20 Ekko sang (Side 9)
- 22 - 21 Marsch (Side 8)
- 23 - 22 Tempo giusto (Side 12).

Første Opførelse  
Søndag d. 30 Januar 1921  
Gjæstebankov.

- No 1. Marsch se No 21.
- 1a. Saga-drom
- 2-14 uforandret
- 15 Menuet se No 18 I. & ae +
- 16 Dengang Diden
- 17 Fanfare.
- 18 Menuet I. & til +
- 18a. Fanfare som No 19
- 19 Forpil til 7<sup>de</sup> billedet
- 21 Marsch
- 22 Slutning. Indlag
- 23 Slut.

Marsch 21  
Forspil 19  
Slutning sang 22

10. 2. 11-18-6

The Mother, instrumental part for first desk of vl.2 (Source B), in which the musician has written the sequence of musical numbers on the inside of the cover.

Moderen, instrumentalstemme til første pult af vl.2 (kilde B), hvor musikeren har indskrevet rækkefølge af musikalske numre på omslagets inderside.

*Coda*

*Coda*

The Mother, last page of No. 1 March with the added repeat instructions (ink manuscript, Source A).

Moderen, sidste side af nr. 1 Marsch med de indførte angivelser af repetitioner (blækmanuskriptet, kilde A).



V Billeder

Nr 13 er Børndstykket, bag Seinen, af de krigsførmede Sømands

Nationalmelodien

Moderen: Det skal I da rigtig nok, for det har I da forkyndt.  
Der ikke for andet, saa skal I bøde saadan for  
Børndes Skyld, for det er ikke hoer jeg de  
siddet til Bords med saadan magle, der har  
vinger paa. De ved indfaald ikke af det!

Søjalden: Og nu vil jeg sige en Sang, for  
modstanden jeg nu drømmer eller er  
naagen, saa maa jeg ho  
paa det.

Nr 14

2 Vers

Viol I *mf*

Viol II *mf*

Viola *mf*

Skjalder

Cello *mf*

Basso *mf*

Søndret folk er vokset sammen i den store Skabningstid, Seinen

Skjalder

Stammen, een er Stammen, een er Glæden man vor Grund. Samt af

The Mother, No. 14 "Søndret Folk er vokset sammen" (ink manuscript, Source A). The introduction has been added by Ebbe Hamerik.

Moderen, nr. 14 "Søndret Folk er vokset sammen" (blækmanuskriptet, kilde A). Indledningen er tilføjet af Ebbe Hamerik.

*Allargando* ♩ = 100

Fl *mf*

Ob

Clas *mf*

Fag *mf*

Kor: *mf*  
 Det var Brimsen-ten af Eng-land hun spej-der o - ver den søn-te Strand: Hvem  
 se-er en slaa-er sin Tilke-er...

Cor I *mf*

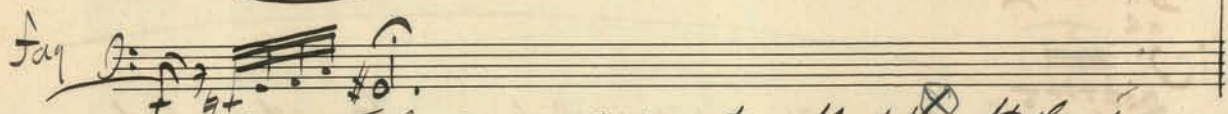
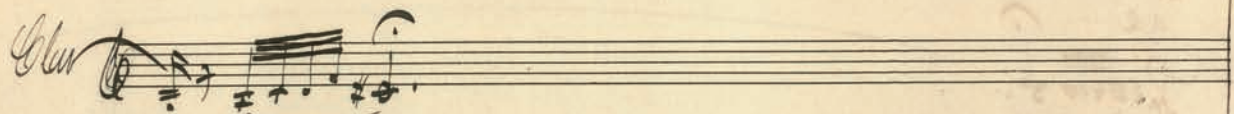
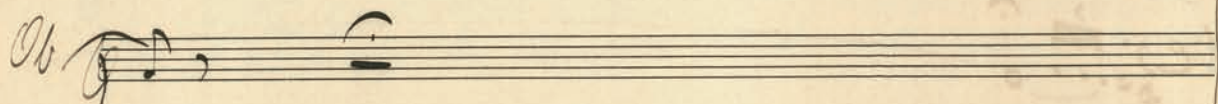
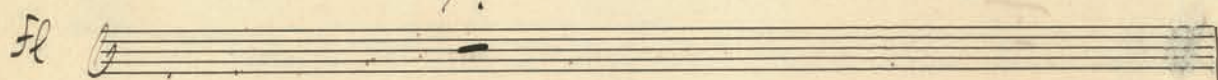
Cor II *mf*

Ebbe Skammelsen, fair copy (Source A), No. 8a t. 24-31. In the choir part bb. 28, 30 we see examples of note-splitting for stanzas 3-16.

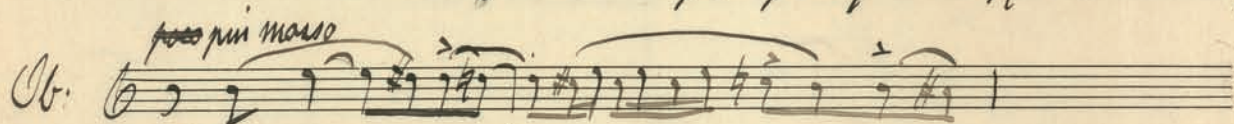
Ebbe Skammelsen, renskrift (kilde A), nr. 8a t. 24-31. I t. 28, 30 ses i korstemmen eksempler på tonespaltninger til strofe 3-16.



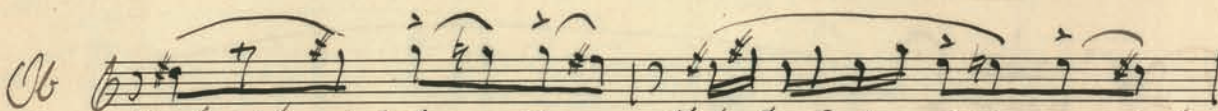
43.



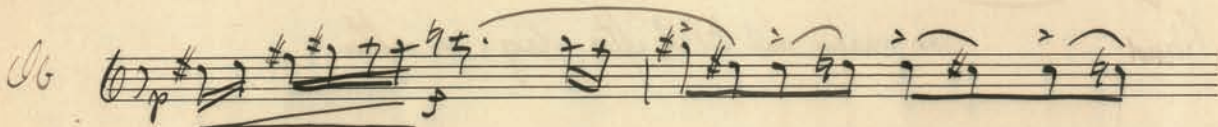
*Ebbe* dig! Som Djævelen i Helvede stirrer blødt op efter Englenes Land, saa stirrer jeg op efter Dig fra min mørke Vej



*Ebbe* Drømt om mig? Og saa vil hun ikke =



*Ebbe* Hvorfor så hun mig? Er du en Gæst, allerhøjestens Du! som aldrig engang du kom



*Ebbe* ta' i din Mund? Jeg vil vide den Gæst dette bekendt

Ebbe Skammelsen, fair copy (Source A), No. 11 bb. 3-9. The page shows examples of Carl Nielsen's instructions on where the text should be placed in the bar. In bb. 3-4 we see a change in the placing of the text

Ebbe Skammelsen, renskrift (kilde A), nr. 11 t. 3-9. Siden viser eksempler på Carl Niensens angivelser af, hvor teksten skal placeres i takten. I t. 3-4 ses ændring af placering af teksten.

1.

*Overture*

*Allegretto con brio. (♩ = 100 a 104.)*

Carl Nielsen

Flauti I & II

Oboi I & II

Clarinetti I & II

Fagotti I & II

Cori I & II

Tambourin piccolo

*Allegretto con brio. (♩ = 88-92 a 100 a 104.)*

Violini I & II

Viola

Celli

Bassi

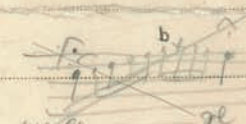
Cupid and the Poet, Overture (Source A). First music page with Emil Telmányi's additions to dynamics and change in the metronome marking above tamb.picc.

Amor og Digteren, Ouverture (kilde A). Første nodeside med Emil Telmányi's dynamiske tilføjelser og ændring af metronomtallet over tamb.picc.

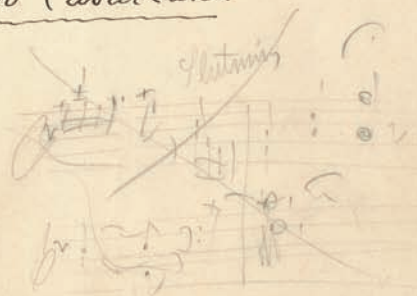


Med venligt Hilsen fra  
Sophus Michaëlis

Aria.

In un boschetto trovai pastorella,  
più che la stella bella al mio parere.  
Capegli avea biondetti e ricciutelli,  
e gli occhi pien d'amor, cera rosata;  
con sua vergletta pastura agnelli  
e scalza e di rugiada era bagnata;  
cantava come fosse innamorata, <sup>x innamorata</sup>  
era <sup>adornata</sup> adornata di tutto piacere.   
D'amor la salutai immantementi <sup>pace</sup> <sup>re</sup>  
e domandai s'avesse compagnia:  
ed ella mi rispuose dolcemente  
che sola sola per lo bosco gia.

Guido Cavalcanti



Cupid and the Poet, No. 8 (Source K). The text for the Aria in the hand of Sophus Michaëlis. On the page we see sketches added in pencil – they are used in changed form in bb. 55, 68-69 – and text additions in pencil and ink by Carl Nielsen.

Amor og Digteren, nr. 8 (kilde K). Tekstforlæg til Aria i Sophus Michaëlis' hånd. På siden ses skitser tilføjet med blyant – anvendt i ændret skikkelse i t. 55, 68-69 – samt teksttilføjelser med blyant og blæk af Carl Nielsen.



---

**B E S Æ T N I N G**

**O R C H E S T R A**

3 flauti  
2 oboi  
2 clarinetti  
2 fagotti  
4 corni  
3 trombe  
3 tromboni  
tuba  
timpani  
gran cassa  
triangolo  
piatti  
piatto sospeso  
campanelli  
arpa  
pianoforte  
archi

**CHARACTERS      PERSONER**  
**APPEARING WITH THE MUSIC      SOM OPTRÆDER I DE MUSIKALSKE NUMRE**

The Scald	Skjalden
The Jester	Narren
The Mother	Moderen
The Son	Sønnen
The Hope	Haab
The Faith	Tro
A voice	En stemme
Soprano solo	Sopran solo
Tenor solo	Tenor solo
Baritono solo	Baryton solo
Chorus	Kor

# THE MOTHER

# MODEREN

A PLAY IN A PROLOGUE  
AND SEVEN SCENES

ET EVENTYRSPIL I EN  
PROLOG OG SYV BILLEDER

## PROLOGUE

## PROLOG

### MARSCH / MARCH Tempo giusto

### No. 1

The musical score is arranged in a standard orchestral format. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Tempo giusto'. The score is divided into two systems. The first system includes woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon), brass (Trumpet in F, Trombone tenor, Trombone bass, Tuba), and percussion (Timpani, Grand Cassa, Triangle). The second system includes strings (Violin I, Violin II, Viola, Violoncello, Contrabasso). The woodwinds and strings play a melodic line with various articulations and dynamics, while the brass and percussion provide a rhythmic accompaniment. The score concludes with a final dynamic marking of *f*.

Tekst trykt med tilladelse af Helge Rodes arving.

6

Fl. 1 2 a2

Ob. 1 2 a2

Cl. (Bb) 1 2

Fg. 1 2 a2

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

Tr. (F) 1 2 3 *ff*

Trb.t. 1 2

Trb.b.

Tb.

Timp. *tr* *tr* *tr* *ff*

Ptti. Gr.c.

VI. 1

VI. 2

Va.

Vc.

Cb.



11

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

Ptti.  
Gr.c.

VI. 1

VI. 2

Va.

Vc.

Cb.

3



**A**

21

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

Ptti.  
Gr.c.

VI. 1

VI. 2

Va.

Vc.

Cb.

27

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. *Ab muta in Bb* *tr*

Ptti. Gr.c.

VI. 1

VI. 2

Va.

Vc.

Cb.



37

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

Ptti.  
Gr.c.

Trgl.

VI. 1

VI. 2

Va.

Vc.

Cb.

*a2*

*ff*

*trem.*

43

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Ptti. Gr.c.

Trgl.

VI. 1

VI. 2

Va.

Vc.

Cb.

*a2*

*mf*

*p*

*tr*

*ff*

*Bb muta in Ab*

3

49

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Trgl.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*p*

*1.*

*p*

*pp*

*pizz.*

*mp*

*pp*

*p*

*pp*

*pizz.*

*p*

*mp*

54

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Trgl.

Vi. 1

Vi. 2

Va.

Vc.

*poco f*

*p*

*1.*

*p*

*poco f*

*p*

*2.*

*poco f*

*arco*

*pp*

*pizz.*

*mf*

*mp*

*poco f*

*pizz.*

*mf*

*pp*

*arco*

*pp*

*mf*

*p*



59

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Trgl.

VI. 1

VI. 2

Va.

Vc.

Cb.

*p*

*ppp*

*p*

*arco*

*mp*

*pizz.*

*pp*

*pizz.*

*pizz.*

65

**B**

Cl. (Bb) 1 2

Cor. (F) 1 2 3 4

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp*

*ppp*

*pp*

*ppp*

*arco*

*arco div.*

*arco*

*arco*

70

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

*mf* *f* *mp* *f* *pp* *cresc.* *f* *pp* *pizz.* *p* *pp* *arco* *pp* *pizz.* *p* *pizz.* *p*

This page of a musical score, numbered 75, contains the following parts and their respective staves:

- Fl.** (Flute): Staves 1 and 2. The first staff has a rest, while the second staff has a melodic line starting in the second measure, marked with a first ending bracket and a *p* dynamic.
- Ob.** (Oboe): Staves 1 and 2. The first staff has a melodic line starting in the second measure, marked with a first ending bracket and a *p* dynamic.
- Cl. (Bb)** (Clarinet in B-flat): Staves 1 and 2. The first staff has a rest, while the second staff has a melodic line starting in the second measure, marked with a *p* dynamic.
- Fg.** (Bassoon): Staves 1 and 2. The first staff has a rest, while the second staff has a melodic line starting in the second measure, marked with a first ending bracket and a *p* dynamic.
- Cor. (F)** (Coronet in F): Staves 1, 2, 3, and 4. All staves have rests throughout the page.
- Tr. (F)** (Trumpet in F): Staves 1, 2, and 3. All staves have rests throughout the page.
- Trb.t.** (Trumpet in B-flat): Staves 1 and 2. Both staves have rests throughout the page.
- Trb.b.** (Trumpet in B-flat): Staves 1 and 2. Both staves have rests throughout the page.
- Tb.** (Tuba): Staves 1 and 2. Both staves have rests throughout the page.
- Timp.** (Timpani): Staves 1 and 2. The first staff has rests, while the second staff has a rhythmic pattern starting in the second measure, marked with a *p* dynamic.
- Trgl.** (Triangle): Staves 1 and 2. The first staff has rests, while the second staff has a rhythmic pattern starting in the second measure.
- VI. 1** (Violin I): Staves 1 and 2. The first staff has rests, while the second staff has a melodic line starting in the second measure.
- VI. 2** (Violin II): Staves 1 and 2. The first staff has a melodic line starting in the second measure, marked with a *pizz.* dynamic.
- Va.** (Viola): Staves 1 and 2. The first staff has a melodic line starting in the second measure.
- Vc.** (Violoncello): Staves 1 and 2. The first staff has rests, while the second staff has a melodic line starting in the second measure.
- Cb.** (Cello): Staves 1 and 2. The first staff has rests, while the second staff has a melodic line starting in the second measure, marked with a *p* dynamic.



85

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Ptti. Gr.c.

VI. 1

VI. 2

Va.

Vc.

Cb.

90

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

Ptti.  
Gr.c.

VI. 1

VI. 2

Va.

Vc.

Cb.







105

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp. *tr* *fs* Ab muta in Bb *tr*

Ptti.  
Gr.c.

VI. 1

VI. 2

Va.

Vc.

Cb.



115

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

Ptti.  
Gr.c.

VI. 1

VI. 2

Va.

Vc.

Cb.



Coda

125

This musical score page contains the Coda section, measures 125 through 130. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Fg.), Cor Anglais (Cor. (F)), Trumpet (Tr. (F)), Trombone (Trb.t.), Bass Trombone (Trb.b.), Tuba (Tb.), Timpani (Timp.), Percussion (Ptti. Gr.c.), Triangle (Trgl.), Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Violoncello (Vc.), and Double Bass (Cb.). The key signature is B-flat major (two flats). The time signature is common time (C). The score begins with a dynamic marking of *a2* (pianissimo) and a hairpin crescendo. The woodwinds and strings play sustained chords and moving lines, while the brass instruments provide harmonic support. The percussion includes timpani rolls and triangle. The section concludes with a final chord and a fermata over the last measure.



8

Cl. (Bb) 1 a2

2

Fg. 1 2. *pp*

2

Cor. (F) 1 *ppp*

2

3 *ppp*

4

Va.

Vc.

Cb.

15 **A**

Fl. 1 *mf* *dim.*

2 a2 *mf* *dim.*

3 *mf* *dim.*

Cl. (Bb) 1 a2 *mf* *dim.*

2 *mf* *dim.*

Fg. 1 *mf* *p* *dim.*

2 *mf* *p* *dim.*

Cor. (F) 1 *mf* *dim.*

2 *mf* *dim.*

3 *mf* *dim.*

4 *mf* *dim.*

VI. 1 *mf* *dim.*

2 *mf* *dim.*

Va. *mf* *dim.*

Vc. *mf* *dim.*

Cb. *mf* *dim.*





C

33

Fl. 1

VI. 1

VI. 2

Va.

Vc.

Cb.

pp

pp

pp



36

VI. 1

VI. 2

Va.

Vc.

Cb.

pp

pp

pp

pizz.

pp



39

VI. 1

VI. 2

Va.

Vc.

Cb.

pp

trill

trill

trill



This musical score page, numbered 51, is arranged in a standard orchestral format. It features the following parts and staves:

- Flutes (Fl.):** Two staves (1 and 2), both containing rests.
- Oboes (Ob.):** Two staves (1 and 2), both containing rests.
- Clarinets (Cl. (Bb)):** Two staves (1 and 2), both containing rests.
- Fagott (Fg.):** Two staves (1 and 2) with a melodic line starting at *pp* and moving to *mp*.
- Cor Anglais (Cor. (F)):** Four staves (1, 2, 3, 4) with a melodic line starting at *pp* and moving to *mp*.
- Trumpets (Trb.t.):** Two staves (1 and 2) with a melodic line starting at *pp* and moving to *mp*.
- Trumpets/Bass (Trb.b.):** Two staves (1 and 2) with a melodic line starting at *pp* and moving to *mp*.
- Tuba (Tb.):** One staff with a melodic line starting at *pp* and moving to *mp*.
- Violins (Vi.):** Two staves (1 and 2) playing a rhythmic accompaniment of eighth notes, marked *mp*.
- Viola (Va.):** One staff playing a rhythmic accompaniment of eighth notes, marked *mp*.
- Violoncello (Vc.):** One staff playing a rhythmic accompaniment of eighth notes, marked *mp*.
- Double Bass (Cb.):** One staff playing a rhythmic accompaniment of eighth notes, marked *mp*.

This musical score page, numbered 54, is arranged in a standard orchestral format. It includes staves for Flutes (Fl.), Oboes (Ob.), Clarinets in B-flat (Cl. (Bb)), Bassoon (Fg.), Cor Anglais (Cor. (F)), Trumpets (Trb.t. and Trb.b.), Trombone (Tb.), Violins (VI. 1 and VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The woodwind and brass sections are mostly silent, indicated by horizontal lines. The strings play a rhythmic accompaniment of eighth notes. The score is marked with a *dim.* (diminuendo) instruction across several measures. A dynamic marking of *a2* is present above the first staff of the Cor Anglais part.

poco rall.

a tempo

un pochettino accel.

57

Musical score for woodwinds and strings. The score is divided into four measures corresponding to the tempo markings: poco rall., a tempo, and un pochettino accel. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. (Bb)), Bassoon (Fg.), Cor Anglais (Cor. (F)), Trumpet in Bb (Trb.t.), Trombone (Trb.b.), and Tuba (Tb.). The woodwinds and strings play sustained notes in the first two measures, marked *dim.* (diminuendo). In the third measure, the Flute and Clarinet in Bb enter with a rhythmic pattern of eighth notes, marked *p* (piano). The strings continue their accompaniment.

poco rall.

a tempo

un pochettino accel.

Musical score for strings. The score is divided into four measures corresponding to the tempo markings: poco rall., a tempo, and un pochettino accel. The instruments listed are Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabasso (Cb.). The strings play a rhythmic accompaniment of eighth notes in the first two measures, marked *dim.* (diminuendo). In the third measure, the Violin 1 and Violin 2 parts are marked *mp* (mezzo-piano) and *pizz.* (pizzicato). The Viola, Violoncello, and Contrabasso parts are marked *ppp* (pianissimo) and *pizz.* (pizzicato).

un poco più mosso

61

Fl. 1

Fl. 2

2.

VI. 1

VI. 2

Va.



66

Fl. 1

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

VI. 1

VI. 2

Va.

Vc.

pizz.

mp

pp

mp <

ppp



78

Fl. 1  
Fl. 2

Ob. 1  
Ob. 2

Cl. (Bb) 1  
Cl. (Bb) 2

Cor. (F) 1  
Cor. (F) 2

Vi. 1  
Vi. 2

Va.  
Vc.

*mp*  
*pp*

81

Fl. 1

Ob. 1  
Ob. 2

Cl. (Bb) 1  
Cl. (Bb) 2

Fg. 1  
Fg. 2

Cor. (F) 1  
Cor. (F) 2

Vi. 1  
Vi. 2

Va.  
Vc.

*f* — *mp*  
*mp*  
*p*



84

Fl. 1

Ob. 1  
2

Fg. 1  
2

VI. 1

VI. 2

Va.

Vc.

*p*

89

Fl. 1

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

VI. 1

VI. 2

Va.

Vc.

Cb.

*poco rall.*

*f<sub>s</sub>* *dim.* *ppp*

*arco con sord.* *f* *dim.* *ppp* *dim.*

*arco con sord.* *f* *dim.* *ppp* *dim.*

*arco con sord.* *f* *dim.* *ppp*

*arco con sord.* *f* *dim.* *ppp*

*pizz.* *mf* *pizz.* *mf*

94

Fl. 1 *mp* *cadenza\**

Ob. 1 *mp* *cadenza 1.*

Cl. (Bb) 1

Fg. 1

Cor. (F) 1 *senza sord. molto lunga*

2 *p*

3 *senza sord. molto lunga*

4

Ptto.sosp.

Cmplli.

VI. 1

Vc.

Cb.

Fl. 1 *trmm*

Ob. 1 *1.* *trmm*

2 *trmm*

Cl. (Bb) 1 *cadenza 1.* *trmm*

2 *II* *mp*

Fg. 1

2

Cor. (F) 1

2

3

4

Ptto.sosp.

Cmplli.

VI. 1

\* The conductor gives the soloists a quiet cue for their various entries, otherwise letting them play freely, but at a tempo of *c.* ♩ = 100. When the violins enter the conductor must of course beat time again (disregarded by the other instruments), but now at a tempo of *c.* ♩ = 72. The horns sustain their note throughout the cadenza. When the winds have reached the pause, they are sustained until the violin has also stopped at the same point. The chord is held delicately and long.

This page of a musical score contains two systems of staves. The first system includes parts for Flute 1, Oboe 1 and 2, Clarinet in Bb 1 and 2, Bassoon 1 and 2, Cor in F (4 parts), Percussion (Pttto.sosp.), Cymbals (Cmplli.), and Violin 1. The second system includes parts for Flute 1, Oboe 1 and 2, Clarinet in Bb 1 and 2, Bassoon 1 and 2, Cor in F (4 parts), Percussion (Pttto.sosp.), Cymbals (Cmplli.), and Violin 1. The score is written in a key signature of one sharp (F#) and a common time signature (C). It features various musical notations such as slurs, accents, trills, and dynamic markings. Key annotations include 'cadenza I.' for the Bassoon and Percussion parts, and 'tutti con sord.' for the Violin 1 part. The page is numbered 37 at the bottom.

Fl. 1

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Ptto.sosp.

Cmplli.

VI. 1

Fl. 1

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Ptto.sosp.

Cmplli.

VI. 1

94b

ten.

**F**

Tempo I

95

1 Fl. *p* *espressivo*  
a2

2 Ob. *p* *espressivo*  
a2

3 *pp* *espressivo*  
a2

1 Cl. (Bb) *pp* *espressivo*  
2 a2

1 Fg. *pp*

1 Cor. (F) *pp*  
2 a2

3 *pp*

1 Tr. (F) *mf* con sord. 3  
2 *mf* con sord. 3

3 *mf* con sord. 3

1 Trb.t. *ppp*  
2 *pp*

1 Trb.b. *ppp*  
2 *pp*

Tb. *ppp*  
*pp*

Timp. *ppp* *pp*

Tempo I

VI. 1

VI. 2

Va.

Vc.

Cb.

100

Fl. 1  
2  
3

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

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

senza sord.  
*pp*

senza sord.  
*pp*

senza sord.  
*pp*

arco  
senza sord.  
*pp*

arco  
*pp*

103

Fl. 1  
2 3  
Ob. 1 2  
Cl. (Bb) 1 2  
Fg. 1 2  
Cor. (F) 1 2 3 4  
Tr. (F) 1 2 3  
Trb.t. 1 2  
Trb.b.  
Tb.  
Timp.  
Vl. 1  
Vl. 2  
Va.  
Vc.  
Cb.

*ppp*



a tempo

109

109

Fl. 1 *mf* *dim.*

Fl. 2 *mf* *dim.*

Ob. 1 *mf* *dim.*

Ob. 2 *mf* *dim.*

Cl. (Bb) 1 *mf* *dim.*

Cl. (Bb) 2 *mf* *dim.*

Fg. 1 *mf* *dim.*

Fg. 2 *mf* *dim.*

Cor. (F) 1 *mf* *dim.*

Cor. (F) 2 *mf* *dim.*

Cor. (F) 3 *mf* *dim.*

Cor. (F) 4 *mf* *dim.*

Tr. (F) 1 *mf* *dim.*

Tr. (F) 2 *mf* *dim.*

Tr. (F) 3 *mf* *dim.*

Trb.t. 1 *mf* *dim.*

Trb.t. 2 *mf* *dim.*

Trb.b. *mf* *dim.*

Tb. *mf* *dim.*

Timp. *mf* *dim.*

VI. 1 *mf* *dim.*

VI. 2 *mf* *dim.*

Va. *mf* *dim.*

Vc. *mf* *dim.*

Cb. *mf* *dim.*

a tempo



111

Fl. 1 *p* *dim.* *pp*

Fl. 2 *p* *dim.* *pp*

Ob. 1 *p* *dim.* *pp*

Ob. 2 *p* *dim.* *pp*

Cl. (Bb) 1 *p* *dim.* *pp*

Cl. (Bb) 2 *p* *dim.* *pp*

Fg. 1 *p* *dim.* *pp*

Fg. 2 *p* *dim.* *pp*

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

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

Cor. (F) 3 *p* *dim.* *pp*

Cor. (F) 4 *p* *dim.* *pp*

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

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

Tr. (F) 3 *p* *dim.* *pp*

Trb.t. 1 *p* *dim.* *pp*

Trb.t. 2 *p* *dim.* *pp*

Trb.b. *p* *dim.* *pp*

Tb. *p* *dim.* *pp*

Timp. *p* *dim.* *pp* *dim.*

VI. 1 *p* *dim.* *pp*

VI. 2 *p* *dim.* *pp*

Va. *p* *dim.* *pp* *dim.*

Vc. *p* *dim.* *pp* *dim.*

Cb. *p* *dim.* *pp* *dim.*

Musical score for page 114, featuring woodwinds, brass, and strings. The score is divided into three measures. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) has rests in the first two measures and a half note in the third. The French Horns (Cor. (F)) play a melodic line starting with a *dim.* dynamic, followed by another *dim.* in the second measure, and ending with a *ppp* dynamic in the third measure. The Trumpets (Tr. (F)) and Trombones (Trb.t., Trb.b., Tb.) have rests in the first two measures and a half note in the third. The Timpani (Timp.) has a rest in the first two measures and a *ppp* dynamic in the third measure. The Violins (VI. 1, VI. 2) have rests in the first two measures and a half note in the third. The Violas (Va.) and Cellos (Vc.) play a rhythmic pattern of eighth notes in the first two measures, followed by a *dim.* dynamic in the second measure, and ending with a *calando* dynamic in the third measure. The Contrabass (Cb.) has a rhythmic pattern of eighth notes in the first two measures, followed by a *dim.* dynamic in the second measure, and ending with a *calando* dynamic in the third measure.

TAAGEN LETTER  
THE MIST IS RISING  
Andantino quasi allegretto

No. 2

Flauto solo

Musical score for Flute solo and Arpa (measures 1-4). The flute part begins with a rest, followed by a melodic line starting at measure 3 with a *mp* dynamic. The arpa accompaniment starts at measure 1 with a *mp* dynamic, featuring arpeggiated chords and a steady eighth-note bass line.

Fl. solo

Musical score for Flute solo and Arpa (measures 5-8). The flute part continues with a melodic line, marked *mf* and *cresc.* The arpa accompaniment continues with arpeggiated chords and a steady eighth-note bass line, also marked *mf* and *cresc.*

Fl. solo

Musical score for Flute solo and Arpa (measures 9-13). The flute part features a melodic line with a *f* dynamic and *dim.* markings. The arpa accompaniment continues with arpeggiated chords and a steady eighth-note bass line, marked *f* and *dim.* The tempo marking *poco rall.* is present at the end of the section.

Fl. solo

Musical score for Flute solo and Arpa (measures 14-17). The flute part begins with a melodic line marked *p* and *mp*, with a *poco rall.* marking above it. The arpa accompaniment continues with arpeggiated chords and a steady eighth-note bass line, marked *p*. The tempo marking *a tempo* is present at the beginning of the section.

18

Fl. solo

Arpa

*cresc.*

*f*

*dim.*

22

Fl. solo

Arpa

*poco accel.*

*poco rall.*

27

Fl. solo

Arpa

*a tempo*

*mp*

31

Fl. solo

Arpa

*rall.*

*dim.*

*pp*

# No. 3

## Moderen:

Stunden er nær, min Søn. Glem aldrig, aldrig, at vi ses igen, og at jeg er ved din Side.

## Sønnen:

Aa, Mor, det er sværere, end jeg troede.

## Moderen:

Vær fast.

## En Stemme:

Timen er kommen.

## MELODRAMA

Andante

rall.

Musical score for MELODRAMA, Andante to rall. section. The score is for five instruments: Violino 1, Violino 2, Viola, Violoncello, and Contrabbasso. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score is divided into two measures. The first measure is marked 'Andante' and the second 'rall.'. Dynamics range from *ff* to *p*. The score includes slurs and accents.

## Haab:

Jeg er Haab. Mit Budskab klinger lerkelart. Lyt til min Lære: Det er let at bære Vinger, der er Byrder, som kan bære.

## Tro:

Vi er Kærlighedens Støtte, Kærligheden skal vi væрге.

## Haab:

Sammen kan vi Søstre flytte tunge Bjerger over Bjerger.

Musical score for Haab, Tro, and Haab section. The score is for five instruments: VI. 1, VI. 2, Va., Vc., and Cb. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score is marked 'a tempo'. The first measure is marked 'a tempo' and the second 'a tempo'. Dynamics range from *ff* to *p*. The score includes slurs, accents, and a 'dim.' marking.

5

VI. 1 *p*

VI. 2 *p*

Va. *p*

Vc. *p*

Cb. *p*

10

VI. 1 *espressivo* *dim.* *p* *rall.*

VI. 2 *espressivo* *dim.* *p*

Va. *espressivo* *dim.* *p*

Vc. *espressivo* *dim.* *p*

Cb. *espressivo* *dim.* *p*

17

a tempo

VI. 1 *p* *dim.* *pp*

VI. 2 *p* *dim.* *pp*

Va. *p* *dim.* *pp*

Vc. *p* *dim.* *pp*

Cb. *p* *dim.* *pp*

*pizz.* *arco*

No. 3a

TRO OG HAAB SPILLER  
FAITH AND HOPE ARE PLAYING  
Allegro marziale

Flauto solo *mf*

Viola solo *mp*

Fl. solo

Va. solo

Fl. solo

Va. solo

Fl. solo

Va. solo

Fl. solo

Va. solo

Fl. solo *calando*

Va. solo

No. 4

Andantino pesante

Flauto 1 2

Oboe 1 2

Fagotto 1 2

Corno (F) 1 2

Arpa

SKJALDEN 1./  
NARREN 2.

1. Vildt gaar Storm mod sor - te Van - de, hæ - ligt skri - ger Rav - nes Flok,  
2. Vildt den stak - kels Nar maa ban - de, hæ - ligt skri - ger Skjal - des Flok,

Andantino pesante

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso



4

Fl. 1 2

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2

Arpa

SKJALDEN /  
NARREN

Vre - den staar paa Him - lens Pan - de. Ræd - sel raa - der! Rag - na-rok! Gus - tent er det fri - ske Løv,  
 Vre - den staar paa Kon - gens Pan - de. Skjald, ti stil - le! Det er nok! Di - ne Ord er vis - sent Løv,

VI. 1

VI. 2

Va.

Vc.

Cb.

arco

arco

7

Fl. 1 2 *a2* *dim.*

Ob. 1 2 *a2* *dim.*

Fg. 1 2 *a2* *5* *5* *dim.* *pp* *γ*

Cor. (F) 1 2

Arpa *dim.*

SKJALDEN /  
NARREN

blod - be - sud - let Jor - dens Støv, So - lens Flam - me o - - ser.  
og du nar - rer med dit Tøv ik - kun Fæ og Fuk - - ser.

VI. 1 *dim.* *p*

VI. 2 *dim.* *p*

Va. *dim.* *p*

Vc. *5* *dim.* *p*

Cb. *5* *dim.* *p*

10 *molto rall.*

Fl. 1 2 *f* *p* a2

Ob. 1 2 *f* *p*

Fg. 1 2 *f* *p*

Cor. (F) 1 2 *f* *p*

Arpa *f* *p*

SKJALDEN /  
NARREN

Op vort Hjer - te! Op vort Mod! Sol gik ned i Røg og Blod, op staar Sol i Ro - -  
Ned vort Hjer - te! Hur - tigt ned! Du skal fin - de Ro og Fred dybt i vo - re Buk - -

VI. 1 *f* *p* *molto rall.*

VI. 2 *f* *p*

Va. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

1. *a tempo* *rall.* 2.

Fl. 1 2 *13<sup>l</sup>* *a2* *f* *a2*

Ob. 1 2 *f*

Fg. 1 2 *f*

Cor. (F) 1 2 *mf*

Arpa *8* *f*

SKJALDEN / NARREN *ser!* *ser!*

1. *a tempo* *rall.* 2.

VI. 1 *f*

VI. 2 *f*

Va. *f*

Vc. *f*

Cb. *f*

GRAMMOFON-VALS  
GRAMOPHONE WALTZ  
Tempo di Valse

No. 5

Pianoforte

Pf.

Pf.

Pf.

Pf.

Pf.

Pf.

Pf.

Da capo \*

\* To be repeated as long as the stage action requires.

# No. 6

## Quasi allegretto

Corno (F) 1 2 *pp*

SKJALDEN

1. Min Pi - ge er saa lys som Rav og Dan-marks gyld - ne Hve - de, og Blik - ket er saa  
 2. Pi - ges Smil er Sol i Maj og Sang fra Lær - ke - stru - ber, og Smi - le - hul - let  
 3. Pi - ge kan vel væ - re haard mod dem, hun il - de li - der, da har hun Ord, som  
 4. Smi - le - hul gaar bag en Sky, og far - ligt Ø - jet graa - ner, men Straa - ler bry - der  
 5. ser jeg i de Øj - ne ind, de bli - ver ve - ge, var - me. Da hvi - ler jeg i

## Quasi allegretto

Violino 1 *p*

Violino 2 *p*

Viola *p*

Violoncello *p*

Contrabbasso *pizz.* *p*

Cor. (F) 1 2 *pp* rall. a tempo 1.2.3.4. 5.

SKJALDEN

1. blaaf som Hav, naar Him - len er der - ne - de. Prin-ses-se To - ve af Dan-mark! 2. Min  
 2. vi - ser Vej til Sin - dets gyld - ne Gru - ber. Prin-ses-se To - ve af Dan-mark! 3. Min  
 3. hid - sigt slaar og lidt for hid - sigt bi - der. Prin-ses-se To - ve af Dan-mark! 4. Det  
 4. frem paa - ny, og Blik - kets Bøl - ger blaa - ner. Prin-ses-se To - ve af Dan-mark! 5. Thi  
 5. hen - des Sind som i to blø - de Ar - me. Prin-ses-se To - ve af Dan-mark!

VI. 1 *rall.* *a tempo* 1.2.3.4. 5.

VI. 2

Va.

Vc.

Cb. *arco* *arco*

# No. 7

## Allegro molto

Clarinetto (Bb) 1 2  
 Fagotto 1 2

NARREN

*frit i foredraget*  
*freely executed*

1. Ved Fes-ten fik en Mo-der Bud, at hen-des Søn var død; men bleg-ne kun-de hun dog ej, for hun var ma-let  
 2. den-ne Mor,” ud - brød en Da-me blid; med rød-me kun-de hun dog ej, for hun var ma-let  
 3. Med-gift svandt, hun brug-te det-te Skjul, hun dæk-ke-de med sor-te Slør, at hun var gal-de -  
 4. helst mig sort i Li-vets Får-ve - lad; men jeg kan ik - ke ma-les trist, for jeg er ma-let

## Allegro molto

Violino 1  
 Violino 2  
 Viola  
 Violoncello  
 Contrabbasso

rall.

a tempo ma un più vivo

Cl. (Bb) 1 2  
 Fg. 1 2

NARREN

1. rød. Ak, ak, Rød! For hun var ma-let rød, ma-let rød! 2. "Jeg rød-mer o - ver  
 2. hvid. Ak, ak, Hvid! For hun var ma-let hvid, ma-let hvid! 3. Og Kæ-res-ten, hvis  
 3. gul. Gal - de - gul! At hun var gal-de - gul, Gal-de - gul! 4. Ak, ja! Jeg valg-te glad!  
 4. glad. Ak, ak! Glad! For jeg er ma-let glad, ma-let

rall.

a tempo ma un più vivo

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

# No. 8

## Allegretto pesante

Flauto 1 2

Oboe 1 2

Clarinetto (B♭) 1 2

Fagotto 1 2

Corno (F) 1 2 3 4

Tromba (F) 1 2

NARREN

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

*ff* *meno f* *f*

1. Den - gang Ør - nen var fly - ve - klar, raab - te al - le:  
 2. Den - gang Ør - nen stod højt i Sky, fik dens Vin - ge  
 3. Den - gang Ør - nen faldt ned fra Sky, lød et Skrig i

## Allegretto pesante

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Tr. (F) 1 2

NARREN

*mp* *con sord.*

du er en Nar! Da den steg o-ver Taar - nets Top, send - te de de-res Dra - ger op.  
 en Lad-ningBly, mens de Dra - ger af tyndt Pa - pir gik til-vejr's o-ver Sta - dens Spir.  
 den he - le By. In - gen Smer - te var i den Lyd, al - le skreg de af Ska - de-fryd.



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

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

con sord.  
*f*  
 a2  
 con sord.  
*mf*  
 1.  
 senza sord.

NARREN

8 Stærk er Ør-nen, bred dens Vin-ge, Had er stær-kest.  
 Stærk er Ør-nen, bred dens Vin-ge, Had er stær-kest.  
 Stærk er Ør-nen, bred dens Vin-ge, Had er stær-kest.

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

col legno  
*f*  
 segue 3 3



# No. 9

## Andantino

Clarinetto (Bb)

Fagotto

SKJALDEN

Arpa

1. Tid - sel - hø - ten teg - ner godt, og Næl - der staar i Stak;  
 2. Nag og Nid er vel ved Magt, har Kraft til O - ver - flod.  
 3. Bul - me - urt og Svi - ne - mælk, de blom - strer bredt og vidt,  
 4. Lav - sind bor paa Bjer - gets Top, i Æg - te - skab med Skam.  
 5. Mug og Skim - mel har det fint, og Svam - pe - ne gaar frem.  
 6. Had og Last gør hver Dag Fest, hos Høj saa - vel som Lav.

Cl. (Bb)

Fg.

SKJALDEN

Arpa

rall.

1. Ru - gen er kun saa som saa, og Hve - den lig - ger brak.  
 2. Ven - skab har en vis - sen Haand, der - til en lam - met Fod.  
 3. Lil - jens hø - je Stilk er brudt, og Ro - sen or - me - bidt.  
 4. Høj - sind bor i Kæl - der - vraa, hvis du kan fin - de ham!  
 5. Hu - sets Mu - re staar for Fald, hvem bry - der sig om dem?  
 6. Kær - lig - hed gik hen i - gaar og grov sin e - gen Grav!

FORSPIL  
PRELUDE

No. 10

Andante serio

Clarinetto (Bb) 1 2  
Fagotto 1 2  
Corno (F) 1 2 3 4  
Violino 1  
Violino 2  
Viola  
Violoncello  
Contrabbasso

6  
Cl. (Bb) 1 2  
Fg. 1 2  
Cor. (F) 1 2 3 4  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*ff pesante* *ff* *ffz* *mp* *ff*  
*ff* *mp* *ff*  
*ffp* *ff*  
*ff* *ffz* *dim.* *mp* *ff*  
*ff* *dim.* *mp* *ff*  
*ff* *ffz* *dim.* *mp* *ff*  
*ff* *dim.* *mp* *ff*  
*ff* *dim.* *mp* *ff*  
*ffz* *ffz*  
*ffz* *ffz*  
*ffz*  
*ffz*

11

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

VI. 1

VI. 2

Va.

Vc.

Cb.

16

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

VI. 1

VI. 2

Va.

Vc.

Cb.

poco rall.

*fs*

*molto dim.*

*pp*

*molto dim.*

*pp*

*molto dim.*

*pp*

*molto dim.*

*pp*

*molto dim.*

*pp*

*molto dim.*

*pp*

*molto dim.*

*pp*

*molto dim.*

*pp*

*molto dim.*

*pp*

*molto dim.*

*pp*

**A**

21

Cl. (Bb) 1 2

*p espressivo*

*poco a poco cresc.*

*f*

Fg. 1 2

*p*

*poco a poco cresc.*

*mf*

*cresc.*

Cor. (F) 1 2 3 4

*p*

*cresc.*

*cresc.*

VI. 1

*p espressivo*

*poco a poco cresc.*

*f*

VI. 2

*p espressivo*

*poco a poco cresc.*

*f*

Va.

*p*

*poco a poco cresc.*

Vc.

*p*

*poco a poco cresc.*

Cb.

26

Cl. (Bb) 1 2

*ff*

*dim.*

*dim.*

Fg. 1 2

*f*

*ff*

*dim.*

*dim.*

Cor. (F) 1 2 3 4

*f*

*ff*

*dim.*

*dim.*

*p* a2

*p*

VI. 1

sul G

*ff*

*dim.*

*dim.*

*p*

VI. 2

sul G

*ff*

*dim.*

*dim.*

*p*

Va.

*f*

*ff*

*dim.*

*dim.*

*p*

Vc.

*f*

*ff*

*dim.*

*dim.*

*p*

Cb.

*f*

*ff*

*dim.*

*dim.*

*p*

*p*

31

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

VI. 1

VI. 2

Va.

Vc.

Cb.

37

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

VI. 1

VI. 2

Va.

Vc. 1 2

Cb.

# No. 11

Moderato

Fagotto 1 2

Corno (F) 1 2

SKJALDEN

1. Saa bit - tert var mit Hjer - te, saa mø - dig var min  
 Træ - ets nøg - ne Gre - ne er i for - tiv - let  
 fat - tigst fry - ser Kor - set som et frost - stiv - net

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

Moderato

Fg. 1 2

Cor. (F) 1 2

SKJALDEN

Fod, saa syg og en - som var min Sjæl, da jeg ved Maa - let stod. De  
 Trods strakt op mod Mør - kets vil - de Hær, som gaar hen o - ver os. Nu  
 Raab, de tom - me Hæn - der bæ - rer kun paa et kors - fæs - tet Haab. U -

VI. 1

VI. 2

Va.

Vc.

Cb.



11

Fg. 1 2 *pp* *p* *f* rall.

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

SKJALDEN

sult - ne Kra - ger skri - ger vildt, hvor sor - te Stor - me gaar. Kom Vaar! Kom  
fal - der Spur - ven død til Jord, og Mul - den gør sig haard. Kom Vaar! Kom  
ro - lig er de Dø - des Søvn, de min - des de - res Saar. Kom Vaar! Kom

VI. 1 *f* (last stanza)

VI. 2 *f* (last stanza)

Va. *f* (last stanza)

Vc. *f* (last stanza)

Cb. *f* (last stanza)

17 a tempo

Fg. 1 2 *mp* (last stanza) *f*

Cor. (F) 1 2 *mp* (last stanza) *f*

SKJALDEN

Dan - marks bli - de Som - mer! Kom blom - ster - bro - get Vang! Kom gyld - ne Dag og  
Dan - marks bli - de Som - mer! Kom blom - ster - bro - get Vang! Kom gyld - ne Dag og  
Dan - marks sø - de Som - mer! Kom helt og rigt en - gang. Kom Lyk - ke - tid! Kom

a tempo

VI. 1 *mp* (last stanza) *f*

VI. 2 *mp* (last stanza) *f*

Va. *mp* (last stanza) *f*

Vc. *mp* (last stanza) *f*

Cb. *mp* (last stanza) *f*

22

1.2. rall. 3.

Fg. 1 2

Cor. (F) 1 2

SKJALDEN

Søl - ver - nat! Kom sø - de Fug - le - sang! 2. Men  
 Søl - ver - nat! Kom sø - de Fug - le - sang! 3. Men  
 Fryd og Fred! Kom Hjer - tets ful - de Sang!

VI. 1 1.2. rall. 3.

VI. 2

Va.

Vc.

Cb.

No. 12

BØRNELEGER  
 THE CHILDREN ARE PLAYING  
 Allegretto

Flauto solo *mf*

7

Fl. solo

13 poco vivo poco rall.

Fl. solo *espressivo calando*

19 a tempo *f* *lunga* *dim.*

Fl. solo *leggiere* *f* *p*

25 a tempo rall. a tempo

Fl. solo *f*

31

Fl. solo *dim.* *rall.* *pp*

37

## Andante

SKJALDEN



1. Sønd-ret

## Andante

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

5

SKJALDEN

Folk er vok - set sam - men i den sto - re Skæb - ne - stund. Een er Stam - men, een er  
 faldt, og Læn - ker løs - tes, snæ-ret Lun - ge aan - der frit der, hvor Vre - dens Kar ud -

VI. 1

VI. 2

Va.

Vc.

Cb.

10

SKJALDEN

Flam - men, een er Glæ - den paa vor Grund. Frem af Vin - ter væl - der Vaar, he - let  
 øs - tes, der, hvor Dansk har lidt og stridt. U - den Tryk af frem - med Aag klin - ger

VI. 1

VI. 2

Va.

Vc.

Cb.

15

SKJALDEN

er vort gam - le Saar, bø - det Dan - marks Flæn - - ge.  
 nu det re - ne Sprog, som vor Mo - der ta - - ler.

rall. a tempo

VI. 1

VI. 2

Va.

Vc.

Cb.

dim.

dim.

dim.

19

SKJALDEN

Sorg - om - sus - te Kon - ge - aa, at - ter skal din Vo - ve gaa  
 E - get Brød til e - gen Dug, Dan - marks Hve - de, Dan - marks Rug

VI. 1

VI. 2

Va.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

23

SKJALDEN

glad i - gen - nem En - - ge.  
 Dyb - bøl Møl - le ma - - - 2. Mu - re ler.

1. 2.

1. 2.

VI. 1

VI. 2

Va.

Vc.

Cb.

*f*

*f*

*f*

*f*

*f*

MENUET  
MINUET

Flauto 1 2 *a2* *mp* *mf*

Oboe 1 2

Clarinetto (Bb) 1 2 *mp* *mf*

Fagotto 1 2 *p* *mf*

Corno (F) 1 2 3 4 *p* *mf*

Timpani *p*

Violino 1 *mp* *mf*

Violino 2 *mp* *mf*

Viola *mp* *mf*

Violoncello *mp* *mf*

Contrabbasso *mp* *mf*

6 a2

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

*mf*

This page of a musical score, numbered 72, contains parts for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), and Bassoon (Fg.). The brass section includes Cor. (F) horns. The percussion section includes Timpani (Timp.). The string section includes Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 3/4 time and features a key signature of two flats. The woodwinds and strings play melodic lines, while the brass and timpani provide harmonic support. A dynamic marking of *mf* (mezzo-forte) is present in the Oboe, Clarinet, Bassoon, and Timpani parts.

12 a2

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

VI. 1 2

Va.

Vc.

Cb.

*f* *dim.* *mp*

*f* *dim.* *mp*

*f* *dim.* *mp*

*f* *dim.* *mp*

*f* *dim.* *mp*

*f* *dim.* *mp*

*f* *dim.* *p* *mp*

*f* *dim.* *mp* *v*

*f* *dim.* *mp* *v*

*f* *dim.* *mp*

*f* *dim.* *mp*

*f* *dim.* *mp*

19 a2

Fl. 1  
2

Ob. 1  
2

Cl. (B♭) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Timp.

VI. 1  
VI. 2

Va.

Vc.

Cb.

*mp*



26 a2

Fl. 1 2 *di - - mi - nu - en - do p*

Ob. 1 2

Cl. (Bb) 1 *di - - mi - nu - en - do p*

2

Fg. 1 2 *di - - mi - nu - en - do p*

Cor. (F) 1 2 *di - - mi - nu - en - do p*

3 4 *di - - mi - nu - en - do p*

Timp. *mf di - - mi - nu - en - do p*

Vl. 1 *di - - mi - nu - en - do p*

Vl. 2 *di - - mi - nu - en - do p*

Va. *di - - mi - nu - en - do p*

Vc. *di - - mi - nu - en - do p*

Cb. *di - - mi - nu - en - do p*

Fine

TRIO

33

1.

Musical score for measures 33-37. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fg.), Cor. (F), Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Vc.), and Cello (Cb.). The key signature is one sharp (F#). The score features various dynamics including *p*, *pp*, and *mp*. The Flute part has a first ending bracketed over measures 35-37. The Oboe part has a first ending bracketed over measures 35-37. The Bassoon part has a first ending bracketed over measures 35-37. The Cor. (F) part has a first ending bracketed over measures 35-37. The Violin 1 and 2 parts have a first ending bracketed over measures 35-37. The Viola and Cello parts have a first ending bracketed over measures 35-37.

38

Musical score for measures 38-41. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. (Bb)), Bassoon (Fg.), Cor. (F), Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va.), Viola (Vc.), and Cello (Cb.). The key signature is one sharp (F#). The score features various dynamics including *mf* and *pp*. The Flute part has a first ending bracketed over measures 38-41. The Oboe part has a first ending bracketed over measures 38-41. The Clarinet in Bb part has a first ending bracketed over measures 38-41. The Bassoon part has a first ending bracketed over measures 38-41. The Cor. (F) part has a first ending bracketed over measures 38-41. The Violin 1 and 2 parts have a first ending bracketed over measures 38-41. The Viola and Cello parts have a first ending bracketed over measures 38-41.

42

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

*p*

*pp*

*molto*

*div.*

Detailed description of the musical score: The score is for measures 42 to 45. The key signature has one sharp (F#). The Flute 1 part starts with a melodic line in measure 42, marked *p*. Flute 2 has rests in measures 42 and 43, then enters in measure 44. Oboe 1 and 2 have rests until measure 44, where they play a melodic phrase marked *p*. Clarinets in B-flat and Bassoons have rests until measure 44, where they play a melodic phrase marked *p*. Bassoons also have a long note in measure 43 marked *pp*. Horns in F have rests until measure 44, where they play chords marked *p* and *pp*. Timpani has rests. Violin 1 plays a melodic line marked *molto* and *pp*. Violin 2 has rests. Viola and Violoncello play chords marked *p*. Contrabass plays chords marked *p* and *pp*. Measure 45 features a 'div.' (divisi) instruction for the strings, with the Viola, Violoncello, and Contrabass playing chords marked *p*.

46

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Timp.

VI. 1  
2

Va.

Vc.

Cb.

1.

*p*

*p*

*p*

*p*

*p*

*p*

cre - - -

4.  
*p*

cre - - -

Detailed description of the musical score: The score is for measures 46 to 50. It includes parts for Flute (1 and 2), Oboe (1 and 2), Clarinet in Bb (1 and 2), Bassoon (1 and 2), Horns in F (1, 2, 3, and 4), Timpani, Violins (1 and 2), Viola, Violoncello, and Contrabass. The key signature has one sharp (F#). The woodwinds and strings play complex rhythmic patterns, often with slurs and accents. The brass parts feature sustained chords and melodic lines. Dynamics include piano (*p*) and accents. The word 'cre' appears at the end of measures 49 and 50.

51

Fl. 1 2  
*p* *f* *dim.* *mf*

Ob. 1 2  
*p* *f* *dim.* *mf*

Cl. (B♭) 1 2  
*p* *f* *dim.* *mf*

Fg. 1 2  
*p* *f* *dim.* *mf*  
- - - scen - - - do

Cor. (F) 1 2 3 4  
*f* *dim.* *mf*  
4. *f marcato* *dim.* *mf*

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

VI. 1 *f* *dim.* *mf*

VI. 2 *f* *dim.* *mf*

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

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

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

Da capo al Fine

# No. 16

## Allegretto vivo

Flauto 1 2 *f*

Oboe 1 2

Clarinetto (A) 1 2 *mf*

Fagotto 1 2 *p*

1. Den-gang Dø - den var i  
 2. Børn skal in - tet  
 3. tar! Hav da in  
 4. Pjer - rot Præ - sten  
 5. svor: Det Te - sta -

## Allegretto vivo

Violino 1 *pizz.* *mf* *ff* *mf*

Violino 2 *pizz.* *mf* *ff* *mf*

Viola *pizz.* *mf* *ff* *pizz.* *mf*

Violoncello *ff*

Contrabbasso

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2 *mp*

NARREN

1. Ven - te, gjør-de Pjer - rot Te - sta - men - te, lod i Hast No - ta - ren hen - te og sin  
 2. ven - te, selv for - sa - ger jeg min Ren - te, og de Ven - ner, Fan - den sen - te, dem maa  
 3. men - te, som en Hel - gen Pjer - rot end - te, thi han del - te Gods og Ren - te ud til  
 4. hen - te, vi - ste ham sit Te - sta - men - te. "Sig, Herr Præst, jeg tør vel ven - te, Gud be -  
 5. men - te er langt mer, end Gud kan ven - te; men før Præ - stens Ta - le end - te, hej! lod

VI. 1

VI. 2

Va.

11

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

NARREN

1. Vil - je sir - ligt pren - te. Det er Fest, det er Fest, tæn - te

2. Fan - den ger - ne hen - te." Det er Fest, det er Fest, tæn - te

3. lut - ter 'u - be - kend - te.'" Det er Fest, det er Fest, tæn - te

4. ta - ler mig min Ren - te." Det er Fest, det er Fest, tæn - te

5. Fan - den Pjer - rot hen - te! Det er Fest, det er Fest, tæn - te

VI. 1

VI. 2

Va.

Vc. pizz. mf pizz.

Cb. mf

rall.

1.2.3.4.

16<sup>1</sup> a tempo

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

NARREN

Fan - den! Fan - den! Fan - den! Fan - den!

2. "Mi - ne

3. "Herr No -

4. Nu lod

5. Præ - sten

VI. 1 arco *ff* *dim.* *pp*

VI. 2 arco *ff* *dim.* *pp*

Va. *ff* arco *dim.* *pp*

Vc. arco *ff* *dim.* *pp*

16<sup>II</sup> 5. a tempo

Fl. 1 2 *ff*

Ob. 1 2 *ff*

Cl. (A) 1 2 *ff*

Fg. 1 2 *ff*

NARREN  
Fan - den!

VI. 1 *ff* arco *segue*

VI. 2 *ff* arco *segue*

Va. *ff* arco *segue*

Vc. *ff* arco

Cb. *ff* arco



No. 17

FANFARE-MUSIK  
FANFARE MUSIC  
Allegro moderato

Fagotto 1 2

Corno (F) 1 2 3 4

Tromba (F) 1 2 3

Timpani (G, C)

*f* *ff* *fff*

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Timp.

poco rall.

*ff* *fff*

No. 18 = No. 15 (p.71)  
No. 18a = No. 17 (p.83)

FORSPIL  
PRELUDE  
Andante (♩ = 60)

No. 19

Flauto 1 2  
2  
f

Oboe 1 2  
2

Clarinetto (A) 1 2  
2  
a2  
f

Fagotto 1 2  
2  
a2  
f

Corno (F) 1 2  
3 4  
f

Trombone tenore 1 2  
2

Trombone basso

Timpani (G, D)  
f  
G muta in A

Violino 1  
Andante (♩ = 60)  
con sord.  
f  
pp  
con sord.  
pp

Violino 2  
f  
pp

Viola  
f  
con sord.  
pp

Violoncello  
f

Contrabbasso  
f

VI. 1  
VI. 2  
Va.  
Vc.

6

sempre *pp*

senza sord.  
*ppp*

VI. 1  
VI. 2  
Va.  
Vc.

11

senza cresc.

senza cresc.

senza cresc.

senza sord.  
*ff*

*molto cresc.* *ff* molto espressivo

Fg.  
Cor. (F)  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

16

**A**

*fz* *mf*

*mf marcato*

*mf marcato*

senza sord.  
*mf*

senza sord.  
*fz* *mf*

*fz* *mf*



pesante

26

Fl. 1  
2

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

*ff*

*ff*

*ff*

*ff*

Cor. (F) 1  
2

3  
4

Trb.t. 1  
2

Trb.b.

*ff*

*ff*

Timp.

pesante

VI. 1

VI. 2

Va. div.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

31

Fl. 1  
2

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Trb.t. 1  
2

Trb.b.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

rall.

a tempo

rall. a tempo

36

Fl. 1 2  
Ob. 1 2  
Cl. (A) 1 2  
Fg. 1 2  
Cor. (F) 1 2 3 4  
Trb.t. 1 2  
Trb.b.  
Timp.

*mf*

Detailed description: This section of the score covers measures 36 to 41. It features woodwind and brass parts. The Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fg.) parts are active throughout. The French Horns (Cor. (F)) have four staves, with the first two playing melodic lines and the last two playing sustained chords. Trumpets (Trb.t.) and Trombones (Trb.b.) are present but mostly silent. The Timpani (Timp.) part has a few notes. The score includes dynamic markings like *mf* and tempo changes from *rall.* to *a tempo* and back.

rall.

a tempo

rall. a tempo

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

*sf*

*mf*

Detailed description: This section of the score covers measures 36 to 41 for the string ensemble. It includes Violins I (VI. 1), Violins II (VI. 2), Violas (Va.), Cellos (Vc.), and Double Basses (Cb.). The Violins and Violas play melodic lines with accents and dynamic markings like *sf*. The Cellos and Double Basses play a rhythmic accompaniment with accents. The score includes dynamic markings like *mf* and tempo changes from *rall.* to *a tempo* and back.

molto rall.

43

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Trb.t. 1 2

Trb.b.

Timp.

*mf* *cresc.* *ff pesante*

*f* *pesante*

*f* *pesante*

*f* *pesante*

*f* *pesante*

*f* *pesante*

VI. 1

VI. 2

Va.

Vc.

Cb.

*mf* *cresc.* *ff pesante*

*mf* *cresc.* *ff pesante*

*mf* *cresc.* *ff pesante*

*mf* *cresc.* *ff pesante*

*mf* *cresc.* *ff pesante*

*mf* *cresc.* *ff pesante*

div. unis.

div. unis.

*ff pesante*

*ff pesante*

*ff pesante*

*ff pesante*

*ff pesante*

*ff pesante*

molto rall.



No. 20

EKKOSANG

ECHO SONG

Allegretto un poco (♩ = 69)

The musical score is arranged in systems. The first system includes Flauto (1, 2), Oboe (1, 2), Clarinetto (Bb) (1, 2), and Fagotto (1, 2). The second system includes Corno (F) (1, 2, 3, 4), Tromba (Bb) (1, 2), Trombone tenore (1, 2), and Trombone basso (1, 2). The third system includes Timpani (Bb, Eb), Arpa, Soprano solo, Tenore solo, and Baritono solo. The fourth system includes CORO (S. A. and T. B.). The fifth system includes Violino 1, Violino 2, Viola, Violoncello, and Contrabbasso. The score features various dynamics such as *mf* and *pp*, and includes markings for "lunga" (long) notes. The tempo is marked "Allegretto un poco" with a quarter note equal to 69 beats per minute.

quasi andantino (ad libitum)

Cl. (Bb) 1 2

9 1.

Cl. (Bb) 1 2

14 1.

*f* *dim.* *lunga* *dim.*

Tempo I (allegretto un poco)

Cl. (Bb) 1 2

20 1.

*ppp*

Fg. 1 2

1. *p*

S. solo

B. solo

Til Sol-sort og

Vel-kom-men til Sko - ven til E-gen og Bø - gen.

Tempo I (allegretto un poco)

VI. 1

trem. *p*

VI. 2

trem. *p*

Va.

Vc.

trem. *p*

pizz. *p*

Cb.

*p*

Cl. (Bb) 1 2

26 1.

Fg. 1 2

1. *p* *p*

Cor. (F) 1 2

*p*

S. solo

T. solo

Gø - gen, til Sol-sort og Gø - gen.

*stærkt, men langt borte fra*  
*loud but from afar*

Vel-kom-men til Mar - ken til En - gen og

VI. 1

div.

VI. 2

trem.

Va.

Vc.

Cb.

32

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

T. solo

Mo - sen. Vel-kom-men til Mar - ken til En - gen og Mo - - sen.

VI. 1

VI. 2

Va.

Vc.

Cb.

37

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2  
*dolce*

Fg. 1 2  
*p*

Cor. (F) 1 2 3 4

S. solo  
Til I - ris og Ro - - sen, til I - ris og Ro - - sen.

VI. 1  
*p*

VI. 2  
*p*

Va.  
*p*

Vc.  
*p*

Cb.  
*p*

41

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

T. solo

Vel - kom - men til Tjør - - nen og Hyl - - den og Hæk - ken.

div.

VI. 1

VI. 2

Va.

Vc.

Cb.

Detailed description of the musical score: The score is for page 41 of a symphony. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B♭)), and Bassoon (Fg.). The brass section includes four French Horns (Cor. (F)). The string section consists of Violins I and II (VI. 1, VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). A solo voice part (T. solo) is present with the lyrics: "Vel - kom - men til Tjør - - nen og Hyl - - den og Hæk - ken." The music is in a minor key and 4/4 time. The woodwinds and strings play a rhythmic accompaniment, while the soloist sings. The score includes dynamic markings such as *p* (piano) and *div.* (divisi).

**A**

45

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2 *pp*

Fg. 1 2 *pp*

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

Arpa *pp*

S. solo

Til Aa - - en og til Bæk - ken,

VI. 1 trem. *pp*

VI. 2 trem. *pp*

Va. trem. *pp*

Vc. trem. *pp*

Cb. *pp*

49

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Arpa

S. solo

Bar. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

1.

*p*

*pp*

til E - gen og til Bø - gen.

Vel -

*fp*

*dim.*

*fp*

*dim.*

*fp*

*dim.*

*fp*

*dim.*

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

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

Arpa

S. solo

Bar. solo

kom - men til Krat - tet, til Lun - - den til Slet - ten,

VI. 1 unis.  
 VI. 2 div.  
 Va. div.  
 Vc. div.  
 Cb.



**B**

60

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Arpa

S. solo

T. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp*

*p*

*p*

*unis.*

*unis.*

*p*

Spur - - - ven og Spæt - ten.

Vel-kom-men til Hø - jen

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

S. solo

T. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

til Lær-ken og Re - den.

til Lyn-gen og He - den, Vel - kom - - men til

div.

*p*

*p*

*p*

*p*

70

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

T. solo

Stran - den, til Bøl-ger mod Klit - ter, til Bøl-ger mod Klit - ter!

VI. 1

VI. 2

Va.

Vc.

Cb.

75

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

S. solo

Bar. solo

VI. 1

VI. 2

Va.

Solo

Vc.

Gli altri

Cb.

1.

*p*

*pizz.*

*arco*

*trem.*

I Sol - straa - le - glit - - - ter!

Vel - kom - men til Hul - vej til

80

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Arpa

S. solo

Bar. solo

Vi. 1

Vi. 2

Va.

solo

Vc. altri

Cb.

*pp*

*pp*

*pp*

*p*

*p*

*p*

Til Hum - len og Bi - - en, til Hum - len og

Kors - vej og Sti - - en. Vel - - kom - men til

84

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

S. solo

Bar. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

Bi - - - en.

Ha - - vet i Sol - - skin og Taa - - ge. Til Vi - be og

1. *p*

1. *p*

C

88

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

T. solo

Bar. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

1.

Vel - kom - men til Blom - ster og Blom - - ster - nes

Maa - - ge.

div.

div.

92

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

S. solo

T. solo

Bar. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

de kla-re Li - bel - ler, de kla-re Li - bel - ler.

Fæl - ler,

Vel -

trem.

trem.

trem. unis.

unis.

*sfp* *p* *sfp* *sfp* *sfp* *sfp* *sfp*

*sf* *p*

98

tranquillo

S. solo

Bar. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

De le - ven - des

kom - - men til Dan - mark til Fæd - re - nes Gra - - -

tranquillo

trem.

trem.

trem.

arco



105

Ob. 1 2  
Cl. (Bb) 1 2  
Fg. 1 2  
Cor. (F) 1 2 3 4  
Arpa  
S. solo  
T. solo  
Bar. solo  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*mf*

Ha - ve.

Vel - kom - men til Dan - - mark til Fæd - re - nes

ve.

*mf*

*mf*

*mf*

*mf*

*mf*

**112** [D]

**Ob.** 1 2 *p*

**Cl. (B♭)** 1 2 *p*

**Fg.** 1 2 *p* *p*

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

**Arpa** *p*

**S. solo**  
De - le - ven - des Ha - ve. De - le - ven - des Ha - ve.

**T. solo**  
Gra - - ve. Vel - kom - men til

**VI. 1** *p*

**VI. 2** *p*

**Va.** *p*

**Vc.** *p*

**Cb.** *p* pizz. arco



S. solo  
I Sorg og i Læng - sel, i Sorg og i

Bar. solo  
kaldt dig i Sorg og i Læng - - sel.

VI. 1

VI. 2

Va.

Vc.

Cb.



Cl. (Bb) 1/2  
*p*

Fg. 1/2  
*p*

S. solo  
Læng - sel.

T. solo  
Med "Du" har jeg kaldt dig i Mør - ke og Fæng - sel,

VI. 1  
*p*

VI. 2  
*p*

Va.  
*p*

Vc.  
*p*

135 **E**

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

S. solo

T. solo

Bar. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

*p* *f* *mf* *div.* *trem.*

i Sorg og i Læng - - - sel. Vort

Vel-kom-men vor Bro - der, som ik - ke har sve - get. Vort

142

Fl. 1  
2

Ob. 1  
2

Cl. (B♭) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Timp.

S. solo  
Land er dit e - get! Vort Land er dit e - -

T. solo  
Land er dit e - - get! Vort Land er dit e - -

Bar. solo  
Land er dit e - get! Vort Land er dit e - -

VI. 1

VI. 2

Va.

Vc. trem.

Cb. trem.

div.

149

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (Bb) 1  
2

Trb.t. 1  
2

Trb.b.

Timp. *mf* *f*

S. solo  
get! Vort Land er dit e - - get! Vort Land! Vort Land!

T. solo  
get! Vort Land er dit e - - get! Vort Land! Vort Land!

Bar. solo  
get! Vort Land er dit e - - get! Vort Land! Vort Land!

S. A.  
Vort Land er dit e - - get! Vort Land! Vort Land!

CORO  
T. B.  
Vort Land er dit e - - get! Vort Land! Vort Land!

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

lunga  
lunga  
lunga  
lunga  
lunga  
lunga  
lunga  
lunga

No. 21 = No. 1 (p.1)

KOR  
CHORUS

No. 22

Tempo giusto (♩ = 96)

Flauto 1 2

Oboe 1 2

Clarinetto (A) 1 2

Fagotto 1 2

Corno (F) 1 2

Tromba (A) 1 2

Trombone tenore 1 2

Trombone basso 1 2

Timpani (G, D)

S. A.

CORO

T. B.

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

*mf* *f* *cresc.*

*mf* *f* *cresc.*

*mf* *f* *cresc.*

*mf* *f* *cresc.*

*mf* *f* *cresc.*

*mf* *f* *cresc.*

*mf* *f* *cresc.*

*mf* *f* *cresc.*

*mf* *f* *cresc.*

*mf* *f* *cresc.*

*mf* *f* *cresc.*

1. Som en rej - se - lys - ten Flaa - de an-kret  
 2. Hav-om - bru - set yng - ler Lan - det. Tu-sind  
 3. Hav og Muld skal Dan - sken plø - je. Ven-ner!  
 4. Hør det! Husk det, al - le Dan - ske! Klar og  
 5. Vin - ter - klart og som - mer - bro - get, mor-gen -  
 6. Om vor Fri - hed vil vi vær - ne, Mænd i



5

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (A) 1 2

Trb.t. 1 2

Trb.b. 1 2

Timp.

S. A.

CORO

1. op ved Jyl - lands Bro. Un - der Vejrs og Vin - des Naa - de lig - ger lan - det dybt i  
 2. Ø - er gik af Havn, lod sig bæ - re bort af Van - det for at bæ - re Dan - marks  
 3. Hvad vi fik for Muld! Bøl - ge - lan - dets run - de Hø - je tav - let ud i Grønt og  
 4. fro - dig er vor Aand. Spro - get slut - ter som en Hand - ske om en fast og ven - lig  
 5. mun - tert, skrum - rings - svøbt, li - ge - fremt og lat - ter - kro - get, smil - be - straa - let, taa - re -  
 6. Land og Mænd ved Mast, hær - de Skal - len om vor Ker - ne, ven - lig Haand skal væ - re

T. B.

VI. 1

VI. 2

Va.

Vc.

Cb.

10

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (A) 1 2

Trb.t. 1 2

Trb.b.

Timp.

S. A.

CORO

T. B.

VI. 1

VI. 2

Va.

Vc.

Cb.

1. Ro. Haardt gaar Hav mod Bro og Stavn, mø - der Dan-marks stil - le Navn. Hør, hvor  
 2. Navn mun - tert frem til Li - vets Dyst gen - nem Mulm og Straa - le - lyst. Hil Jer  
 3. Guld. Lær - ken klat - rer fra sin Seng i den mor - gen - vaa - de Eng ad sin  
 4. Haand. Værn med Vid, hvad helt er vort. Sig kun Sand-hed, jævnt og kort, gla - dest  
 5. døbt. Det er Dan-marks fri - e Sprog; u - den Tryk af frem - med Aag frej - digt  
 6. fast. Ind - aand Nor - dens fri - e Luft, Stil - hed sød af Blom - ster - duft, Blæst, som

15 poco rall. a tempo

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (A) 1 2

Trb.t. 1 2

Trb.b.

Timp.

S. A.

CORO

T. B.

VI. 1

VI. 2

Va.

Vc.

Cb.

1. blidt det klin - ger!  
2. vo - re Ski - be!  
3. Ja - cobs - sti - ge.  
4. ved det Mil - de.  
5. Fre - ja ta - ler.  
6. Sø - en sal - ter.

Hvor vi stod, og hvor vi gik, kom dit Navn som  
Fla - get blaf - fer rødt og hvidt, her er Dan - mark,  
Men de ly - se Næt - ters Skær o - ver stil - le  
Lo - ven for de Dan - skes Æt væ - re Bil - lig -  
E - get Brød til e - gen Dug, Dan - marks Hve - de,  
Og lad hver med tro - fast Sind sæt - te al sin

*pp* *cresc.* *pp* *cresc.* *p* *cresc.* *pp* *cresc.* *pp* *cresc.* *pp* *cresc.* *pp* *cresc.* *pp* *cresc.* *pp* *cresc.* *pp* *cresc.* *pp* *cresc.*

20 rall.

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (A) 1 2

Trb.t. 1 2

Trb.b.

Timp.

S. A.

CORO

T. B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*f* *mf* *f* *rall.*

1. sød Mu - sik, blødt paa hvi - de Vin - - ger.  
 2. dit og mit, med sin Køl - vands - stri - - be.  
 3. Bø - ge - træer aab - ner Him - me - ri - - ge.  
 4. hed og Ret, som Kong Vol - mer vil - - de.  
 5. Dan - marks Rug, Dyb - bøl Møl - le ma - - ler.  
 6. Ger - ning ind, Dan - mark, paa dit Al - - ter!

No. 1b

Allegretto quasi andantino

NARREN

Ro-se - lil og hen-des Mo- der, de sad o - ver Bord. Ro-se - lil og hen-des Mo- der, de

Arpa

*mp* *p* *segue*

NARREN

sad o - ver Bord. De tal - te saa mangt et Skæm- tens Ord. Ha ha ha Ha ha ha ha Ha ha ha Ha ha ha ha

Arpa

*f* *sfz*

No. 13\*

BRUDSTYKKER AF DE KRIGSFØRENDE LANDES  
NATIONALMELODIER  
FRAGMENTS OF THE NATIONAL ANTHEMS OF THE BELLIGERENTS

A. LA MARSEILLAISE

Allegro

Corno (F)

1 2

Tromba (A)

1 2

Trombone tenore

1 2

Trombone basso

Tuba

Gran cassa

*f*

\* (bag scenen)  
(off stage)

6

Cor. (F) 1/2

Tr. (A) 1/2

Trb.t. 1/2

Trb.b. 1/2

Tb.

Gr.c.

**B. GOD SAVE OUR GRACIOUS KING**  
 Maestoso

Corno (F) 1/2

Tromba (Bb) 1/2

Trombone tenore 1/2

Trombone basso 1/2

Tuba

Gran cassa

6

Cor. (F) 1/2

Tr. (Bb) 1/2

Trb.t. 1/2

Trb.b. 1/2

Tb.

Gr.c.

C. ITALIEN / ITALY  
Alla marcia vivace

Corno (F) 1 2  
Tromba (Bb) 1 2  
Trombone tenore 1 2  
Trombone basso 1 2  
Tuba 1 2  
Gran cassa 1 2

Cor. (F) 1 2  
Tr. (Bb) 1 2  
Trb.t. 1 2  
Trb.b. 1 2  
Tb. 1 2  
Gr.c. 1 2

D. THE STAR-SPANGLED BANNER  
Maestoso ma non troppo

Corno (F) 1 2  
Tromba (Bb) 1 2  
Trombone tenore 1 2  
Trombone basso 1 2  
Tuba 1 2  
Gran cassa 1 2

5

Cor. (F) 1 2

Tr. (Bb) 1 2

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

Gr.c. 1 2

E. LA MARSEILLAISE  
Allegro

Corno (F) 1 2

Tromba (A) 1 2

Trombone tenore 1 2

Trombone basso 1 2

Tuba 1 2

Gran cassa 1 2

6

Cor. (F) 1 2

Tr. (A) 1 2

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

Gr.c. 1 2



No. 6

Andantino con moto

*fint i fordraget*  
finely articulated

NARREN

Vildt den stak - kels Nar maa ban - de, hæs - ligt skri - ger Skjal - des Flok, Vre - den staar paa Kon - gens Pan - de.

Arpa

NARREN

Skjald, ti stil - le! Det er nok! Di - ne Ord er vis - sent Løv, og du nar - rer med dit Tøv

Arpa

NARREN

ik - kun Fæ og Fuk - ser. Ned vort Hjer - - te! Du skal fin - de Ro og Fred

Arpa

NARREN

dybt i vo - re Buk - ser, dybt i vo - re Buk - - ser!

Arpa

HER VIL TIES, HER VIL BIES  
LIFE IS LOWER, LIFE IS SLOWER

[A.P. BERGGREEN]

Viola solo

Va. solo

DER ER ET YNDIGT LAND  
THIS FAIR AND LOVELY LAND

Moderato

Violino 1 *mf* sul D

Violino 2 *mp* con sord.

Viola *mp* con sord.

Violoncello *mp*

Arpa Moderato *mp*

5 VI. 1 sul G sul D *p*

VI. 2 *pp*

Va. *pp*

Vc. *pp*

Arpa *dim.*

9 VI. 1 *f* *mp*

VI. 2 *mf* *p*

Va. *mf* *p*

Vc. *mf* *p*

Arpa *p* *f non arpeggio*

13

VI. 1 *mf* *p* sul G ..... sul D .....

VI. 2 *p*

Va. *mf* *pp*

Vc. *mf* *pp*

Arpa *p* *mf* *pp*

*cre - - - - - scen - - - - - do*

*cre - - - - - scen - - - - - do*

*cre - - - - - scen - - - - - do*

17

VI. 1

VI. 2

Va.

Vc.

Arpa *non arpeggio*

21

VI. 1 *p* sul G .....

VI. 2

Va.

Vc.

Arpa



No. 1\*

FISKERENS SANG  
*THE FISHERMAN'S SONG*

Langtdragen og med Foredrag i Overensstemmelse med Ordene  
*Slowly and meticulously in accordance with the words*

Tenore solo



So - len sprin - ger ud som en Ro - se, hver Støv - vej er ly - sen - de Guld.

T. solo




Den dryp - per Vor - her - res Hon - ning o - ver Jor - dens bro - ge - de Kuld.

T. solo



So - len sprin - ger ud o - ver Ha - vet og duf - ter i Ver - den ind.

T. solo




Him - len er fuld af Klok - ker, og Sor - gen har skif - tet Sind.

T. solo



So - len sprin - ger ud al - le Da - ge, saa frisk som i Ti - der - nes Gry.

T. solo



Saa sprin - ger vi ud med So - len og bli - ver som Børn paa - ny.

\* Bag Scenen  
*Off Stage*

Tekst trykt med tilladelse af Einar Christiansens arving.

## No. 2

Magtfuldt ( $\text{♩} = 96$ )  
Powerfully

CORO

S. *ff*  
Da Klok - ke - taar - net styr - ted, sprang Klok - ker - ne med Gny.

A. *ff*  
Da Klok - ke - taar - net styr - ted, sprang Klok - ker - ne med Gny.

T. *ff*  
Da Klok - ke - taar - net styr - ted, sprang Klok - ker - ne med Gny.

B. *ff*  
Da Klok - ke - taar - net styr - ted, sprang Klok - ker - ne med Gny.

CORO

5

S. *p*  
Nu er vi Klok - ker - ne, der ki - mer mod Sky.

A. *p*  
Nu er vi Klok - ker - ne, der ki - mer mod Sky.

T. *p*  
Nu er vi Klo - - ker - ne, der ki - - mer mod Sky.

B. *p*  
Nu er vi Klo - - ker - ne, der ki - mer mod Sky.

CORO

(circa  $\text{♩} = 100$ )

9

S. *ff*  
Nu er vi Klok - ker - ne, der raa - ber mod Gud - Vi ki - mer vo - re Dø - de af

A. *ff*  
Nu er vi Klok - ker - ne, der raa - ber mod Gud - Vi ki - mer vo - re Dø - de af

T. *ff*  
Nu er vi Klok - ker - ne, der raa - ber mod Gud - Vi ki - mer vo - re Dø - de af

B. *ff*  
Nu er vi Klok - ker - ne, der raa - ber mod Gud - Vi ki - mer vo - re Dø - de af

12

S. *dim.* Grus - dyn-gen ud. *pp* For al - le dem, der sør - ge, skal Klok - ker - ne gaa, og

A. *dim.* Grus - dyn-gen ud. *pp* For al - le dem, der sør - ge, skal Klok - ker - ne gaa, og

CORO

T. *dim.* Grus - dyn-gen ud. *pp* For

B. *dim.* Grus - dyn-gen ud. *pp* For

16

S. *pp* mest for dem, der dy - best un - der Ste - ne - ne laa - og mest for dem, der un - der Ste - ne - ne stred. *poco rall.*

A. *pp* mest for dem, der dy - best un - der Ste - ne - ne laa - og mest for dem, der un - der Ste - ne - ne stred. *pp*

CORO

T. *pp* al - le dem, der sør - ge, skal Klok - ker - ne gaa, for dem, der læn - ge un - der Ste - ne - ne stred. *pp*

B. *pp* al - le dem, der sør - ge, skal Klok - ker - ne gaa, for dem, der læn - ge un - der Ste - ne - ne stred. *pp*

Ekstatisk / Ecstatically *poco allargando*

20

S. *fff* Guds Søn! Guds Søn! Nu maa du kom - me, Guds Søn! Vi ki - mer dig her -

A. *fff* Guds Søn! Guds Søn! Nu maa du kom - me, Guds Søn! Vi ki - mer dig her -

CORO

T. *fff* Guds Søn! Guds Søn! Nu maa du kom - me, Guds Søn! Vi ki - mer dig her -

B. *fff* Guds Søn! Guds Søn! Nu maa du kom - me, Guds Søn! Vi ki - mer dig her -

25

S. *fff* ned! Vi ki - mer dig her - ned, vi ki - mer dig her - ned!

A. *fff* ned! Vi ki - mer dig her - ned, vi ki - mer dig her - ned!

CORO

T. *fff* ned! Vi ki - mer dig her - ned, vi ki - mer dig her - ned!

B. *fff* ned! Vi ki - mer dig her - ned, vi ki - mer dig her - ned!

---

**B E S Æ T N I N G**

**O R C H E S T R A**

2 flauti / 1 flauto piccolo

2 oboi

2 clarinetti

2 fagotti

4 corni

3 trombe

timpani

archi

<b>CHARACTERS</b>	<b>PERSONER</b>
<b>APPEARING WITH THE MUSIC</b>	<b>SOM OPTRÆDER I DE MUSIKALSKE NUMRE</b>

1. Muse	1. Muse
---------	---------

2. Muse	2. Muse
---------	---------

3. Muse	3. Muse
---------	---------

4. Muse	4. Muse
---------	---------

Baritone solo	Baryton solo
---------------	--------------

Chorus	Kor
--------	-----



No. 1

Allegro moderato (♩ = 100)

PAA SCENEN  
ON STAGE

Flauto 1

Flauto (Flauto piccolo) 2

Oboe 1 2

Clarinetto (A) 1 2

Fagotto 1 2

Corno (F) 1 2 3 4

Tromba (F) 1 2 3

1. MUSE

2. MUSE

3. MUSE

4. MUSE

Violino solo

Allegro moderato (♩ = 100)

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

Tekst trykt med tilladelse af Hans Hartvig Seedorffs arving.

6

Tr. (F)

1 2 3

accel. ral - len - tan - do



11 Allegretto (♩ = 88)

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

a2

f ff

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

a2

f

Allegretto (♩ = 88)

VI. 1

VI. 2

Va.

Vc.

Cb.

mf cresc. f div. ff

18

Fl. 1 2

Cl. (A) 1 2

Fg. 1 2

VI. 1

VI. 2

Va.

25

Fl. 1 2

Cl. (A) 1 2

Fg. 1 2

VI. 1

VI. 2

Va.

32 *rall.* *a tempo*

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

I. MUSE

Hvem har kaldt, os hid i Dag? Det blev sagt os, at en Her - re skul - de

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

I. MUSE

hyl - des; men des - vær - re kun i Temp - let her vi seer den - ne æl - dre Ca - val -

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

*f*, *mf*, *fs > p*, *pizz.*, *unis. pizz.*

1. MUSE  
ler.

2. MUSE  
Vi har

VI. 1  
arco  
*f* *dim.*

VI. 2  
arco  
*f* *dim.*

Va.  
arco  
*f* *dim.*

Vc.  
arco  
*f* *dim.*

51

Fl. 1 2  
Ob. 1 2  
Fg. 1 2

Cor. (F) 1 2 3 4  
*pp* *f*

2. MUSE  
pluk - ket Lau-rens Løv for - at fej - - re San-gens He - ros.

VI. 1  
*pp* *f*

VI. 2  
*pp* *f*

Va.  
*pp* *f*

Vc.  
*pp* *f*

56

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

a2

rall.

a tempo

*p*

*p*

*p*

*p*

muta in Bb

“

“

“

“

2. MUSE

Men med A - res el - ler E - ros! vid - ner det - te Li - be - ri ej om mind - ste Ma - ske -

VI. 1

VI. 2

Va.

Vc.

Cb.

rall.

a tempo

*p*

*p*

*mf*

*mf*

*mf*

*mf*

*mf*

pizz.

pizz.

pizz.

pizz.

pizz.

62

Cl. (Bb) 1/2

Fg. 1/2

*f marcato*

Cor. (F) 3/4

2. MUSE

pi.

VI. 1

VI. 2

Va.

Vc.

Cb.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Double bar lines with repeat slashes on both sides.

68

Fl. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (F) 1/2

3. MUSE

Helt for - gæ - ves var vor Gang!

VI. 1

Va.

*p*

*fz molto*

*pp*

*p*

*fz molto*

*pp*



72

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

3. MUSE

VI. solo

*mp*

*mf*

Den - ne tav - se, tør - re Fæt - ter

76

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

1. MUSE

2. MUSE

3. MUSE

VI. solo

*mezza voce*

Nej, nej nej nej! Nej, nej!

Nej, nej nej nej! Nej, nej!

skrev u-tvivl - samt ej So - net - ter el-ler A - - ri - er der duer om A -

80

Fl. 1 2 *f*

Ob. 1 2 1.

Cl. (Bb) 1 2 *f*

Fg. 1 2 *f* *mf* *trm*  
*di - - mi - nu - en - do*

Cor. (F) 1 2 *pp*

1. MUSE *f* 3  
Ha, ha, ha, ha. \_\_\_\_\_

2. MUSE *mf* *f* 3  
Ha, ha, ha, ha, ha, ha, ha, ha, ha. \_\_\_\_\_

3. MUSE *f* 3  
man - ter og A-mour. Ha, ha, ha, ha, ha, ha, ha. \_\_\_\_\_

VI. solo

VI. 1 *f* *mf* *dim.*

VI. 2 *f* *mf* *dim.*

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

Vc. *f* *mf* *trm*  
*di - - mi - nu - en - do*

Cb. *f* *mf* *trm*  
*di - - mi - nu - en - do*

85

poco tranquillo

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

*p*

*mf* >

*tr*

muta in A

Cor. (F) 1 2

*ppp*

4. MUSE

Smukt kun klæ-der Lau-rens Løv San-gens Helt i-fald hans Ho - de har Pa - ryk af sid-ste Mo - de...

poco tranquillo

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp*

*mp*

*mp*

*p*

*mp* >

*p*

*mp* *espressivo*

*tr*

91

4. MUSE

Og til Mu - sers As-sem - blé staar ej gam - mel-dags Tou -

VI. 1

VI. 2

Va.

Vc.

Cb.

*mp*

*p*

*mp*

*pizz.*

*arco*

*pizz.*

*arco*

*p*

*mp*

*pizz.*

*arco*

*p*

96

4. MUSE

pé.

VI. 1

VI. 2

Va.

Vc.

Cb.

*mf*

*cre - - - - scen - - - - do*

*fz*

Tempo I

100 *a2*

Fl. 1 2 *f* *mp*

Ob. 1 2 *f*

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

Fg. 1 2 *f*

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

1. MUSE *f*  
Gu - ders Ø - ren glæ - des kun ved det ty - ske, span-ske, fran-ske.

2. MUSE *f*  
Gu - ders Ø - ren glæ - des kun ved det ty - ske, span-ske, fran-ske.

3. MUSE *f*  
Gu - ders Ø - ren glæ - des kun ved det ty - ske, span-ske, fran-ske.

4. MUSE *f*  
Gu - ders Ø - ren glæ - des kun ved det ty - ske, span-ske, fran-ske.

Tempo I

VI. 1 *f* *mp*

VI. 2 *f* *mp*

Va. *f* *div.* *p* *f*

Vc. *f* *p* *f*

Cb. *f* *p* *f*

106

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

1. MUSE

2. MUSE

3. MUSE

4. MUSE

VI. 1

VI. 2

Va.

Vc.

Cb.

Men det tun-ge, drø-je dan-ske taal-tes ej til den-ne Dag i de

Men det tun-ge, drø-je dan-ske taal-tes ej til den-ne Dag i de

Men det tun-ge, drø-je dan-ske taal-tes ej til den-ne Dag i de

Men det tun-ge, drø-je dan-ske taal-tes ej til den-ne Dag i de

*poco f* *p* *molto*

*f* *p* *molto*

*p* *molto*

*p* *molto*

*p* *molto*

*p* *molto*

113

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

1. MUSE  
let - te Mu-sers Lag. \_\_\_\_\_

2. MUSE  
let - te Mu-sers Lag. \_\_\_\_\_

3. MUSE  
let - te Mu-sers Lag. \_\_\_\_\_

4. MUSE  
let - te Mu-sers Lag. \_\_\_\_\_

VI. 1

VI. 2

Va.

Vc.

Cb.

120

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Vi. 1

Vi. 2

Va.

Vc. div.

Cb.



No. 2

Allegro

Flauto 1

Flauto (Flauto piccolo) 2

Oboe 1 2

Clarinetto (Bb) 1 2

Fagotto 1 2

Corno (F) 1 2 3 4

Timpani (Ab, C)

Baritone solo

S.

A.

T.

B.

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

Allegro

VI. 1

VI. 2

VI. 1

VI. 2

VI. 1  
VI. 2

21

*f*

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

**A**

27

*f*

a2

Cor. (F) 1  
2  
3  
4

*f*

S.

A.

T.

B.

CORO

*f*

Det er Spil - let som be - gyn - der! Det er Dan - marks Dø - de - syn - der, der staar op af

VI. 1

VI. 2

Va.

Vc.

Cb.

*f*

33

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

S.  
A.  
T.  
B.

CORO

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

Gra - vens Gem, \_\_\_\_\_ der staar op af Gra - vens Gem. \_\_\_\_\_

Gra - vens Gem, \_\_\_\_\_ der staar op af Gra - vens Gem. \_\_\_\_\_

Gra - vens Gem, der staar op af Gra - vens Gem. \_\_\_\_\_

Gra - vens Gem, der staar op af Gra - vens Gem. \_\_\_\_\_

*fz*

*fz*

*fz*

**B**

40

Fl. 1  
2 muta in picc.  
Ob. 1  
2  
Cl. (Bb) 1  
2  
Fg. 1  
2

Cor. (F) 1  
2  
3  
4

S.  
A.  
T.  
B.

CORO  
Nog - le trak han op med Ro - de an - dre rej - ser de - res  
Nog - le trak han op med Ro - de an - dre rej - ser de - res  
Nog - le trak han op med Ro - de an - dre rej - ser de - res  
Nog - le trak han op med Ro - de an - dre rej - ser de - res

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

46

Fl. 1

Picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

S.  
A.  
T.  
B.

CORO

VI. 1

VI. 2

Va.

Vc.

Cb.

Ho - de o - ver Ti - dens tun - ge Lem, o - ver

Ho - de o - ver Ti - dens tun - ge Lem, o - ver

Ho - de o - ver Ti - dens tun - ge Lem, o - ver

Ho - de o - ver Ti - dens tun - ge Lem, o - ver

*f*

*f*

Poco di più

51

Fl. 1

Picc. *muta in fl.gr.*

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

S.

A.

T.

B.

CORO

Ti - dens tun - ge Lem. \_\_\_\_\_

Ti - dens tun - ge Lem. \_\_\_\_\_

Ti - dens tun - ge Lem. \_\_\_\_\_

Ti - dens tun - ge Lem. \_\_\_\_\_

Poco di più

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*fs*

*fs*

*fs*

57

Fl. 1 2 *ff*

Ob. 1 2 *ff*

Cl. (Bb) 1 2 *ff*

Fg. 1 2

Cor. (F) 1 2 3 4

Vi. 1 *segue*

Vi. 2 *segue*

Va. *segue*

Vc.

Cb.

2. muta in picc.

62

Vi. 1 *di - - - - mi - - - - nu - - - - en - - - - do*

Vi. 2 *di - - - - mi - - - - nu - - - - en - - - - do*

C

67

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

Cor. (F) 1/2  
3/4

Timp.

S.  
A.  
CORO  
T.  
B.

*pp*  
Du skal fin - de, hvad Du sø - ger: Nar-re,  
*pp*  
Du skal fin - de, hvad Du sø - ger: Nar-re,  
*pp*  
Du skal fin - de, hvad Du sø - ger: Nar-re,  
*pp*  
Du skal fin - de, hvad Du sø - ger: Nar-re,

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

*pp*  
*pp*  
*pp*  
*pp*

po - - - co a  
po - - - co a



73

Fl. 1

Picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Timp.

S.

A.

CORO  
T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*p* cre - - - - - scen - - - - - do

*mp* cre - - - - - scen - - - - - do

*mp* cre - - - - - scen - - - - - do

*pp* cre - - - - - scen - - - - - do

*mp* cre - - - - - scen - - - - - do

Skry - de - re og Skø - ger, - Maa - let for Din skar - pe Sten! Husk dog,

Skry - de - re og Skø - ger, - Maa - let for Din skar - pe Sten! Husk dog,

Skry - de - re og Skø - ger, - Maa - let for Din skar - pe Sten! Husk dog,

Skry - de - re og Skø - ger, - Maa - let for Din skar - pe Sten! Husk dog,

*po* - - - - - co

*cre* - - - - - scen - - - - - do

*po* - - - - - co

*cre* - - - - - scen - - - - - do

*pp* cre - - - - - scen - - - - - do

*cre* - - - - - scen - - - - - do

*mp* cre - - - - - scen - - - - - do

79

Fl. 1

Picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Timp.

S.

A.

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*molto* *crescendo* *fff*

*f* *molto* *crescendo* *fff*

*f* *molto* *crescendo* *fff*

*f* *molto* *crescendo* *fff*

*f* *molto* *crescendo* *fff*

*f* *molto* *crescendo* *fff*

*f* *molto* *crescendo* *fff*

*f* *molto* *crescendo* *fff*

*f* *molto* *crescendo* *fff*

*f* *molto* *crescendo* *fff*

*f* *molto* *crescendo* *fff*

før Du os vil la - ste, at med Sten skal in - gen

før Du os vil la - ste, at med Sten skal in - gen

før Du os vil la - ste, at med Sten skal in - gen

før Du os vil la - ste, at med Sten skal in - gen

*fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

*molto* *crescendo* *fff*

*molto* *crescendo* *fff*

*molto* *crescendo* *fff*

*molto* *crescendo* *fff*

*molto* *crescendo* *fff*

*molto* *crescendo* *fff*

*molto* *crescendo* *fff*

*molto* *crescendo* *fff*

*molto* *crescendo* *fff*

*molto* *crescendo* *fff*

85

Fl. 1

Picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Timp.

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

kas - te, før han selv er vad - sket ren, før han selv er vad - sket

kas - te, før han selv er vad - sket ren, før han selv er vad - sket

kas - te, før han selv er vad - sket ren, før han selv er vad - sket

kas - te, før han selv er vad - sket ren, før han selv er vad - sket

91

Fl. 1

Picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Timp. *tr* *ff* *Ab muta in G*

S.  
ren. \_\_\_\_\_

A.  
ren. \_\_\_\_\_

T.  
ren. \_\_\_\_\_

B.  
ren. \_\_\_\_\_

VI. 1

VI. 2

Va.

Vc.

Cb.

97

ac - - - ce - - - le - - - ran - - do

**Fl.** 1 *ff cresc. fff*

**Picc.** *ff cresc. fff*

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

**Cl. (Bb)** 1 2 *ff cresc. fff*

**Fig.** 1 2 *ff* cre - - - scen - - - do

**Cor. (F)** 1 2 3 4 *ff* cre - - - scen - - - do

**Timp.** *ff* *tr* *tr* *ffz*

**VI. 1** cre - - - scen - - - do *fff*

**VI. 2** cre - - - scen - - - do *fff*

**Va.** cre - - - scen - - - do *fff*

**Vc.** cre - - - scen - - - do *fff*

**Cb.** *ff cresc. fff*

104

**D** *mp*

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

Bar. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*f secco*

*dim.*

*fz*

*pizz.*

*arco*

*fz*

*fz*

*fz*

*p*

*pp*

*pp*

Og i - fald blandt Jer der

111

Picc.

Cl. (Bb) 1 2

Fg. 1 2

Bar. solo

Vc.

Cb.

*f*

*f*

*p*

*f*

*f*

fin - des en som af sin Rang for - blin - des el - ler pra - ler af sit Pund, -

*muta in fl.gr.*

116

Cl. (Bb) 1 2

Fg. 1 2

Bar. solo

Vc.

Cb.

*ff*

list her - fra, før Rii - set ram - mer! Hvis det

121

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Bar. solo

S.

A.

T.

B.

Vc.

Cb.

*ff*

*ff*

con sord.

con sord.

*ff*

*ff*

træf - fer og Du glam - mer veed en - hver Du est en Hund,

veed en - hver Du est en

veed en - hver Du est en

veed en - hver Du est en

veed en - hver Du est en

126

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

Cor. (F) 1 2 3 4

Timp.

S. Hund.  
A. Hund.  
CORO T. Hund. Mel - lem  
B. Hund. Mel - lem

VI. 1 arco *f*  
VI. 2 arco *f*  
Va. *f*  
Vc. arco *f*  
Cb. arco *f*

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

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

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

senza sord. *f*  
senza sord. *f*

a2 *f*  
a2 *f*  
a2 *f*  
a2 *f*  
*f*



132

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

S.

A.

CORO

T.   
 os har Rii - set dan - set. Blot - tet laa, før det blev stand - set. Dan - marks For - trin, - Dan - marks

B.   
 os har Rii - set dan - set. Blot - tet laa, før det blev stand - set. Dan - marks For - trin, - Dan - marks

VI. 1

VI. 2

Va.

Vc.

Cb.

138

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

S. *f*

A. *f*

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

Dan - marks For - trin, Dan - marks Fejl!

Fejl, Dan - marks For - trin, Dan - marks Fejl!

Fejl, Dan - marks For - trin, Dan - marks Fejl!

144

Fl. 1  
di - - - mi - - - nu - - - en - - - do *mf*

Fl. 2  
di - - - mi - - - nu - - - en - - - do *mf* muta in picc.

Ob. 1  
di - - - mi - - - nu - - - en - - - do *mf*

Ob. 2  
di - - - mi - - - nu - - - en - - - do *mf*

Cl. (Bb) 1  
di - - - mi - - - nu - - - en - - - do *mf*

Cl. (Bb) 2  
di - - - mi - - - nu - - - en - - - do *mf*

Fg. 1  
di - - - mi - - - nu - - - en - - - do *mf*

Fg. 2  
di - - - mi - - - nu - - - en - - - do *mf*

Cor. (F) 1  
di - - - mi - - - nu - - - en - - - do *mf*

Cor. (F) 2  
di - - - mi - - - nu - - - en - - - do *mf*

Cor. (F) 3  
di - - - mi - - - nu - - - en - - - do *mf*

Cor. (F) 4  
di - - - mi - - - nu - - - en - - - do *mf*

Timp.  
di - - - mi - - - nu - - - en - - - do *mf*

S.  
Fra de Ti - der, der er om - me, mod de

A.  
Fra de Ti - der, der er om - me, mod de

T.  
Fra de Ti - der, der er om - me, mod de

B.  
di - - - mi - - - nu - - - en - - - do

VI. 1  
di - - - mi - - - nu - - - en - - - do *mf*

VI. 2  
di - - - mi - - - nu - - - en - - - do *mf*

Va.  
di - - - mi - - - nu - - - en - - - do *mf*

Vc.  
di - - - mi - - - nu - - - en - - - do *mf*

Cb.  
di - - - mi - - - nu - - - en - - - do *mf* pizz.

150

Fl. 1

Picc. *mp* 1.

Ob. 1 2 *mf*

Cl. (Bb) 1 2 1.

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

S. Da - ge, der skal kom - me, løf - ter vi os selv som Spejl, \_\_\_\_\_

A. Da - ge, der skal kom - me, løf - ter vi os selv som Spejl, \_\_\_\_\_

CORO T. Da - ge, der skal kom - me, løf - ter vi os selv som Spejl, \_\_\_\_\_

B. \_\_\_\_\_

VI. 1

VI. 2

Va.

Vc.

Cb.

157

Fl. 1

Picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Timp.

S.

A.

CORO  
T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

løf - ter vi os selv som Spejl, løf - ter vi os selv som

løf - ter vi os selv som Spejl, løf - ter vi os selv som

løf - ter vi os selv som Spejl, løf - ter vi os selv som

løf - ter vi os selv som

løf - ter vi os selv som

løf - ter vi os selv som

løf - ter vi os selv som

løf - ter vi os selv som

164 rall.

Fl. 1

Picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Timp.

S.  
A.  
T.  
B.

CORO

Spejl!

Spejl!

Spejl!

Spejl!

VI. 1

VI. 2

Va.

Vc.

Cb.

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*pp*

*pp*

*pp*

*pp*

No. 3

Poco adagio

Flauto 1 2  
 Oboe 1 2  
 Clarinetto (A) 1 2  
 Fagotto 1 2  
 Corno (F) 1 2 3 4

S.  
 A.  
 T.  
 B.

CORO

Nu løf-ter Hol - bergs Træ sit tun - ge Løv i - mod Sep - tem - bers stjør - ne -  
 Nu løf-ter Hol - bergs Træ sit tun - ge Løv i - mod Sep - tem - bers stjør - ne -  
 Nu løf-ter Hol - bergs Træ sit tun - ge Løv i - mod Sep - tem - bers stjør - ne -  
 Nu løf-ter Hol - bergs Træ sit Løv i - mod Sep-tem-bers stjør - ne -

Poco adagio

Violino 1  
 Violino 2  
 Viola  
 Violoncello  
 Contrabbasso

poco allargando

5

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

S.

A.

T.

B.

CORO

ly - se Luft. Hvert Blad er hvidt af tven - de Sek - lers Støv men tab - te ej sin Ung - doms grøn - ne Duft.

ly - se Luft. Hvert Blad er hvidt af tven - de Sek - lers Støv men tab - te ej sin Ung - doms grøn - ne Duft.

ly - se Luft. Hvert Blad er hvidt af tven - de Sek - lers Støv men tab - te ej sin Ung - doms grøn - ne Duft.

ly - se Luft. Hvert Blad er hvidt af tven - de Sek - lers Støv men tab - te ej sin Ung - doms grøn - ne Duft.

VI. 1

VI. 2

Va.

Vc.

Cb.

poco allargando



Tempo I

10

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

S. *mf*  
End hvis-ker Lø - vet som en Skæb - nes Sus i dan-ske Hjør - ter og i dan - ske Sind. Og gen-nem

A. *mf*  
End hvis-ker Lø - vet som en Skæb - nes Sus i dan-ske Hjør - ter og i dan - ske Sind. Og gen-nem

CORO

T. *mf*  
End hvis-ker Lø - vet som en Skæb-nes Sus i dan-ske Hjør - ter og i dan - ske Sind. Og gen-nem

B. *mf*  
End hvis-ker Løv som Skæb-nes Sus i dan-ske Hjør-ter og i dan - ske Sind. Og gen-nem

Tempo I

VI. 1

VI. 2

Va. *mf*

Vc. *mf*

Cb. *mf*

div.





---

**B E S Æ T N I N G**

**O R C H E S T R A**

flauto

oboe

2 clarinetti

2 fagotti

3 corni

tuba

<b>CHARACTERS</b>	<b>PERSONER</b>
<b>APPEARING WITH THE MUSIC</b>	<b>SOM OPTRÆDER I DE MUSIKALSKE NUMRE</b>

Ebbe Skammelsen	Ebbe Skammelsen
-----------------	-----------------

Adelil	Adelil
--------	--------

Chorus, the Girls	Kor, Pigerne
-------------------	--------------

Chorus, the Boys	Kor, Svendene
------------------	---------------

Chorus, The Boys and Girls	Kor, Svendene og Pigerne
----------------------------	--------------------------

Baritono, a singer	Baryton, en Sanger
--------------------	--------------------

Chorus in the Forest	Kor i Skoven
----------------------	--------------

The Fool	Narren
----------	--------

FORSPIL / PRELUDE  
Poco adagio

No. 1

Musical score for measures 1-4. Instruments: Flauto, Oboe, Clarinetto (A) 1/2, Fagotto 1/2, Corno (F) 1/2/3, Tuba. Dynamics: *ff*, *fz*. Includes triplets and slurs.

Musical score for measures 5-8. Instruments: Fl. (Flauto), Ob. (Oboe), Cl. (A) (Clarinetto), Fg. (Fagotto), Cor. (F) (Corno), Tb. (Tuba). Dynamics: *sempre ff*, *dim.*, *p*. Includes triplets and slurs.

Tekst trykt med tilladelse af Harald Bergstedts Fond.

poco ral - len - tan - do

Musical score for measures 9-12. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor Anglais (Cor. (F)), and Trombone (Tb.). The Flute, Oboe, and Clarinet in A parts feature a melodic line that starts with a forte (*fs*) dynamic and gradually decays through *dim.* to *molto dim.*. The Bassoon part has a few notes with a forte (*f*) dynamic. The Cor Anglais and Trombone parts are mostly silent, with some notes in the Cor Anglais parts.

Musical score for measures 13-16, marked *a tempo ma tranquillo*. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor Anglais (Cor. (F)), and Trombone (Tb.). The Flute and Clarinet in A parts have a melodic line starting with a piano-piano (*pp*) dynamic and moving to a mezzo-piano (*mp*) dynamic. The Oboe part has a melodic line starting with a mezzo-piano (*mp*) dynamic. The Bassoon part has a rhythmic accompaniment starting with a piano (*p*) dynamic. The Cor Anglais and Trombone parts have a rhythmic accompaniment starting with a piano (*p*) dynamic.

poco rall.

Musical score for measures 18-22. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor Anglais (Cor. (F)), and Trombone (Tb.).

- Fl.:** Measures 18-22. Dynamics: *ff*, *fz*, *fz*. Includes a triplet in measure 22.
- Ob.:** Measures 18-22. Dynamics: *ff*, *fz*, *fz*. Includes a triplet in measure 22.
- Cl. (A):** Measures 18-22. Dynamics: *ff*, *fz*, *fz*. Includes a triplet in measure 22.
- Fg.:** Measures 18-22. Dynamics: *ff*, *marcato*.
- Cor. (F):** Measures 18-22. Dynamics: *f*, *ff*.
- Tb.:** Measures 18-22. Dynamics: *f*, *dim.*

tempo tranquillo

Musical score for measures 23-26. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor Anglais (Cor. (F)), and Trombone (Tb.).

- Fl.:** Measures 23-26. Dynamics: *mp*.
- Ob.:** Measures 23-26. Dynamics: *mp*.
- Cl. (A):** Measures 23-26. Dynamics: *mp*.
- Fg.:** Measures 23-26. Dynamics: *mp*.
- Cor. (F):** Measures 23-26. Dynamics: *mp*.
- Tb.:** Measures 23-26. Dynamics: *pp*.

27

Fl.

mp

p

dim.

Ob.

mp

p

dim.

Cl. (A) 1 2

mp

p

dim.

Fg. 1 2

p

Cor. (F) 1 2

p

3

Tb.

No. 2

Allegretto (♩ = 100)

Flauto

f

Oboe

f

Clarinetto (A) 1 2

f

Fagotto 1 2

ff

Corno (F) 1 2

3

Tuba

a2



8

Fl.

Ob.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tb.

15

Fl.

Ob.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tb.

22

Fl.

Ob.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tb.

28

Fl.

Ob.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tb.

34

Fl.

Ob.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tb.

40

Fl.

Ob.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tb.

46

Fl.

Ob.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tb.

52

Fl.

Ob.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tb.

No. 3

FANFAREMUSIK  
FANFARE MUSIC  
Allegro

Musical score for the first system, measures 1-6. The instruments are Flauto, Oboe, Clarinetto (A) (1 and 2), Fagotto (1 and 2), Corno (F) (1, 2, and 3), and Tuba. The Flauto and Oboe parts feature a melodic line with trills (tr) and a forte (ff) dynamic. The Clarinetto and Fagotto parts provide harmonic support with sustained notes and trills. The Corno (F) parts play a rhythmic pattern of eighth notes with accents and a forte (ff) dynamic. The Tuba part has a few notes at the end of the system with a forte (f) dynamic.

Musical score for the second system, measures 7-12. The instruments are Flauto (Fl.), Oboe (Ob.), Clarinetto (A) (Cl. (A) 1 and 2), Fagotto (Fg. 1 and 2), Corno (F) (Cor. (F) 1, 2, and 3), and Tuba (Tb.). Measures 7-11 show the instruments playing sustained notes with trills (tr) and a forte (ff) dynamic. At measure 12, there is a change in dynamics and texture. The Flauto, Oboe, and Clarinetto (A) parts have a melodic line with a forte (ff) dynamic. The Fagotto part has a rhythmic pattern of eighth notes with a forte (ff) dynamic. The Corno (F) parts have a rhythmic pattern of eighth notes with a forte (ff) dynamic. The Tuba part has a few notes with a forte (f) dynamic. The text "gjaldrrende blaring" is written above the Flauto, Oboe, and Clarinetto (A) parts, and "gjaldrrende blaring" is written above the Fagotto, Corno (F), and Tuba parts. An asterisk (\*) is placed above the Flauto part at measure 12.

\* Gentages kun ifald Scenen kræver det.  
\* Repeat only if the staging so requires.

No. 4

MARSCH  
MARCH

Musical score for measures 1-6 of 'Marsch'. The score is in 2/4 time and features six staves: Flauto, Oboe, Clarinetto (A) 1/2, Fagotto 1/2, Corno (F) 1/2/3, and Tuba. The Flauto, Oboe, and Clarinetto parts are marked with a forte (*f*) dynamic. The Fagotto part has a *f* dynamic in the first measure. The Corno and Tuba parts also have a *f* dynamic in the first measure. The music consists of rhythmic patterns with various articulations and phrasing.

Musical score for measures 7-11 of 'Marsch'. The score continues with the same six staves: Fl. (Flauto), Ob. (Oboe), Cl. (A) (Clarinetto), Fg. (Fagotto), Cor. (F) (Corno), and Tb. (Tuba). The Fl. part is marked with a fortissimo (*ff*) dynamic starting in measure 7. The Ob. and Cl. parts also have a *ff* dynamic in measure 7. The Fg. part has a *f* dynamic in measure 7. The Cor. and Tb. parts have a *f* dynamic in measure 7. The music continues with rhythmic patterns and articulations.

13

Fl.

Ob.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tb.

dim.

dim.

dim.

dim.

dim.

dim.

19

Fl.

Ob.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tb.

dim.

dim.

dim.

dim.

dim.

dim.

*p*

*p*

*p*

*f*

*f*

*f*

*f*

*ff*

*f*

*f*

*f*

26

Fl.

Ob.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tb.

33

Fl.

Ob.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tb.



39

Fl.

Ob.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tb.

45

Fl.

Ob.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tb.

51

Fl.

Ob.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tb.

57

CODA

Fl.

Ob.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tb.

Allegretto

No. 5

1 (næved) (close by)

2

Corno (F)

*f*

*dim.*

(langt borte) (far off)

*pp*

*dim.*

*pppp*

No. 6

Flauto

Oboe

Clarinetto (Bb) 1 2

Fagotto 1 2

Corno (F) 1 2 3

*mp*

*mp*

*mp*

*mp*

**Ebbe:**  
 Jeg er som en Pilgrim. Her ligger mit hellige Land! Se, Skoven her

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3

*mp*

hvælver sig under det drivende Blaa! Her under dens vældige Tag blir vi Mennesker smaa...saa smaa som Insekter,

7

Cl. (Bb) 1/2  
Fg. 1/2  
Cor. (F) 1/2

der trænger sig frem mellem Straa!

Herude forstummer al Verdens blodige

Strid, som Larm af et Hav,

10

Ob.  
Fg. 1/2  
Cor. (F) 1/2

hvis Dønninger aldrig naar hid!

Jeg vil ned! – jeg vil staa paa den Jord som i

Barndommens Tid! (De stiger af Hesten.)  
(They dismount.)

14

Ob.

18

Ob.

Min gamle, brave Væbner,  
velmødt paa Danmarks Jord!  
Vi delte mange Skæbner  
paa Togt i Syd og Nord!  
Paa Bretlands Klipper stod vi  
i Stormen vild og streng,  
og Sakslands Sand forlød vi  
i Kampens Haandgemæng...

Men aldrig finder Maagen  
paa denne Jord en Kyst,  
der dukker frem af Taagen  
saa lun og solbelyst,  
hvor brede Kroner svinger,  
og Engen staar i Skrud,  
og Fugletoner klinger  
og høres Mile ud.

Mærk om os denne Stilhed,  
der summer som en Dur,  
den sylrigsøde Vildhed  
af Sundhed og Natur –  
Det bugner som et Eden  
om hver en Stentepæl!

Andante

20

Fl.

mf

Cor. (F) 1 2 3

mf dim.

Det er som selve Freden var Danmarks dybe Sjæl! Og her lever Adelil! – her er dit yndige Bo!

24

Fl.

tr

3 3 3 3 3

Her snor sig den Sti, som du daglig har traadt med din Sko. Her svæver Guds Engle usynligt om dig og din Ro!

28

Fl.

Fg. 1 2

p

Cor. (F) 1 2 3

p

Hellig er Stilheden, som under Kronerne hviler. Hellig er Bækken, her rinder, mens Timerne iler...

32

Fl.

Ob.

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3

ff pp

ff pp

ff pp

ff pp

ff pp

ff pp

Hellig er Solen, der her paa din Kammerdør smiler. Mit Hjerter vil sprænges af Ord, Velsignet mit dejlige Hjem! der dog aldrig naar frem.

No. 7

Andante

Musical score for the first system, measures 1-3. The instruments are Flauto, Oboe, Clarinetto (Bb) (1 and 2), Fagotto (1 and 2), and Corno (F) (1, 2, and 3). The tempo is Andante. The key signature has two flats and the time signature is 12/8. Dynamics include *mf* and *mf espressivo*. The Flauto and Oboe parts have melodic lines with slurs. The Clarinetto and Fagotto parts have more rhythmic patterns. The Corno parts provide harmonic support with sustained notes and rhythmic patterns.

Musical score for the second system, measures 4-7. The instruments are Flauto (Fl.), Oboe (Ob.), Clarinetto (Bb) (1 and 2), Fagotto (Fg.) (1 and 2), and Corno (F) (1, 2, and 3). The tempo is Andante. The key signature has two flats and the time signature is 12/8. Dynamics include *mf* and *tr*. The Flauto part has a melodic line with a trill. The Oboe part has a melodic line with a trill. The Clarinetto and Fagotto parts have rhythmic patterns. The Corno parts provide harmonic support with sustained notes and rhythmic patterns.

poco rall. a tempo calando

Musical score for measures 8-11. The score is for a woodwind and brass ensemble. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)) with two staves, Bassoon (Fg.) with two staves, and Cor in F (Cor. (F)) with three staves. The key signature has two flats (B-flat and E-flat). The tempo markings are 'poco rall.' and 'a tempo calando'. The first ending is marked with a '1.' and a repeat sign. The music features complex melodic lines with many trills and slurs.

a tempo

Musical score for measures 11-14. The instruments are the same as in the previous system. The key signature remains two flats. The tempo is 'a tempo'. The second ending is marked with a '2.' and a repeat sign. The music continues with complex melodic lines, including trills and slurs. Dynamics include 'p' (piano) and 'trm' (trill). The Cor. (F) part has a rhythmic accompaniment of eighth notes.

Musical score for measures 15-18, featuring woodwinds and strings. The score is in B-flat major, 3/8 time, and includes a dynamic marking of *molto* followed by *f* (forte). The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)) with two parts, Bassoon (Fg.) with two parts, and Cor Anglais (Cor. (F)) with three parts. The woodwinds play melodic lines with slurs and accents, while the strings provide a rhythmic accompaniment.

Musical score for measures 19-22, featuring woodwinds and strings. The score is in B-flat major, 3/8 time, and includes dynamic markings of *p* (piano), *f* (forte), *poco dim.* (poco decrescendo), and *mf* (mezzo-forte). The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)) with two parts, Bassoon (Fg.) with two parts, and Cor Anglais (Cor. (F)) with three parts. The woodwinds play melodic lines with slurs and accents, while the strings provide a rhythmic accompaniment. The lyrics "ral- len- tan- do" are written above the woodwind staves.



a tempo

Musical score for measures 23-26. The score is for a woodwind and brass section. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)) with two parts, Bassoon (Fg.) with two parts, and Cor Anglais (Cor. (F)) with three parts. The key signature is two flats (B-flat major or D-flat minor) and the time signature is common time (C). The tempo is marked 'a tempo'. The dynamics are marked 'espressivo' for the woodwinds and 'mf' for the brass. The score features long melodic lines with slurs and accents, and a rhythmic accompaniment in the brass. The dynamics transition from 'espressivo' to 'p' (piano) in the later measures.

Musical score for measures 27-30. The instruments are the same as in the previous system. The key signature changes to one flat (B-flat major or D minor) and the time signature remains common time. The dynamics are marked 'f' (forte) and 'p' (piano). The score continues with melodic lines and rhythmic accompaniment, showing dynamic contrast between 'f' and 'p'.

31

Fl. *p*

Ob. *p*

Cl. (Bb) 1 *p*

2 *p*

Fg. 1 *p*

2

Cor. (F) 1 *p*

2 *p*

3 *p*

**||**

*poco rall.*      *a tempo*      *poco rall.*

35

Fl. *dim.*

Ob. *dim.*

Cl. (Bb) 1 *dim.*

2 *dim.*

Fg. 1

2

Cor. (F) 1 *dim.*

2 *dim.*

3

42

MARSCH  
MARCH  
Allegretto

No. 8a

Musical score for measures 1-6. The score is for a woodwind and brass ensemble. The instruments listed are Flauto, Oboe, Clarinetto (A) 1 and 2, Fagotto 1 and 2, Corno (F) 1, 2, and 3, and CORO. The key signature is two sharps (D major) and the time signature is 2/4. The tempo is Allegretto. The dynamic marking is *mf*. The Flauto part has a melodic line with slurs and accents. The Clarinetto (A) part has a similar melodic line with an *a2* marking. The Fagotto part has a bass line with slurs. The Corno (F) part has a harmonic line with slurs. The CORO part is silent.

Musical score for measures 7-12. The score continues from the previous page. The instruments listed are Fl. (Flauto), Ob. (Oboe), Cl. (A) (Clarinetto A) 1 and 2, Fg. (Fagotto) 1 and 2, and Cor. (F) (Corno F) 1, 2, and 3. The key signature is two sharps (D major) and the time signature is 2/4. The tempo is Allegretto. The dynamic marking is *mf*. The Fl. part has a melodic line with slurs and accents. The Cl. (A) part has a similar melodic line with an *a2* marking. The Fg. part has a bass line with slurs. The Cor. (F) part has a harmonic line with slurs.

14

Fl.

Ob.

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3



21

Fl.

Ob.

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3

\* Repeteres kun hvis Scenegangen kræver det (helst ikke).  
 \* Repeat only if the staging so requires (preferably not).

attaca

Allegretto (♩ = 100)

28

Fl. *mf*

Ob.

Cl. (A) 1 *mf*

2

Fg. 1 *mf*

2

Cor. (F) 1

2

3

PIGERNE / THE BRIDESMAIDS

CORO *mf*

1. Det var Prin - ses - sen af En - gel - land,	hun spej - der o - ver den sor - te Strand:	Hvem
3. ses - sen slaar sin Sil - ke - væv,	blandt al - le de flit - ti - ge Ter - ner smaa.	Hun
5. vist saa sid - der jeg Sorg i Vold,	for jeg skal æg - te den le - de Trolld.	Han
7. sor - te Trolld har en Søn saa harm,	men om du dræ - ber den Trol - de - dreng,	da
9. ses - sen sid - der i Hu saa mod:	Hvor van - ker vi - de den Prins saa god?	Gid
11. nu har du fæl - det den Trolld saa harm,	nu skal du kys - se min hvi - de Barm.	Nu
13. sæt paa mit Ho - de Guld - kro - nen her,	for nu skal jeg mø - de min Hjer - tens kær.	Kom
15. Prins af Dan - mark, tag paa din Pragt,	gak bort og klæd dig i Bryl - lups - dragt!	og

32

Fl. *f*

Ob. *f*

Cl. (A) 1 *f*

2

Fg. 1 *f*

2

Cor. (F) 1 *f*

2

3 *f*

CORO *f*

1. kom - mer vel hid?	hvem kom - mer vel her?	Hvem gæ - ster Prin - ses - sen af En - gel - land?
3. suk - ker saa langt,	hun suk - ker saa tungt,	blandt al - le de flit - ti - ge Ter - ner smaa.
5. har to Horn,	to Horn som her.	Han hen - ter mig hjem til sit Trol - de - bjerg.
7. skal du kys - se	min hvi - de Barm,	da skal du sov' i min Sil - ke - seng.
9. snart han fæl - ded	den Trol - de - dreng?	Gid snart han sov' i min Sil - ke - seng!
11. skal du kys - se	min hvi - de Barm,	nu skal du kys - se min hvi - de Barm.
13. hid, smaa Mø' r,	med Rin - ge og Slør,	for den - ne Nat skal mit Bryl - lup staa!
15. hent din Løn,	du Rid - der skøn!	Det lo - ver Prin - ses - sen af En - gel - land!

36

Fl.

Ob.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

CORO

*mf*

*mf*

*mf*

*mf*

SVENDENE / BRIDESMEN

2. Det var sig Prin-sen af Dan-marks Land, han  
 4. Den un - ge Prins gik i Sa - len ind: Hvi  
 6. Skøn - jom-fru, jeg e - jer det skar - pe Sværd, der -  
 8. Jeg svær at dræ-be den Trol-d saa harm, og  
 10. Se, her har vi fæl-det den le - de Trol-d, og  
 12. Og nu har jeg kys-set din Barm saa brat, og  
 14. Og hvem skal væ-re din Bru - de-svend, som  
 16. For - vist skal jeg kom-me i Bryl - lups-skrud og

41

Fl.

Ob.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

CORO

*mf*

*mf*

*mf*

2. sej - led o - ver den sor - te Strand. Han stir - rer sig ud, han stir - rer sig frem, han  
 4. sid - de I her og med Sorg paa Kind? I føl - ge mig ned, I føl - ge mig ud - I  
 6. med skal jeg dræ - be den le - de Trol-d. Du skæn - ke mig kun, - du lo - ve mig kun, at  
 8. fan - ge Trol-dens den le - de Dreng. Da skal jeg kys - se din hvi - de Barm, da  
 10. her har vi fan - get den Trol - de-dreng. Vi be - der: Kom hid! Vi be - der: Kom her! Vi  
 12. nu vil jeg sov' i din Arm i Nat. For nu er du min, og nu er jeg din. Og  
 14. le - der Bru - den i Kam - ret hen? Rid-der Rød skal væ-re den Bru - de-svend, og  
 16. ta - ge i Fav - nen min un - ge Brud. Du Bru - de-svend! før Bru - den hen! Jeg

45

Fl.  
Ob.  
Cl. (A)  
Fg.  
Cor. (F)  
CORO

2. gæ - ster Prin - ses - sen af En - gel - land.  
 4. føl - ge mig bort som min un - ge Brud!  
 6. da faar jeg kys - se din hvi - de Barm.  
 8. skal jeg sov' i din Sil - ke - seng.  
 10. be - der dig træ - de ham ned for Fod!  
 12. nu skal du smyk - kes i Bru - de - lin.  
 14. le - de Bru - den i Kam - ret hen!  
 16. kom - mer saa fry - de - lig glad i - gen.

49

Fl.  
Ob.  
Cl. (A)  
Fg.  
Cor. (F)  
CORO

1.  
50<sup>I</sup>

2.  
50<sup>II</sup>

PIGERNE / BRIDESMAIDS

3. Prin -  
 5. Saa  
 7. Den  
 9. Prin -  
 11. Og  
 13. Saa  
 15. Du

# No. 8b

PIGERNE / BRIDESMAIDS

CORO



Saa før-te de den Un-ge Brud i Høj - sa - len ind. For-rest gaar den Bru-de-svend saa glad og fro i Sind.

# No. 9

Andante



Flauto

Oboe *ff* *sempre ff*

Clarinetto (A) 1 2 *ff* *sempre ff* a2

Fagotto 1 2 *f* *ff* *sempre ff* a2

Corno (F) 1 2 3 *con sord.* *ff* *mf* *ppp* *con sord.* *con sord.* *ff* *mf*

Adelil:

Aa, nu maa jeg dø, saa ung jeg er.

Ebbe:

Gør kun din Pligt nu, saa tung den er! Kast din Krans paa



Ob. *ff* *a2*

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

Fg. *a2* *ff*

Cor. (F) 1 2 3 *a2 senza sord.* *f*

din Brudgoms Vej. Sling ham ind i hans Syn

dit Nej! Da skal jeg ride fra Pave til Kejsers, slider hver

Hulvej i støvede Rejser, aldrig sagtné – aldrig standse

aldrig glæde mig, se eller sandse, før jeg har naaet det Maal for min Vej,



Allegro non troppo

8

Ob.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 2 3

*ff*

*ff*

*f*

før du er fri, saa fri som jeg – Bare staa fast paa dit Nej! Adelil: Aa, nu maa jeg dø. Ebbe: Aa, svigt mig ikke. Hvorfor de

12

Fl.

Ob.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

*ff*

*ff*

*ff*

*ff*

Min Mor vil vige, – min Bror er fejj. Blot staa fast paa dit Nej, kun Nej! Da skal jeg tage det alt paa min Ryg. Ingen skal røre din Haand, vær tryk! Gæster og Frænder skal jeg lyse hjem. Nu gælder det blot at se frem – kun – frem! Alt skal bli jævnet saa let paa din Vej, blot du staa fast og sir Nej!

mørke – de slukte Blikke? Giv ham dit Nej kun! Adelil: Jeg kan det ikke. Ebbe: Hvorfor dog? Hvorfor?

Poco adagio

15

Fg. 1 2

Cor. (F) 1 2

*p*

*pp*

senza sord.

Adelil: Nu daler Solen bag Skov og Vang. Jeg tror, jeg har set den for sidste Gang. Farvel, du Ebbe! – et sidste Blik!

18

Fg. 1 2

Cor. (F) 1 2 3

*pp*

Dig har jeg drømt om hvert Døgn, der gik! Ebbe, Farvel! (vil kysse ham) (tries to kiss him) Ebbe: Men hvorfor? Hvorfor?

No. 10

Andantino

Flauto

Clarinetto (A) 1 2

CORO

Sø - de Brud i dit Bru - de-slør.

CORO

Da - gen vi - ger og So - len dør. Le - jet vin - ker med Ro - - ser her. Snart, o,

CORO

snart \_\_\_\_\_ er din Brud-gom nær, din Brud-gom nær, din Brud-gom nær, din Brud-gom

Fl.

CORO

nær, din Brud - gom nær.

poco accel. rall.

Fl.

CORO

Bank, o Hjer - te, med

CORO

ban - ge Slag, med ban - - ge Slag. U - ret tæl - ler mod Fav - ne-tag. Snart ned-dyk-ker sig

Fl.

Cl. (A) 1 2

CORO

Skov og Land alt i El - - - skovs Flam-me-brand, Flam - - - me-brand!

# No. 11

Andante

Flauto

Oboe

Clarinetto (A)

Fagotto

Corno (F)

*ff*

*ff*

*ff*

**Ebbe:**

Som Abrahams Hjorder brøler i Ørkenen efter det rindende Vand, saa raaber mit Blod efter dig – efter

Ob.

Cl. (A)

Fg.

*più mosso*

*ff*

*ff*

dig! Som Djævlen i Helvede stirrer blændet op efter Englenes Land, saa stirrer Drømt om mig? Og saa vil hun ikke? jeg op efter Dig fra min mørke Vej! Hvorfor? hvorfor? – hvorfor turde hun ikke?

Ob.

*p* *f*

Hvorfor sa' hun nej? Er der en Grund, aller Hjertens du! som aldrig engang ta' i din Mund? Jeg vil vide den Grund dette levende

Ob.

*f*

Nu – Du skal hvi - ske det selv med din Mund  
 (Han stormer op i Adeliis Kammer.)  
 (He storms up to Adeliil's chamber.)

Allegro

Musical score for measures 14-19. The score is for a woodwind section including Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), and Cor Anglais (Cor. (F)). The key signature is one flat (B-flat major/D minor) and the time signature is 3/8. The tempo is marked 'Allegro'. The dynamic is 'ff' (fortissimo). The Flute part starts with a measure rest and then plays a melodic line with accents. The Oboe part also starts with a measure rest and plays a similar melodic line. The Clarinet and Bassoon parts play a rhythmic accompaniment of eighth notes. The Cor Anglais parts play a rhythmic accompaniment of eighth notes. The score ends with a double bar line.

Musical score for measures 20-24. The score is for a woodwind section including Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), and Cor Anglais (Cor. (F)). The key signature is one flat (B-flat major/D minor) and the time signature is 3/8. The tempo is marked 'rall.' (rallentando). The dynamic is 'ffz' (fortissimo forzando). The Flute part starts with a measure rest and then plays a melodic line with accents. The Oboe part also starts with a measure rest and plays a similar melodic line. The Clarinet and Bassoon parts play a rhythmic accompaniment of eighth notes. The Cor Anglais parts play a rhythmic accompaniment of eighth notes. The score ends with a double bar line.

# No. 12

Andante

EN SANGER / A SINGER

Baritono

So - len svandt i Nat - tens Seng saa rund og saa blus - - sen - de

5

Bar.

varm, saa varm. Sko - ven su - ser saa sært, saa sært, Sko - ven su - ser

9

Bar.

sært. Der dal - - er her - ned en skyld - fri Fred fra E - vig -

13

Bar.

hed! fra Gaa - dens Dyb, fra Naa - dens Dyb ned - o - ver alt le - ven - de Kryb.

# KOR I SKOVEN CHORUS IN THE FOREST

# No. 13

Allegro

CORO

Naa nu, naa nu skal det væ - re naa, naa - naa, naa, naa, naa, naa. Nu

5

CORO

gæl - der det du Kæ - re! naa - naa, naa - naa, naa - naa, naa!

9

CORO

Tral - la la - la - la - la - la - la - la. Bom - me bom - bom - bom - bom!

# No. 14

Allegro (meget livligt / very lively)

Flauto piccolo

Oboe

Clarinetto (A)

Fagotto

Corno (F)

Tuba

NARREN

*ff*

*ff*

*ff*

*mp*

*mp*

*mp*

1. I
2. Hr.
3. Hr.
4. Mit
5. Min

6

Fg. 1 2

Cor. (F) 1 2 3

Tb.

NARREN

1. Godt-folk, I Godt-folk, der mø - der her som Gæst! Jeg syn - ger en Vi - se ved  
 2. Lens-mand, Hr. Lens-mand! I har en mæg - tig Vom. I fyl - der og tyl - ler den  
 3. Jes - per, Hr. Jes - per! Slaa Kru - set fuldt og pyt, om os - se, om os - se jer  
 4. Her - skab, mit Her - skab er Kar - len for sin Hat. Jeg tror, han ku tum - le den  
 5. Hu - stru, min Hu - stru, hun lig - ger i sin Seng og gan - tes og fjan - tes med

12

Picc.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tb.

NARREN

*poco rallentando*

*ff*

*a2*

*ff*

1. den - ne gla - de Fest! Og selv om den og den paa Tur gaar hen og bli - ver sur...  
 2. Dag og Nat med Rom. Men selv om Lens - mand tril - ler om, mens bedst han hol - der Dom...  
 3. Met - te hun blev snydt. Det tar Hr. Jes - per med Hu-mør. Den Ting er hændt ham før.  
 4. le - de Go - li - at. Men naar han in - gen an - den har, saa pi - sker han sin Nar.  
 5. Na - bo'ns lan - ge Dreng. Men selv om jeg maa gaa paa Post og skut - te mig for Frost...

18 *a tempo*

1. Ver - den staar saa - mænd end-da! Tra - la - la - la - la - la-la! Vrøvl og Sur - hed,  
 2. Ver - den staar saa - mænd end-da! Tra - la - la - la - la - la-la! Krus og Dom - bog,  
 3. Ver - den staar saa - mænd end-da! Tra - la - la - la - la - la-la! Fif og Be - ter -  
 4. Ver - den staar saa - mænd end-da! Tra - la - la - la - la - la-la! Pisk og Puk - ler  
 5. Ver - den staar saa - mænd end-da! Tra - la - la - la - la - la-la! Horn og Han - rej -

23

1.,2.,3.,4.

1. Sang og Klang og Sur - hed, Sang og Klang! Ver - den gaar end - da sin Gang!  
 2. Sang og Klang og Dom - bog, Sang og Klang! Ver - den gaar end - da sin Gang!  
 3. Sang og Klang og Be - ter - Sang og Klang! Ver - den gaar end - da sin Gang!  
 4. Sang og Klang og Puk - ler, Sang og Klang! Ver - den gaar end - da sin Gang!  
 5. Sang og Klang og Han - rej - Sang og Klang! Ver - den gaar end - da sin

28 // 5.

Picc.

Ob.

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3

Tb.

NARREN  
Gang!

No. 15

Andante fùnebre

Oboe

Clarinetto (A) 1  
2

Fagotto 1  
2

Corno (F) 1  
2  
3

Tuba

Tam-tam



5

Ob.

Cl. (A) 1 2

Fg. 1 2 *a2*

Cor. (F) 1 2 3

Tb.

Tam.

9

Ob.

Cl. (A) 1 2

Fg. 1 2 *a2*

Cor. (F) 1 2 3

Tb.

Tam.

rall.

*dim.* *dim.* *p*

*dim.* *dim.* *p*

*dim.* *dim.* *p*

*dim.* *dim.* *p*

*dim.* *dim.* *p*

*dim.* *dim.* *p*

---

B E S Æ T N I N G  
O R C H E S T R A

flauto

clarinetto

tromba

trombone

timpani

archi

pianoforte

CHARACTERS      PERSONER  
APPEARING WITH THE MUSIC      SOM OPTRÆDER I DE MUSIKALSKE NUMRE

Hans      Hans

Chorus of Jutlanders      Kor af Jyder

FROM ROLD TO REBILD FRA ROLD TIL REBILD

VI ER JYDER  
WE OF JUTLAND  
Marschtempo  
March tempo

The musical score is for the piece 'Vi er Jyder' (We of Jutland) by Carl Nielsen. It is a march tempo piece in 2/4 time, marked with a forte (f) dynamic. The score includes parts for Flauto, Clarinetto (Bb), Tromba (F), Trombone, Timpani (F, D), HANS (1., 2.) and CORO (3.), Violino 1, Violino 2, Violoncello, Contrabbasso, and Pianoforte. The lyrics are in Danish and English, with the English translation provided below the Danish text.

**HANS (1., 2.)  
CORO (3.)**

Vi er Jy - der, Børn af Lan - det Syd for Ska - ge - rak!  
Vi er Jy - der! Det kan hø - res naar vi snak - ker op.  
Jyl - land, Mor, du lod os ar - ve Sol og Regn og Vind:

**Marschtempo  
March tempo**

Tekst trykt med tilladelse af Vilhelm From Bartrumsens arvinger.

6

Fl.

Cl. (Bb)

Tr. (F)

Trb.

Timp.

HANS (1., 2.)  
CORO (3.)

Vi vil al - drig bli - ve an - det; - el - lers man - ge Tak! Vi er stem - plet med det stær - ke,  
 Hvad vi gør skal fær - digt gø - res før vi si - ger Stop! Sin - digt kan vi frem - ad lok - kes;  
 hvert et Smil og hver en Far - ve i dit stær - ke Sind. Med dit fa - ste Drag om Læ - be

VI. 1

VI. 2

Vc.

Cb.

Pf.

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*p*

*f*

*p*

F muta in A

A, D muta in F, C

12

Fl.

Cl. (Bb)

Tr. (F)

Trb.

Timp.

HANS (1., 2.)  
CORO (3.)

kær-ne-sun-de jyd-ske Mær - ke, som naar det har bidt sig fast ik - ke sli - des af i Hast.  
 staar vi, kan vi ik - ke rok - kes. Slaar en Jy - de for sin Ret, dør han, før han bli - ver træt!  
 har du ma-net os at stræ - be. Vi for-staar dig u - den Ord - Jyl - land, Jyl - land - Gam-mel - mor.

Vi. 1

Vi. 2

Vc.

Cb.

Pf.

---

B E S Æ T N I N G

O R C H E S T R A

2 flauti / 2 flauti piccoli

2 oboi

2 clarinetti

2 fagotti

4 corni

2 trombe

2 tromboni

timpani

tamburo piccolo

pianoforte

clavicordo

archi

CHARACTERS      PERSONER  
APPEARING WITH THE MUSIC      SOM OPTRÆDER I DE MUSIKALSKE NUMRE

The Poet	Digteren
The Boy (Cupid)	Drengen (Amor)
The Diva	Divaen
Chorus	Kor

OUVERTURE  
OVERTURE

Allegretto con brio (♩ = 88 – 92)

Flauto 1

Flauto (Flauto piccolo) 2

Oboe 1 2

Clarinetto (B♭) 1 2

Fagotto 1 2

Corno (F) 1 2 3 4

Tamburo piccolo

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

*mf* *poco* *p* *poco cresc.*

*mf* *poco* *p* *poco cresc.*

*mf* *p*

*mf* *p*

7

VI. 1

VI. 2

Va.

Vc.

Cb.

*mf*

*mf*

*p*

*mf*

*p*

*mf*



13

a2

Fl. 1

2

Ob. 1

2

Cl. (Bb) 1

2

Fg. 1

2

*p*

*pp*

*poco*

*pp*

*a2*

*p*

*pp*

*poco*

*pp*

VI. 1

VI. 2

Va.

Vc.

Cb.

*p*

*pp*

*p*

*pp*

*mf*

*p*

*mf*

*p*



20

Cor. (F) 1 2 *a2* *p*

Tamb.picc. *pp*

VI. 1 *p*

VI. 2 *p*

Va.

Vc. *mp* *p* *mp*

Cb. *mp* *p* *mp*

27

Fl. 1 2 *a2* *mf* *ff*

Ob. 1 2 *f* *mf* *ff*

Cl. (Bb) 1 2 *a2* *mf* *ff*

Fg. 1 2 *f* *mf* *ff*

Cor. (F) 1 2 3 4 *a2* *p* *molto* *ff* *a2*

Tamb.picc. *p* *pp* *molto* *ff*

VI. 1 *mf* *ff*

VI. 2 *mf* *ff*

Va. *mf* *ff*

Vc. *mf* *ff*

Cb. *mf* *ff*

33

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tamb.picc.

VI. 1

VI. 2

Va.

*sempre ff*

*sempre ff*

*sempre ff*

*a2*

*a2*

*a2*

*con sord.*

*fff*

39

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

VI. 1

VI. 2

Va.

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*a2*

*a2*

45

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

VI. 1

VI. 2

Va.

*p*

*a2*

*mp*

*ff*

*sempre ff*

*dim.*

*p*

*dim.*

*ppp*

*sempre ff*

*dim.*

*p*

*dim.*

*ppp*

*sempre ff*

*dim.*

*p*

*dim.*

*ppp*



50

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Tamb. picc.

VI. 1

Vc.

*a2*

*mp staccato*

*pp*

*fff*

*mp staccato*

*p*

*mp*

*con calore*

*mp*

*con calore*



71

Ob. 1 2  
*cre - scen - do* *f* *p*

Fg. 1 2  
*cre - scen - do* *f* *p*

Tamb.picc. *solo* *pp*

VI. 1 *mp*

VI. 2 *mp* *p*

Va. *mp* *p*

Vc. *mp*

Cb. *mp* *p*

78

Ob. 1 2 *mp* *poco*

Fg. 1 2 *mp* *poco*

Tamb.picc.

VI. 1 *f* *di - - mi - - nu - - en - - do* *ff*

VI. 2 *f*

Va. *f*

Vc. *f* *di - - mi - - nu - - en - - do* *ff*

Cb. *f*

85

Ob. 1 2

Fg. 1 2

Tamb.picc.

VI. 1

VI. 2

Va.

Vc.

*p*

*f*

*ff*

*mf*

*ff*

92

VI. 1

VI. 2

Va.

Vc.

*arco*

*ff*

*mf*

99

VI. 1

VI. 2

Va.

Vc.

*f*

*f*

105

Fl. 1  
Picc.  
Ob. 1/2  
Cl. (Bb) 1/2  
Fg. 1/2  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*f*  
*arco*  
*ff*  
*f*  
*arco*  
*ff*  
*f*  
*arco*  
*ff*

*a2*  
*a2*  
*a2*  
*a2*  
*a2*  
*f*  
*arco*  
*ff*  
*arco*  
*ff*

*marcato*

Detailed description: This page of a musical score covers measures 105 to 109. It features a woodwind section with Flute 1, Piccolo, Oboe 1/2, Clarinet in Bb 1/2, and Bassoon 1/2. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The woodwinds and strings play a complex, rhythmic pattern with various articulations and dynamics. The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte), as well as performance instructions like *arco* (arco) and *marcato* (marcato). The key signature is two flats (Bb and Eb), and the time signature is 4/4. The page number 105 is written at the top left of the first staff.

111

Fl. 1

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Tamb.picc.

VI. 1

VI. 2

Va.

Vc.

Cb.

*mf*

muta in fl.gr.



117

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Tamb.picc.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*ff* *fz* *fz* *fz* *fz* *fz*

*ff* *fz* *fz* *fz* *fz* *fz*

*ff* *fz* *fz* *fz* *fz* *fz*

*ff* *fz* *fz* *fz* *fz* *fz*

*f*

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

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

*ff* *ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff* *ff*

123

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tamb.picc.

VI. 1

VI. 2

Va.

Vc.

Cb.

*ff*

*ff*

*ff*

*fff*

senza sord.

*fff*

*ff*

*ff*

*ff*

129

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tamb. picc.

VI. 1

VI. 2

Va.

Vc.

Cb.

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*pp*

*pp*

135 *poco rall.*

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

*ff* *ff* *ff* *ff*

1. solo  
*ff*

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

Tamb.picc. *ff* solo 3 3 3 3 3 3

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

*ff* *ff*

*poco rall.*

141 *un poco accelerando*

Cl. (Bb) 1 2

cadenza 1.

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

Tamb.picc. *pp*

Vc.  
Cb.

*un poco accelerando*

poco a poco tranq. ral - - len - - tan - - do

1. lunga

(141)

Cl. (Bb) 1 2

Cor. (F) 1 2 3 4

Tamb.picc.

Vc.

Cb.

un poco meno poco accel. poco rall.

142

Fl. 1 2

Fg. 1 2

*mp* *ff con passione* *dim.*

*pp* *dim.* *ppp*

Tempo I (allegretto con brio)

149

Fl. 2

VI. 1

VI. 2

con sord. spicc. *p* *pp con sord. spicc.*

*p*

155

VI. 1

VI. 2

*p* *poco mp*

*poco mp*

161

VI. 1

VI. 2

Va.

*pp* *pp con sord. spicc.*

*p*

167

VI. 1 *mf* *pp*

VI. 2 *mf* *pp*

Va. *mf* *pp*  
con sord.  
spicc.

Vc. *p*

173

VI. 1 *ppp*

VI. 2 *ppp*

Va. *ppp*

Vc. *ppp*

Cb. *p* pizz.

179

Ob. 1 2

Fg. 1 2

VI. 1 *sempre pp*

VI. 2 *sempre pp*

Va. *sempre pp*

Vc. *sempre pp*

Cb. *sempre p*

*pp*

*pp*

185

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

VI. 1

VI. 2

Va.

Vc.

Cb.

191

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Tamb. picc.

VI. 1

VI. 2

Va.

Vc.

Cb.

197

Fl. 1 2 *mp staccato*

Ob. 1 2 *p staccato*

Cl. (Bb) 1 2 *p staccato*

Tamb.picc.

Vi. 1 *mp dim. p dim.*

202

Cl. (Bb) 1 2

Fg. 1 2 *ppp staccato*

Cor. (F) 1 2 *pp staccato*

Vi. 1

207

Fl. 1 2 *pp*

Ob. 1 2 *pp*

Fg. 1 2 *pp*

Tamb.picc. *pppp*

Vi. 1 *pp*

Vi. 2 *pp*

Va. *pp*

*poco rall.*



# No. 1

**Digteren:**

Og ses maa under Sengen.

Og hvor er Klokkestrengen?

Jeg er en svag Natur.

**Andante**

Violoncello solo

Sæt, der i Garderoben

staar En med skarpe Vaaben.

(aabner Skabet og støder ind med Stokken)  
(opens the closet and pokes it with his stick)

Vc. solo

Kom du kuns frem, Filur!

Det kunde tænkes,

Fjanten har gemt sig under Kanten,

Vc. solo

klemt som en Ræv i Bur.

(rager med Stokken under Sofaen)  
(pokes his stick beneath the sofa)

Nej, roligt alle Vegne!

Vc. solo

# No. 2

**Andantino**

Clarinetto (A)

Fagotto

Corno (F)

CORO

**Andantino**

con sord.

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

**Digteren:**

Hvad var det nu, jeg skrev?

Jeg savner noget! - skal jeg Navnet sige?

Det er just ikke af en sjælden Slags;

*poco rall.*

*a tempo poco animando*

VI. 1

Vc.

*calando*

*animando*

Fg. 1

VI. 1

Vc.

*p cantabile*

jeg savner - ja - en lille, bitte Pige - ak, Herre Gud! nu ler man ad mig straks! Tør jeg da aldrig elske, aldrig sværme?

*calando* *animando*

Fg. 1

VI. 1

Vc.

Hvad? Er jeg ikke gammel nok dertil? Gud ved, jeg vil jo ej en Sjæl fornærme, nej, holde af, det er jo det, jeg vil.

Fg. 1

VI. 1

Vc.

*espressivo*

*poco rallentando* *a tempo*

*poco rallentando* *a tempo*

Nej, jeg maa eje, hvad jeg nu vil sige,

17

Fg. 1

en Kæreste, saa faar vist Hjertet Ro, en lille, kun en ganske lille Pige, thi jeg er stor nok for os begge to.

VI. 1

Va.

Vc.

*pp*

*mf*

*pp*

con sord.

*pp*

*pp*

20

Fg. 1

O, kom, lad ej det søde Haab mig mangle, thi Kærlighed dog klæder Folk saa net; men du maa rose alle mine Digte,

VI. 1

Va.

Vc.

*mf*

*dim.*

*mf*

*dim.*

*mf*

*dim.*

*mf*

*dim.*

*mf*

*dim.*

rallentando a tempo calando

23

Fg. 1

thi jeg slaar op, saasart du glemmer det?

rallentando a tempo calando

VI. 1

Va.

Vc.

*pp*

*pp*

*pp poco cantabile*

*pp*

No. 3

26 Andantino

Fg. 1

Cor. (F) 1

S. A.

CORO

T. B.

*pp* *pp* *espressivo*

Du Pe - ber-svend! vor Sang du ved: Gaa du i Seng, træk

*pp* *espressivo*

Andantino

VI. 1

VI. 2

Va.

Vc.

con sord. *p*

31

S. A.

CORO

T. B.

*pp* *mf* *pp* poco rall.

Nat - hu - en ned, spejl du dig ret i Drøm-me-nes Elv, du ser helst dig selv, og drøm - mer dig

*pp* *mf* *pp*

poco rall.

VI. 1

VI. 2

poco più vivo

rallentando

36

Cl. (A) 1

S. A.

CORO

T. B.

*mp* *dim.*

selv!

Digteren:

Ja, i mig selv ligger gemt en Skat, hvad ved Verden om den derinde?

poco più vivo

rallentando

VI. 1

VI. 2

# No. 4

41 *Andante quasi sostenuto*

Cl. (A) 1

Hvad ved den om Tankerne mangan Nat, om Taarer, som lønligt rinde? Den lydløse, bitre, Taarernes Elv, der

*Andante quasi sostenuto*

VI. 1 *p*

VI. 2 *p*

ruller saa tungt, uden Vove... En Pebersvend tænker kun paa sig selv, lad ham sove! (sætter sig over Ende) (sits up)

44

VI. 1 *mf*

VI. 2 *mf*

Va. *mf*

Hvad lister ad Hjertets lønligste Sti? Ak, vaagner det gamle Minde? Er aldrig det nagende Savn forbi?

47 *calando*

VI. 1 *dim.* *pp*

VI. 2 *dim.* *pp*

Va. *dim.* *pp*

Vc. *mp* *dim.* *pizz.* *pp*

Cb. *pp*

Blev det til Runer, som binde? Den blegede Skrift paa et gulnet Papir, jeg bærer ved Hjertet herinde...

50

VI. 1 *dim.* *ppp* trem.

VI. 2 *dim.* *ppp* trem.

Va. *dim.* *ppp*

Vc. *dim.* *ppp*

Cb. *dim.* *ppp*

De brune Øjne, jeg fordum saa, min Ungdoms henvisnede Rose, i dem mit Hjem og min Verden laa re -

53

VI. 1 *poco a poco cre* - - - - - *scen* - - - - - *do*

VI. 2 *poco a poco cre* - - - - - *scen* - - - - - *do*

Va. *poco a poco cre* - - - - - *scen* - - - - - *do*

Vc. *poco a poco cre* - - - - - *scen* - - - - - *do*

Cb. *poco a poco cre* - - - - - *scen* - - - - - *do*

likviegemt i en Pose. Nu rører Erindringen sig igen, nu vælter sig Længselens Vove.

56

VI. 1 *cresc.* *ff*

VI. 2 *cresc.* *ff*

Va. *cresc.* *ff*

Vc. *cresc.* *ff* *div. trem.*

Cb. *cresc.* *ff* *arco*

*dim.* *ff*

Vær stille, du fattige Pebersvend - lad mig sove! Mig ingen Elskov tog i Favn, min

59

VI. 1 *poco rall.* *a tempo ma molto tranq.* *p*

VI. 2 *p*

Va. *p*

Vc. *p*

Cb. *p*

*di - mi - nu - en - do*

\* NB Der bør spilles en ¼ Tone mellem C-Cis.  
\* NB A quartertone should be played between C and C sharp.

Længsel blev gold som en Nonne.

Her traf mig paany det velsignede Savn,

her vakttes min Ensomheds Vaande.

calando

62

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

dim. pp pizz. pizz.

No. 5

Allegro moderato

Flauto 1 2  
Oboe 1 2  
Clarinetto (Bb) 1 2  
Fagotto 1 2

Tamburo piccolo solo p

S. A.  
CORO  
T. B.

Violino 1  
Violino 2  
Viola  
Violoncello  
Contrabbasso

staccato pizz. mp pizz. p pizz. p

5

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Tamb.picc.

S. A.

CORO

T. B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp*

*pp*

*pp*

*p*

*p*

Draa - be ha - ster ef - ter Draa - be,

Detailed description of the musical score: This page of a musical score, numbered 242, features a variety of instruments and a choir. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), and Bassoon (Fg.), each with two staves. The percussion part includes a Tambourine (Tamb.picc.). The vocal part consists of Soprano (S. A.) and Tenor/Bass (T. B.) voices, with lyrics in Danish: "Draa - be ha - ster ef - ter Draa - be,". The string section includes Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one flat (B-flat) and a common time signature. The woodwinds and bassoon play a melodic line starting at measure 5, marked *pp* (pianissimo). The tambourine provides a rhythmic accompaniment. The choir enters in measure 5 with the lyrics. The strings play a rhythmic accompaniment throughout the page.



9

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Tamb.picc.

S. A.

CORO

T. B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp*

*pp*

*pp*

væ - ver Van - dets kol - de Kaa - be. Ba - re si - le, ba - re stæn-ke,

13

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Tamb.picc.

S. A. CORO

T. B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp*

ba - re stæn - ke, ik - ke tæn - ke, ba - re rin - de, ba - re svin - de, skyl - le bort hvert Ung - doms -

17

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Tamb.picc.

S.  
A.  
CORO  
min - de.

T.  
B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*dim.*

*dim.*

*arco* *dim.*

*dim.* *pp*

*dim.* *pp*

21

Tamb.picc.

VI. 1

VI. 2

Va.

Vc.

*pp*

*dim.*

*dim.*

*pp*

*dim.*

*ppp*

*dim.*

*pp*

*dim.*

*ppp*

*dim.*

*pp*

No. 6

Allegro risoluto

Clarinetto (Bb) 1 2

Fagotto 1 2

DRENGEN

**Drengen:**

Nej, jeg vil ikke hvile mer. For jeg er lystig og ingen Tudehans, nu vil igen jeg tumle mig i

Allegro risoluto

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

Cl. (Bb) 1 2

Fg. 1 2

Leg og Dans.

**Digteren:**

Gaa fra mig ej! Hvem er du dog? Før var du vaad, saa Regnen randt af dig.

VI. 1

VI. 2

Va.

Vc.

Cb.

10

Cl. (Bb) 1/2

Fg. 1/2

DRENGEN

**Drengen:**  
Ja, gennemblødt af Millioner Taarer, som hele Verden kun har grædt for mig. Se,

(danser)  
(dances)

VI. 1

VI. 2

Va.

Vc.

Cb.

14

Cl. (Bb) 1/2

Fg. 1/2

DRENGEN

saa - dan som jeg dan - ser, er al - le Ver - dens Hjer - ter paa Gul - vet u - de, tra - la - la, tra -

VI. 1

VI. 2

Va.

Vc.

Cb.

20

Cl. (Bb) 1/2 *mp*

Fg. 1/2

DRENGEN  
la - la - la - la - la.

VI. 1 *ff* *segue*

VI. 2 *ff* *segue*

Va. *mf* pizz.

Vc. pizz.

Cb. pizz.

25

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

Fg. 1/2 *ff* *fff*

VI. 1 *con forza* *fff*

VI. 2 *con forza* *fff* arco

Va. *fff* arco

Vc. *fff* arco

Cb. *fff* arco

No. 7

Andante

Fagotto 1 2

Corno (F) 1 2

Timpani (G)

**Drengen:**  
(sigter og skyder her)  
(aims and shoots here)

**ff**

Der fik du den til Punkt og Prikke. Den er probat! Skab dig nu ikke!

Andante trem.

Violino 1 *pp* trem. *ff<sup>z</sup>* *dim.*

Violino 2 *pp* trem. *ff<sup>z</sup>* *dim.*

Viola *pp* *ff<sup>z</sup>* pizz. *dim.*

Violoncello *ff<sup>z</sup>* pizz.

Contrabbasso *ff<sup>z</sup>*

Fg. 1 2 *pp* *ff* *dim.* *pp*

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

Timp.

**Digteren:**  
(segner om i Sofaen)  
(falls back into the sofa)

Hvor det gør ondt! Aa, midt i Hjertet!

VI. 1 *p*

VI. 2 *p*

Va. *p*

Vc.

Cb.

No. 8

ARIA  
Andantino quasi allegretto (♩ = circa 88)

*semplice*

DIVAEN

In un bos -

DIVAEN

chet - to tro - vai pas - to - rel - la, più che la stel - la bell' al mi - o pa - re - re. Ca -

DIVAEN

pe - gli a - ve - a bion - det - - ti e ric - ciu - tel - li, e gli oc - chi pien d'a -

DIVAEN

mor, ce - ra ro - sa - ta;

DIVAEN

e gli oc - chi pien d'a - mor, ce - ra ro - sa - - - ta;



20 *grazioso*

DIVAEN con su - a ver - ghet - ta pa - stu - ra a - gnel - li e

Clav. o Pf. *p grazioso* *staccato*

23 *con calore*

DIVAEN scal - za e di ru - gia - - da e - ra ba - gna - ta; can - ta - va, can - ta - va co - me

Clav. o Pf. *con calore*

26 *con calore*

DIVAEN fos - se in - a - mo - ra - ta, can - ta - va co - me fos - - - se in - a - mo - ra - ta, —

Clav. o Pf. *poco f con calore*

29 *rall.*

DIVAEN e - ra a - dor - na - - - ta di tut - - - to pia - ce - re,

Clav. o Pf. *rall.* *dim.* *p*

32 *staccato*

DIVAEN can - ta - va, can - ta - va co - me fos - se in - a - mo - ra - ta,

Clav. o Pf. *staccato*

35 *cantabile*

DIVAEN e - ra a - dor - na - - ta di tut - - - to pia - ce - -

Clav. o Pf. *mf* *f* *rall.* *trm*

*cantabile*

39 *a tempo* *parlando* *pp*

DIVAEN re. Gli

Clav. o Pf. *mp a tempo*

42

DIVAEN oc - chi pien d'a - mor, ce - ra ro - sa - ta, ce - ra ro -

Clav. o Pf.

45 *staccato*

DIVAEN sa - ta. con su - a ver - ghet - ta pa -

Clav. o Pf. *mf* *calando* *p staccato*

49 *con calore*

DIVAEN stu - ra a - gnel - li e scal - za e di ru - gia - - da e - ra ba - gna - ta, can -

Clav. o Pf. *con calore*

52

DIVAEN

ta - va, can - ta - va co-me fos - se in - a-mo-ra - ta e - ra a-dor-na-ta di tut-to pia -

Clav. o Pf.

*rallentando*

55

DIVAEN

ce - re, pia-ce - - re. D'a - mor la sa-lu -

Clav. o Pf.

*a tempo* *parlando pp*

*f* *mp* *a tempo*

58

DIVAEN

tai im-man-te-nen-te e do-man-dai s'a-ves-se com-pa-gni-a:

Clav. o Pf.

*sempre parlando* *rallentando*

*f* *rallentando*

62

DIVAEN

ed el - - - - - (el) - - - - - la mi

(el) - - - - - la mi

Clav. o Pf.

*molto rit.* *a tempo* *calando*

*molto rit.*

*cadenza*

(62)

DIVAEN

ri - spuo - se dol - - - - - ce - - - - - men - te

Clav. o Pf.

*accelerando* *poco rall. e dim.* *ppp*

63 *poco adagio* *quasi tempo I* *molto espressivo*

DIVAEN

che so - la, so - la per lo bos - - -

Clav. o Pf.

*p poco adagio* *quasi tempo I*

66

DIVAEN

- - - co gi - - - a.

Clav. o Pf.

*f* *dim.* *p* *dim.* *pp*

No. 9

Varmt, men i bevæget Tempo  
Warmly, but at a lively tempo

DIVAEN

*mf*

1. Vi el - sker dig, vi el - sker dig, vort hø - je  
2. Vi el - sker dig, vi el - sker dig, vor Nord - lys -

Pianoforte

*mf*

5

DIVAEN

Nord, hvor Min - dets blaa Lin - næ - a gror. Det hvi - de Nord-lys-spejl paa Him - len ly - ner, hvor  
Mor, hvor Min - dets blaa Lin - næ - a gror. Den søl - je-klæd-te Birk sit For - aar flet - ter og

Pf.

*f*

9

DIVAEN

Nat - ten for-mer si - ne gyld - ne Sy - ner og Bjør - nen træ - der Stjer - ne - spor. Vi  
 El - ven blin - ker i de ly - se Næt - ter, mens Maa - nen o - ver Ha - vet ror. Vi

Pf.

*dim. poco rall. p*

13

DIVAEN

el - - sker dig! Vi el - sker dig, vort hø - je Nord.  
 el - - sker dig! Vi el - sker dig, vort hø - je

Pf.

*f poco rall. 1.*

16<sup>II</sup>

DIVAEN

Nord.

Pf.

*2. poco rall.*

## No. 10

### Digteren:

Med Vemod mindes jeg min stakkels Moder. Hun skærmed mig i lave Fattigboder.

Ved Gry hun rejste sig med trætte Knæ

### Andante sostenuto

Violin 1

Violin 2

Viola

Violoncello

*p*

og gik til Aaen med sit Banketræ. Hun stod og vasked i den stride Strøm og sled den lange Dag sig kold og øm.

4

VI. 1

VI. 2

Va.

Vc.

Hun stred og stræbte, frøs af Aaens Kulde, naar blot han naa'ed frem og hjælpes skulde,  
rall. (...)

7

VI. 1

VI. 2

Va.

Vc.

**Divaen:**

Men Andersen, min Broder, kære Lille,  
hvor har du tidligt døjet ond og ilde!  
Blev du en Bengel, ranglet lang og knuget,  
af Smalhans har du først din Hulkind suget.  
Bleg stirred du i Aaens stride Strøm,  
saa Tommelises Sommerfugle-Drøm...

**Digteren:**

Ja, Eventyrets Trylle-Kina laa med sunkne Skatte under denne Aa. De brede Skræpper som en Urskovs Kryb

9

VI. 1

VI. 2

Va.

Vc.

trem. *ff* *dim.* *mp*

trem. *ff* *dim.* *mp*

trem. *ff* *dim.* *mp*

*fp* *fp*

skød grønne Telte op af Aaens Dyb. Til Bunds i Klokkedybet Malmet svang og løfted op mod oven Sagnets Klang.

12

VI. 1

VI. 2

Va.

Vc.

*fp*

Aamanden gungred bort sin Sølvklokke,

der fik de fjerne Guld fisk til at flokke

om Kneblen sig, der som en Fortids Tunge

15

VI. 1  
VI. 2  
Va.  
Vc.

Detailed description: This system contains measures 15, 16, and 17. It features four staves: Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va.), and Violoncello (Vc.). The key signature is one flat (B-flat major). Measure 15 shows a melodic line in the cello and a harmonic accompaniment in the violins and viola. Measures 16 and 17 continue the melodic and harmonic development.

fik alle gamle Toner til at runge.

Den lave Aa, dybt i sin sølvblaa Flade,

henvifted Pilens eviggrønne Blade.

18

VI. 1  
VI. 2  
Va.  
Vc.

Detailed description: This system contains measures 18, 19, and 20. The key signature changes to two flats (B-flat major). Measure 18 features a melodic line in the cello and a harmonic accompaniment in the violins and viola. Measures 19 and 20 continue the melodic and harmonic development.

En lys Skærsommer flød den hele Jord

ind i mit Eventyr som Hyldemor.

Der sad den kære gamle Farmor, Moster,

21

VI. 1  
VI. 2  
Va.  
Vc.

Detailed description: This system contains measures 21, 22, and 23. The key signature changes to three flats (B-flat major). Measure 21 features a melodic line in the cello and a harmonic accompaniment in the violins and viola. Measures 22 and 23 continue the melodic and harmonic development.

og brygged Eventyr i Hyldens Kloster.

Forstaar De, Eventyrets Kina laa

som sunkne Skatte, gemt i denne Aa.

24

VI. 1  
VI. 2  
Va.  
Vc.

rall.

Detailed description: This system contains measures 24, 25, and 26. The key signature changes to three flats (B-flat major). Measure 24 features a melodic line in the cello and a harmonic accompaniment in the violins and viola. Measures 25 and 26 continue the melodic and harmonic development. The tempo marking 'rall.' is placed above the final measure.

No. 11

Andante tranquillo

Flauto (Flauto piccolo) 1

Flauto (Flauto piccolo) 2

Oboe 1 2

Clarinetto (A) 1 2

Fagotto 1 2

Corno (F) 1 2

Tromba (F) 1 2

Trombone tenore 1 2

Timpani (E)

Pianoforte

DIVAEN

DIGTEREN

S. A. CORO

T. B. CORO

Andante tranquillo

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso



5

Pf.

DIVAEN

mig som Bru - sen sval. \_\_\_\_\_ Fra E - vig - he - dens Taarn et Klemt har mig til e - vig

9

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

Pf.

DIVAEN

DIGT.

Van-dring stemt, vidt o - ver Hav og Dal, den drog mig med sin Bru - - sen sval. *dim.*

I mig en rast-løs Læng-sel *f*

13

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

Pf.

DIVAEN

DIGT.

Jeg ser den syn-ke som en Sol i Ha - - vets sit-ren - de Sym-bol.

laa mod Klok-ken, sun-ket un-der Aa. Af Strøm-men drog jeg den paa -

17

Fl. 1 2

Ob. 1 2

Cor. (F) 1 2

Pf.

DIVAEN

DIGT.

Vi sø - ger den ad hver sin Sti som e - vig Sang og Po - e - si.

ny og løf - ted den i - gen i Sky.

*mp* *pp* *mp* *pp*

*p* *espressivo*

*p* *espressivo*

1.

1.

1.

1.

**Digteren:**  
En gammel

21

Fl. 1 2

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2

Pf.

Kone som en venlig Fe har spaaet mig, en Gang jeg skulde se min Fødeby, af Festblus overdrysset.

*p*

*p*

1.

1.

1.

1.



29

Picc. 1 *p* *f*

Picc. 2

Ob. 1 *mp* *cresc.* *f*

Ob. 2 *mp* *cresc.* *f*

Cl. (A) 1 *mp* *cresc.* *f*

Cl. (A) 2 *mp* *cresc.* *f*

Fg. 1 *cresc.* *f*

Fg. 2 *cresc.* *f*

Cor. (F) 1 *cresc.* *f*

Cor. (F) 2 *cresc.* *f*

Tr. (F) 1 *mf* *f*

Tr. (F) 2 *mf* *f*

Trb.t. 1 *cresc.* *f*

Trb.t. 2 *cresc.* *f*

Pf. *cresc.* *f*

DIVAEN  
E - - vig Sang og Po - e - si!

VI. 1 *f*

VI. 2 *f*

Va. *f*

Vc. *cresc.* *f*

Cb. *cresc.* *f*

32

Picc. 1

Picc. 2

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Tr. (F) 1  
2

Trb.t. 1  
2

Timp.

Pf.

DIVAEN

S.  
A.

CORO

T.  
B.

VI. 1

VI. 2

Va.

Vc.

Cb.

E - - - - - vig Sang og Po - e - sil

Hil ham, hil

*f*

35

Picc. 1

Picc. 2

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Tr. (F) 1  
2

Trb.t. 1  
2

Timp.

Pf.

DIVAEN

S.  
A.

CORO

T.  
B.

VI. 1

VI. 2

Va.

Vc.

Cb.

E - - vig Sang,  
ham! Hil ham, hil ham Hil ham, hil!

38

Picc. 1

Picc. 2

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2

Tr. (F) 1  
2

Trb.t. 1  
2

Timp.

Pf.

DIVAEN

e - - - vig Sang!

S. A.

CORO

Hil!

T. B.

VI. 1

VI. 2

Va.

Vc.

Cb.

---

B E S Æ T N I N G

O R C H E S T R A

flauto

oboe

clarinetto

fagotto

2 corni

2 tromboni

timpani

CHARACTERS APPEARING WITH THE MUSIC	PERSONER SOM OPTRÆDER I DE MUSIKALSKE NUMRE
--	--

Recitation	Recitation
Choir of Angels	Englekor



MUSIC FOR  
A GRUNDTVIG  
EASTER EVENING

MUSIK TIL  
GRUNDTVIG-  
PAASKE-AFTEN

PARADIS  
PARADISE  
Andantino

No. 1

Musical score for measures 1-6 of 'Paradis'. The score is for five instruments: Flauto, Oboe, Clarinetto (A), Fagotto, and Corno (F). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is Andantino. The dynamic marking is *mp*. The Flauto part starts with a melodic line, while the Oboe, Clarinetto, and Fagotto provide harmonic support. The Corno (F) part has two staves, with the first staff starting a sustained chord.

Musical score for measures 7-10 of 'Paradis'. The score continues for the same five instruments. Measure 7 begins with a new melodic line for the Flauto. The Oboe, Clarinetto, and Fagotto continue their parts. The Corno (F) part continues with sustained chords. On the right side of the page, there are four short musical staves, each with a different key signature and time signature, likely representing different harmonic options for the Corno (F) part.

Aartusinder svæved jeg saa, til Lyst  
Og Længsler søde i Smaafolks Bryst,  
Paa Skjaldes Tunger, for deres Syn,  
Som røres kunde af Aandens Lyn,  
Som tændes kunde af Hiertets Ild,  
Naar lifllig flagrer dens Lue mild!  
Og de som lytted til Skialdens Sang,  
De drømde om mig fuldmangen Gang,  
De saa ogsaa Glimt af min Yndighed  
I Aftenrøden og Hjemmets Fred,  
I Pindsetiden, naar Skov blev grøn,  
Og Bølgen sig krused mild og skøn,  
I Barndoms-Tiden, naar den svandt hen,  
Men fløj som en Fugl forbi igen!

**Recitation:**

Jeg er ikke længer, hvor tit jeg søgtes, men Billede mit dog svæver end over  
saa vidt man ved, i Østerled; i Blomsterord den hele Jord.

12

Fl. *f* *dim.* *mp*

Ob. *f* *dim.* *mp*

Cl. (A) *f* *dim.* *mp*

Fg. *f* *dim.* *mp*

Cor. (F) *f* *dim.* *mp*

Saa lytter, I Smaa!      Guldharpen om Livets      Ej paa hans Læbe skal      med det han synker i      og haaber at vaagne i  
naar Skjalden slaar      Rosengaard!      dø mit Navn,      Dødens Favn,      Gudhjem brat:

17

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F) *mp* *tr. solo* *tr. tranquillo* *p*

Hans Øjnes Lyst og hans      hans Blomsters Eng og      hans jævne Mark mellem      i Fredens Hegn bag de      han immer stirred vemodig  
Hjertes Skat,      hans Bøges Lund,      Bælt og Sund,      Bjerge blaa,      paa!

rall.

22

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F)

Ja, venner Jer til hans      Saa springer      der ud af hver      Blomst et Smil,      i Kraftens Fylde      I se da og Glimt  
Billedstil!      Saa springer      der ud af hver      Blomst et Smil,      og Heltens Pris      af Paradis!

No. 2

HADDINGS UNDRYKKELSE  
*HADDING IN THE UNDERWORLD*  
 Tempo giusto

Flauto

Oboe

Clarinetto (A)

Fagotto

Corno (F) 1 2

Trombone 1 2

Timpani (C)

*pp*

*pp*

*pp*

*pp*

*mp*

*a2*

**Recitation:**  
 Blottet var Skoven,  
 Blomsten forsvundet,

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F) 1 2

Trb. 1 2

Timp.

*a2*

iskold og Voven  
 vinterlig bundet;

Stum var fra Taget  
 Storken bortdraget,

Stum var i Lunden  
 Nattergal-Stunden.

Hird sad i Borge,  
 bænket om Gruen,

Hadding i Norge  
 højt sad i Stuen;

rall.

11

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F) 1/2

Trb. 1/2

Timp.

Helten fra Sletten  
hel-viste Jætten.

Løn gav i Haanden  
Lilievaanden.

Klipper udaged  
rundt over Dalen,

bragende knaged  
Bjælken i Salen;

Glommen og Vormen, Vargen og Stormen mødtes  
ved Sarpem, sloges om Harpen. Da tyktes Dalen  
Drotten et Fængsel, da han i Salen saa' kun sin  
Længsel; Hjertet sig vaanded, Vemod det aanded,  
Taaren vor Kæmpe kunde ej dæmpe.



15

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F) 1/2

Trb. 1/2

Timp.

Alt som paa Vinger var den  
opfløjet,

holdtes med Finger fængslet i Øjet,

tændte sin Kjærte: Kjærten fra  
Hjerte,

da kom med Luen  
Lysning i Stuen.

\* sustain to end!

No. 3

FØR "NYAARS MORGEN"  
BEFORE "NEW YEAR'S MORNING"  
Andante pesante

Fagotto

Corno (F) 1 2 *mf*

Trombone 1 2 *mf*

Fg. 6 *mf* *pp*

Cor. (F) 1 2 *pp*

Trb. 1 2 *pp*

No. 4

DE LEVENDES LAND  
THE LAND OF THE LIVING  
Andantino

Flauto *mf*

Oboe *mf*

Clarinetto (A) *mf*

Fagotto *mf*

Corno (F) 1 2 *mf*

Trombone 1 2 *mp*

5

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F) 1 2

Trb. 1 2

No. 5\*

FORSPIL FØR "PAASKELILIEN"  
 PRELUDE TO "THE DAFFODIL"  
 Andantino

Flauto

Oboe

Clarinetto (A)

Fagotto

Corno (F) 1 2

Trombone 1 2

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

a2

6

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F) 1 2

Trb. 1 2

a2

\* Bag Scenen  
 \* Off Stage

# No. 6\*

Tempo giusto

Flauto  
 Oboe  
 Clarinetto (A)  
 Fagotto  
 Corno (F)  
 Trombone

# No. 7

ENGLE-KOR  
 CHOIR OF ANGELS  
 Andantino con moto

CORO  
 T. 1  
 2  
 Dra - gen er bun - det, Dø - den har mi - stet sin Brod, sin Brod,  
 B. 1  
 2  
 Dra - gen er bun - - det, Dra - gen er bun - det, Dø - den har mi - stet sin

CORO  
 T. 1  
 2  
 Lø - ven har vun - - det, Liv er de Tro - en - des Lod.  
 B. 1  
 2  
 Brod, Lø - ven har vun - - det, Liv er de Tro - en - des Lod.

\* Musikken indledes med et gongongslag.  
 \* The music begins with a gong beat.

DEN SIGNEDE DAG  
THE BLESSED DAY

No. 8

Flauto  
f

Oboe  
f

Clarinetto (A)  
f

Fagotto  
f

Corno (F)  
1 2  
a2  
f

Trombone  
1 2  
f

This block contains the first four measures of the piece. It features six staves: Flauto, Oboe, Clarinetto (A), Fagotto, Corno (F) (with parts 1 and 2), and Trombone (with parts 1 and 2). The music is in 4/4 time and begins with a forte (f) dynamic. The Flauto and Oboe parts play a melodic line, while the Clarinetto and Fagotto provide harmonic support. The Corno and Trombone parts play a rhythmic accompaniment.

5

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F)  
1 2  
a2

Trb.  
1 2

This block contains measures 5 through 8. The instrumentation remains the same as in the first block. The music continues with the same melodic and harmonic themes, ending with a fermata on the final note of each staff.

9

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F)  
1 2  
a2

Trb.  
1 2

This block contains measures 9 through 12. The instrumentation remains the same. The music concludes with a final cadence, marked by a double bar line and fermatas on the final notes of all staves.





## F O R K O R T E L S E R

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

A.	alto	NKS	Ny Kongelig Samling (New Royal collection)
b.	bar	ob.	oboe
B.	basso	pf.	pianoforte
Bar.	baritono	picc.	flauto piccolo
bb.	bars	Pl. No.	Plate Number
brass	brass instruments	ptto.sosp.	piatto sospeso
cb.	contrabbasso	S.	soprano
cl.	clarinetto	sord.	sordino
clav.	clavicordo	spicc.	spiccato
cmplli.	campanelli	stacc.	staccato
CN	Carl Nielsen	str.	strings
CNA	Carl Nielsen Arkivet (The Carl Nielsen Archives)	SUDM	Samfundet til Udgivelse af Dansk Musik (The Society for the Publication of Danish Music)
CNS	Carl Niensens Samling (The Carl Nielsen Collection)	T.	tenore
cor.	corno	tamb.picc.	tamburo piccolo
div.	divisi	tb.	tuba
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)	ten.	tenuto
DK-Km(m)	Musikhistorisk Museum og Carl Claudius' Samling	timp.	timpani
DK-Kt	Teaterhistorisk Museum (The Theatre Museum in the Court Theatre)	tr.	tromba
fg.	fagotto	trb.b.	trombone basso
fl.	flauto	trb.t.	trombone tenore
fl.gr.	flauto grande	trem.	tremolo
fol.	folio	trgl.	triangolo
gr.c.	gran cassa	va.	viola
marc.	marcato	vc.	violoncello
		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

### THE MOTHER

- A** Score, partly autograph (Carl Nielsen, Emil Reesen), fair copy
- B** Parts, manuscript copy

### SOLO SONGS

- C** Printed piano score, Ove Scavenius’ copy
- D** Piano score, partly autograph, fair copy or manuscript copy, printing manuscript
- E** Piano score, autograph, fair copy
- F** Piano score, manuscript copy

### CHORAL SONGS

- G** Piano score, fair copy (Emil Reesen)

### ECHO SONG

- Ha** Piano score, partly autograph, fair copy
- Hb** Score, autograph, draft

### CHORUS: “SOM EN REJSELYSTEN FLAADE”

- Ia** Choral score, autograph, fair copy, printing manuscript
- Ib** Choral score, autograph, fair copy
- Ic** Piano score, autograph, draft
- Id** Autograph, draft
- Ie** Sketch
- If** Parts, manuscript copy
- Ig** Printed choral part
- Ih** Printed choral part
- Ii** Printed choral part
- Ik** Choral score, partly autograph, fair copy and draft
- Il** Printed parts

### “SØNDRET FOLK ER VOKSET SAMMEN”

- J** Piano score, sketch

### SAGA DREAM

- K** Printed parts

### FAITH AND HOPE ARE PLAYING, THE CHILDREN ARE PLAYING

- La** Part, manuscript copy
- Lb** Part, manuscript copy
- Lc** Part, manuscript copy
- Ld** Part, manuscript copy

### GRAMOPHONE WALTZ

- Ma** Piano part, autograph, draft
- Mb** Piano part, manuscript copy

THIS FAIR AND LOVELY LAND

**N** Parts, manuscript copy

FRAGMENTS OF THE NATIONAL ANTHEMS  
OF THE BELLIGERENTS

**O** Parts, manuscript copy

PRELUDE (TO SCENE SEVEN)

**P** Score, autograph, draft

MINUET, "MIN PIGE ER SAA LYS SOM RAV",  
MARCH, "SOM EN REJSELYSTEN FLAADE"

**Q** Printed parts

TEXTUAL SOURCES

**AA** Prompt book, typewritten

**BB** Prompt book, typewritten

**CC** Printed script, play script

- A** Score, partly autograph (Nielsen, Emil Reesen), fair copy.  
DK-Kk, CNS 345a.  
End-dating p. 112: "Emil Reesen / Skovshoved 1920".  
Donated to the Royal Library from the Royal Theatre (s. a.).  
35x28 cm, 116 pages (including printed edition of *Saga Dream*, WH 17442) in brown-patterned half-binding. Pagination: 2-17 (printed pagination with title page, 1 unpaginated folio and 1 unnumbered page at front), 18-72, 73-112 in pencil (2 different unknown hands); on pp. 37-72 earlier numbering has been erased; pp. 54, 55, 71 partly touched up in ink; p. 68 earlier numbered 4; pp. 73-88 earlier numbered 25-40 in ink; pp. 89-104 earlier numbered 55-70; pp. 105-106, earlier numbering erased; pp. 107-112 earlier numbered 41-46 in ink.  
Paper type:  
pp. 1-17: Printed edition of *Saga Dream*  
pp. 18-50: W. Hansen / No. 8. Folio 22 (22 staves)  
pp. 51-52: 24 staves  
pp. 53-64: W. Hansen / No. 8. Folio 22 (22 staves)  
pp. 65-88: W. Hansen / No. 9. Folio 24 (24 staves)  
pp. 89-106: W. Hansen / No. 8. Folio 22 (22 staves)  
pp. 107-112: W. Hansen / No. 9. Folio 24 (24 staves)  
Page 17 is pasted together with page 18. Between p. 18 and p. 19 trimmed music paper has been inserted, 16.5x26.5 cm, 9 staves. On p. 21 trimmed music paper has been inserted with a clip, 17x12.5 cm, 6 staves of paper type with King Frederik IX's monogram.

On cover label: "944 / Moderen / Partitur".

The source contains the score for *The Mother* with the printed edition of the score for *Saga Dream* from 1920 inserted at the front. There are deletions and additions in several hands in pencil, blue and red crayon, black and blue ink pen. Text cues have been added with a black pen or pencil, presumably by Ebbe Hamerik.

The page pasted in between p. 18 and p. 19 is written on the recto side in ink, possibly by Ebbe Hamerik. It contains the first stanza of "Roselil og hendes Moder" for Jester and harp. Added in pencil: "gaar ud / synges uden Akkompagnement / Spilles kun naar / Johannes Poulsen ikke / udfører Narrens Rolle."<sup>1</sup> The music on the attached music paper, p. 21, which is notated in an unknown hand, is an incomplete extract from what is presumably a string part from an unknown work.

Content with indication of foreign hands:

- pp. 1-17: printed edition of *Saga Dream*  
pp. 18-20: *The Mist Is Rising*  
inserted between p. 18 and p. 19: "Roselil og hendes Moder" in an unknown hand, the same as p. 23  
p. 21: on p. 21, trimmed music bifolio (probably irrelevant to *The Mother*) written in an unknown hand  
pp. 21-23: *Melodrama*  
p. 23: *Faith and Hope Are Playing*, fair copy presumably by Ebbe Hamerik  
pp. 24-27: "Vildt gaar Storm mod sorte Vande"  
p. 28: "Vildt den stakkels Nar maa bande" for Jester and harp  
p. 29: *Gramophone Waltz*  
pp. 30-31: "Min Pige er saa lys som Rav"  
pp. 32-33: "Ved Festen fik en Moder Bud"  
pp. 34-36: "Dengang Ørnen var flyveklar"  
p. 37: "Tidselhøsten tegner godt"  
pp. 38-42: *Prelude* [to Scene Four]  
pp. 42-44: "Saa bittert var mit Hjerte"  
p. 45: *The Children Are Playing*  
pp. 46-47: "Søndret Folk er vokset sammen"  
p. 48: *Faith and Hope Are Playing*, fair copy by Nielsen  
pp. 49-51: "Dengang Døden var i Vente", p. 51: the last four bars in a fair copy presumably by Ebbe Hamerik  
p. 52: *Fanfare Music*, fair copy presumably by Ebbe Hamerik

<sup>1</sup> "omit / to be sung without accompaniment / only to be played when / Johannes Poulsen is not / playing the role of the Jester".

p. 53: the last four bars of “Dengang Døden var i Vente”, fair copy by Nielsen  
 pp. 54-63: *Minuet*  
 p. 64: *Fanfare Music*, fair copy by Nielsen  
 pp. 65-71: *Prelude* [to Scene Seven], fair copy by Emil Reesen  
 p. 72: the first 4 bars of “Vildt gaar Storm mod sorte Vande” for choir and orchestra, fair copy by Emil Reesen  
 pp. 73-88: *Echo Song*, fair copy by Emil Reesen  
 pp. 89-105: *March*  
 p. 106: blank  
 pp. 107-112: *Chorus*. “Som en rejselysten Flaade”, fair copy by Emil Reesen

#### Text insertion in A

Inserted in the score is the text of the songs: “Vildt gaar Storm mod sorte Vande” (3 stanzas); *Echo Song*; “Som en rejselysten Flaade” (6 stanzas), a total of 10 folios, 28.5x21 cm, written on the recto page with a black pen (Helge Rode).  
 Pagination: 1-5 (Helge Rode), 6-7 (Nielsen, changed from 7-8 in pencil), 9-11 (Helge Rode).

#### B Parts, manuscript copy.

DK-Kk, CNS 345m.

Datings from 1921 to 1945.

Donated to the Royal Library by the Royal Theatre in 1983. Set of 39 parts, sewn in grey boards. In the wind parts, bass drum and cymbals, glockenspiel and timpani, a printed part for *Saga Dream* is pasted in. In many parts, on the inside cover, the order of the musical numbers is either indicated on an inserted slip of paper or noted in ink or pencil. In vl. 2 (first desk) the musician has noted with the same pen beside the list: “Første Opførelse / Søndag d. 30 Januar 1921 / Jørgen Aarskov”.<sup>2</sup> In the set of parts there are many additions in various hands.

#### SOLO SONGS

#### C Printed piano score, Ove Scavenius' copy.

DK-Kk, CNU.

Title page: “Carl Nielsen / Musik / til / Helge Rode's Skuespil / Moderen / Op 41 / Klaverudtog. / FORLÆGGERENS EJENDOM FOR ALLE LANDE / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG / GÖTEBORG – STOCKHOLM – MALMÖ / A. B. NORDISKA MUSIKFÖRLAGET / Copyright 1921 by Wilhelm Hansen, Copenhagen”.

Pl. No.: 17565 (1921).

30.5x23.5 cm, 23 pages, sewn in covers.

Contents: I *The Mist Is Rising*, II “Vildt gaar Storm mod sorte Vande”, III “Min Pige er saa lys som Rav”, IV “Dengang Ørnen var flyveklar”, V “Ved Festen fik en Moder Bud”, VI “Tidselhøsten tegner godt”, VII *Prelude* [to Scene Four], VIII “Saa bittert var mit Hjerte”, IX “Dengang Døden var i Vente”, X *Minuet*, XI *Prelude* [to Scene Seven], XII *March*, XIII “Som en rejselysten Flaade”. Text on cover as on title page with addition at top: “3. Oplag. Det kgl. Teaters Repertoire”.

#### D Piano score, partly autograph, fair copy or manuscript copy, printing manuscript.

DK-Kk, CNS 345n.

Title page: “Carl Nielsen / Musik / til / Helge Rodes Skuespil / ‘Moderen’ / Op 41 / (Klarverudtog)”. In pencil in an unknown hand: “Forlag / 27/1 21” and “22”. In ink in an unknown hand: “1. Hefte / Opførelsesret forbeh / Copyright 1921 WH / paa alle 13 Numre / alm F”. “Copyright 1921 WH / paa alle 13 Numre / alm F” is underlined in blue crayon and “Peters” has been added. “alm F” is crossed out in pencil. Dating p. 1 in pencil: “Copyright 1921 by W H Copenhagen”. Bought by the Royal Library from Wilhelm Hansens Musikforlag in 1997.

35x27 cm, 14 folios, with 27 of the pages written in ink and pencil, inserted in music bifolio with title page inserted by the publisher in brown paper cover. Pagination: 1-28.

Paper type:

pp. 1-4: 10 staves (hand-ruled)

pp. 5-6, 13-14, 19-21, 23-28: 12 staves

pp. 7-12, 15-18, 22: 12 staves (song format); pages 7-8, 9-10, 11-12, 15-16, 17-18, 21-22, 27-28 are music pages pasted together

Hands:

Nielsen: pp. 1-3, 5-6, 13-14, 27-28

Music copyist X: pp. 7-12, 15-18, 22

Music copyist Y: pp. 19-21, 23-26

Content: *Prelude* [to Scene Seven] (Nielsen), *The Mist Is Rising* (Nielsen), “Vildt gaar Storm mod sorte Vande” (X), “Min Pige er saa lys som Rav” (X), “Dengang Ørnen var flyveklar” (X), “Tidselhøsten tegner godt” (X), *Prelude* [to Scene Four] (Nielsen), “Saa bittert var mit Hjerte” (X), “Dengang Døden var i Vente” (X), *Minuet* (Y), “Ved Festen fik en Moder Bud” (X), *March* (Y), “Som en rejselysten Flaade” (Nielsen).

Additions and changes in pencil and ink (Nielsen and foreign hands).

<sup>2</sup> “First performance / Sunday 30th January 1921 / Jørgen Aarskov”.

Title on cover in unknown hand: "CARL NIELSEN: 'MODEREN' OP 41 / (KLAVERUDTOG)" and "F. 17565" (plate number). Added in pencil on the first music page in an unknown hand: "Copyright 1921 by WH Copenhagen 17565" and "Opff / Dansk 4 Fransk Moderen / Skuespil af Helge Rode".

**E** Piano score, autograph, fair copy.

DK-Kk, CNS 345b.

Title page: "Sangene / til / Helge Rode's Festspil / 'Moderen' / Musiken komponeret af / Carl Nielsen." Stamped: "DET KGL. TEATERS / MUSIKARKIV." In pencil in an unknown hand:

"Hr. Lehmann." In blue crayon in an unknown hand: "944".

Donated to the Royal Library from the Royal Theatre in 1946. 35.5x26.5 cm, 12 folios in brownish half-binding. Numbered 2-11 (title page and first music page unnumbered).

Paper type: 12 staves (hand-ruled).

The source has been restored.

Contents: "Ved Festen fik en Moder Bud", "Vildt gaar Storm mod sorte Vande", "Min Pige er saa lys som Rav", "Dengang Ørnen var flyveklar", "Tidselehøsten tegner godt", "Saa bitert var mit Hjerte", "Dengang Døden var i Vente".

Additions in an unknown hand in pencil and red crayon.

**F** Piano score, manuscript copy.

*The Royal Theatre*, Copenhagen.

Dating on first music page: "Hr. Johannes Poulsen / 12-11-1920 / Borchseniuss Carl Madsen / 14-9-1935".

34.5x27.5 cm, 3 inserted folios in grey boards, 5 of the pages written in ink.

Paper type: 12 staves (song format).

Cover title: "Narrens Sange / i / 'Moderen'". Title on first music page: "'Moderen'. Narren's Parti! / Musik af Carl Nielsen." Contains "Ved Festen fik en Moder Bud", "Dengang Ørnen var flyveklar" and "Dengang Døden var i Vente". On fol. 2<sup>r</sup> the melody with no text for "Vildt gaar Storm mod sorte Vande" has been added in pencil. Fifth stanza of "Dengang Døden var i Vente" has been added (Ebbe Hamerik). On the cover the Royal Theatre's registration number "944" has been added as well as "2" in a circle.

CHORAL SONGS

**G** Piano score, fair copy (Emil Reesen).

DK-Kk, CNS 345c.

End-dating: "Emil Reesen / Skovshoved / Maj 1920."

Donated to the Royal Library from the Royal Theatre (s. a.). 34.5x27 cm, 6 bifolios, 21 of the pages written in ink, sewn in grey boards. Pagination: 2 unnumbered pages, 1-21, 1 unnumbered page.

Paper type: W. Hansen No. 3. F. 12. (12 staves).

Contents: *Prelude* [to Scene Seven], "Vildt gaar Storm mod sorte Vande" (Melody: "Som en rejselysten Flaade"), *Echo Song*, "Som en rejselysten Flaade". Added on the first page in an unknown hand: "944 / 'Moderen'", stamped "DET KGL. TEATERS / MUSIKARKIV". Added on the cover in an unknown hand: "4. / 944 / 'Moderen' / Korudtog".

ECHO SONG

**Ha** Piano score, partly autograph, fair copy.

DK-Kk, CNS 345e.

Donated to the Royal Library by Emil Reesen in 1962.

35x26 cm, 3 bifolios written in ink, paginated 1-12.

Paper type: 14 staves (hand-ruled).

The source contains *Echo Song* notated for vocal parts and piano. In a few places the instrumentation is indicated at thematic entries. Title on first music page: "Ekkosang". The first 3 systems have been fair-copied by Nielsen, the rest in an unknown hand. Additions in pencil (Nielsen and unknown hand).

**Hb** Score, autograph, draft.

DK-Kk, CNS 345d.

Donated to the Royal Library by Emil Reesen in 1962.

35x26 cm, 3 bifolios, 10 of the pages written in pencil. Pagination: 1-10.

Paper type: 14 staves (hand-ruled).

Contents: *Echo song*. Title on first music page: "Ekkosang". After b. 19 the music is mainly notated in short score for vocal parts and piano with indications of instrumentation at some thematic entries.

CHORUS. "SOM EN REJSELYSTEN FLAADE"

**Ia** Choral score, autograph, fair copy, printing manuscript.

DK-Kk, CNS 345o.

Title page: "Sangen til Danmark / af / Helge Rode's Skuespil / 'Moderen' / komponeret for blandet Kor / af / Carl Nielsen". In pencil in an unknown hand: "Korbibliotek / 1 Stav / Straks!"

Dating on fol. 1<sup>v</sup> in pencil: "Copyright 1921 by Wilhelm Hansen Copenhagen".

- Bought by the Royal Library from Wilhelm Hansens Musikforlag in 1997.  
34.5x26 cm, 1 bifolio, 3 of the pages written in ink.  
Paper type: 12 staves (hand-ruled).  
Plate number of printed edition added: 17690.
- Ib** Choral score, autograph, fair copy.  
DK-Kk, CNS 345i.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
35x26 cm, 1 bifolio, of which fol. 1<sup>v</sup> is written in ink.  
Paper type: 12 staves (hand-ruled).  
Contains the first 8 bars of “Som en rejselysten Flaade” in choral score in A major. Title: “Fædrelandssangen af ‘Moderen’ / Carl Nielsen”<sup>3</sup>. Additions in pencil (Nielsen).
- Ic** Piano score, autograph, draft.  
DK-Kk, CNS 345f.  
34x27 cm, 1 folio written in pencil.  
Paper type: No. 8. Folio 22 (22 staves).  
Contents: Draft for “Som en rejselysten Flaade”. Title on first music page: “N<sup>o</sup> 3 Melodi til I ‘Vildt gaar Storm’ og III ‘Som en rejsedygtig / Flaade’”. Added to fol. 1<sup>r</sup> at the bottom of the page in pencil (Nielsen): “De maa følge Korsatsen og fordoble i Orkestret / som De synes; jeg har kun skrevet lidt Bevægelse i Orkestret / af og til som Fingerpeg”<sup>4</sup> and with a reference to b. 4 and b. 6: “\* disse d vil klinge godt / for et Par af Hornene”<sup>5</sup>.
- Id** Autograph, draft.  
DK-Kk, CNS 345h.  
35x26 cm, 1 bifolio, of which 1 page is written in pencil.  
Paper type: 12 staves (hand-ruled).  
Contains the choral setting for “Som en rejselysten Flaade”, no text, A major. Title in unknown hand: “Som en rejselysten Flaade”.
- Ie** Sketch.  
DK-Kk, CNS 345g.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34x27 cm, 1 folio written in pencil.  
Paper type: 12 staves.  
Contents: Melody with incomplete harmonies for “Som en rejselysten Flaade”, text on first line of music: “Som en rejsedygtig Flaade”. The introductory 2 bars of the prelude is added in blue crayon at the bottom of the page with the title “Forspil”.<sup>6</sup> Other additions in blue crayon. Fol. 1<sup>v</sup>: Sketch for bb. 21-34 of *Echo Song*.
- If** Parts, manuscript copy.  
*Royal Theatre*, Copenhagen, A 944.  
26 parts for “Som en rejselysten Flaade”.  
The parts are numbered “22”. They are notated in B flat major, but with a comment that they should be played in G major.
- Ig** Printed choral part.  
Title page: “*Sangen om Danmark*”. Stamped: “28SEP.1921”.  
Private print (1921).  
27x17 cm, 1 bifolio, music printed on 3 pages.  
Print of hand-ruled music staves and hand-drawn notes, the first 2 music pages with 6 staves, the last music page with 4 staves. Composer attribution on fol. 1<sup>v</sup>: “Carl Nielsen / ved Hakon Andersen”. Contains “Som en rejselysten Flaade” in a version for mixed choir.
- Ih** Printed choral part.  
Title on first music page: “*Sangen til Danmark / Carl Nielsen*”. Bottom of music page: “Copyright 1921 by Wilhelm Hansen, Copenhagen. 17690 / 1921 / Wilhelm Hansens Nodestik og Tryk, Kjøbenhavn.”  
Pl. No.: 17690 (1921).  
27.5x17 cm, 1 bifolio with printed music on fol. 2<sup>f</sup>.  
Contains “Som en rejselysten Flaade” in a version for mixed choir. On fol. 1<sup>r</sup> and fol. 2<sup>v</sup> a list of the publisher’s catalogue for mixed choir is printed.
- Ii** Printed choral part.  
Title on inserted music folio: “*Sangen til Danmark / Carl Nielsen*”. Bottom of music page: “Copyright 1921 by Wilhelm Hansen, Copenhagen. 17689 / Wilhelm Hansens Nodestik og Tryk, Kjøbenhavn.”  
Pl. No.: 17689 (1921).  
27x17.5 cm, 1 music folio, printed music on 1 page; in red paper covers.  
Contains “Som en rejselysten Flaade” in a version for male choir. On the cover a list of the publisher’s catalogue for male choir is printed, with the following noted at No. 229: “Carl Nielsen: *Sangen til Danmark* af ‘Moderen’ (Som en rejselysten Flaade). Udsat af Haakon Andersen.”

3 “The patriotic song from *The Mother* / Carl Nielsen”.

4 “You must follow the choral setting and double in the orchestra as you think fit; I have only written a little motion in the orchestra now and then as a pointer”.

5 “\* these d’s will sound good for a couple of the horns”.

6 “Prelude”.

**Ik** Choral score, partly autograph, fair copy and draft.  
 DK-Kk, CNS 237.  
 Donated to the Royal Library by the estate of Albert Jørgensen (s. a.).  
 26x17 cm, 1 folio pasted on grey paper (36x26.5 cm) written in ink and pencil.  
 Paper type: 10 staves.  
 Title: "Nr. 30. Som en rejselysten Flaade / Carl Nielsen".  
 At the bottom of the music page: "Helge Rode." Added in pencil at the bottom: "40 a 8". Beneath the pasted-on music page in ink: "Manuskript af Carl Nielsen. Trestemmig udsættelse. Trykt i / 'Melodier til Sangbogen Danmark' nr. 30 med enkelte æn- / dringer. Kun moderne skrevet i blyant er af C.N. De / i blæk skrevne noder er af Undertegnede. / Albert Jørgensen."<sup>7</sup> Top of folio in pencil: "23". Contains "Som en rejselysten Flaade" in a three-part setting in G major, where Albert Jørgensen has added the melody in ink; the harmonies are added in pencil (Nielsen). Included in CNS 187 (source for *Sangbogen Danmark*).

**II** Printed parts.  
 Title on first music page of soprano part: "SOPRAN / 'O, JESULIL MILD' / JOH. SEB. BACH".  
 Atelier Elektra, Copenhagen K.  
 33x21.5 cm, 4 choral parts (SATB), 2 bifolios clipped together. Pagination (soprano): Unnumbered page, 2-7, unnumbered page. The printed music is a print of a manuscript in an unknown hand.  
 Contains parts for: Bach: *O, Jesulein süß*; Händel: 5-pt. chorus from *Dettinger – Te deum*; Gounod: *Judex*, from the oratorio *Mors et vita*; Gluck: Chorus from the opera *Iphigenia in Aulis*; Mozart: Chorus from the opera *La clemenza di Tito*; Gluck: Aria with chorus from the opera *Orpheus*; Mozart: Chorus and soprano solo from the opera *Idomeneo*; Hartmann: Chorus – Intermedium from *Kilderejsen*; Weyse: *Fædrelandssang*; Nielsen: Song from the play *The Mother*.  
 "Som en rejselysten Flaade" is notated in A major.

" S Ø N D R E T F O L K E R V O K S E T S A M M E N "

**J** Piano score, sketch.  
 DK-Kk, CNS 345j.  
 Donated to the Royal Library by Irmelin Eggert Møller in 1958.

34.5x26 cm, 2 bifolios, 5 of the pages written in ink (Knud Jeppesen) and 1 page written in pencil (Nielsen).  
 Paper type: 16 staves (hand-ruled).  
 Contains Knud Jeppesen's fair copy of *Venskabs Dansen*<sup>8</sup> and on fol. 4<sup>v</sup> a sketch for "Søndret Folk er vokset sammen" (10 bars). No text, Top of page: "Strygeorkester".<sup>9</sup> After the music: "samme Slutning".<sup>10</sup>

S A G A D R E A M

**K** Printed parts.  
*The Royal Theatre*, Copenhagen.  
 Dating in trb.t. 1: "1922".  
 Pl. No.: 17442.<sup>a</sup> (1920).  
 22 wind parts as well as string parts for *Saga Dream*. (Cf. vol. II/8, *Critical Commentary, Saga Dream*, Source B).

F A I T H A N D H O P E A R E P L A Y I N G ,  
 T H E C H I L D R E N A R E P L A Y I N G

**La** Part, manuscript copy.  
*The Royal Theatre*, Copenhagen.  
 26x17.5 cm, 1 folio written in ink.  
 Paper type: 12 staves (hand-ruled).  
 Title, recto: "'Moderen'. Flauto-Solo (med Viola) / N<sup>o</sup> 3.a Tro og Haab spiller (Bag Scenen)"; verso: "'Moderen' Fløjte Solo (Bag Scenen) / Børnene leger N<sup>o</sup> 12". Text cues added in unknown hand. Recto: "spilles i Slutningen af 1<sup>ste</sup> Billede"<sup>11</sup> added in ink (Ebbe Hamerik). Verso: "4<sup>de</sup> Billede"<sup>12</sup> added in ink (Ebbe Hamerik).  
 Contains the flute part for *The Children Are Playing* and *Faith and Hope Are Playing*.

**Lb** Part, manuscript copy.  
*The Royal Theatre*, Copenhagen.  
 36.5x25.5 cm, 1 folio, with 1 page written in ink.  
 Paper type: 12 staves (hand-ruled).  
 Title: "Fløite! / N<sup>o</sup> 12 Børnene leger. til 'Moderen.' Carl Nielsen". "12" changed to "14" in pencil. Additions in unknown hand.  
 Contains *The Children Are Playing*.

**Lc** Part, manuscript copy.  
*The Royal Theatre*, Copenhagen.  
 34x26.5 cm, 1 folio written in ink.

<sup>7</sup> "Manuscript by Carl Nielsen. Three-part setting. Printed in / 'Melodies for Sangbogen Danmark' No. 30 with a few / changes. Only the notes written in pencil are by C.N. Those / written in ink are by the undersigned. / Albert Jørgensen."

<sup>8</sup> "Dance of Friendship".  
<sup>9</sup> "String orchestra".  
<sup>10</sup> "same ending".  
<sup>11</sup> "to be played at the end of Scene One".  
<sup>12</sup> "Scene Four".



Paper type: Wilhelm Hansen, No. 3. F. 12. (12 staves).  
Title: "Fløjte / Til 'Moderen' / N<sup>o</sup> 12. Børnene leger / Carl Nielsen". Stamped: "DANMARKS RADIO / Nodebiblioteket".  
Additions in unknown hand. Contains *The Children Are Playing*.

**Ld** Part, manuscript copy.

*The Royal Theatre*, Copenhagen.

26x17.5 cm, 1 folio written in ink.

Paper type: 12 staves.

Title: "Violo-Solo (bag Scenen) / sammen med Flauto / 'Moderen' / N<sup>o</sup> 3a". Text cues added in pencil in unknown hand. Added in ink: "spilles i Slutningen af 1<sup>ste</sup> / Billede"<sup>13</sup> (Ebbe Hamerik).

Contains viola part for *Faith and Hope Are Playing* and on the verso page A.P. Berggreen's melody for *Life Is Lower, Life Is Slower* in monophonic notation.

GRAMOPHONE WALTZ

**Ma** Piano part, autograph, draft.

DK-Kk, CNS 3451.

Donated to the Royal Library by Irmelin Eggert Møller in 1958.

34.5x26 cm, 1 folio written in pencil.

Paper type: 14 staves.

Title: "Gramofon-Vals". Fol. 1<sup>v</sup>: sketch, 1 staff, treble clef, 3/4, 2 bars constituting a rhythmic variation on the Adagio theme of the first movement of the Fifth Symphony, bb.

268-269.

**Mb** Piano parts, manuscript copy.

*The Royal Theatre*, Copenhagen.

Title page: "'Moderen' / Klaver bag Sc. / 3. Billede".

34.5x26 cm, 1 bifolio pasted in boards and 1 bifolio loosely inserted in the same boards; 4 of the pages written in ink.

Paper type: 12 staves.

Contains 2 manuscript copies of *Gramophone Waltz* in notation by the same copyist. The pasted-in copy is designated "N<sup>o</sup>5" and the insertion is designated "N<sup>o</sup>7". Title page and both recto pages stamped "Scenemusik N<sup>o</sup>. 277" and "944" is added on the title page in pencil.

THIS FAIR AND LOVELY LAND

**N** Parts, manuscript copy.

*The Royal Theatre*, Copenhagen.

26.5x17.5 cm, 1 bifolio and 4 folios, 7 of the pages written in ink.

Paper type: 12 staves (hand-ruled), with vl. 1 trimmed to 9 staves.

Contains vl. 1, 2, va., vc. and arpa for *This Fair and Lovely Land*. The harp part is the cover for the other parts. On the cover: "Harpe. Der er et yndigt Land. / til / 'Moderen.'"

Designated on cover: "944". Additions in blue crayon, pencil and black ink.

FRAGMENTS OF THE NATIONAL ANTHEMS OF THE BELLIGERENTS

**O** Parts, manuscript copy.

*The Royal Theatre*, Copenhagen.

Datings: cor. 1: "Einer Olsen / 1921."; cor. 2: "E. Breuning 1921"; trb.t. 1: "H Hornung Jensen 1921-1922-"; trb.t. 2: "Hr. A. Andersen 1921-22."; trb.b.: "August Petersen / Jan 1921.22".

26x28 cm, 1 folio (conductor) and 35x26.5 cm, 9 folios (other parts), all folios written on the recto page in ink.

Paper type: cor. 2, tr. 2, trb.t. 2, tb., gr.c.: Wilhelm Hansen No. 3. F. 12 (12 staves); conductor's and other parts: 12 staves, conductor's part in oblong format.

Title for all parts except the conductor's: "Musik bag Scenen til 'Moderen.'"<sup>14</sup> Title added in blue crayon on conductor's part: "'Moderen' 5<sup>te</sup> Billede / Messingblæsere Kl. 10 1/4."

Contains the French, English, Italian and American national anthems for brasses and bass drum. In all parts the Italian national anthem is crossed out in pencil. The conductor's part, which has been copied out by another copyist than the other parts, consists exclusively of the melody part in monophonic notation. In the conductor's part and tr. 1 signals have been added between the national anthems later, in the conductor's part by the same music copyist as the rest of the part.

PRELUDE (TO SCENE SEVEN)

**P** Score, autograph, draft.

DK-Kk, CNS 345k.

Donated to the Royal Library by Emil Reesen in 1962.

35.5x27 cm, 1 bifolio written in pencil, paginated 1-4.

Paper type: B. & H. No. 18. A. / 7. 14. (10 staves).

Contains *Prelude* [to Scene Seven]. 24 bars are notated in score and the remaining bars are notated in piano score with instructions for instrumentation. Title on first music page: "Forspil No 1<sup>o</sup>". Added in pencil on p. 3: "Orkestret

<sup>13</sup> "to be played at the end of Scene One".

<sup>14</sup> "Back stage music for The Mother."

bestaar nu af Strygere Fl. Clar, Ob 4 Horn og Fag (tutti)<sup>15</sup>.  
Added in pencil at bottom of p. 4: "Maaske et Par Bassuner  
paa de sidste / Takter men ikke Trompeter."<sup>16</sup>

MINUET, "MIN PIGE ER SAA LYS SOM RAV",  
MARCH, "SOM EN REJSELYSTEN FLAADE"

**Q** Printed parts.

DK-Kk, Orchestral library.

Title page, piano part: "Piccolo Hefte 31. / Piano-Kon-  
ductör." On first music page: "Piano-Konductör. / Menuet.  
/ Carl Nielsen." Bottom of first music page: "Forlæggerens  
Ejendom for alle Lande. / Wilhelm Hansen, Musik-Forlag.  
København & Leipzig. / Copyright 1921 by Wilhelm Hansen,  
Copenhagen."

Wilhelm Hansens Musikforlag, Piccolo Hefte 31 (1921). No  
plate number.

Donated to the Royal Library by the Royal Danish Academy  
of Music, Copenhagen, in 1988.

29x21 cm, 43 printed parts, and 1 oboe part in manuscript.  
The parts are in grey boards.

Title on cover: "Musikken til Skuespillet 'Moderen.'" Con-  
tains *Minuet*, "Min Pige er saa lys som Rav", *March*, "Som en  
rejselysten Flaade" in arrangements for a reduced ensemble.

TEXTUAL SOURCES

**AA** Prompt book, typewritten.

*The Royal Theatre*, Copenhagen.

Title page: "Helge Rode: / Moderen. / Et Æventyrspil i syv  
Billeder." Added in ink: "Sufflørbog 1920." Stamped: "DET  
KGL. THEATERS / SOUFFLEUR  
ARCHIV".

23x22.5 cm, 165 folios, typewritten text on recto pages.  
Pagination on recto pages: title page unnumbered, 2, a-f,  
3-43, 44a-c, 45-97, 97a, 98-155. The source is bound with  
end-papers in brown-patterned boards with leather spine.  
Contains the text for *The Mother* with many additions and  
corrections in pencil, black pen or blue crayon in several  
hands. A page with new text is pasted over pp. 44a-44b. A  
paper page with new text has been inserted at p. 54. Pages  
50-52, 59-60, 82-83, 92-94, 128-150 are clipped together. The  
source has marks on the paper from earlier paper clips. On  
the front end-paper there is a list of page numbers for the  
prologue and Scenes One to Seven.

**BB** Director's book, typewritten.

*The Royal Theatre*, Copenhagen.

Title page: "Helge Rode: / MODEREN. / Et Æventyrspil i syv  
Billeder." Added in ink: "Instruktionsbog / 1920." Stamped:  
"DET KGL. THEATERS / SOUFFLEUR ARCHIV".

23x22.5 cm, 158 folios, typewritten text on verso pages.

Pagination on verso pages: title page unnumbered, 2, a-e, 3-  
40, 2 unpaginated folios, 41-45, 45b, 46-122, 2 unpaginated  
folios, 123-136, 2 unpaginated folios, 137-145, 1 unpaginat-  
ed folio. The source is bound with end-papers in brown-pat-  
terned boards with a leather spine.

Contains the text for *The Mother* with many additions and  
corrections in pencil, blue crayon and black ink in several  
hands. On page 2, a cast list with the names of actors from  
the 1921 performance and a few actors from the perform-  
ance in 1936 has been added.

**CC** Printed script, play script.

Title page: "HELGE RODE / MODEREN / ET EVENTYRSPIL I  
/ SYV BILLEDER / GYLDENDALSKE BOGHANDEL / NORDISK  
FORLAG - KJØBENHAVN / OG KRISTIANIA - MDCCCCXX."  
Gyldendal 1921.

19.5x13.5 cm, 101 pp.

The history of the songs shows that Nielsen received the texts  
a little at a time. The only preserved textual sources are "Vildt  
gaar Storm mod sorte Vande" (3 stanzas), *Echo Song* and "Som en  
rejselysten Flaade" (6 stanzas) (text insertion in **A**). In addition  
there is a prompt book (**AA**), a director's book (**BB**) and a signal  
book from the performances in 1921 at the Royal Theatre,  
which was also used in 1935-1936. The performance material  
must be considered the closest sources to the probably lost  
texts. An exception to this is *Echo Song*, which must have been  
composed from the textual insertion in **A**, since parts of the  
text are missing in both the prompt book (**AA**) and the direc-  
tor's book (**BB**). The text for the whole play appeared in print in  
the days before the first performance (**CC**). Most of the songs for  
*The Mother* were included in 1922 in the poetry collection *Den  
stille Have* which has been disregarded here, since a note there  
states that the texts are printed in a revised form.

The source material for the solo songs contains no auto-  
graph drafts; it has thus not been possible to establish with  
certainty whether they were conceived directly for orchestra or  
whether they first were composed for singer and piano, which  
would be a reasonable assumption, since both *Echo Song* and

15 "The orchestra now consists of strings, fl., clar., ob., 4  
horns and fag. (tutti)".

16 "Perhaps a pair of trombones on the last / bars but not  
trumpets."

“Som en rejselysten Flaade” are available in this form. A likely course of events is that Nielsen at first wrote down the songs with piano accompaniment and only in connection with the drawing-up of the accompanying orchestral parts changed features like the rhythm of concluding notes. Since the piano arrangement, as mentioned in the preface, had been initiated before the first performance, there are many differences between the score (A) and the piano arrangement (C).

In the piano score (E) Nielsen fair-copied seven songs. It seems that the manuscript copy (F), was copied from Source E, since they share several differences from Source A. In the printing manuscript (D) the same songs are notated in another hand. The only exception in the printing manuscript (D) is “Som en rejselysten Flaade”, which was written by Nielsen, and this very song is not in Source E; that is, a copyist presumably borrowed Source E and copied from it, then it was combined with “Som en rejselysten Flaade” and the other piano transcriptions of instrumental numbers. The printed edition of the songs for *The Mother* was typeset in December 1920, thus before the first performance.

The texts and music for the solo songs in the present edition have been typeset from the score (A), which as far as the text is concerned has been corrected on the basis of the prompt book (AA). Since this has deficiencies as regards *Echo Song*, the whole of *Echo Song* has been typeset from the score. Variants in the vocal part in all the above sources with the exception of the signal book, which does not seem to have all the textual changes, are listed in the *Editorial emendations and alternative readings*. Spelling and punctuation are given as in the prompt book, which must be considered as having been copied from Helge Rode’s text, since Nielsen’s entry of the text in the score is sometimes inadequate.

In the score (A) the last note in the singer’s part differs in several cases from that of the melody-bearing orchestral parts. Since these appear to be intentional they have not been changed.

A particular problem with the songs has been the number of stanzas that were supplemented after Nielsen had fair-copied the score. The score does not consistently indicate that stanzas are missing. In the score (A) some songs have stanzas that are not notated in Nielsen’s hand, and in the prompt book (AA) stanzas have also been added in unknown hands. In general the number of stanzas has been typeset according to the number in the prompt book, with a comment. Deviations from this are noted in the *Editorial emendations and alternative readings*.

The orchestral piece *Saga Dream*, which is played immediately before Scene One, was printed before the first performance,<sup>17</sup> and the printed score and printed parts were used (K and the pasted-in score in A). For the other orchestral pieces there are only two drafts. The draft for the *Prelude* [to Scene Seven] (P) has 24 bars in the score and the remaining bars in the short score with instructions for Emil Reesen, who orchestrated and fair-copied the prelude. The draft for *Gramophone Waltz* (Ma) must have been the source for the fair copy in the score. The stage music and orchestral parts (Sources B, La, Lb, Lc, Ld, Mb) were presumably copied from the score (A).

The main source for the orchestral music, as for the songs, is the score fair copy (A). All the instrumental music has been collated with relevant sources but mainly edited on the fair copy’s own premises. Important variants are listed in the *Editorial emendations and alternative readings*.

*Faith and Hope are playing* exists in notation by both Ebbe Hamerik and Nielsen in the score, on pp. 23 and 48 respectively. Similarly, *Fanfare Music* is repeated in the score, on p. 52 in the fair copy by Ebbe Hamerik and on p. 64 in the fair copy by Nielsen. In the editorial work the music in Nielsen’s hand has been chosen as the main source and variants in the manuscript copy are indicated in the list of variants. Differences in articulation between strings and winds in *March* and *Minuet* have been retained. In “Dengang Døden var i Vente” (vc. bb.16<sup>1</sup>-19<sup>1</sup>) the possibility cannot be precluded that the treble clef at this point was placed in accordance with older notational practice, that is sounding an octave lower than notated. In the drawing-up of the piano score for the songs (C), however, Nielsen notated the piano part in two parts like the string parts in the orchestral version with the initial note of the bass part as *d*”, and thus relatively high for a bass part, and since the song is of a humorous, caricaturing nature, notation according to modern practice may have been used.

The score (A) was reviewed and supplemented before the first performance by the conductor Ebbe Hamerik. Ebbe Hamerik’s prelude and adaptations of the endings as well as his additions of dynamics and articulation have been included in the music of this edition and appear in the list of variants as internal variants. On the other hand, the noted abbreviations cannot be attributed to Ebbe Hamerik with certainty. They have therefore not been incorporated in the music but notated as variants in the *Editorial emendations and alternative readings*.

<sup>17</sup> *Saga Dream* is published in *The Carl Nielsen Edition* vol. II/8, and its history and sources are discussed there.

C O S M U S

- A** Score, autograph, fair copy
- B** Vocal part, autograph, fair copy
- C** Score, autograph, draft
- D** Choral parts, manuscript copy
- E** Orchestral parts in manuscript copy and printed piano part
- AA** Textual source, Einar Christiansen autograph
- BB** Prompt book, typewritten
- CC** Director's book, typewritten
- DD** Printed script

- A** Score, autograph, fair copy.  
DK-Kk, CNS 335a.  
Title page: "Musik / til / Einar Christiansen's Skuespil / 'Cosmus' / komponeret / af / Carl Nielsen." Inscribed: "948" in blue crayon. Stamped: "DET KGL. THEATERS / MUSIKARKIV". Added note in pencil: "15 Sop I. / 6 [Sop] II. / 6 Alt. I. / 5. [Alt] II. / 8 Ten. I / 6 [Ten.] II. / 7. Bas I. / 8 Bas II".  
Dating on p. 6: "Kjbenhavn / 29 - 9 - 21".  
Donated to the Royal Library from the Royal Theatre in 1938. 34x26 cm, 2 bifolios, 7 pages written in ink and 1 page written in pencil. Pagination: Title page unnumbered, 1-6, last page unnumbered. The pages are sewn together with a cover of brown-patterned boards.  
Paper type: 10 staves.  
Contains No. 1: *The Fisherman's Song*, No. 2: "Da Klokketaarnet styrted", and a pencil manuscript copy of "Da Klokketaarnet styrted" (unknown hand). Additions in blue crayon.
- B** Vocal part, autograph, fair copy.  
DK-Kk, CNS 335c.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958. 17.5x26 cm, 1 folio, with 1 page written in ink.  
Paper type: 6 staves, paper trimmed.  
Title: "Solen springer ud som en Rose. / Carl Nielsen." After the last note: "(Einar Christiansen)" (Nielsen).
- C** Score, autograph, draft.  
DK-Kk, CNS 335b, included in CNS 309b.  
Dating on second music page: "Damgaard / 10 - 9 - 21."  
Donated to the Royal Library by Irmelin Eggert Møller in 1958. 35x26 cm. Of the 7 bifolios of the source, the draft consists of 2 music pages written in pencil.  
Paper type: 12 staves.

The source contains drafts for *Springtime on Funen*, "Da Klokketaarnet styrted" and a sketch in piano score: 2 bars with upbeat, 4/4, D minor.

- D** Choral parts, manuscript copy.  
DK-Kk, KT-A 0948.  
Datings: Tenor 1: "Brianetick [?] 7/12-21". Tenor 1: "C. Vollmer 7/12 1921". Tenor 1: "Alexis Florenty 7-12-21.". Bass 1: "Hr. Wulf 7/XII-21". Bass 2: "Thingsted 7/12.21".  
Donated to the Royal Library from the Royal Theatre (s. a.). 26.5x35 cm, 51 parts.  
Paper type: 10 staves in oblong format.  
Title, Soprano 1: "N<sup>o</sup> 2. af 'Cosmos.' Carl Nielsen"  
Contains "Da Klokketaarnet styrted".
- E** Orchestral parts in manuscript copy and printed piano part.  
DK-Kk, KT-A 0948.  
Donated to the Royal Library from the Royal Theatre (s. a.). 34.5x26 cm, 6 parts in manuscript copy (vl. 1, vl. 2, cb., cornet 1, 2, perc., pf.) and printed piano part: "MUSIK FÖR ALLA / POPULÄRT MUSIKBIBLIOTEK [...] / 24. Polka-Album [...] STOCKHOLM. / CARL GEHRMANS MUSIKFÖRLAG".  
Paper type for parts in manuscript copy: 12 staves.  
Title page on vl. 1: "1<sup>ste</sup> Violin. / Cosmus".  
Vl. 1, vl. 2 and cb. contain 3 numbers; cornet and perc. 4 numbers. No. 1 is a waltz, No. 2 a fanfare, No. 3 an instrumentation of the first polka from the printed piano part (Frida Jungbeck: *Lifslust polka*). No. 4 (cornet, perc.) is *Fanemarsch*. The piano part contains Nos. 1 and 2 as well as *Fanemarsch*, with the latter notated in score, 2 parts in treble clef and perc. in treble clef. Additions in pencil and blue crayon.
- AA** Textual source, Einar Christiansen's autograph.  
DK-Kk, CNA I.a.b., capsule 22, letter fragments.  
20.5x13 cm, 2 bifolios, 3 pages of which are written in ink. Contains the text for the two songs of the play. No titles or attribution to author. Written above the text of *The Fisherman's Song*: "(Synges of en ung Fisker bag / Scenen)"<sup>18</sup> and below the same song: "(Der kan ikke anvendes instrumental / Ledsagelse.)"<sup>19</sup>. Written above the text of "Da Klokketaarnet styrted": "(baade Mænd and Kvinder / Chor udenfor Scenen af de hjemløse / Mennesker<sup>x</sup>, der kredser hvileløse / omkring den styrtede Domkirkes / Ruin.)"<sup>20</sup> The

18 "(to be sung by a young fisherman behind the scenes)".

19 "(Instrumental accompaniment cannot be used.)".

20 "(both men and women / Chorus off stage of the homeless / people<sup>x</sup>, who circle restlessly / around the toppled cathedral / ruin.)"

<sup>x</sup> refers to the text at the bottom of the page: “(ogsaa uden al orkestral Medvirkning)”<sup>21</sup> Added on fol. 2<sup>v</sup> by Nielsen: “Kungfutse – Gespräche / Erläutert von / Richard Wilhelm” – a reference to a book that appeared in Rudolstadt in 1914.

**BB** Prompt book, typewritten.

*The Royal Theatre, Copenhagen.*

Title page: “Einar Christiansen: / *Cosmus*. / Drama i to Afdelinger. / (ti Billeder)”. Added in ink: “Sufflørbog 1921.” and an “Et” [indefinite article] in front of “Drama”. Stamped: “DET KGL. THEATERS / SOUFFLEUR ARCHIV”.

24x22 cm, 179 folios, typewritten text on recto pages. Pagination on recto pages; title page unnumbered, 2-55, 55a-55f, 56-127, 128-173. The source is bound with end-papers in brown-patterned boards with a leather spine. Between p. 55f and p. 56 a page is folded together with the numbering “55” and between p. 127 and p. 128 a slip has been inserted with durations for the scenes of the play and the text: “Cosmus / 1<sup>ste</sup> opf. 25/2 22”.<sup>22</sup>

Contains the text of the play with additions and deletions in pencil and black ink.

**CC** Director’s book, typewritten.

*The Royal Theatre, Copenhagen.*

Title page: “Einar Christiansen: / *Cosmus*. / Drama i to Afdelinger. / (ti Billeder)”. Added in ink: “Instruktionsbog 1921.” Stamped: “DET KGL. THEATERS / SOUFFLEUR ARCHIV”.

24x22 cm, 189 folios, typewritten text on verso pages. Pagination on verso pages: Title page unnumbered, 2-52, 53-58, 58a-58f, 59-182, 1 unpaginated folio. The source is bound with end-papers in brown-patterned boards with a leather spine. Between p. 52 and p. 53 2 texts have been inserted: on the one hand a typewritten text, “Moliere”, with “Sophus Michaelis: / Prolog og 15. januar / 1922.” added with in ink, six folios paginated 2-7; and on the other hand 4 folios with the same stencilled manuscript list of sound effects for Scene Four of *Cosmus*.

Contains the text of the play with additions and deletions in pencil, black and red ink. On the recto pages stage directions have been noted. On the flyleaf: “Musik Chor.”

**DD** Printed script, play script.

Title page: “EINAR CHRISTIANSEN / COSMUS / DRAMA I TO AFDELINGER / (TI BILLEDER) / (SCENE UDGAVE) / GYLDEN-

DALSKE BOGHANDEL – NORDISK / FORLAG – KJØBENHAVN – KRISTIANIA / BERLIN – LONDON – MDCCCCXXII”. Gyldendalske Boghandel (1922). 19.5x13.5 cm, 158 pp.

The source material comprises an autograph fair copy of the score (**A**), a fair copy of the vocal part (**B**), an autograph draft for the choral song (**C**) and choral parts in manuscript copy (**D**). In addition, Nielsen’s copy of Einar Christiansen’s textual source (**AA**), the printed text of the play (**DD**) and performance material from the Royal Theatre: prompt book (**BB**), director’s book (**CC**) and stage music. Nielsen’s fair copy of the score (**A**) has been chosen as the main source. The text in the score is identical to Christiansen’s text.

H O M A G E T O H O L B E R G

**A** Score, autograph, fair copy

**B** Piano score, autograph, fair copy

**C** Piano short score, sketch, autograph

**D** Parts, manuscript copy

**E** Vocal parts in print and manuscript copy

**AA** Stencilled typewritten text, sketch

**BB** Stencilled typewritten text

**CC** Printed script, play script

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

DK-Kk, CNS 314a.

Title page: “‘Hyldest til Holberg.’ / Tekst af / Hans Hartvig Seedorff Pedersen / Musik af / Carl Nielsen / for / Soli, Kor og Orkester. / (Partitur)”. Stamped “DET. KGL. TEATER”. Inscribed in blue crayon “956”.

End-dating: “Frederiksholms Kanal / Kjøbenhavn den 4<sup>de</sup> Septbr 22.”

Donated to the Royal Library from the Royal Theatre before 1947.

30x35.5 cm, 44 pages, 40 of these written in ink. Pagination: title page unnumbered, 1-39, 4 unnumbered pages. Bound with end-papers in green-patterned half-binding. Between the last 2 folios 1 music folio has been cut out. Paper type: 20 staves (hand-ruled).

Conductor’s instructions added in blue crayon in an unknown hand, additions in pencil (Nielsen) and in an unknown hand; on p. 31 the choral setting is notated

<sup>21</sup> “(also without any orchestral participation)”.

<sup>22</sup> “1st perf., 25/2/22”.

on pasted-in paper. Numbers – possibly for the engraver – added in pencil (Nielsen ?).

**B** Piano score, autograph, fair copy.

DK-Kk, CNS 314b.

Title page: “‘Hyldest til Holberg’ / Tekst af / Hans H. Seedorf-Pedersen / Musik af / Carl Nielsen / (Klaverudtog)”.

Donated to the Royal Library from the Royal Theatre in 1954.

34x26.5 cm, 24 pages, 20 of these written in ink. Pagination: unnumbered title page, 1-19, 4 unnumbered pages.

Bound with end-papers in black-patterned half-binding.

Paper type:

Title page and pp. 1-7, 16-19 as well as 4 unwritten pages: B.

& H. No. 1. A. / 1. 16. (12 staves),

pp. 8-15: 12 staves (hand-ruled).

Title on binding in an unknown hand: “‘Hyldest til Holberg’ / af / H.H. Seedorf-Pedersen og Carl Nielsen / Klaver-Udtog.” On the binding a label has been attached with a pre-printed number: 956. The source is trimmed. Additions in pencil and blue crayon in an unknown hand.

**C** Piano short score, sketch, autograph.

DK-Kk, CNS 314c.

Donated to the Royal Library by Irmelin Eggert Møller in 1958.

35x26 cm, 5 folios and 1 bifolio, 11 of the pages written in pencil. In fol. 2<sup>v</sup> 12 bars are notated in ink (introduction to No. 1). Pagination: 1-4, 1, unnumbered page, 2-6, 3 unnumbered pages.

Paper type:

fol. 1-2: 18 staves (hand-ruled)

fol. 3: 14 staves (hand-ruled), trimmed (25.5x26 cm)

fol. 4-7: 18 staves (hand-ruled)

Contents:

fol. 1<sup>r</sup>: No. 1, bb. 13-53

fol. 1<sup>v</sup>: No. 1, bb. 54-82

fol. 2<sup>r</sup>: No. 1, bb. 83-118

fol. 2<sup>v</sup>: No. 1, bb. 119-125, No. 1, bb. 1-12 written in ink

fol. 3<sup>r</sup>: No. 2, bb. 27-37 (melody only), 18 bars of unused material, No. 2, bb. 1-27

fol. 3<sup>v</sup>: No. 3, bb. 1-10 (choral setting only)

fol. 4<sup>r</sup>: No. 2, bb. 28-54, 16-bar sketch, corresponding to No. 2, bb. 145-164

fol. 4<sup>v</sup>: No. 2, bb. 55-83

fol. 5<sup>r</sup>: No. 2, bb. 84-115

fol. 5<sup>v</sup>: No. 2, bb. 116-140 (bb. 131-138 choral only)

fol. 6<sup>r</sup>: No. 2, bb. 141-170

Title on fol. 1<sup>r</sup> and fol. 3<sup>v</sup>: “Hyldest til Holberg”. Fol. 4<sup>r</sup> is inscribed “III”. The source has autograph additions in ink.

**D** Parts, manuscript copy.

DK-Kk, CII, 10.

Dating in cor. 4: “Festforestilling 26/9 og 3/10 1922. / Martin Sørensen”.<sup>23</sup> Dating in First Muse: “Frk. Ida Møller / 11-9-1922 / Borchsenius.”

Donated to the Royal Library from the Royal Theatre in 1954. 35x27 cm, 32 parts.

Paper type:

tr. 1-3: 4 staves, paper trimmed

soprano 1: 10 staves

remaining parts: 12 staves

The parts have additions in pencil and blue crayon. VI. 1

No. 1 is stamped “DET KGL. TEATER”.

Contains orchestral parts as well as First Muse and a choral part for soprano which is identical to the soprano part in E.

**E** Vocal parts in print and manuscript copy.

DK-Kk, KT-A 0956.

Dating in Second Muse: “Fru Lamprecht / 11-9-1922 / Borchsenius.”; in Fourth Muse: “Fru Leth-Rasmussen / 11-9-1922 / Borchsenius.”; in Baritone: “Hr. Carl Madsen / 11-9-1922 / Borchsenius.” Donated to the Royal Library from the Royal Theatre (s. a.).

37x26.5 cm in wrappings. Dimensions of choral parts:

26x17 cm. 1 folio with trumpet parts: 27x17 cm. Second Muse, Fourth Muse and Baritone: 35x26 cm. Wrapped in brown paper.

Paper type for manuscript copies:

Trumpet: 14 staves

Second Muse, Fourth Muse and Baritone: 12 staves

Contains printed choral parts (S: 55, A: 66, T.: 57, B.: 60) as well as Second Muse, Fourth Muse, Baritone and a part for 3 trumpets in manuscript copy. The parts have additions in pencil, blue crayon and black ink.

**AA** Stencilled typewritten text, sketch.

DK-Kk, Musik- og Teaterafdelingen, Torben Schousboes samling.

Acquired in the Royal Library in 2004.

<sup>23</sup> “Gala performance 26/9 and 3/10 1922. / Martin Sørensen”.

34x21 cm, 1 bifolio, consisting of 2 folios glued together, three of the pages with stencilled impression of typescript in purple ink.

Title: "Hyldest til Holberg". The source contains the texts of the songs and additions in pencil (Nielsen) of instrumentation, suggestions of rhythmic figures, textual changes, a 9-bar sketch for the choral setting of No. 3, 4/4, D major. In the music sketch the two introductory bars with upbeat are three-part, the remaining bars monophonic. In No. 1 of the stencilled text the concluding tutti stanza is a copy of the introductory tutti stanza, crossed out on the page in ink.

**BB** Stencilled typewritten textual source.

*Royal Theatre Library and Archives.*

Title page: "Hans Hartvig Seedorff Pedersen: / Hyldest til Holberg. / 1722 – 25 September – 1922 / Sufflør – Eksemplar". 22.5x21 cm, 13 pp.

Notes added in ink and pencil.

The title page is stamped: "DET KONGELIGE TEATER / SOUF-FLEURARCHIV".

**CC** Printed script, play script.

Title page: "Hans Hartvig Seedorff Pedersen / Hyldest til Holberg / EN EPILOG / 1722 – 26 September – 1922 / V. Pios Boghandel – Povl Branner / Nørregade – København / MDCCCCXXII".

V. Pios Boghandel – Povl Branner, 1922.

16.5x12.5 cm, 20 pages.

The sources consist of an autograph ink score (**A**), an autograph ink fair copy of the piano score (**B**), a draft in piano short score (**C**), vocal parts (**D** and **E**), a set of orchestral parts (**D**) and a set of choral parts (**E**). The parts (**D**) have been copied from the score. The textual sources comprise Nielsen's copy of Seedorff Pedersen's typewritten text (**AA**), a prompt copy (**BB**) and Seedorff Pedersen's printed text (**CC**).

As the main source the autograph ink fair copy of the score (**A**) has been chosen. The text has been typeset after the text of the score and variants compared with other textual sources are listed in the *Editorial emendations and alternative readings*. The spelling is based on Seedorff Pedersen's printed text.

In No. 3 the choral setting is identical in the first and second stanza, but the instrumentation differs somewhat. The completions by analogy of slurs and articulation have therefore

only been made between the instrumental parts locally, and differences between the first and second stanza have thus not been made uniform. An exception is bb. 4-5 and bb. 13-14, where the same difference between fl. 1 and cl. 1 is found in both stanzas.

**E B B E S K A M M E L S E N**

**A** Score, autograph, fair copy

**B** Score, partly autograph, draft

**C** Vocal part for No. 14, manuscript copy

**D** Score for No. 11 bb. 3-6, autograph, fair copy

**E** Parts, manuscript copy

**F** Parts, manuscript copy

**G** Score, manuscript copy

**H** Part for Nos. 8 and 14, manuscript copy

**Ia** Director's book, Adam Poulsen's copy

**Ib** Director's book, copy of Adam Poulsen's copy

**J** Text folio

**K** Part (Ebbe), Adam Poulsen's copy

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

*DK-Kk, CNS 336a.*

Title page:

"Ebbe Skammelsen / Friluft-Spil / af / Harald Bergstedt / Musiken komponeret / af / Carl Nielsen / (Partitur)". Added in ink in top left-hand corner: "Adam Poulsen" (Adam Poulsen); "Friluftteatret" added in red crayon in top left-hand corner and in right-hand corner: "Partitur / 11 Stemmer / 2 Hornsignal".

End-dated "Kjøbenhavn 12-6-25."

Donated to the Royal Library by Irmelin Eggert Møller in 1958.

34x27 cm, 54 pages written in ink, consisting of 1 gathering of 5 bifolios paginated 1-19, first page unnumbered, 1 gathering of 5 bifolios paginated 20-39, 1 gathering of 3 bifolios paginated 40-51 and 1 folio paginated 52-53; additions in pencil and blue crayon.

Paper type:

gatherings 1-2 and gathering 3 bifolio 1: No. 4 F. 14 (14 staves)

gathering 3, bifolios 2-3: No. 3 F. 12. (12 staves)

pp. 52-53: No. 9 Folio 24. (24 staves)

The score contains additions in pencil in Nielsen's and an unknown hand, as well as additions in red and blue crayon.

- B** Score, partly autograph, draft.  
DK-Kk, CNS 336b.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
15 unpaginated folios written in pencil and ink in various formats and on various paper types; additions in ink in Nielsen's hand, 1 folio in transcript in ink.  
Contains drafts and sketches for the following numbers in the score:  
No. 1 "Forspil"<sup>24</sup> (2 folios)  
No. 2 "Allegretto No. 2", changed from No. 1 in ink (1 folio)  
No. 4 "Marsch / moderato" (2 folios); also contains No. 10 designated "No. 6" changed from "No. 5" in ink, and a sketch for the choral setting (SSS) for No. 10  
No. 5 "II Afdeling"<sup>25</sup> for cor. 2 in transcript (1 trimmed folio)  
No. 6 "som kun Pilgrimme kan (Musik)"<sup>26</sup> (1 folio)  
No. 7 and the beginning of No. 9 bb. 3-6 (1 bifolio)  
No. 9 bb. 7-20 (1 bifolio)  
No. 10 for solo and choir (SSS) notated in ink; text fragments added in pencil by Nielsen (1 trimmed folio)  
No. 11 "Andante" (1 folio)  
Also contains a 2-bar sketch, "Moderato Chor", on 2 staves in 4/4 time, the top staff "D major" and the bottom staff "C major" and an 8-bar sketch in piano notation in 3/4 time with no key signature.
- C** Vocal part for No. 14, manuscript copy.  
DK-Kk, CNS 336c.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
26x35 cm, 1 bifolio, unpaginated, first page written in ink.  
Paper type: 10 staves.  
Contains vocal part for No. 14.
- D** Score for No. 11 bb. 3-6, autograph, fair copy.  
DK-Kk, CNS 336d.  
Donated to the Royal Library by the singer Randi Teglbjærg in 1974.  
27x12 cm, 1 cut-off folio written in ink and blue crayon.  
Paper type: 5 staves.  
Contains text and music for No. 11 bb. 3-6. Verso: short score for No. 11 bb. +14-26.
- E** Parts, manuscript copy.  
DK-Kk, C II 10 (box 5, g. 2).  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
Contains cl. 1, 2; additions in both parts in pencil and blue crayon. Top of first music page in cl. 1 "Hvor er Resten Adam Poulsen?"<sup>27</sup> added in pencil.
- F** Parts, manuscript copy.  
DK-Kk, C II, 10 (box 4, d).  
Contains fl., ob., fg. 1, 2, cor. 1, 2, 3, tb. and tam.; additions in blue and red crayon and pencil.
- G** Score, manuscript copy.  
DK-Kk, CNS 51a.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
35x26 cm, 1 gathering of 7 bifolios and 1 folio paginated 1-27 written in ink, first and last 2 pages unnumbered and unwritten; pp. 16-20 numbered and unwritten.  
Paper type: 16 staves.  
Contains score in 3 movements with the movement titles "No. 1 Forspil" corresponding to No. 1 in **A**, "No. 2." corresponding to Nos. 2, 3, 4 in **A** and "No. 3" corresponding to No. 7 in **A**.
- H** Part for Nos. 8 and 14, manuscript copy.  
DK-Kk, CNS 51b.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
26x17 cm, 2 folios written in ink and pencil.  
Contains a transcription of the vocal part in Nos. 8 and 14 for trumpet in **A** in Kjell Roikjer's hand; added in pencil in both parts: "Blæses kun ved Musikkens Udførelse som Suite."<sup>28</sup>
- Ia** Director's book, Adam Poulsen's copy.  
DK-Kt. Ma 2005/1.  
Title page: "Harald Bergstedt: / E b b e S k a m m e l s e n / Frilufts-Spil. / 1925"; added at top "Adam Poulsen / 1925 / 8 Husfolk / 4 Korsteder" and at bottom "Instruktionsbog".  
29.6x21 cm, 117 folios paginated 2-115 typewritten on all the recto pages.  
Contains text by Harald Bergstedt. On several of the verso pages stage directions are added in pencil.
- Ib** Director's book, copy of Adam Poulsen's copy.  
DK-Kk, CNU.  
Copy of **Ia**.  
Front cover and next folio with table of contents unpaginated.

24 "Prelude".

25 "2nd section".

26 "as only pilgrims can (music)".

27 "Where is the rest Adam Poulsen?".

28 "Blown only when music is performed as a suite".



On p. 96 there are pencil additions and on p. 114 pasted-in typewritten text.

- J** Text folio.  
*DK-Kk*, Musik- og Teaterafdelingen. Torben Schousboes Samling.  
Donated to the Royal Library in 2004.  
34.3x21.8 cm, 1 folio, carbon copy of typewritten text.  
Contains 5 stanzas for No. 14 with the title “N A R R E N S  
V I S E / a f ‘EBBE SKAMMELSEN’”; autograph addition in  
ink and an addition in pencil in an unknown hand.
- K** Part (Ebbe), Adam Poulsen’s copy.  
*DK-Kt*, Ma 2005/2.  
Title page: “Ebbe Skammelsen / Selskabet for Friluftsteatret  
i Dyrehaven”.  
42 folios typewritten on all the recto pages.  
Contains pencil deletions and additions in Adam Poulsen’s  
hand.

The source material for *Ebbe Skammelsen* consists of the draft (**B**), which forms the basis for the fair copy (**A**) with respect to the numbers 1-2, 4-7, 9-11 and 15, while the numbers 3, 8, 12, 13 and 14 do not exist in draft form. The parts (**E**, **F**) were written out on the basis of the fair copy (**A**). The fair copy of bb. 3-6 (**D**) may have been made on the basis of both draft and fair copy. The vocal part for No. 14, the Jester’s Song (**C**) may be a transcript of the fair copy or of an unknown draft. The transcript of the score (**G**) containing Nos. 1, 2, 3, 4, 6, 7 and the trumpet part for Nos. 8 and 14 (**H**) have been written out on the basis of the fair copy (**A**).

For the music, the fair copy (**A**) has been chosen as the main source. The parts (**E**, **F**) have been consulted in cases of doubt; variants in these are included in the *Editorial emendations and alternative readings* if they are of significance for any emendations. In a few cases abridgements have been made in both the fair copy (**A**) and parts (**E**, **F**); since it cannot be proven that the abridgements were made with the acceptance of Nielsen, we have chosen to publish the work in its full form; the abridgements are mentioned in the *Editorial emendations and alternative readings*.

Adam Poulsen’s director’s book (**Ia**) is the main source for the text. Punctuation and spelling have been tacitly corrected. Changes and deletions in the director’s book (**Ia**) have been disregarded; these have been included – insofar as they concern text that is in the fair copy (**A**) – in the critical commentary.

The text in the fair copy (**A**) has been followed in any cases where Nielsen has changed the wording to conform to the music.

## FROM ROLD TO REBILD

- A** Score, autograph, fair copy  
**B** Parts, autograph  
**C** Piano score, autograph, draft  
**D** Piano score, printed  
**E** Piano score, autograph, draft  
**F** Choral score, printed  
**G** Score, fair copy  
**H** Piano score, draft  
**I** Parts, manuscript copy  
**J** Director’s book
- A** Score, autograph, fair copy.  
*Aarhus Teaters Arkiv*, C82.  
Title page: “Vi er Jyder / Tekst af V.F. Bartrumsen / Musik / af  
/ Carl Nielsen / (Partitur)”  
35x26 cm: 5 pages numbered 1-4, first page unnumbered,  
written in ink.  
Paper type: 12 staves.  
Title on first music page: “Vi er Jyder”.<sup>29</sup>
- B** Parts, autograph.  
*Aarhus Teaters Arkiv*, C82.  
26x17.5 cm, 10 parts: fl., cl. (B), tr. (F), trb., timp., pf., vl. 1, 2,  
vc., cb.  
Piano part:  
Title page: “‘Jylland’ / Tekst af From Bartrumsen / Musik / af  
/ Carl Nielsen”.  
35x26 cm, 1 bifolio written in ink.  
“Forspil”<sup>30</sup> and first bar added in an unknown hand.  
Contains piano part with text underlay and 2 stanzas be-  
low the last system.
- C** Piano score, autograph, draft.  
*DK-Kk*, CNS 339a.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34x25.5 cm, 1 folio written in pencil, ink and blue crayon.  
Paper type: 12 staves (keyboard instrument).  
The recto page has a piano score with text underlay in bb.  
1-4, additions in ink and blue crayon by Nielsen. The verso  
page has an 11-bar sketch for the piano setting.

<sup>29</sup> “We of Jutland”.

<sup>30</sup> “Prelude”.

- D** Piano score, printed.  
Title page: “Carl Nielsen: / VI JYDER / Sang af / Vilhelm From Bartrumsens Skuespil / ‘Fra Rold til Rebild’ / Kaabers Musikforlag / Aarhus Musikhandel / Søndergade 1<sup>a</sup> / Aarhus / Copyright 1929 by A. Kaaber, Aarhus”.  
33.5x27 cm, 1 bifolio unpaginated.  
Contains singer’s part with text underlay in 3 stanzas with piano accompaniment.
- E** Piano score, autograph, draft.  
DK-Kk, CNS 339b.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34x25 cm, 1 folio, unpaginated, written in pencil.  
Paper type: 12 staves (keyboard instrument and solo).  
Title on music page: “Vi er Jy”.  
The recto page has a 1-bar introduction and a vocal part with text underlay in bb. 2-3. The remainder is piano accompaniment with no vocal part. The whole page is crossed out in pencil.  
Contains draft for printing manuscript for printed edition (**D**); enclosed in *Smaa Præludier for Orgel eller Harmonium*, Op. 51 (DK-Kk, CNS 3a).
- F** Choral score, printed.  
Title page: “Carl Nielsen / VI JYDER / SANG AF / VILHELM FROM BARTRUMSEN’S / SKUESPIL / ‘FRA ROLD TIL REBILD’ / UDSAT FOR BLANDET KOR AF / GEORG FJELRAD / AFSKRIFT AF PARTITUR ELLER STEMME FORBUDT IFLG. LOVEN / PRIS 50 ØRE / Kaabers Musikforlag / Aarhus Musikhandel / Søndergade 1<sup>a</sup> / Aarhus / COPYRIGHT 1929 BY A. KAABER / AARHUS”. Top left-hand corner: “BLANDET KOR”.  
25x17 cm, 1 bifolio unpaginated.  
Contains vocal score for SATB on 2 staves with 3 stanzas between the staves.
- G** Score, fair copy.  
*Aarhus Teaters Arkiv*, C82.  
Title page: “Fra Rold til Rebild / Mellemaktsmusik (Thomas Jensen) / Spilles 1xGang (Mellem ‘Forspil’ og ‘Rold Skov’) forfra til 1<sup>ste</sup> Fine. / 2<sup>den</sup> Gang (‘Rold Skov’ og ‘Julegæsten’) fra Tal 2 til 2<sup>det</sup> Fine. / 3<sup>die</sup> Gang (‘Høstgildet’ og ‘Efterspil’) forfra til  $\Phi$ , derefter Coda. / Foran ‘Strandingen’ bruges ‘Peer Gynts Hjemkomst’ af Grieg. / Foran og under ‘Høstgildet’ bruges ‘Gamle Jydske Folkedanse’. / Sange: Carl Nielsen: Vi er Jyder. / Thomas Jensen: Hr Ædelig.” “C82” added in black crayon.  
25.5x35 cm, 1 gathering of 2 bifolios paginated 1-16, written in ink and pencil.  
Paper type: 12 staves.  
Contains entr’acte music composed and arranged by Thomas Jensen.  
Pp. 14-15 contain a coda of 17 bars in an arrangement of *We of Jutland* by Thomas Jensen. After the last double bar line “Vi Jyder” has been added above fl., vl. and pf.
- H** Piano score, draft.  
*Aarhus Teaters Arkiv*, C82.  
35x26 cm, 1 bifolio, unpaginated.  
Paper type: 14 staves.  
Title on first music page: “Piano / Mellemaktsmusik til ‘Fra Rold til Rebild’”.  
Contains sketch for entr’acte music composed and arranged by Thomas Jensen. The last page contains a coda with 17 bars in an arrangement of *We of Jutland* by Thomas Jensen, followed by a transcript of Nielsen’s piano part (**B**).
- I** Parts, manuscript copy.  
*Aarhus Teaters Arkiv*, C82.  
9 parts.  
Contains entr’acte music composed and arranged by Thomas Jensen, including a coda with 17 bars in an arrangement of *We of Jutland* by Thomas Jensen, followed by a transcription of Nielsen’s parts (**B**).
- J** Director’s book.  
*Aarhus Teaters Arkiv*, 464.  
Title page: “‘F r a R o l d t i l R e b i l d’ / Skuespil i 2 Afdelinger / (Et Forspil, – fem Billeder og et Efterspil) / af / Vilhelm From Bartrumsen.”  
29x20 cm, 190 typewritten pages with many additions in pencil.  
Contains Vilhelm Bartrumsen’s text for *From Rold to Rebild*. At p. 190 a letter of 30 December 1928 from Vilhelm From Bartrumsen to E. Henning-Jensen with a change in stanza 3 has been inserted.

The fair copy (**A**) may have been made on the basis of the piano setting (**C**), since Nielsen may have written the instrumentation for the song directly in the fair copy without first writing a draft. He has written the parts (**B**) on the basis of the fair copy (**A**). The draft (**E**) for a printing manuscript for the printed song and piano

version (**D**) was probably written later than the piano setting (**C**) and was drawn up on the basis of the latter or the fair copy (**A**).

The fair copy is the main source for the music, while the parts have been consulted in cases of doubt. Variants in the parts (**B**) and in the piano setting (**C**) have been included in the *Editorial emendations and alternative readings*. The director's book (**J**) is the main source for the text with Bartrumsen's letter as a corrective in the third stanza.

#### CUPID AND THE POET

- A** Score, autograph, fair copy
- B** Printed piano score
- C** Printed piano score
- D** Parts, manuscript copy
- E** Parts, manuscript copy
- F** Score, autograph, draft
- G** Score, autograph, sketches and draft
- H** Piano score, sketch
- I** Sketches
- J**<sup>1</sup> Script, play script, carbon copy, typewritten
- J**<sup>2</sup> Script, play script, photo copy
- J**<sup>3</sup> Script, play script, photo copy
- K** Text folio

- A** Score, autograph, fair copy.  
DK-Kk, CNS 333a.  
Title page: "Amor og Digteren. / Festspil / af / Sophus Michaëlis / Musiken / af / Carl Nielsen. / (Partitur)."  
Overture end-dated: "Klintholm 9-IV-30."  
Stage music end-dated: "7.V.1930".  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
35x26.5 cm, 76 pages written in ink and pencil. Title page unnumbered, overture paginated 1-22, 22-29, p. 30 unnumbered; stage music paginated 1-41, last 3 pages unnumbered.  
Paper type:  
Overture: pp. 1-30 16 staves (hand-ruled ?)  
Stage music: pp. 1-22 16 staves (hand-ruled ?)  
pp. 23-28: 12 staves (hand-ruled)  
pp. 29-42: 18 staves (hand-ruled ?)  
pp. 43-44: 16 staves (hand-ruled ?)

The source has been restored and sewn in library binding. Before the music pages is the first sheet of a grey cover

with the inscription "Amor og Digteren. / Musiken af / Carl Nielsen" added by Emil Telmányi. Added on the back of the cover by Emil Telmányi: "Ved Koncertopførelser spilles / Ouverture / Scenemusik N<sup>o</sup> 2-3-4."<sup>31</sup>

The score contains additions and changes in ink and pencil by Nielsen and in the overture and in the stage numbers 2, 3, 4 also by Emil Telmányi. In the stage music the pages 23-27 with corrections and proofing for the music engraver are the printing manuscript for *Aria*. "In un boschetto", op. 54. Bar numbers added in red crayon in an unknown hand at pp. 30-41.

- B** Printed piano score.  
Title page: "Carl Nielsen / Italiensk Hyrdearie / for / Sopran og Pianoforte / Op. 54 / Ejendom for alle Lande / SKANDINAVISK OG BORUPS MUSIKFORLAG / AKTIESELSKAB / NORDISK NODESTIK- & TRYKKERI. KØBENHAVN / BREDGADE 31 / KØBENHAVN / II".  
Pl. No.: S. B. M. 757 (1930).  
30.8x25.5 cm, paginated 2-7, title page and last page unnumbered.  
The piano score contains *Aria*. "In un boschetto", op. 54. Above the music the poem is printed in Italian and in Danish in Sophus Michaëlis' translation. Title above the first staff: "Aria". Title page drawn by Anne Marie Telmányi.
- C** Printed piano score.  
Title page: "VI ELSKER DIG, / VORT HØJE NORD / DIGT AF / SOPHUS MICHAËLIS / KOMPONERET / AF CARL NIELSEN / Ejendom for alle Lande: / SKANDINAVISK OG BORUPS MUSIKFORLAG / AKTIESELSKAB / NORDISK NODESTIK- & TRYKKERI KØBENHAVN / BREDGADE 31 / KØBENHAVN K. / 11".  
Pl. No.: S. B. M. 751 (1930).  
30.7x23.5 cm, 1 bifolio paginated 2-3, title page and last page unnumbered.
- D** Parts, manuscript copy.  
DK-Kk, Mf. A. 1749.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.5x25.5 cm, 31 parts.  
Contains parts for the overture with many additions and corrections by Emil Telmányi in ink, pencil and crayon.  
Cor. 1-4 also contain stage music Nos. 2 and 3. Cor. 1-2 are also written out for trb. 1, 2 respectively (Emil Telmányi?)

<sup>31</sup> "In concert performances play / Overture / Stage music Nos. 2-3-4."

- E** Parts, manuscript copy.  
DK-Kk, Mf. A. 4375.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34x25.7 cm, 25 parts.  
Contains parts for the stage music; with many additions and corrections by Emil Telmányi in ink and pencil in Nos. 2, 3, 4; vc. contains an addition by Nielsen in pencil; vl. 1 No. 2 an addition probably by Nielsen.
- F** Score, autograph, draft.  
DK-Kk, CNS 333c.  
Title page: "Carl Nielsen / Amor og Digteren / Ouverture, Partitur Orig. Haandskrift" written in ink by Emil Telmányi.  
End-dated: "Klintholm 9-4-30."  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.5x27 cm, 8 folios written in pencil and ink paginated 1-12; title page unnumbered, folio 2<sup>r</sup> numbered p. 127, folio 2<sup>v</sup> unpaginated.  
Paper type:  
First 3 folios: 24 staves  
pp. 3-12: B& H. No. 14. (24z.) 24 staves  
The source has been restored and is in library binding.  
Contains a draft for the overture with changes and additions in ink by Nielsen. Title on folio 2<sup>v</sup>: "Ouverture til H.C. Andersen-Festspil / Amor og Digteren". Movement title: "Allegretto con brio".  
The first music page contains clefs and A major accidentals and the characters Leonore and Leander are noted in the instrument column in ink. Upside down: 30-bar sketch for *Det är höst*. Top of page, upside down: 7-bar piano sketch for *Silent Woman* with tempo marking "Allegretto".
- G** Score, autograph, sketches and draft.  
DK-Kk, CNS 333b.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
20 folios written in pencil and ink consisting of 1 gathering of 6 bifolios (fols. 1-12), paginated 1-20, fol. 1<sup>r</sup> unpaginated, fol. 11<sup>v</sup>, fol. 12 paginated 19-21, and 4 bifolios (fols. 13-20), paginated 1-13, fol. 18<sup>r</sup> paginated 1, fol. 18<sup>v</sup> unwritten and unpaginated, fol. 20<sup>v</sup> unpaginated.  
Format and paper type:  
Fols. 1-12: 34.5x25.5 cm 12 staves  
Fols. 13-14: 34.5x26 cm 16 staves  
Fols. 15-16: 34.2x27 cm B.& H. No. 14. (24z.) 24 staves  
Fols. 17-18: 34.5x26 cm 18 staves  
Fols. 19-20: 26x34.5 cm 16 staves  
Fols. 1-12 contain sketches for the draft; fols. 9-11 contain a draft for No. 8 with the title "Andantino quasi allegretto Arie". Fols. 13-20 contain drafts for Nos. 1-3, 5-7, 9-11.<sup>32</sup>  
Title on fol. 1<sup>r</sup>: "Musik til / Amor og Digteren / (Part. i Skizzer)"; title on fol. 12<sup>r</sup>: "Skitser til Amor og Digteren" in Emil Telmányi's hand. Title on fol. 13<sup>r</sup>, fol. 19<sup>v</sup>: "Amor og Digteren"; added in fol. 19<sup>r</sup>: "N<sup>o</sup> Slutningsscene af 'Amor og Digteren'".  
Corrections and additions in ink and blue crayon by Nielsen.  
On fol. 1 a 21-bar sketch for a three-part canon notated on 3 staves, crossed out in pencil.  
The 6 bifolios, fols. 1-12, are sewn together in one gathering, where fol. 1 has fallen off.
- H** Piano score, sketch.  
DK-Kk, CNS 333d.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.5x26 cm, 1 bifolio written in pencil and ink, unpaginated.  
Paper type: 16 staves.  
9 and 16-bar sketches for stage music No. 2 with text fragments before No. 1 and before No. 2. Enclosed with sketches for other works in the draft for *Kvadet om Nordens Harpe*, CNS 299b.
- I** Sketches.  
DK-Kk, CNS 113a.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.5x26 cm, 1 gathering of 2 bifolios, paginated 2-3, first and second and the last 4 pages unnumbered, written in ink and pencil.  
Paper type: 12 staves.  
On the last page, 16-bar sketch for bb. 197-212 and 8-bar sketch for bb. 73-80 in the overture.  
Enclosed in the fair copy for *Det är höst*.
- J**<sup>1</sup> Script, play script, carbon copy, typewritten.  
DK-Kk, CNA, VIII, 145.  
Title page: "Sophus Michaëlis. / Amor og Digteren. / H.C. Andersen Festspil. / Musiken af Carl Nielsen / 1930."

<sup>32</sup> Other sources for No. 4 can be found in *Snefrid*, DK-Kk, CNS 331 and *Hr. Oluf, han rider*, DK-Kk, CNS 342.

31 folios numbered 3-31, folios 1-2 unnumbered, carbon copy, typewritten.  
28x22 cm, stapled in grey boards.  
Added on the front of the cover in ink: "Til / Komponisten Carl Nielsen / med venligst Hilsen / fra / Sophus Michaëlis."  
Added on verso of the cover "1950". On the back cover: "Amager 4330y / do 2869y / Nora 1123" and upside-down "Fald 3748 / Asmussen - " added in pencil by Nielsen.  
Contains the text for *Cupid and the Poet* with additions in pencil by Nielsen, as well as references to the use of a moving backcloth added in ink by Sophus Michaëlis.

**J<sup>2</sup>** Script, play script, photo copy.  
DK-Kk, CNS 333a.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
Photo copy of **J<sup>1</sup>**, including Nielsen's and Sophus Michaëlis' additions.

**J<sup>3</sup>** Script, play script, photo copy.  
Odense Theatre.  
Photo copy of **J<sup>1</sup>**, including Nielsen's and Sophus Michaëlis' additions.

**K** Text folio.  
DK-Kk, CNS 333a.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
26x20.5 cm, 1 folio, unpaginated yellow card written in ink and pencil.  
Contains textual source for *Aria*. Recto, top: "med venligst Hilsen fra / Sophus Michaëlis" crossed out in pencil; the title "Aria" added by Nielsen; Guido Cavalcanti's poem "In un boschetto" in a manuscript copy by Sophus Michaëlis; there is also a textual correction in ink and pencil sketches for the music in Nielsen's hand.  
Verso: Sophus Michaëlis' Danish translation of Guido Cavalcanti's poem; "(Oversættelse af Sophus Michaëlis)"<sup>33</sup> added in ink by Nielsen. Below this Dante's *Noi leggevamo un giorno*, in Latin and in Chr. K.F. Molbech's translation in manuscript copies by Sophus Michaëlis.  
The folio is enclosed in the fair copy (**A**).

The fair copy (**A**) containing both the overture and the stage music was written on the basis of the draft for the overture (**F**) and the sketches and draft for the stage music (**G**). There are also earlier sketches for the overture (**I**) and for the stage music

No. 2 (**H**). The source of the text in the fair copy – with the exception of No. 8 – is Sophus Michaëlis' text (**J<sup>1</sup>**), which Nielsen used almost without alterations and additions. Nielsen's textual source for No. 8, *Aria* is enclosed in the fair copy on a separate bifolio (**K**).

The parts (**D**, **E**) were written on the basis of the fair copy (**A**); among the parts for the overture (**D**), vl. 1 (Nos. 3, 4), vl. 2 (Nos. 2, 3), va. (Nos. 2, 3), vc. (Nos. 1, 2) and cb. (No. 1) were copied respectively from vl. 1 (Nos. 1, 2), vl. 2 (Nos. 1, 4), va. (No. 1), vc. (No. 3) and cb. (No. 1) – probably in connection with the concert performances. On the same occasion Emil Telmányi wrote many additions in both the fair copy and the parts. No. 8 of the fair copy (**A**) is the printing manuscript for the printed edition of *Aria* (**B**).

The fair copy (**A**) has been chosen as the main source for the music, since it represents the last approved version of the whole work. Emil Telmányi's additions are regarded as part of it, since they were made during Nielsen's lifetime and must be considered as approved by the composer. All additions are mentioned in the *Editorial emendations and alternative readings*. The two printed piano scores, *Aria* (**B**) and "Vi elsker dig, vort høje Nord" (**C**) have been used as correctives since – having been printed in 1930 – they must be considered Nielsen's *Fassung letzter Hand*.

Sophus Michaëlis's text (**J<sup>1</sup>**) is the main source for the text. Punctuation and spelling have been tacitly corrected. The text in the fair copy (**A**) has been followed in any cases where Nielsen changed the wording for the sake of the musical flow.

Most of the editorial work has consisted of completions of slurs and articulation.

#### A GRUNDTVIG EASTER EVENING

- A** Score, autograph, fair copy
- B** Score, manuscript copy
- C** Score, manuscript copy
- D** Score, autograph, draft
- E** Parts, manuscript copy
- F** Parts, manuscript copy
- G** Vocal score, printed
- H** Vocal score, Xerox copy
- I** Printed script, play script

<sup>33</sup> "(Translation by Sophus Michaëlis)".

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

DK-Kk, CNS 346a.

Title page: "Musik til Grundtvig-Paaske-Aften / paa det kgl Theater / Paaskelørdag 4<sup>de</sup> April 1931. / Partitur / af / Carl Nielsen".

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34.5x25 cm, 14 pages written in ink, pencil and red crayon.

pp. 1-3: numbered 1-3 in ink

p. 4: numbered 3 in ink and changed to 4 in pencil in unknown hand

p. 5: numbered 4 in pencil and changed to 5 in pencil in unknown hand

pp. 6-11: numbered 5-10 in ink and changed to 6-11 in pencil in unknown hand

pp. 12-14: numbered 12-14 in pencil in unknown hand

Paper type:

pp. 1-12: 18 staves (hand-ruled)

pp. 13-14: "Heimdal" 1652 12 staves

The source is in library binding.

Contains the score for *A Grundtvig Easter Evening* with text underlay in the melodrama passages and cues for the individual numbers as well as additions in red crayon in an unknown hand. As well as in the fair copy of the main music text, No. 7 is found on p. 13 in an autograph fair copy entitled "Kor. (Mandsstemmer)"<sup>34</sup>, in the *Editorial emendations and alternative readings* designated **A7b**.

**B** Score, manuscript copy.

DK-Kk, CNS 346b.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34.5x26 cm, 1 gathering of 3 bifolios written in black and red ink, paginated 1-11, last page unwritten.

Paper type: 18 staves.

Contains the score for *A Grundtvig Easter Evening* with text underlay in the melodrama passages; stage directions and cues in red ink as well as additions in pencil in an unknown hand.

**C** Score, manuscript copy.

DK-Kk, C II, 10.

Title page:

"Paritur [sic] / Carl Nielsen / Musik til / Grundtvigs-Paaske-Aften / paa det Kgl. Teater / den 4. April 1931."

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34.5x26 cm, 1 gathering of 2 bifolios and 1 folio written in ink paginated 2-9, title page and last page unnumbered.

Paper type: W. H. No. 7. F. 20. 20 staves

The score looks unused.

Contains the score for *A Grundtvig Easter Evening* with text underlay in melodrama passages and cues as well as a single addition in pencil in an unknown hand.

**D** Score, autograph, draft.

DK-Kk, CNS 346c.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34.5x25 cm, 2 folios, 2 bifolios written in pencil and ink paginated 1-9, with bifolio 1, folio 2<sup>r</sup> and bifolio 2, folio 1<sup>v</sup> and folio 2<sup>r</sup> unpaginated.

Paper type:

2 folios: 12 staves (hand-ruled)

Bifolio 1: 10 staves

Bifolio 2: Wilhelm Hansen No. 3. F. 12. 12 staves

Contains draft of Nos. 1-4, 6-7 and the beginning of No. 5. Also "Kontrapunktisk Opgave."<sup>35</sup> consisting of 4 examination tasks each notated on its own staff, added in ink on bifolio 1, folio 2<sup>r</sup>.

**E** Parts, manuscript copy.

DK-Kk, CNS 346b.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 35x26 cm, 9 parts.

Paper type: 12 staves.

The parts contain additions in ink, pencil and red crayon, and performance dates from 1931 to 1942. The clarinet part, which was performed by Aage Oxenvad, also has indications of speakers and conductors. Trb. 2 only has datings from 1941 and 1942. Cor. 1 contains a pasted-in music staff with a change in No. 1 bb. 19-21 in Nielsen's hand. The parts are enclosed with the score, Source **B**.

**F** Parts, manuscript copy.

DK-Kk, C II, 10.

34.5x 25.5 cm, 9 parts.

Paper type: ES (12 staves).

The parts are enclosed with the score, Source **C**.

34 "Choir (Male voices)".

35 "counterpoint exercise".

- G** Vocal score, printed.  
DK-Kk, Studentersangforening archives no. 71.  
20x19 cm, vocal score.  
Contains No. 7, *Englekor*, for 4-part male choir.
- H** Vocal score, Xerox copy.  
DK-Kk, The Royal Theatre, sc 299.  
Contains No. 7, *Englekor*, for 4-part male choir.
- I** Printed script, play script.  
DK-Kk, Royal Theatre Archives.  
N.F.S. Grundtvig, *Paaske-Liljen*, Copenhagen 1926, 15th ed.  
Stage manager's copy.  
Contains deletions and text changes added in pencil.
- Texts consulted:
- J** N.F.S. Grundtvig, *Krønike-Riim til Levende Skolebrug*, 2nd ed.,  
Copenhagen 1842, pp. 1-2, pp. 105-109.
- K** Holger Begtrup (ed.), *N.F.S. Grundtvigs Udvalgte Skrifter*,  
Copenhagen 1907, vol. V p. 138.
- L** Saxo, Grammaticus, *Danmarks Krønike fordansket ved Nik.  
Fred. Sev. Grundtvig*, Copenhagen 1818, vol. 1, pp. 53-54.

- M** Svend Grundtvig (ed.), *N.F.S. Grundtvigs Poetiske Skrifter*,  
Copenhagen 1883, vol. 5, pp. 38-40, pp. 196-209, pp. 283-286.
- N** Svend Grundtvig (ed.), *N.F.S. Grundtvigs Poetiske Skrifter*,  
Copenhagen 1883, vol. 5 of *Nyaars-Morgen*, Poem No. V, pp.  
196-209.
- O** N.F.S. Grundtvig, *Sang-Værk til den Danske Kirke*, Copenhagen  
1837, vol. 1, pp. 13-17.

The earliest preserved source for *A Grundtvig Easter Evening* is the draft (**D**), which forms the basis for the fair copy (**A**). The two copied scores (**B** and **C**) were made from the fair copy (**A**) in the same hand. The parts (**E**) were written out on the basis of the fair copy (**A**), while the set of parts (**F**) was written out after the first set of parts (**E**). The fair copy has been chosen as the main source for both text and music, since it is the only and last complete source from Nielsen's hand. The parts from the first performance have been consulted in cases of doubt and in a single case as a supplementary source (cor. 1 No. 1 bb. 19-21). The editorial work has mainly consisted of completion by analogy of articulation and slurs. In addition the at times inadequate punctuation and inconsistent spelling in the text have been tacitly corrected.





## EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

### THE MOTHER

The order of the musical numbers.

### PROLOGUE

#### No. 1 March

The music for the *March* is in the manuscript at pp. 89-105. On the first music page of the inserted printed score for *Saga Dream*, “N<sup>o</sup> 1. March” has been added in blue crayon. The march’s role as both overture and in Scene Seven as No. 21 is confirmed by Lists **a** and **b**. In the present edition the *March* has been placed as the first musical number with a reference at No. 21.

### SCENE ONE

#### No. 1a Saga Dream

The printed score for *Saga Dream* has been inserted at the front of the manuscript. On the first music page above the title “Nr 1a.” has been added in blue crayon. The placing is confirmed by Lists **a** and **b**.

#### No. 2 The Mist Is Rising

#### No. 3 Melodrama

#### No. 3a Faith and Hope Are Playing

The music appears in the score at p. 23, probably notated by Ebbe Hamerik, and on p. 48 as No. 15, notated by Carl Nielsen and deleted. *Faith and Hope Are Playing* is assumed to have been moved forward to No. 3a at an early stage of the process, since the placing is confirmed by List **b**; in List **a** this cannot be confirmed directly, since Nos. 2-14 are here simply designated “unchanged”. In the prompt-book there is a penciled instruction that the music is to be played at the end of the scene, but it is not clear that it is this piece.

### SCENE TWO

#### No. 4 “Vildt gaar Storm mod sorte Vande”

In the manuscript the text for the second stanza, “Vildt den stakkels Nar maa bande”, has been added below the music for “Vildt gaar Storm mod sorte Vande” at pp. 24-27, probably by Ebbe Hamerik. Originally Carl Nielsen had composed a harp accompaniment for the Jester’s Song to be found in the score on p. 28 as No. 6, fair-copied by Carl Nielsen but crossed out in an unknown hand. Since the harp part has not been written into the original parts (Source **B**) and is not included in List **b**, it must be assumed that this version was omitted before the writing-out of the parts. In the present edition the version of the song with harp is included as an appendix.

In the main source, p. 72, we find the first four bars of Emil Reesen’s fair copy of “Vildt gaar Storm mod sorte Vande” for choir and orchestra, and these bars are almost identical to the beginning of “Som en rejselysten Flaade”. The whole musical number – the text for “Vildt gaar Storm mod sorte Vande” with the melody for “Som en rejselysten Flaade” – is to be found for choir in the fair-copied piano arrangement by Emil Reesen, dated May 1920 (Source **G**). This musical number was later removed from the music for *The Mother*, and the remaining pages of Reesen’s score for choir and orchestra are no longer in the source material.

### SCENE THREE

#### No. 5 Gramophone Waltz

#### No. 6 “Min Pige er saa lys som Rav”

Stanza 2 has been added by Ebbe Hamerik.

#### No. 7 “Ved Festen fik en Moder Bud”

Stanza 3 is missing in the manuscript, Stanza 2 and Stanza 4 have been added in an unknown hand, possibly that of Salomon Levvsohn.

#### No. 8 “Dengang Ørnen var flyveklar”

#### No. 9 “Tidselhøsten tegner godt”

### SCENE FOUR

#### No. 10 Prelude

#### No. 11 “Saa bittert var mit Hjerte”

The texts for Stanza 1 bb. 6-14, 17-24 and Stanzas 2 and 3 have been added in an unknown hand, possibly that of Salomon Levvsohn.

#### No. 12 The Children Are Playing

### SCENE FIVE

#### No. 14 “Søndret Folk er vokset sammen”

Stanza 2 has been added by Ebbe Hamerik.

### SCENE SIX

#### No. 15 Minuet

No. 3a, *Faith and Hope Are Playing*, is to be found in the manuscript p. 48, but numbered by Carl Nielsen as “N<sup>o</sup> 15” (cf. above comment on No. 3a). After “N<sup>o</sup>. 15” Ebbe Hamerik has added “= No. 18 Minuet with Trio and Da Capo al  $\Phi$ ”. The placing is confirmed by List **a**, where Hamerik has written “No. 15 Minuet (Prelude to Scene 6)”. In List **b** the *Minuet* appears only as No. 18. The *Minuet* is in the manuscript on pp. 54-63. In the theatre’s prompt-book Scene Six begins with a stage direction about a dance, but this has been crossed out, and it has not been possible to confirm whether this deletion applies to the 1921 production or the 1935 production. In the present edition the piece appears as No. 15 and a reference is given at No. 18.

#### No. 16 “Dengang Døden var i Vente”

Because of the change of the sequence of scenes, the coda appears twice in the manuscript: p. 51 on an inserted music page with stanzas 2-5 added by Ebbe Hamerik, and on p. 53 (CN) with stanza 5 added by Ebbe Hamerik, page later crossed out in blue crayon.

#### No. 17 Fanfare Music

In the manuscript *Fanfare Music* appears on p. 52 as No. 17 in manuscript copy, probably by Ebbe Hamerik, and on p. 64 as No. 18a in a fair copy by Carl Nielsen. That the musical number occurs twice is confirmed by List **a**. List **b** does not include the repetition of the fanfare as No. 18a, which may be because the list is in a string part and *Fanfare Music* is for winds.

#### No. 18 Minuet

In the present edition a reference (see No. 15).

#### No. 18a Fanfare Music

In the present edition a reference (see No. 17).

## SCENE SEVEN

### No. 19 Prelude

Originally Carl Nielsen intended the piece as the opening prelude for *The Mother*. In the score the numbering has been changed from 1 to 19 and in the parts the prelude is notated on the first sheet of music. However the placing as *Prelude* to Scene Seven is confirmed by both List a and List b. The piece has been partly orchestrated and fair-copied by Emil Reesen.

### No. 20 Echo Song

In the present edition *Echo Song* has been placed as No. 20. In the 1935 production *Echo Song* is one of the numbers that were omitted, and it may have been omitted as early as the 1921 production. In List b it has been included as No. 20, while in List a Hamerik notes "Nr. 20 udgaar" (No. 20 to be omitted) which may suggest that it was omitted before the first performance or in the course of 1920.

*Echo Song* was fair-copied and probably orchestrated by Emil Reesen.

### No. 21 March

In the present edition a reference (see No. 1).

### No. 22 Chorus. "Som en rejselysten Flaade"

In the manuscript, which has been fair-copied and partly orchestrated by Emil Reesen, the song is arranged for choir and orchestra. It is evident from an undated letter from Helge Rode that he had imagined that the Scald was to recite the first, third, fourth and fifth stanzas and the choir would sing the second and sixth stanzas (no recipient stated, *Det Kongelige Teaters Bibliotek og Arkiv*). In the prompt-book it has been noted in pencil that the first to fifth stanzas are recited by the Scald after which the choir repeats the fifth stanza and sings the sixth stanza, but it is not clear whether this version was used in 1921 or in 1935. In the present edition the song is arranged as in the manuscript with all six stanzas for choir and orchestra.

The idea of using this melody with another text can be seen in the fair copy by Emil Reesen noted under No. 4 "Vildt gaar Storm mod sorte Vande".

In List a a further No. 23 is noted, consisting of the last three bars of No. 22. After a couple of lines these bars were repeated as a conclusion. In the manuscript there is a cross in No. 22 at b. 20, which must be assumed to mark this repetition. List b has not included No. 23. In the present edition the bars have not been reprinted.

## APPENDIX

### No. 1b "Roselil og hendes Moder"

The song is an old Danish ballad. The version for Jester and harp was notated by Ebbe Hamerik and inserted in the manuscript between p. 18 and p. 19 with the following notes: "omit / to be sung without accompaniment" (unknown hand); and after the last bar-line, "To be played only when Johannes Poulsen is not playing the role of the Jester" (Ebbe Hamerik). In the harp part (Source B) there are insertions where song and harp are noted in the same hand as in the score. In List b "Roselil og hendes Moder" is included, while the song is absent from List a. It has not been possible to confirm whether Carl Nielsen drew up the harp part.

### No. 13 Fragments of the National Anthems of the Belligerents

In the manuscript there is no music, but since Carl Nielsen has noted on p. 46 that "N<sup>o</sup> 13 is fragments, backstage, of the national anthems of the warring nations" he must have been aware of the musical number. The music is not to be found in the parts (Source B), and has been set here after the Royal Theatre's parts (Source O). The placing is confirmed by List b. The harmonization might suggest Carl Nielsen, but it has not been possible to confirm this.

### "Vildt den stakkels Nar maa bande"

See above remarks on No. 4.

### Life Is Lower, Life Is Slower

The hymn was written by H.A. Brorson with a melody by A.P. Berggreen. A copy of the melody part exists for viola in B major (Source Ld) and for second violin as an insertion in Desk 1 in C major (only the first eight bars, Source B, here with the addition "The Mother". 4<sup>th</sup> and 5<sup>th</sup> scene (on stage) / with Mrs Ungermann." In the score it is not mentioned that the violinist was to double for the actress. Ella Ungermann understudied Betty Hennings in the 1921 performance, and it has probably been added by the stage director. In the present edition the complete melody for viola in B major is included in the appendix.



### This Fair and Lovely Land









The song is the Danish national anthem, melody by H.E. Krøyer. There are parts for strings and harp at the Royal Theatre among the material for *The Mother* with the title "Der er et yndigt Land til 'Moderen'" ("This Fair and Lovely Land for 'The Mother'"). However, it is nowhere indicated in the score where the melody was to be played. It was probably intended for the end of Scene Seven, since both the prompt-book (Source AA) and the director's script (Source BB) indicate something of the sort in a stage direction; but in the director's script precisely this part of the stage direction has been bracketed, and in the prompt-book it has been crossed out. It is therefore doubtful when it was used in practice. In the printed text of the play it is stated that the melody is played in Scene Six, where the Mother says that the wall of ice has gone (p. 77). Since the parts have additions in blue crayon and have been written out with a title for *The Mother*, the song is included in the appendix, although it has not been possible to prove definitively that Carl Nielsen did the instrumentation.

## PROLOGUE














### No. 1 March




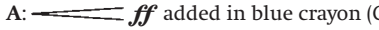


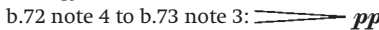




Bar	Part	Comment
+1		A: NB <i>Angiv / D.C. fra A</i> 'NB indicate / D.C. from A' added in pencil
+1	va.	A: <i>Pistons</i> added below the staff in pencil (Ebbe Hamerik)
+1	vc.	notes 1-2: marc. (note 1), V (note 1), stacc. (note 2) and slur added by analogy with vl.1,2, va. and in accordance with B
1	fg.	notes 1-4: marc. added by analogy with fl., ob., cl.
1	tr.2,3	A: <i>Alth. Flygelh.</i> 'althorn flugelhorn' added in pencil (Ebbe Hamerik)
1	tr.2,3 trb.t. trb.b.	note 1: <i>f</i> added by analogy with the other parts and in accordance with B
1	trb.	A: <i>Tenorhorn</i> added in pencil (Ebbe Hamerik)
2	tr.1	B: marc. added in pencil
2-3	timp.	B: b.2 note 2 to b.3: slur
2	vl.2	B (vl.2 No.3): note 1: marc.
2	va.	note 2: marc. added by analogy with vl.1; A: notes 2-3: slur added in pencil (Ebbe Hamerik); note 3: stacc. added in pencil (Ebbe Hamerik)
3	ob.1	B: note 6: end of slur
3	vl.1,2 va.	A: notes 2-3: ♪ ♪ changed to ♪ ♪ in ink (CN); notes 1-3: marc. added in pencil (Ebbe Hamerik)
3	vl.2	B (vl.2 No.2): note 6: end of slur
4	tr.1	B: marc. added in pencil
4	vl.2	B (vl.2 No.1): note 1: marc.
6	tr.1	B: marc. added in pencil

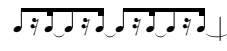

Bar	Part	Comment
6	timp.	note 2: <i>b</i> added in accordance with <b>B</b>
7-8	trb.t.1	<b>B</b> : b.7 note 2 to b.8 note 2: stacc.
7	vl.1	<b>B</b> (vl.1 No.3): note 5: end of slur
7	vl.2	<b>B</b> (vl.2 Nos.1,2,4): note 5: end of slur
8	cl.2	note 4: <i>d''</i> added by analogy with cl.1 and by analogy with b.9
8	cor.3	note 2: stacc. omitted by analogy with cor.2
8	cor.4	<b>B</b> : note 2: stacc.
8	timp.	note 2: <i>b</i> added in accordance with <b>B</b>
9	cl.2	<b>B</b> : note 6: end of slur
9	cor.4	<b>B</b> : note 2: stacc.
9	timp.	note 2: <i>b</i> added in accordance with <b>B</b>
10	tr.1	rhythm emended from 
		by analogy with woodw., vl.1,2, va. and by analogy with bb.11-12
12	cl.	notes 2-4: marc. added by analogy with fl., ob. and in accordance with <b>B</b>
13-15	fl.2 ob.2 cl.2 fg.2	b.13 note 1 to b.14 note 1: marc. added by analogy with fl.1, ob.1, cl.1, fg.1 and in accordance with <b>B</b> (cl.2); b.14 note 2 to b.15 note 4, b.15 notes 7-8: stacc. added by analogy with fl.1, ob.1, cl.1, fg.1 and in accordance with <b>B</b> (cl.2); b.15 notes 5-6: stacc. added by analogy with b.14 note 2 to b.15 note 4; <b>B</b> (fg.2): b.14 note 2 to b.15 note 4: stacc.; b.15 note 5: marc.; b.15 notes 5-6: slur; (cl.2): b.15 notes 5-6: slur; (ob.2): b.15 note 5: ten. and marc.; note 6: stacc.
13	cor.2	notes 3-4: marc. added by analogy with cor.1 and in accordance with <b>B</b>
14	cl.2	A: note 6: <i>d''</i> changed to <i>a'</i>
14	fg.1	notes 2-7: stacc. added by analogy with fl.1, ob.1, cl.1 and in accordance with <b>B</b>
14	fg.2	A: note 6: <i>c'</i> changed to <i>g</i> in ink (CN)
14	cor.1,2	note 1: marc. added by analogy with woodw.; notes 2-7: stacc. added by analogy with b.15 notes 1-4 (cor.1) and by analogy with woodw. and in accordance with <b>B</b> (cor.1)
14-15	cor.3,4	b.14 note 1 to b.15 note 8: stacc. added by analogy with cor.1 b.15 notes 1-4, 7-8
14-15	va.	b.14 note 2 to b.15 note 4: stacc. added by analogy with vl.1,2 and in accordance with <b>B</b>
15	cor.2-4	notes 1-4, 7-8: stacc. added by analogy with cor.1; notes 5-6: stacc. added by analogy with b.14 note 2 to b.15 note 4; <b>B</b> (cor.2): note 5: marc.
15	vl.1,2	<i>c'''</i> emended to <i>g''</i> , <i>c'''</i> by analogy with va. and in accordance with <b>B</b> ; <b>B</b> (vl.1 Nos.1-2, vl.2 Nos.1-4): fifth quaver: <i>ffz</i> added in blue crayon (CN)
16	fl.2 ob.2 cl. fg.	notes 1-2: stacc. added by analogy with b.14 note 2 to b.15 note 8; notes 3-8: stacc. added by analogy with fl.1, ob.1
16	ob. cl. fg. cor.1	<b>B</b> : note 1: beginning of 
16	cl.2	<b>B</b> : notes 1-2: slur
16-17	fg.	<b>B</b> : in bass clef
16	fg.2	<b>B</b> : note 1: marc.; notes 1-2: slur
16	cor.1	note 8: stacc. added by analogy with notes 3-7 and in accordance with <b>B</b>
16	cor.2	notes 1-2: stacc. added by analogy with b.14 note 2 to b.15 note 8; notes 3-8: stacc. added by analogy with cor.1 and in accordance with <b>B</b>

Bar	Part	Comment
16	tr.1	note 1: stacc. omitted by analogy with fl.1, ob.1, cl.1, fg.1, cor.1 and in accordance with <b>B</b> ; notes 7-8: stacc. added by analogy with notes 3-6 and in accordance with <b>B</b> ; <b>B</b> : note 1: beginning of 
16-17	trb.t.1	b.16 note 2 to b.17 note 1: superfluous slur omitted
16	tb.	<b>B</b> : b.15 note 2: beginning of 
16	vl.1	notes 4-8: stacc. added by analogy with va. and in accordance with <b>B</b> ; <b>B</b> (vl.1 Nos.1-4): note 1: beginning of 
16	vl.2	<b>B</b> (vl.2 Nos.1,3,4): note 1: beginning of  ; note 4: stacc.; (vl.2 No.2): note 1: beginning of 
16	va.	notes 3-8:  added by analogy with vl.1; <b>B</b> (va. Nos.1-2): notes 1-8: 
16	vc. cb.	 added by analogy with trb.b., tb.
17	fl. ob. cl. fg.	note 1: marc. and ten. added by analogy with vl.1,2, va. and by analogy with notes 2-4
17	cor.1	<b>B</b> : note 1: <i>f''</i> changed to <i>e<sup>b</sup></i> in pencil
17	tr.1	<b>B</b> : notes 1, 3: marc. added in pencil
17	timp.	<i>ff</i> added by analogy with the other parts and in accordance with <b>B</b>
17	ptti.	<b>B</b> : X added in ink
17	va.	note 1: marc. emended to marc. and ten. by analogy with vl.1,2
18	fl.2	notes 1-4: ten. and marc. added by analogy with fl.1
18	tr.1	<b>B</b> : notes 2, 4: marc. added in pencil
18	ptti.	<b>B</b> : X added in ink
19	tr.1	<b>B</b> : notes 2, 4: marc. added in pencil
19	tr.3	<b>B</b> : notes 3-4: stacc.
20	cl.2	<b>B</b> : note 4: <i>ff</i>
20	fg.2	<b>B</b> : notes 1-2: slur
20	tr.1	<b>B</b> : note 2: marc. added in pencil
20	ptti.	<b>B</b> : X added in ink
20	vl.1,2	<b>B</b> (vl.1 Nos.1,3,4, vl.2 Nos.1,3,4): note 4: <i>ffz</i> added in ink, dynamic markings erased
21	trb.t. trb.b. tb.	<b>B</b> : note 1: <i>ff</i>
21	cb.	<b>B</b> (cb. Nos.1-2): note 1: <i>ff</i>
22-23	timp.	<b>B</b> : b.22 note 2 to b.23: slur
23	cl.	note 8: stacc. added by analogy with fl., ob., fg.
23	vl.1,2	<b>B</b> (vl.1 Nos.1-2, vl.2 No.2): note 6: end of slur
24	timp.	note 2: <i>ffz</i> added by analogy with cor., tr.1 and by analogy with b.22
25	woodw.	notes 1-4: marc. added by analogy with vl.1,2, va.
25	trb.t.	note 1: stacc. omitted by analogy with tr.2,3, trb.b.
26	timp.	note 2: <i>b</i> added in accordance with <b>B</b>
27	woodw.	notes 1-2: marc. added by analogy with vl.1,2, va.
27	tb.	note 3: stacc. added by analogy with cor.2, tr.2,3, trb.b.
27	timp.	note 1: stacc. added by analogy with b.25
27	vl.1	<b>B</b> (vl.1 No.1): note 7: end of slur
27	vl.2	<b>B</b> (vl.2 Nos.1-3): note 5: end of slur
29	cor.3,4	notes 2-5: marc. added by analogy with cor.1,2; <b>B</b> : notes 2-5: marc. added in ink
30	cor.	note 1: ten. added by analogy with woodw.; <b>B</b> (cor.1): note 1: marc.
30	cor.3,4	notes 2-5: marc. added by analogy with cor.1,2; <b>B</b> : notes 2-5: marc. added in ink

Bar	Part	Comment
32	fl.2	<b>B</b> : note 1: marc.
32-33	ob.2	b.32 note 4 to b.33 note 1: tie added by analogy with ob.1
32	cl.	notes 4-5: slur added by analogy with fl., fg.
32	cl. fg.	notes 6-7: marc. added by analogy with ob.
32	cor.1,2	<b>B</b> : note 1: marc.
32, 33	tr.1	<b>B</b> : b.32 note 3, b.33 notes 3, 5, 7: marc. added in pencil; b.32 note 3: <i>espress</i> added in pencil
33	trb.t.1	<b>B</b> : note 2: <i>sfz</i> added in pencil; note 2: <i>Solo</i> added in pencil
33-35	trb.t.1	<b>B</b> : b.33 note 2, b.34 notes 3, 5, 7, b.35 notes 1, 3, 5, 7: marc. added in pencil
33	va.	notes 3-4: marc. added by analogy with vl.1,2
34	tr.	<i>marcato</i> added by analogy with trb.t.2; <b>B</b> : notes 2-4: marc. added in ink
34	trb.t.1	<b>B</b> : notes 1-3: <i>espress</i> : added in pencil
34	trb.t.2	<b>B</b> : notes 2-4: marc. added in ink
35	tr.	<b>B</b> : notes 2-4: marc. added in ink
37	fl.2	<b>B</b> : note 1: marc.
37	cor.2	note 2: marc. added by analogy with cor.1 and in accordance with <b>B</b>
37	cor.2-4	notes 2-3: slur added by analogy with cor.1 and in accordance with <b>B</b> (cor.3,4)
37	cor.4	note 2: marc. added by analogy with cor.3
37	tr.1	<b>A</b> : <i>f</i> added in pencil
38	cor.2,4	note 2: marc. added by analogy with cor.1,3
38-40	tr.2	<b>B</b> : b.39 note 1: beginning of slur
38-40	tr.3	<b>B</b> : slur b.39 note 1 to b.40 note 2 changed to slur b.38 note 3 to b.40 note 2 in pencil
39-40	fg.	b.39 note 2 to b.40 note 6: bass clef and <i>8va</i> --- emended to tenor clef; <b>B</b> (fg.1): b.39 note 2: beginning of slur
41	fg.	note 1: <i>logo</i> omitted
41-42	cor.1	<b>B</b> : <i>tr.</i> crossed out in blue crayon
41	trb.t.2	notes 7-8: stacc. added by analogy with trb.t.1
41-45	trgl.	<b>B</b> : notes crossed out in pencil
41	vl.2 va.	<i>trem.</i> added
41	cb.	<b>B</b> (cb. Nos.1-2): note 8: ten.
42	trb.t.2	notes 3-4: stacc. added by analogy with trb.t.1
43	fg.2	notes 1-2: slur added by analogy with fg.1
43	tr.3	<b>B</b> : <i>♩</i> ( <i>d'</i> ) changed to <i>♩</i> . ( <i>d'</i> ) <i>♩</i> ( <i>d'</i> ) in pencil; <i>tr.</i> added in pencil
43-45	tr.3	slur added by analogy with ob.2, cor.2
43-45	trb.t.1	end of slur emended from b.44 note 3 by analogy with fl.1, cor.3,4
43-45	trb.t.2	end of slur emended from b.44 note 2 by analogy with cor.2
44-45	tr.2	tie added by analogy with ob.1, tr.1
45	fl.	<b>B</b> : note 2: ten. and marc.; note 3: marc.
45	ob.	note 1: stacc. added by analogy with fl., cl.1
45	cl.2	note 1: stacc. added by analogy with cl.1
45	tr.2	note 1: stacc. added by analogy with tr.1
45	timp.	note 2: <i>b</i> added by analogy with vc., cb. and in accordance with <b>B</b>
45-46	trgl.	<b>B</b> : notes 1-2: tie
45	va.	third crotchet: marc. emended to ten. by analogy with vl.1,2 and by analogy with b.46; <b>B</b> : b.46 note 2: marc. changed to ten. in ink (CN); <b>B</b> (va. No.2): note 3: marc.
45	va.	eighth quaver: marc. added by analogy with vl.1,2 and in accordance with <b>B</b> (va. No.2)

Bar	Part	Comment
46-47	tr.1	b.46 note 2: ten. added by analogy with b.45; b.46 note 3: stacc. added by analogy with b.45
47	fl. ob. cl.1 fg.	<b>B</b> : note 1: beginning of 
47	cor.1,2	notes 2-4:  added by analogy with cor.3,4; <b>B</b> : notes 1-4: 
47	tr.1	<b>A</b> : note 1: <i>c'</i> corrected to <i>b'</i> in ink
47	tb.	<b>B</b> : notes 1-4: 
47-48	trgl.	<b>B</b> : tie
47	vl.1,2	<b>B</b> (vl.1 Nos.1,3,4): b.47 note 1 to b.48 note 1:  ; (vl.1 No.2, vl.2 Nos.1-4): b.48 note 1: end of 
47-48	va.	<b>B</b> (va. No.1): b.47 second crotchet to b.48 second crotchet:  ; (va. No.2): b.47 third crotchet to b.48 fourth crotchet: 
47-48	vc. cb.	<b>B</b> (vc. Nos.1-2, cb. Nos.1-2): b.48 notes 1-6: 
48	cor.3,4	<i>mf</i> added by analogy with cor.1,2 and in accordance with <b>B</b>
48	timp.	<i>b</i> added by analogy with trb.t. and in accordance with <b>B</b>
48	trgl.	<i>p</i> added by analogy with ptti., gr.c. and in accordance with <b>B</b>
48	va.	<b>B</b> (va. No.1): fourth crotchet: <i>p</i>
49	vc.	<b>B</b> (vc. No.2): note 1: <i>mp</i>
50	ob.1	<b>A</b> : notes 4-6: stacc. changed to slur (CN)
54	va.	notes 3, 5: stacc. added by analogy with bb.50, 52
55	fl.2	<b>B</b> : note 4: beginning of 
55	cl.2	<b>B</b> : note 4: marc.
55-57	cl.2	<b>B</b> : b.56 note 4: end of slur
55-56	fg.2	end of slur emended from b.56 note 2 by analogy with vl.2
55	vl.2	note 1: <i>poco f</i> added by analogy with fg.2; <b>B</b> (vl.2 No.1): note 1: <i>poco f</i> added in blue crayon (CN); (vl.2 No.3): <i>f</i> added in blue crayon
55-56	vl.2	<b>B</b> (vl.2 Nos.1,2,4): b.55 note 2 to b.56 note 3:  added in blue crayon (CN); (vl.2 No.3): b.55 note 4 to b.56 note 3:  added in blue crayon (CN)
56	cl.	notes 1-4:  added by analogy with fl.
56	vl.2	<b>B</b> (vl.2 Nos.2,4): note 3: <i>p</i> added in blue crayon (CN)
57	cl.	<i>p</i> added by analogy with fl.
57	trgl.	<b>B</b> : note 1: <i>p</i>
57	vc.	note 1: <i>p</i> added by analogy with b.49
58	va.	notes 3, 5: stacc. added by analogy with bb.50, 52
61	fg.2	note 1: <i>p</i> added by analogy with fg.1
63	cl.2	<b>B</b> : note 5: marc.
63-64	trgl.	<b>B</b> : b.48: <i>NB. Triangel</i> added in pencil
63	vl.2	<b>B</b> (vl.2 No.1): note 1: <i>p</i> added in blue crayon (CN)
64	va. vc. cb.	notes 1-2: stacc. added by analogy with vl.1
65-66	cl. cor.1,2	slur b.65 notes 1-4 and slur b.66 notes 1-2 emended to one slur by analogy with va. and in accordance with <b>B</b> ; <b>A</b> : b.66 note 1: beginning of slur open after page turn
65	cor.3,4	<i>pp</i> added by analogy with cor.1,2 and in accordance with <b>B</b>
65-66	va.	lower part: slur emended from open slur; <b>B</b> : b.65: end of slur open before page turn

Bar	Part	Comment
67-68	cl.	(  ) emended to 
67-71	cor.1	<b>ppp</b> ; <b>B</b> : note 1: beginning of  slurs emended from slur b.67 note 1 to b.71 note 5 by analogy with cor.2 and in accordance with <b>B</b>
71	tutti	<b>A</b> :  <b>ff</b> added in blue crayon (CN)
71	fl.2	<b>B</b> : note 4: end of slur
71	vl.1	<b>B</b> (vl.1 Nos.2-3): ten. added in blue crayon (CN)
71	vl.2	<b>B</b> (vl.2 Nos.1-4): beginning of slur changed from note 1 in blue crayon (CN); (vl.2 No.1): note 5: ten. added in blue crayon (CN); (vl.2 No.4): note 1: ten. added in blue crayon; note 6: <b>ffz</b> added in blue crayon (CN)
72	fl.2	<b>B</b> : note 4: beginning of 
72	cl.1 fg.1 cor.1,2	<b>B</b> : note 3: beginning of 
72-73	cl.1 cor.3,4	end of slur emended from b.73 note 2 by analogy with cl.2, cor.1,2
72-73	cor.3,4	b.72 note 4 to b.73 note 3:  <b>pp</b> added by analogy with cl., fg., cor.1,2; <b>B</b> (cor.4): b.72 note 3 to b.73 note 3: 
73	fg.2	note 3: G <sup>b</sup> emended to G by analogy with fg.1 and in accordance with <b>B</b>
73	cor.3	<b>B</b> : notes 1-3: 
73	vl.1	<b>B</b> (vl.1 No.1): b.72 note 4 to b.74 note 3: 
73-74	vl.1	<b>B</b> (vl.1 Nos.2,4): b.73 note 4: end of slur
73	va.	<i>pizz.</i> added by analogy with vc., cb. and in accordance with <b>B</b> ; <i>unis.</i> added
74	vl.1	<b>B</b> (vl.1 Nos.1-4): note 2: <b>mf</b> added in blue crayon (CN)
74	va.	note 1: <i>arco</i> added because of <i>pizz.</i> (b.73) and in accordance with <b>B</b>
75	ob.1	<b>B</b> : note 5: end of slur
77	fl.	note 1: <b>p</b> added by analogy with cl.
77	ob.	note 1: <b>p</b> added by analogy with fg.1
77-78	cl.2	<b>B</b> : b.78 note 2: marc.
77	va.	note 4: stacc. added by analogy with vl.2
78-79	fl.	b.78 note 5 to b.79 note 1: slur emended from open slur; <b>A</b> : b.78: end of slur open before page turn
78	cl.1	<b>B</b> : note 2: marc.
79		caesura added because of stage direction; <b>A</b> : the repeat has not been written out; <i>D.C. al ♪ e poi Coda</i> (CN), after <i>C. fra A med optakt</i> 'from A with upbeat' added (Ebbe Hamerik), see facsimile p. lxix; <b>A</b> : after b.79: stage direction refers to the repeat of the March in scene seven; <i>Mængden stormer ind. Forsamlingen falder paa Knæ. Et Øjeblik pause</i> 'The crowd rush in. The assembly get down on their knees. A moments rest' (Ebbe Hamerik). The stage direction continues thus: <i>saa Repetition fra Bogstav A med Optakt derefter Coda</i> 'then repetition from letter A with upbeat, then coda' (Ebbe Hamerik)
79	fl.1	<b>B</b> : 
79	vl.2	<b>B</b> (vl.2 Nos.2-4): note 1: <b>mf</b> added in blue crayon (CN)
79	vl.2 vc. cb.	notes 1-2: stacc. added by analogy with vl.1
79	cb.	<b>p</b> added by analogy with dynamic level in vc.
+80	vl.1,2 vc.	<i>arco</i> added


Bar	Part	Comment
80-125		written-out repetition of bb.1-46
80	cb.	<i>arco</i> added
89	tr.1	rhythm emended from 
95	vc. cb.	by analogy with woodw., vl.1,2, va. and by analogy with bb.90-91
100		 added by analogy with trb.b., tb.
106	timp.	rehearsal letter A emended to C because of the written-out repetition
122-124	tr.3	note 1: stacc. added by analogy with b.104
122-124	trb.t.1	slur added by analogy with ob.2, cor.2
122-124	trb.t.2	end of slur emended from b.123 note 4 by analogy with fl.1, cor.3,4
124	tr.2	end of slur emended from b.123 note 2 by analogy with cor.2
125-126	fl. ob. cl. fg. cor.1,2	note 1: stacc. added by analogy with tr.1
126	tr.1	b.125 note 2 to b.126 note 1: slur emended from open slur; <b>A</b> : b.125: end of slur open before cut to coda
126-129	trgl.	note 2: ten. added by analogy with b.125; note 3: stacc. added by analogy with b.125; <b>A</b> : note 1: c' corrected to b <sup>b</sup> in ink
127	fl.1	<b>B</b> : bb.126-127, 127-128, 128-129: tie; bb.126-129 crossed out in pencil
127	cl.2	<b>B</b> : note 3: g'''
127	tr.3	<b>A</b> : notes 2-4 added in ink (Ebbe Hamerik)
127	vl.1	<b>B</b> : note 1: b <sup>b</sup>
128-129	timp.	<b>A</b> : chord 2: b <sup>b</sup> crossed out in ink; <b>B</b> (vl.1 No.1): chord 2: b <sup>b</sup> erased
		b.128 note 1, b.129: b added by analogy with cb.

## SCENE ONE

### No. 1a Saga Dream

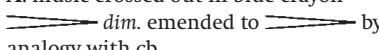

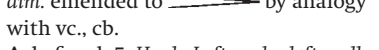
Bar	Part	Comment
		For editorial emendations and alternative readings, see <i>Carl Nielsen, Works</i> . Published by the Carl Nielsen Edition, The Royal Library. Series II. Volume 8. Edited by Peter Hauge, Copenhagen 2004, pp.127-128

### No. 2 The Mist Is Rising

Bar	Part	Comment
2	arpa	slurs emended from slur arpa 2 note 1 to arpa 1 note 6 by analogy with b.1 and in accordance with <b>B</b>
2	arpa 1	note 4: ♯ added; <b>A</b> : note 4: ♯ added in pencil
5	fl.	<b>B</b> : note 5: beginning of 
6	fl.	<b>A</b> : note 1: <b>f</b> changed to <b>mf</b> (Ebbe Hamerik)
6	arpa	<b>A</b> : <b>mf</b> added in ink (Ebbe Hamerik)
8	fl. arpa	<b>A</b> : <i>cresc.</i> added in ink (Ebbe Hamerik)
9	arpa 1	<b>B</b> : note 6: <b>f</b>
11-12	fl.	slur emended from open slur; <b>A</b> : b.11: end of slur open before page turn; b.12: notes 1-8: slur
11	fl. arpa	<b>A</b> : <b>f</b> added in ink (Ebbe Hamerik)
12	fl. arpa	<b>A</b> : <i>dim.</i> added in ink (Ebbe Hamerik)

Bar	Part	Comment
13-14	fl.	A: <i>poco rall.</i> , <i>a tempo</i> erased but added again in pencil; C: (version for pf.) not omitted
14-26		A: NB <i>udgaar</i> 'to be omitted' and cancellation in blue crayon (Ebbe Hamerik), beginning of cancellation changed to b.16 in blue crayon, both text and cancellation seem to have been erased again; B: two versions; first version without bb.14-26 crossed out in blue crayon, new version with bb.14-26 inserted
14-15	fl.	b.14 note 7 til b.15 note 5: slur emended from open slur; A: b.15 beginning of slur open after change of system
14	fl.	A: note 1: <i>p</i> added in ink (Ebbe Hamerik); note 7: <i>mp</i> added in ink (Ebbe Hamerik)
14	arpa	A: <i>p</i> added in ink (Ebbe Hamerik)
15		A: <i>poco rall.</i> added in ink (Ebbe Hamerik) and crossed out in pencil probably because of change in cut
15	fl.	A: crossed out in ink; B: not crossed out
17	fl.	note 4: <i>b<sup>b</sup></i> emended to <i>b<sup>b</sup></i> in accordance with arpa
18	fl.	note 3: marc. added by analogy with b.16 note 9

### No. 3 Melodrama

Bar	Part	Comment
		text as in score
1-4	tutti	A: music crossed out in blue crayon
1-2	va. vc.	 <i>dim.</i> emended to  by analogy with cb.
3-4	vl.2	<i>dim.</i> emended to  by analogy with vc., cb.
5		A: before b.5: <i>Haab: Luften, der løfter alle flyvende Ting</i> added in pencil
11-12	vl.2	tie emended from open tie; A: b.11: end of tie open before change of system
11	va.	slur emended from open slur; A: b.11: end of slur open before change of system
12	cb.	<i>espressivo</i> added by analogy with vl.1,2, va., vc.
15		A: in margin after b.15: <i>rep.</i> 'repeat'
16		A: ( <i>Torden</i> ) 'Thunder' added in blue crayon
16	vl.2 cb.	<i>d</i> emended to <i>d</i> . by analogy with vl.1, va., vc.
17-23		A: music crossed out in blue crayon
22	cb.	<i>dim.</i> added by analogy with vl.1,2, va., vc.
23	vc. cb.	<i>pp</i> added by analogy with vl.1,2, va.

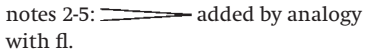
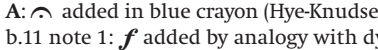
### No. 3a Faith and Hope Are Playing

Bar	Part	Comment
		A: on p.48: <i>Udgaar</i> 'to be omitted' crossed out in blue crayon
1		<i>Bag Scenen</i> 'off stage' added; <b>La:</b> ( <i>Bag Scenen</i> ); <b>Ld:</b> ( <i>bag Scenen</i> )
2	fl.	notes 5-6: stacc. added by analogy with b.+1
10	va.	A: note 8: stacc. added (Ebbe Hamerik); note 9: marc. added (Ebbe Hamerik)
12-13	va.	A: b.12 notes 5, 7, b.13 notes 1, 3: stacc. added (Ebbe Hamerik)
15	fl.solo	notes 2-4: slur added by analogy with b.2 and in accordance with <b>La</b>

Bar	Part	Comment
16	fl.	end of slur emended from note 4 by analogy with note 10; note 6: marc. added by analogy with note 1
17-18	va.solo	<b>Ld:</b> b.17 notes 1-2, b.17 note 1 to b.18 note 1: 2 slurs
22	fl.solo	<b>La:</b> notes 5-8: <i>calando</i>
22	va.solo	<b>Ld:</b> notes 6-9: <i>calando</i>

### SCENE TWO







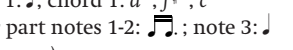
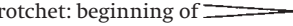
#### No. 4 "Vildt gaar Storm mod sorte Vande"

Bar	Part	Comment
1		A: <i>Tæppe</i> 'Curtain' added
1	SKJALDEN	C, D, E: <i>Andante pesante</i>
1	va. vc.	chords 3-4: wavy line added by analogy with chords 1-2
2	ob.	note 1: <i>poco f</i> added by analogy with fl., fg.
3	NARREN	stanza 2: <i>Skjaldens</i> emended to <i>Skjaldes</i> as in AA, BB, CC
3	va.	chords 2-4: wavy line added by analogy with chord 1
3-5	vc.	b.3 chord 1 to b.5 chord 2: wavy line added by analogy with b.2
4-5	ob.	b.4 note 3 to b.5 note 1: slur omitted by analogy with fl.
4	vl.1	chord 1: wavy line added by analogy with chords 2-4
5	fl. ob.	A: note 5: <i>b</i> added in pencil (Ebbe Hamerik)
5	ob.	notes 2-3: tie added by analogy with fl.
5	arpa 1	chord 4 bottom note: <i>b</i> added by analogy with top note
5	SKJALDEN	note 7: <i>g'</i> emended to <i>g<sup>b</sup></i> by analogy with fl., ob. and in accordance with C, D, E
5-9	va.	b.5 chord 1 to b.9 chord 3: wavy line added by analogy with b.4
5	vc. cb.	fourth crotchet: <i>arco</i> added
6	SKJALDEN	note 6: <i>c''</i> emended to <i>c<sup>b</sup></i> by analogy with fl., ob. and in accordance with C, D, E
7	ob.	notes 2-5:  added by analogy with fl.
7-9	arpa vl.1,2	b.7 chord 1 to b.9 chord 3: wavy line added by analogy with bb.1-6
8	va.	chord 2: <i>dim.</i> added by analogy with vl.1,2, vc., cb.
9	va.	chord 3: <i>p</i> added by analogy with vl.1,2
10	woodw. arpa. str.	A: <i>p</i> changed to <i>f</i> in ink (Ebbe Hamerik)
10	cor.	A: <i>pp</i> changed to <i>f</i> in ink (Ebbe Hamerik)
11		A:  added in blue crayon (Hye-Knudsen?)
11-12	fg.1	b.11 note 1: <i>f</i> added by analogy with dynamic level in fg.2; b.12 note 1: <i>p</i> added by analogy with dynamic level in fg.2
12	woodw. cor.	
	arpa str.	A: <i>p</i> added in ink (Ebbe Hamerik)
12-13 <sup>11</sup>	fl. ob.	b.12-13 <sup>11</sup> : slur emended from open slur; A: b.12: end of slur open before page turn
12	SKJALDEN	C, D: notes 2-3: <i>rall.</i> ; E: notes 4-5: <i>rall.</i>
12-13	SKJALDEN	C, E: <i>Roser!</i>
13 <sup>1-14</sup>		A: first ending added in blue crayon (Ebbe Hamerik)
13 <sup>1</sup>	cor.	superfluous <i>p</i> omitted
13 <sup>1</sup>	NARREN	stanza 2: <i>-ser</i> emended to second ending
13 <sup>1</sup>	va.	chord 2: <i>d<sup>b</sup></i> emended to <i>d'</i> by analogy with vl.1,2

Bar	Part	Comment
13 <sup>II</sup>		A: second ending added because of stanza 2 (Ebbe Hamerik)
14 <sup>I</sup>		A: below system: <i>Tales mellem versene</i> 'to be said between stanzas' added in blue crayon (Hye-Knudsen?)

### SCENE THREE

#### No. 5 Gramophone Waltz

Bar	Part	Comment
		Title: <i>Gramofon-Vals</i>
1		$\frac{3}{4}$ added
1		<b>Ma:</b> <i>mf</i> , <i>mp</i> ; <b>Mb:</b> <i>Klaver bag Sc.</i> 'Piano off stage'
2	pf.1	<b>Mb</b> (No.5): second crotchet: end of slur
7	pf.2	<b>Ma:</b> chord 1 bottom note: <i>c</i>
9	pf.2	<b>Ma:</b> chord 2: <i>e</i> , <i>b</i> <sup>♯</sup>
13-14	pf.1	upper part: slur emended to two slurs by analogy with bb.1-2, 9-10, 25-26
15		<b>Ma:</b> first crotchet: <i>fz</i>
16		<b>Ma, Mb</b> (No.7): first crotchet: beginning of 
16	pf.1	lower part: $\downarrow$ emended to $\downarrow$ . by analogy with b.15
17		<b>Ma:</b> first crotchet: <i>mf</i>
20	pf.1	chord 1: ten. added by analogy with b.4
25		<b>Ma:</b> third crotchet: beginning of 
26-27	pf.2	<b>Mb</b> (No.5): 
28	pf.2	<b>Ma:</b> marc.
29-30		<b>Ma:</b> beginning of  b.28 second crotchet instead of b.29 first crotchet
30	pf.2	<b>Ma:</b> chord 1: <i>F</i> <sup>♯</sup> , <i>f</i> <sup>♯</sup> , <i>a</i> <sup>♯</sup> , <i>e</i> '
32 <sup>I</sup>		<b>Mb</b> (No.5): note 2: beginning of 
33 <sup>I</sup>		third crotchet: <i>p</i> added because of the repetition from b.2
33 <sup>I</sup>	pf.2	rest added; <b>Mb</b> (No.5): 
37		<b>Ma:</b> first crotchet: <i>p</i>
39	pf.1	note 1: marc. added by analogy with b.36 and as in <b>Ma</b>
41		<b>Ma:</b> first crotchet: <i>p</i>
43		<b>Ma:</b> first crotchet: <i>f</i>
43	pf.1	<b>Ma:</b> chord 1: $\downarrow$ ; chord 1: <i>d</i> <sup>''</sup> , <i>f</i> <sup>♯''</sup> , <i>c</i> <sup>'''</sup>
45	pf.1	<b>Ma:</b> upper part notes 1-2:  ; note 3: $\downarrow$ (rhythmic error)
46	pf.1	<b>Ma:</b> beginning of slur chord 3 instead of chord 2
48		<b>Ma:</b> first crotchet: beginning of 
48 <sup>I</sup>	pf.1	upper part notes 1-3: superfluous slur omitted
48 <sup>II</sup>		footnote added

#### No. 6 "Min Pige er saa lys som Rav"

Bar	Part	Comment
		A: 5 stanzas, stanza 2 added (Ebbe Hamerik); <b>C, D, E, BB, CC:</b> 4 stanzas; <b>AA:</b> stanza 2 added in pencil; <b>C, D:</b> notated with no second ending and with all text-beginnings in b.1; <b>E:</b> notated without voltas and only with stanza 1 below the melody

Bar	Part	Comment
		A: 5 vers transponeres til G-dur '5 stanzas to be transposed to G major' added in blue crayon; <b>B:</b> version in G major inserted in orchestral parts
1-5	cor.2	b.2: beginning of slur emended from b.1 because of repetitions. An imprecise notation of tie has been retained since an adjustment would mean an extension of first ending with 4 bars
5		<b>C, D, E:</b> note 2: $\downarrow$
8	vl.1	end of slur added; <b>A:</b> notes 1-4: end of slur open before page turn
9		<b>C, D, E:</b> note 2: <i>rall.</i> missing
10		<b>C, D, E:</b> <i>a tempo</i> missing
11 <sup>I</sup>	tutti	$\frac{3}{8}$ added because of repetition
11 <sup>I</sup>	SKJALDEN	<b>C, D, E:</b> note 2: $\frown$
11 <sup>II</sup>	vc.	note 1 to chord 1 bottom note: slur added by analogy with b.11 <sup>I</sup>
11 <sup>II</sup>	cb.	note 1: stacc. added by analogy with b.11 <sup>I</sup>

#### No. 7 "Ved Festen fik en Moder Bud"

Bar	Part	Comment
		<b>AA:</b> after stanza 2: 3 stanzas, of which the first 2 are crossed out, added on an inserted note: <i>Saaledes kan det ofte gaa / for baade Rød og Hvid; / men man kan ogsaa male sig, med Held i rette Tid. / Ak, ak - Tid! / med Held i rette Tid. Den Bror, hvis Arv blev dobbelt stor, / gik klædt som et Symbol / paa sorten Sorg, endskønt i Løn / han lyste som en Sol. / Ak, ak Sol! / han lyste som en Sol!</i> <i>Og Kæresten, hvis Medgift svandt / hun brugte dette Skjul, (samme changed to dette in pencil) / hun dækkede med sorte Slør; / at hun var galdegul. /Galdegul! (Ak, ak, gull changed to Galdegul! in pencil) /at hun var galdegul.;</i> <b>BB, CC:</b> only 3 stanzas <b>A:</b> B-dur 'Bb major' added in blue crayon, crossed out in pencil; 3 vers '3 stanzas' added in blue crayon; 4 vers added in pencil; <b>B:</b> notated in Bb major with the remark that it should be played in G major <b>C, D, E:</b> Allegro <i>f</i> added by analogy with fg. $\downarrow$ . emended to $\downarrow$ (rhythmic error); <i>dim.</i> added by analogy with cl.
1		<b>C, D</b> (stanza 3): ( <i>med Grimasse</i> ); <b>E:</b> ( <i>med en Grimasse</i> ) 'with a grimace'
1	cl.	<i>Fy, Føj</i> emended to <i>Ak ja</i> as in <b>AA</b> ; <b>AA:</b> <i>Fy, Føj</i> changed to <i>Ak ja</i> in pencil
1	fg.	( <i>frit i foredraget</i> ) emended to <i>frit i foredraget</i> ; <b>E:</b> <i>føj!</i>
1	NARREN	stanza 2: <i>rødme</i> emended to <i>rødmer</i> as in <b>AA, BB, CC, C, E</b>
1-2	NARREN	stanza 4: <i>gærne valgte</i> emended to <i>valgte helst mig</i> as in <b>AA, BB, CC, C; F:</b> <i>gærne valgte</i> changed to <i>valgte helst mig</i>
2	NARREN	<b>A:</b> slur crossed out (Ebbe Hamerik); <b>B:</b> slur erased
2	NARREN	<b>A:</b> slur crossed out (Ebbe Hamerik); <b>B:</b> slur erased
2-3	NARREN	<b>A:</b> stacc. added (Ebbe Hamerik)
2-5	vl.1,2	stacc. added by analogy with vl.1
2-3	va.	
3-4	vl.1	
3-4	vl.2	



Bar	Part	Comment
3	vc.	stacc. added by analogy with vl.1,2
4	NARREN	<b>AA</b> (stanza 3): <i>samme</i> changed to <i>dette</i> in pencil; <b>C, D, E, F</b> : note 2: <i>rall.</i>
5	vl.2 vc.	♩ emended to ♪. (rhythmic error)
6	NARREN	<b>C, D, E, F</b> : note 1: <i>a tempo</i>
7	NARREN	stanza 4: <i>male Sorg</i> emended to <i>males trist</i> as in <b>AA, BB, CC</b>
7	vl.1	♩ emended to ♪ ♯ by analogy with va.
7	va.	stacc. added by analogy with vl.1,2, vc., cb.
7	cb.	stacc. added by analogy with vc.
9-10	NARREN	<b>E</b> : <i>Ak, ak hvid!, Ak, ak glad!</i>
10-11	NARREN	<b>AA</b> (stanza 3): <i>Ak, ak gull</i> changed to <i>Galdegull!</i> in pencil
11	NARREN	<b>E, F</b> : note 2: <i>Presto</i>
12	NARREN	<b>C, D</b> : <i>Presto</i>
13	NARREN	<b>C, D, E, F</b> : ♩
14	vl.1,2 va.	<b>A</b> : notes 2-4: stacc. and slur added in ink (Ebbe Hamerik); <b>B</b> : notated with double stems
15'	cl. fg. cb.	∩ omitted because of Ebbe Hamerik's deletion of pauses in NARREN, vl.1,2, va., vc.
15'	NARREN	<i>rod</i> emended to <i>rød</i> by analogy with b.13;
		<b>C, D, E, F</b> : note 1: ♩; after ♩: ♯ with ∩ above rest
15'	NARREN	<b>A</b> : ∩ crossed out in blue crayon (Ebbe Hamerik)
15'	vc.	<i>f</i> added by analogy with vl.1,2, va.
15 <sup>II</sup>		<b>A</b> : second ending added because of repetition (Ebbe Hamerik)
15 <sup>II</sup>	NARREN	<b>C, D, E, F</b> : ♩, ∩
15 <sup>II</sup>	vc.	<i>f</i> added by analogy with vl.1,2, va.

#### No. 8 "Dengang Ørnen var flyveklar"

Bar	Part	Comment
		<b>A</b> : 3 <i>vers</i> added in blue crayon (Ebbe Hamerik?); 2 <i>Vers følgende nuance -- / 3 Vers som første men ff</i> '2nd stanza with the following shade, / 3rd stanza as the first but <i>ff</i> ' added in blue crayon (Ebbe Hamerik)
1		<b>C, E</b> : <i>Allegretto burlesco</i> ; <b>D</b> : <i>Allg<sup>o</sup> burlesco</i> ; <b>F</b> : <i>ikke for hurtigt (staccato)</i> 'not too fast (staccato)' added
1	fl.	notes 4-6: marc. added by analogy with notes 1-3
5	fg.	<i>a2</i> added in accordance with <b>B</b>
7-11		<b>A</b> : below system: <i>p cresc.</i> <i>f</i> added in blue crayon (Ebbe Hamerik?); <b>F</b> : <i>2det Vers f med cres</i> '2nd stanza f with cres' added
7	ob.2	marc. added by analogy with fl., cl.
11	NARREN	<b>F</b> : <i>cres.</i> added
13	tr.1	<b>A</b> : <i>con sord.</i> crossed out and <i>senza</i> added in pencil (Ebbe Hamerik)
13	NARREN	<b>F</b> : ( <i>cres.</i> ) added
15	NARREN	<b>F</b> : ( <i>piano</i> ) added
16	cor.1,2	<b>A</b> : note 1: <i>sfz</i> added in ink, crossed out in pencil
16	NARREN	<b>F</b> : notes 1-2: accents added
16-18	NARREN	<b>C, E</b> : <i>stærkest, Had er stærkest!</i>
17	cor.1,2	<b>A</b> : note 1: <i>sfz</i> added in pencil (Ebbe Hamerik)
17	cor.3,4	<b>A</b> : note 1: <i>sfz</i> added in ink (Ebbe Hamerik)



Bar	Part	Comment
17	NARREN	<b>C, D, F</b> : ( <i>stærkt</i> ) 'strongly'; <b>F</b> : the melody without text to "Vildt gaar Storm mod sorte Vande" has been added following the final bar
21 <sup>II</sup>	vl.2 va. vc. cb.	note 4: V added by analogy with vl.1

#### No. 9 "Tidselhøsten tegner godt"

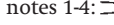
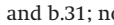

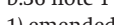
Bar	Part	Comment
		<b>A</b> : 4 <i>Vers</i> '4 stanzas' added in blue crayon, stanza 4 crossed out in blue crayon; <b>AA</b> : stanza 4 crossed out in pencil
1		<b>D</b> (pf.): <i>p</i>
1	arpa	<b>A</b> : chord 1: <i>f</i> changed to <i>pp</i> in pencil and blue crayon (Ebbe Hamerik); chord 2:  crossed out in pencil (Ebbe Hamerik); <b>B</b> : <i>f</i> changed to <i>pp sempre</i> in pencil
2	arpa	<b>A</b> : chord 1: <i>mf</i> crossed out in pencil (Ebbe Hamerik)
8	SKJALDEN	<b>C, E</b> (stanza 2): notes 3-4: <i>vanfør</i>
9	tutti	<b>C</b> added because of repetition
9	cl.2 fg.	<i>dim.</i> emended to  by analogy with cl.1

#### SCENE FOUR


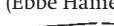
#### No. 10 Prelude

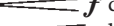




Bar	Part	Comment
1-20	fg.1	slur emended from slur bb.1-5 (end of slur open) and slur bb.6-20 in accordance with <b>B</b>
2	va.	note 2: marc. added by analogy with vl.1
3	va.	note 1: marc. added by analogy with vl.1
4	va.	note 2: ten. added by analogy with vl.1
5	va.	note 5: ten. added by analogy with vl.1
6	vl.1 va.	<b>A</b> : <i>sempre sul G</i>
6	va.	note 3: marc. added by analogy with vl.1
7	cl.	note 2: ♯ added
7	vl.1 va.	note 2: ♭ added
11	vl.1 va.	<b>A</b> : <i>sul G</i>
14	va.	note 3: ten. added by analogy with vl.1
18-19	vl.2	<b>A</b> :  added in ink (Ebbe Hamerik)
18	va.	note 5: stacc. added by analogy with vl.1; note 6: marc. added by analogy with vl.1
19	cl.	note 6: ♯ added
19	vl.1 va.	note 6: ♭ added
20	cor.1,2 vl.2 va.	<i>rall.</i> emended to <i>poco rall.</i> by analogy with the other parts
21	cl.	<i>espressivo</i> added by analogy with vl.1,2
26	cor.1,2	notes 1-3: slur added by analogy with fg. and in accordance with b.24
26	va. vc.	notes 1-3: slur added in accordance with bb.22, 24, 28
28	cor.1,2	notes 2-4: slur added by analogy with fg. and in accordance with b.24
28	vl.2 vc.	<i>dim.</i> added by analogy with vl.1, va.
29-30	vl.1	<b>A</b> : <i>sempre sul G</i> omitted
29	vc.	<i>dim.</i> added by analogy with vl.1,2, va.
31	vc.1	notes 1-4:  added by analogy with cor.1,2




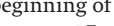

Bar	Part	Comment
32	vc.1	notes 1-3: ten. added by analogy with vl.2; slur added by analogy with b.30
33	vl.2	notes 1-4:  added by analogy with b.31
33	va.	note 2: ten. omitted by analogy with vl.1 and b.31; notes 2-5:  added by analogy with b.31
33	vc.1	notes 1-4:  added by analogy with cor.1,2
36-37	va.	b.36 note 1 to b.37 note 3: <i>dim.</i> (b.37 note 1) emended to  by analogy with vl.1
37-38	vl.1	b.38 note 4: end of slur emended from note 3 by analogy with va. and in accordance with <b>B</b>
38-39	cor.2	b.38 note 1 to b.39 note 4: stacc. and slur added by analogy with cor.1
38	vl.2	A: note 2: $\sharp$ added in pencil
38	vc.1	notes 1-3: ten. emended to stacc. by analogy with b.39 and by analogy with cor.1,2
39	cor.2	notes 1-4: stacc. and slur added by analogy with cor.1
39	vl.2	A: note 3: $\sharp$ added in pencil
40-42	fg.	A: stacc. and slur added in ink (Ebbe Hamerik)
40	cor.3,4	<b>pp</b> added by analogy with cor.1,2
42	cl.	<b>ppp</b> added by analogy with fg.
42	cl.2 fg.2	$\sharp$ added by analogy with bb.40-41
42	cor.3	<i>dim.</i> added by analogy with fg., cor.1,2






#### No. 11 "Så bittert var mit Hjerte"

Bar	Part	Comment
		A: <i>Bmoll</i> 'Bb minor' added in blue crayon; 3 Vers '3 stanzas' added in blue crayon; $\mathbb{C}$ changed to $\mathbb{C}$ in pencil
1	fg.	A: <b>f</b> changed to <b>p</b> in ink (Ebbe Hamerik)
1-12	fg. cor.	A: music crossed out in blue crayon
1-3	fg.1 va.1	A: in terms of repetitions the ties are inaccurately notated, but since an adjustment would mean an extension of the first ending with 2 bars, the inaccurate notation has been retained
1	SKJALDEN	<b>C, D, E:</b> <i>Andantino</i> ; <b>D:</b> pf.: <b>mf</b>
1-2	va.	A: <b>p</b>  added in ink (Ebbe Hamerik), <b>f</b> erased; b.1: <b>pp</b>  added in blue crayon (Ebbe Hamerik?); <b>B:</b> lower part added in va. No.1 in pencil and partly erased, lower part occurs in cello parts
1-3	vc.	<b>B:</b> part as va. lower part inserted in vc., notated as vc. upper part (vc. divisi)
3	SKJALDEN	stanza 2: <i>magre</i> emended to <i>nøgne</i> as in <b>AA, BB, CC</b>
6-14	SKJALDEN	A: stanza 1 bb.6-14 and stanzas 2-3: text added (Salomon Levysohn?)
8	SKJALDEN	stanza 2: <i>milde</i> emended to <i>vilde</i> as in <b>AA, BB, CC, C, E</b>
8	vc. cb.	slur added by analogy with bb.3-7
9	SKJALDEN	stanza 2: <i>klaged de med</i> emended to <i>gaar hen over</i> as in <b>AA, BB, CC, C</b>
11	fg. cor.	A: <b>pp</b> placed between fg. and cor.
11	va.	<i>unis</i> added
13	fg.	A: music crossed out in blue crayon
13-14	fg.2	slur added by analogy with fg.1

Bar	Part	Comment
14-16		A: bb.14-15:  <b>f</b> crossed out in pencil; b.15:  added in pencil; b.15 (cor.): <b>p</b> added in pencil; b.15 above system: (1' Vers <b>p</b> / 3' Vers <b>pp</b> ) '1st stanza <b>p</b> / 3rd stanza <b>pp</b> ' added in pencil; b.16 (fg., cor.): <b>f</b> added in pencil; b.16:  added in pencil
14	SKJALDEN	<b>C, D, E:</b> $\downarrow$ .
15-16	vl.1	bb.15-16: tie emended from open tie; A: b.15: end of tie open before page turn
15	va.	<b>ff</b> emended to <b>f</b> by analogy with vl.1,2
15	cb.	note 1: marc. added by analogy with vc.
16	fg.1	$\downarrow$ emended to $\downarrow$ by analogy with fg.2
16-17	vl.1,2 vc. cb.	(last stanza  <b>f</b> ) added by analogy with va.; A: <i>sidste vers</i>  <b>f</b> added in ink (Ebbe Hamerik)
17		<i>a tempo</i> added because of <i>rall.</i> b.15
17		A: <b>C</b> changed to $\mathbb{C}$ in blue crayon
17	SKJALDEN	stanza 3: <i>blide</i> emended to <i>søde</i> as in <b>AA, BB, CC</b>
17-24	SKJALDEN	A: stanza 1 bb.17-24 and stanzas 2-3: text added (Salomon Levysohn?)
19	SKJALDEN	<b>C, D, E:</b> note 3: $a^{\flat}$
19-24	SKJALDEN	stanza 3: <i>blomsterbroget Vang! Kom gyldne Dag og hvide Nat! Kom søde Fuglesang! emended to helt og rigt engang. Kom Lykketid! Kom Fryd og Fred! Kom Hjertets fulde Sang!</i> as in <b>AA, BB, CC</b>
20-21	fg.	bb.20-21: slur emended from open slur; A: b.20: end of slur open before change of system
20	fg. cor.	<b>mp</b> (last stanza <b>f</b> ) added in accordance with b.17 (str.)
22	SKJALDEN	stanzas 1-2: <i>hvide Nat</i> emended to <i>Sølvemat</i> as in <b>AA, BB</b>
23	fg. cor.	A: note 1: <b>mf</b> added in pencil
23-24	fg.2	A: music crossed out in unknown hand; $a^2$ added in pencil
24	SKJALDEN	<b>C, D, E:</b> no voltas; $\downarrow$ .
24 <sup>l</sup>		A: bar-line after b.24: $\curvearrowright$ erased
24 <sup>ll</sup>	fg.2	note 2: $\downarrow$ (c) added in pencil


#### No. 12 The Children Are Playing



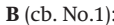

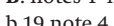


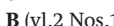
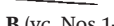
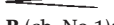


Bar	Part	Comment
		A: <i>Bag Scenen</i> 'Off Stage' added in blue crayon
6, 7	fl.solo	<b>Lb:</b> b.6 note 3, b.7 note 1: marc.
10, 11	fl.solo	<b>Lb:</b> b.10 note 3, b.11 note 1: marc.
14-15	fl.solo	<b>Lb:</b> b.14 note 3 to b.15 note 2: <i>dim.</i> ---
15	fl.solo	<b>Lb:</b> notes 1-2: <i>rall.</i> ; note 4: <b>p</b>
16	fl.solo	<b>Lb:</b> note 1: <b>pp</b>
16-18	fl.solo	<b>La:</b> b.18 note 2: end of slur; <b>Lb:</b> b.18 note 1: end of slur; b.18 notes 2-3: stacc.
17	fl.solo	<b>Lb:</b> notes 1-8: 
18	fl.solo	<b>Lb:</b> note 1: <b>f</b>
19	fl.solo	<b>Lb:</b> note 1: <b>pp</b>
19-20	fl.solo	<b>Lb:</b> b.19 note 3 to b.20 note 3: <i>Cresc.</i> ---;
		b.20 note 4: beginning of 
20	fl.solo	<b>La:</b> notes 1-6: 
22	fl.solo	<b>Lb:</b> note 1: <b>mp</b>
23	fl.solo	<b>Lb:</b> note 1: beginning of slur
24	fl.solo	<b>Lb:</b> notes 2-4: <i>poco rall.</i> ; an extra bar has been added after b.24: $\downarrow$ with $\curvearrowright$ ( $a^{\flat}$ ), which is tied to b.23 note 4

Bar	Part	Comment
25-27	fl.solo	<b>Lb:</b> b.25 note 1 to b.27 note 1: slur, stacc. missing
27-28	fl.solo	<b>Lb:</b> b.27 note 2 to b.28 note 4: <i>cresc.</i> ---
28	fl.solo	note 3: stacc. added by analogy with note 1
30	fl.solo	<b>Lb:</b> note 1: 
30-31	fl.solo	<b>La:</b> b.30 note 6 to b.31 note 7: 
30-32	fl.solo	<b>La:</b> b.30 note 2 to b.31 note 8: slur
32-38	fl.solo	<b>Lb:</b> b.32 note 2 to b.38 note 4: one slur, stacc. missing
33	fl.solo	<b>Lb:</b> note 2: marc.
38-39	fl.solo	<b>Lb:</b> b.38 note 5 to b.39 note 7: slur
39	fl.solo	notes 6-7: beginning of slur emended from note 5 by analogy with b.40 notes 3-4, 7-8
40	fl.solo	<b>La:</b> b.40 note 6: end of  ; <b>Lb:</b> b.40 notes 3-8: <i>dim</i> ---
41	fl.solo	<b>Lb:</b> an extra bar has been added after b.41:  with  ( <i>b<sup>2</sup></i> ), which is tied to b.41 note 4

#### SCENE FIVE


#### No. 14 "Søndret Folk er vokset sammen"


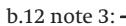
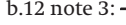

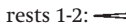


Bar	Part	Comment
		<b>B:</b> F minor version pasted over with one in G minor
+1-4		<b>A:</b> 2 Vers '2 stanzas' added in blue crayon <b>A:</b> bars added in ink (Ebbe Hamerik). CN's first introduction is only 1 bar long:  ( <i>d</i> ) $\frac{1}{2}$ in va., pause on rest; <b>B</b> (vl.1,2, va., vc.): introduction inserted; (cb.): b.+1-3: missing
5		<b>A:</b> repeat marking added in blue crayon because of the addition of stanza 2
5	vl.1	<b>B</b> (vl.1 No.1): note 1: <i>p</i> changed to <i>mf</i> in ink
5	vl.1,2 va. vc.	<b>A:</b> note 1: <i>p</i> changed to <i>mf</i> in ink (Ebbe Hamerik); notes 1-4: slur crossed out in pencil (Ebbe Hamerik)
6	va.	<b>A:</b> <i>g</i> changed to <i>f</i> in pencil; <b>B</b> (va. No.1): <i>g</i> changed to <i>f</i> in blue crayon; (va. No.2): <i>g</i> changed to <i>f</i> in pencil
7	vl.1	<b>B</b> (vl.1 No.4): note 5: <i>b<sup>1</sup></i>
7	vl.2 va.	<b>A:</b> notes 1-4: slur crossed out in pencil (Ebbe Hamerik)
7	cb.	<i>mf</i> added in accordance with dynamic level in the other strings
8-9	vl.1,2 va. vc.	<b>A:</b> b.8 note 2 to b.9 note 2: slur crossed out in pencil (Ebbe Hamerik); b.8 notes 2-3: ten. added in pencil (Ebbe Hamerik)
9	vl.1,2 va. vc.	<b>A:</b> notes 3-4: slur crossed out in pencil (Ebbe Hamerik)
11	vl.1,2	<b>A:</b> notes 1-3: slur crossed out in pencil (Ebbe Hamerik)
11	va. vc.	<b>A:</b> notes 1-4: slur crossed out in pencil (Ebbe Hamerik)
12	vl.1,2 va. vc.	<b>A:</b> note 2: <i>p</i> added in pencil (Ebbe Hamerik)
13	vl.1,2 va. vc.	<b>A:</b> note 1: <i>cresc.</i> added in pencil (Ebbe Hamerik)
14	vl.1,2 va. vc.	<b>A:</b> note 2: <i>mf</i> added in pencil (Ebbe Hamerik)
14	cb.	<b>A:</b> note 1: <i>mf</i> added in pencil (Ebbe Hamerik)
15	vl.2	notes 2-4: ten. added by analogy with vl.1 and in accordance with <b>B</b> (vl.2 Nos.1-4)


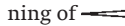
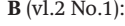


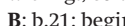
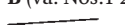


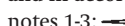
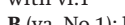



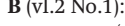

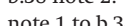
Bar	Part	Comment
16	va.	 added by analogy with vl.1,2, vc., cb.
16	vc.	<b>B</b> (vc. No.1): note 1: beginning of  ; (vc. No.2): note 2: beginning of 
16	cb.	<b>B</b> (cb. No.1): note 1: beginning of  ; (cb. No.2): note 2: beginning of 
18	cb.	<b>B:</b> notes 1-4: 
19-20	vc. cb.	b.19 note 4 to b.20 note 3: stacc. added by analogy with b.19 notes 1-3
20	vl.1	<b>B</b> (vl.1 No.3): notes 1-2: slur
21	vl.1	<b>A:</b> notes 3-4: slur crossed out and ten. added in pencil (Ebbe Hamerik)
22	vl.1	<b>A:</b> notes 1-2: slur crossed out and ten. added in pencil (Ebbe Hamerik); <b>B</b> (vl.1 Nos.1,3): b.21 note 3: beginning of  ; (vl.1 No.4): note 1: beginning of 
22	vl.2	<b>B</b> (vl.2 Nos.1-4): note 1: beginning of 
22	vc.	<b>B</b> (vc. Nos.1-2): note 1: beginning of 
22	cb.	<b>B</b> (cb. No.1): note 1: beginning of  ; (cb. No.2): notes 1-4: 
23	vl.1,2 va. vc. cb.	<b>A:</b> <i>mf</i> changed to <i>f</i> in pencil (Ebbe Hamerik)
23	vl.2	notes 1-3: marc., ten. and marc. added by analogy with vl.1
25 <sup>1</sup>		<b>A:</b> repeat marking added in blue crayon because of the addition of stanza 2
25 <sup>1</sup>	cb.	$\frac{1}{2}$ emended to $\frac{1}{4}$ by analogy with vl.1,2, va., vc.
25 <sup>1</sup> , 25 <sup>II</sup>		voltas and upbeat to stanza 2 added; <b>A:</b> stanza 2 added after music in blue ink

#### SCENE SIX

#### No. 15 Minuet

Bar	Part	Comment
		<b>A:</b> <i>gaar ud</i> 'to be omitted' added in pencil; <i>Vent til de er stillede op til Dans</i> 'Wait until they are placed for dancing' added in blue crayon
1	timp.	note 1: <i>p</i> added in accordance with dynamic level in fg., cor.
1	vl.1,2	<b>A:</b> notes 1-2: ten. and slur added in pencil (Ebbe Hamerik); <b>B</b> (vl.2, Nos.1-2): notes 1-2: slur and ten., slur crossed out in pencil, stacc. added in blue crayon; (vl.2 Nos.3-4): notes 1-2: slur and ten., slur crossed out in pencil
2-3	va.	chords 1-2: stacc. added by analogy with b.1
3	fl. cl.1	notes 1-2: ten. added by analogy with b.1
3	cor.3,4	notes 1-2: stacc. added by analogy with bb.1-2 and timp.
3-4	cor.3,4 vc.	<b>B</b> (cor.3,4, vc. No.1): 
3	vl.1,2	<b>A:</b> notes 1-2: ten. and slur added in pencil (Ebbe Hamerik); <b>B</b> (vl.2, Nos.1-2): notes 1-2: slur and ten., slur crossed out in pencil, stacc. added in blue crayon; (vl.2 Nos.3-4): notes 1-2: slur and ten., slur crossed out in pencil

Bar	Part	Comment
5-6	fl.	bb.5-6: slur emended from open slur in accordance with <b>B</b> ; <b>A</b> : b.5: end of slur open before page turn; b.6 notes 1-3: slur
5-6	cl.1	bb.5-6: slur emended from open slur; <b>A</b> : b.5: end of slur open before page turn; b.6 notes 1-3: slur
5	cor.1,2	note 1: <i>mf</i> added by analogy with cor.3,4 and in accordance with <b>B</b>
5-7	cor.3,4	slur emended from open slur; <b>A</b> : b.5: end of slur open before page turn
5	va.	chord 1: <i>mf</i> added by analogy with the other strings
6	cl.1	note 4: stacc. added by analogy with fl.
6	vl.1	note 4: stacc. added by analogy with vl.2
6	vl.1,2	<b>A</b> : end of slur changed from note 3 in pencil (Ebbe Hamerik); <b>B</b> (vl.2 Nos.2,4): notes 1-3: slur
7	vl.1	<b>B</b> (vl.1 No.2): notes 3-4: stacc.
9	ob.2	notes 1-5: stacc. added by analogy with ob.1
9	cl.1	note 3: stacc. added by analogy with fl.
9	fg.1	notes 1-2: stacc. added by analogy with cor.3,4
10	cl.1	note 3: stacc. added by analogy with fl.
10-12	cl.2	<b>B</b> : 
10-11	cl.2 cor.1,2	notes 1-5: stacc. added by analogy with ob.1
10	vl.2	note 3: stacc. added by analogy with vl.1
11	ob.2	notes 1-5: stacc. added by analogy with ob.1
11	cl.1	note 3: stacc. added by analogy with fl.
11-12	vl.2	<b>B</b> (vl.2 Nos.1,4): b.11 note 3 to b.12 note 3:  ; (vl.2 Nos.2-3): b.11 note 2 to b.12 note 3: 
11-12	va.	<b>B</b> (va. No.1): b.11 note 1 to b.12 note 2: 
12	vc.	rests 1-2:  omitted
13-14	cl.1	b.13 note 4 and b.14 note 1: <i>b<sup>b</sup></i> emended to <i>b<sup>b'</sup></i> by analogy with fl., vl.1,2 and in accordance with <b>B</b>
13-16	fg.2	<b>B</b> : b.13 note 1 to 15 note 1, b.15 note 2 to b.16 note 2: slurs
13	vc. cb.	<b>B</b> (vc. Nos.1-2, cb. Nos.1-2): note 1: <i>ff</i>
14-15	cl.1	notes 1-2: ten. added by analogy with fl.
14-15	vl.1,2	notes 1-2: marc. added by analogy with b.13
15-16	ob.2	<b>B</b> : 
15	cl.1	note 3: beginning of slur emended from note 4 by analogy with fl.
15-16	vl.2	<b>B</b> (vl.2 No.4): b.15 note 3 to b.16 note 1: slur
16	ob.2	<b>B</b> : note 2: <i>pp</i>
16	vl.1,2	<b>A</b> : note 3: <i>V</i> added in pencil (Ebbe Hamerik)
16	cb.	<b>B</b> (cb. No.2): b.15 note 4: beginning of 
17	fl. cl.1	notes 1-2: ten. added by analogy with b.1
17	vl.1,2	<b>A</b> : notes 1-2: ten. and slur added in pencil (Ebbe Hamerik); <b>B</b> (vl.2 Nos.1-2, 4): ten. and slur, slur crossed out in pencil; (vl.2 No.3): ten.
17	vc.	<b>B</b> (vc. No.1): note 1: stacc.
18-20	timp.	notes 1-2: stacc. added by analogy with b.17
19-20	fl.1	<b>A</b> : end of slur changed from b.19 note 6 in ink; <b>B</b> : b.19 note 6: end of slur

Bar	Part	Comment
19	fl. cl.1	notes 1-2: ten. added by analogy with b.3
19-20	fl.2	<b>B</b> : b.19 notes 3-6: end of slur open (change of system)
19	cor.3,4	notes 1-2: stacc. added by analogy with bb.17-18
19	vl.1,2	<b>A</b> : notes 1-2: ten. and slur added in pencil (Ebbe Hamerik); <b>B</b> (vl.2 Nos.1-4): ten. and slur, slur crossed out in pencil
20-23	cl.2 cor.4	b.20 note 1 to b.23 note 1: slur added by analogy with cor.3; <b>B</b> (cor.4): b.22: end of slur open (change of system)
21	cor.1,2	<b>B</b> : note 1: ten.
21-22	vl.1	<b>B</b> (vl.1 No.1): b.21 note 2: beginning of  ; (vl.1 No.3): b.21 note 1: beginning of 
21-22	vl.2	<b>B</b> (vl.2 No.1): b.21 note 2: beginning of  ; (vl.2 Nos.2-4): b.21 note 1: beginning of 
22	cor.1	<b>B</b> : note 2: ten.
22	cor.1,2	chords 1-3:  added by analogy with fg., cor.3,4
22	cor.3	<b>B</b> : b.21: beginning of 
22	va.	<b>B</b> (va. Nos.1-2): b.21 chord 3: beginning of 
24	fl. cl.1 vl.1,2	note 4: stacc. added by analogy with b.20 note 3
24	va.	<b>B</b> (va. Nos.1-2): b.23 chord 3: beginning of 
25	cor.1,2	<b>B</b> : note 1: ten.
25-26	vl.2	<b>B</b> (vl.2 No.4): b.25 note 2 to b.26 note 2: 
26	fl. cl.1 vl.2	note 1: ten. added by analogy with b.25 and in accordance with <b>B</b>
26	vl.2	notes 1-3:  added by analogy with vl.1
26	va.	<b>B</b> (va. No.1): b.27 chord 1: end of  ; (va. No.2): b.26 chord 2 to b.27 chord 1: 
28-31	timp.	stacc. added by analogy with cor.3,4; <b>B</b> : 
30-31	cor.3 vc. cb.	<b>B</b> (cor.3, vc. Nos.1-2, cb. Nos.1-2):  <i>di-mi-nu-en-do</i> added by analogy with the other parts
30-31	timp.	<b>B</b> : notes 1-2: <i>dim.</i>
31	cor.1	note 2: stacc. omitted by analogy with cor.4
31	cor.3	
31-32	vl.1,2	<b>B</b> (vl.1 Nos.1-2,4, vl.2 Nos.1-3): b.32 note 1: end of slur
32		<b>A</b> : <i>Fine</i> and $\Phi$ added in blue crayon
32	fg. cor.1,2 vl.1,2	<i>p</i> added by analogy with fl., cl., va., vc., cb.
32	timp.	notes 2-5: stacc. added by analogy with cor.3,4
33	ob.	1. added in accordance with <b>B</b>
33-38	cor.4	slur emended from open slur; <b>A</b> : b.37: end of slur open before page turn
35		<b>A</b> : at bar-line: X referring to text below staff: <i>Dansen afbrydes (2. Gang)</i> 'The dance is interrupted (2nd time)'
37	vl.2	note 1: <i>p</i> added by analogy with vl.1 and in accordance with <b>B</b>
37-38	vl.2	<b>B</b> (vl.2 No.1): b.37 note 2 to b.38 note 3:  ; (vl.2 Nos.2-3): b.37 note 1 to b.38 note 2:  ; (vl.2 No.4): b.37 note 1 to b.38 note 3: 

Bar	Part	Comment
38	va.	note 1: <b>pp</b> added in accordance with dynamic level in vc., cb.
38	vc. cb.	<b>B</b> (vc. No.1, cb. Nos.1-2): b.37: beginning of
39	fl.	<b>A</b> : <b>mp</b> changed to <b>mf</b> in ink (CN)
40	cor.1,2	<b>pp</b> added by analogy with b.39 (cor.3,4); <b>B</b> : <b>p</b>
41	cl.2	<b>B</b> : notes 1-4: slur
42-44	fg.	slur emended from open slur; <b>A</b> : b.42: end of slur open before page turn
42	vl.1	<b>B</b> (vl.1 No.1): notes 3-10: ; (vl.1 Nos.2-3): notes 2-11: ; (vl.1 No.4): notes 3-11:
43	fg. cor.1,2	superfluous <b>p</b> omitted (page turn)
43	cor.3,4	<b>B</b> : <i>dim.</i> instead of
45	ob.1	<b>B</b> : note 1: <b>p</b> changed to <b>mp</b> in ink
48-49		<b>A</b> : vide Side 89 / <i>attaca March./efter Tæppets Opgang</i> 'Vide page 89 / <i>attacca March. / After curtain rise</i> ' added in blue crayon
48	fl.1 cl.1	note 1: stacc. added by analogy with b.46
49-53	fg.2	slur b.49 note 2 to b.52 note 2 (end of slur open before page turn) emended to slur b.49 note 2 to b.51 note 3 and slur b.52 note 1 to b.53 note 1; <b>A</b> : b.52 notes 1-2: slur added in ink (end of slur open before page turn)
49-52	cor.1	<b>B</b> : b.49 note 1 to b.52 note 1: slur
49	vl.1,2	note 1: <b>p</b> added by analogy with dynamic level and in accordance with <b>B</b>
50-51	fg.	<i>crescendo</i> added; <b>A</b> : fg.1 (b.50): notes 1-2: <i>cres-scen</i> ; fg.2 (b.51 note 1): <i>cresc.</i>
50-51	cor.1,2	<i>crescendo</i> emended to <i>cre-scen-do</i>
50	cor.4	<b>B</b> : note 2: <i>cresc.</i>
50-51	vl.1	<b>B</b> (vl.1 Nos.1-4): b.50 note 1 to b.51 note 4:
50-51	vc.	<b>B</b> (vc. No.1): b.50 note 1 to b.51 note 2:
50-51	cb.	<b>B</b> (cb. No.2): b.51 note 1: beginning of
51	fl.2	note 1: <b>p</b> added in accordance with dynamic level; <b>B</b> : note 1: <b>mf</b>
51	ob.2	<b>p</b> added in accordance with dynamic level and in accordance with <b>B</b>
51	cl.2	<b>p</b> added in accordance with dynamic level
52-55	fl.2	<b>B</b> : b.54 note 2: end of slur
52-53	fg.1	b.52 note 1 to b.53 note 1: slur emended from open slur in accordance with <b>B</b> ; <b>A</b> : b.52: end of slur open before page turn
52	fg.1	<b>B</b> :
52-55	cor.2	b.52 note 1 to b.55 note 1: slur emended from open slur by analogy with cor.1; <b>A</b> : b.52: end of slur open before page turn
52	cor.3	notes 1-2: marc. added by analogy with cor.4
53	cl.2	<b>B</b> : note 1: <i>dim.</i>
53	cor.2	<b>B</b> : note 3: <i>dim.</i>
53-56	cor.4	marc. added by analogy with cor.3
54	cor.1 vc. cb.	<b>B</b> (cor.1, vc.1 Nos.1-2, cb. Nos.1-2): note 1: <i>dim.</i>
55	ob.2	<b>B</b> : note 2: ten.
55-56	fg.2	b.55 note 2 to b.56 note 2: marc. added by analogy with fg.1
55	cor.2	note 1: stacc. omitted by analogy with woodw., cor.1
56		<i>D.C. al</i> emended to <i>Da capo al Fine</i> ; <b>A</b> : <i>D.C. al</i> added in blue crayon

Bar	Part	Comment
56	fl.	stacc. added by analogy with ob., cl.
56	fg.2	<b>B</b> : note 1: stacc.
<b>No. 16 "Dengang Døden var i Vente"</b>		
Bar	Part	Comment
1-10		<b>A</b> : <i>udgaar</i> 'to be omitted' added, crossed out in pencil; <i>plejer at gaa ud</i> 'is usually left out' added in pencil, later erased
1-8	fl.2 cl.2	<b>B</b> : fl.1, cl.1 added in fl.2, cl.2
1	cl.1	<b>B</b> : note 4: end of slur
4	fl.1 cl.	<b>B</b> : note 3: beginning of
5	vl.1,2 va.	<i>pizz.</i> added because of repetition
8	NARREN	<b>C, D</b> (stanza 4): note 4: <i>Hr.</i>
9	NARREN	stanza 4: <i>tør jeg</i> emended to <i>jeg tør</i> as in <b>AA, C, D, E, F</b>
11	fg.1	<b>mp</b> added by analogy with dynamic level in ob.; <b>B</b> : note 1: <b>p</b>
11	NARREN	<b>C, D, F</b> : notes 3-4:
11	vc.	note 1: <i>pizz.</i> added because of repetition
11	vc. cb.	<b>B</b> : <b>mf</b> added by analogy with dynamic level in strings
12		<b>A</b> : at bar-line: <i>4de Gang vento</i> and repeat marking added in blue crayon, referring to the omission of the final line of stanza 4 before the repetition of stanza 5
12	ob.	note 1: <b>p</b> added by analogy with fl., cl.; <b>B</b> : note 1: <b>mp</b>
12	ob. cl. fg.	stacc. added by analogy with fl.
12	cl.	note 2: beginning of  emended from note 5 by analogy with fl., ob., fg.
12-14	fg.	tenor clef emended to bass clef
12	NARREN	<b>C, D</b> : note 12: <i>b<sup>3</sup></i>
13-16	NARREN	<b>A</b> : p.51: final text line crossed out in blue crayon; <i>4<sup>de</sup> Vers kun 8 takter saa 5<sup>te</sup> Vers</i> '4th stanza only 8 bars, then 5th stanza' added in red crayon; p.53: stanza 5 added in blue ink (Ebbe Hamerik); <b>AA</b> : stanza 4: final text line crossed out in pencil; stanza 5 added in ink; stanza 5: final text line erased; <i>Han er min, han er min, raabte Fanden.</i> added in pencil; <b>F</b> : the first 4 lines of stanza 5 added (Ebbe Hamerik); <i>Han er min, han er min, raabte Fanden.</i> added
15	fl. ob. cl. fg. str.	added because of  in NARREN
16 <sup>II</sup>		<i>a tempo</i> added because of <i>rall.</i> in b.15 and in accordance with <b>B</b>
16 <sup>II</sup>	vl.1,2 va. vc.	<i>arco</i> added in accordance with b.16 <sup>I</sup>
17 <sup>II</sup>	cb.	<i>arco</i> added in accordance with b.16 <sup>II</sup> (vl.1,2, va., vc.); <b>ff</b> added by analogy with the dynamic level
18 <sup>I</sup> -19 <sup>I</sup>	fl.	<b>B</b> :
18 <sup>I</sup>	fl.1	<b>B</b> : b.18: <i>dim</i>
19 <sup>I</sup>	fl.	<i>dim.</i> emended to  by analogy with cl.2
19 <sup>I</sup>	ob.2	<b>B</b> :
19 <sup>II</sup>	fg.	notes 1-2: stacc. added by analogy with fl., cl.
19 <sup>II</sup>	vc. cb.	notes 1-2:  added by analogy with vl.1,2; <b>A</b> :  added in ink
20 <sup>I</sup>	NARREN	<b>C, D</b> : note 1: <i>Hr.</i>
20 <sup>I</sup>	va.	<b>B</b> (va. No. 1):

No. 17 Fanfare Music

Bar	Part	Comment
		A: p.52: <i>udgaar</i> 'to be omitted' added in pencil; music crossed out in pencil; p.64: <i>gaar ud</i> 'to be omitted' added in pencil
2	cor.1	B: note 3: stacc.
3	tr.2,3	notes 1-3, 6: stacc. added by analogy with tr.1
5	tr.	note 6: stacc. added by analogy with b.4
5	tr.2	B: note 3: <i>ffz</i>
5-10	timp.	notes 1-6: stacc. added by analogy with b.4
8	cor.1-3	B: note 3: marc. and <i>ffz</i>
8	tr.2,3	notes 1-3: stacc. added by analogy with tr.1
9	cor.1,2	B: note 2: marc. and <i>ffz</i>
9	tr.2	B: notes 1-2: tie
9	tr.2,3	tr.2 note 3, tr.3 note 5: stacc. added by analogy with tr.1
10	cor.1	B: note 1: <i>b<sup>b</sup></i> ; note 4: stacc. and marc.
10	cor.2	B: note 4: stacc. and marc.
10	cor.3	B: note 1: <i>a<sup>b</sup></i> changed to <i>b<sup>b</sup></i> in pencil
12	fg.2	B: b.11: beginning of
12	tr. cor.	B: notes 1-6:

SCENE SEVEN

No. 19 Prelude

Bar	Part	Comment
		A: title: <i>til 7de Billede</i> 'to scene seven' added in pencil (Ebbe Hamerik)
1	cor.	A: bass clef
5	vl.2	notes 2-3: stacc. added by analogy with b.1 notes 3-4 (vl.1) and b.2 notes 2-3 (va.) and as in P
6-11	va.	P: alto clef
8	va.	P: note 5: <i>F</i>
8	vc.	B (vc. Nos.1-2): note 1: <i>pp</i>
11	vl.1,2 va.	( <i>senza cresc.</i> ) emended to <i>senza cresc.</i>
11	va.	P: note 6: <i>b<sup>b</sup></i>
11	vc.	B (vc. No.1): note 1: beginning of ; (vc. No.2): note 3: beginning of
17	vl.2 vc.	notes 2-3: ten. added by analogy with b.16 and in accordance with B (vc.), P
17	vc.	note 4: marc. added by analogy with vl.2 and in accordance with B, P
19	fg. va. cb.	A: indistinct <i>ffz</i> ; B: <i>f</i>
19	vl.2	B (vl.2 Nos.2,4): b.18 note 6: beginning of
20-21	fg.1	P: end of slur b.21 note 3 instead of note 2
20-21	fg.2	B: beginning of slur b.20 note 1 instead of note 2; P: end of slur b.21 note 4 instead of note 3
20-21	cor.1	B: b.20 note 1 to b.21 note 1, b.21 notes 1-2: slurs
20-21	cor.3	B: b.21 note 1: end of slur
21-22	fg.1	P: beginning of slur b.22 note 1 instead of b.21 note 3
21-22	fg.2	P: beginning of slur b.22 note 1 instead of b.21 note 4
21	cor.	P: note 2: stacc.
21	vl.2	P: notes 2-3: slur
21-22	vl.2	B (vl.2 No.2): slur b.21 note 1 to b.22 note 2 changed to slur b.21 notes 1-3 and slur b.22







Bar	Part	Comment
		notes 1-2 in blue crayon; (vl.2 Nos.3-4): slur b.21 note 1 to b.22 note 2 changed to slur b.21 notes 1-3 and slur b.22 notes 1-3 in ink
21	vc. cb.	P: notes 1-2, 3-4: slurs
23	cor.	P:
23	va.	chord 1: <i>trem.</i> added; P:
23	vc.	B (vc. No.1): b.22 note 3: beginning of ; (vc. No.2): b.22 note 4: beginning of
24	cor.	P: note 1:
24	vl.2	P: chord 1: <i>g'</i> only
24	cb.	ten. omitted by analogy with fg., vc.
25	fl.2 ob.2 cl.2	
	cor.2-4	marc. added by analogy with fl.1, ob.1, cl.1, cor.1
25	vl.1	chord 3: <i>sf</i> emended to <i>ffz</i> by analogy with vl.2, va., vc., vb.
25	vl.2	B (vl.2 No.3): chord 2: <i>ffz</i>
25	cb.	B (cb. No.1): note 2: <i>f</i>
27-28	ob.1	b.27 note 2 to b.28 note 1: slur added by analogy with cor.1
27-28	ob.2	b.27 note 2 to b.28 note 1: tie added by analogy with cor.3
26	vl.1,2 va.	note 4: <i>unis</i> omitted
27	vl.1	B (vl.1 Nos.3-4): notes 1-3: ten. added in ink
30	fl.1	note 3: <i>c''</i> emended to <i>c<sup>#</sup></i> by analogy with cor.3, vl.1, va. and in accordance with B;
		B: note 3: <i>#</i> added in pencil
30	cl.2	notes 3-4: marc. added by analogy with cl.1
30	cor.1,4	B: b.29 note 2: beginning of
30	vc.	B (vc. No.2): b.29 note 4: beginning of
32	ob. cl.1	B: notes 1-2: notated as
32	cor.3	B:
32-37	vc. cb.	b.32 note 5 to b.37 note 8: marc. added by analogy with b.30 note 7 to b.32 note 4
34	vl.1	B (vl.1 Nos.1-4): note 1: <i>div.</i>
37	vl.1	B (vl.1 Nos.1-3): note 1: <i>rall.</i>
38	fg.	B: note 2:
38	vl.1	A: after note 1: <i>9</i> added in blue crayon
39	fg.1	B: note 1: ; note 2:
39	fg.2	B: note 2:
39-40	cor.4	b.39 note 1, b.40 note 2: marc. added by analogy with cor.3
41	fl.1	B: notes 3-4: slur
41	vc.	B (vc. No.1): note 1: <i>rall.</i>
42	vl.1	B (vl.1 Nos.1,2,4): b.41 note 3: beginning of
42	vc.	B (vc. No.1): b.41 note 3: beginning of ; (vc. No.2): b.41 note 4: beginning of
43	cl.1	B: notes 1-2: notated as
44-45	cor.2	B: b.45 note 1: beginning of slur
44	vl.2	B (vl.2 No.3): note 3: ten. added in ink
44	vc.	B (vc. No.1): note 3: marc.
46	vl.2	B (vl.2 No.4): chord 1: <i>div.</i>
47	ob.1	B: b.46 note 3: beginning of
47	fg.1	B: b.46 note 4: beginning of
47	cor.1	B: note 4: <i>ff</i>
47	cor.4	B: note 2: beginning of
47	vl.1	B (vl.1 Nos.1-4): note 4: end of
47	vl.2	B (vl.2 Nos.1-3): b.46 note 3: beginning of
47	va.	B (va. No.1): note 1: beginning of ; (va. No.2): note 2: beginning of






Bar	Part	Comment
47	vc.	<b>B</b> (vc. No.1): b.46 note 3: beginning of ; note 2: <i>ff</i> ; (vc. No.2): b.46 note 5: beginning of
47	cb.	<b>B</b> (cb. No.1): b.46 note 4: beginning of
48	trb.t.1	<b>B</b> : <i>molto rit.</i>
48	trb.t.2	slur emended from notes 2-4 by analogy with ob.2
49	cor.1	<b>B</b> : $\circ$ changed to $\downarrow$ in ink <b>A</b> : after final system: <i>vide Side 89 / attacca Marsch efter Tæppets opgang</i> 'attacca March after curtain rise' added in blue crayon

### No. 20 Echo Song

Bar	Part	Comment
		<b>A</b> : title crossed out in pencil; <i>udgaar</i> 'to be omitted' added in pencil <b>A</b> (inserted note with text): at title: ( <i>fra forskellige Sider</i> ) 'from different sides' added in pencil (CN); the lines have been distributed between <i>Mand</i> , <i>Kvinde</i> and <i>Sønderjylland</i> 'South Jutland' <b>A</b> : <i>udgaar</i> 'to be omitted' added in pencil <b>Ha</b> : treble clef
	B.solo	<i>solo</i> added in accordance with <b>B</b>
1	cor.1	<i>lang</i> 'long' emended to <i>lunga</i>
2	cor.1,2	<i>solo</i> added in accordance with <b>B</b> ; <b>B</b> : <i>sord.</i> added in pencil
3	cor.2	<i>lang</i> 'long' emended to <i>lunga</i>
4, 6	cor.1,2	<b>B</b> : <i>sord.</i> added in pencil; <i>Solo</i>
7	cor.2	<i>lang</i> 'long' emended to <i>lunga</i>
8	cl.1 cor.	<b>B</b> : notes 1-4: slur and stacc.
17	cl.1	<b>B</b> : b.18 note 1 to b.20 note 1: slur
18-20	cl.1	<i>meget lang</i> 'very long' emended to <i>lunga</i>
19	cl.1	<i>allegretto</i> emended to <i>allegretto un poco</i> by analogy with b.1
20	vl.1,2 vc.	<i>trem.</i> added
22-82	fg.1	<b>B</b> : bass clef
29-30	cl.2	<b>B</b> : b.30 note 3: end of slur instead of note 2
29-32	fg.2	<b>B</b> : bass clef
29	T.solo	brackets round expression marking omitted
29	vl.1 vc.	<b>B</b> (vl.1 Nos.1-3, vc. No.1-2): b.28: beginning of
30	va.	<i>trem.</i> added
31-32	fg.2	<b>B</b> : b.31 note 4: beginning of slur
32	cb.	below rests omitted in accordance with <b>B</b>
33-34	ob.1	<b>B</b> : note 1: end of slur
33	cb.	below rests omitted in accordance with <b>B</b>
34-36	cor.1	<b>B</b> : b.35 note 1: beginning of slur
36	fl.1	<b>B</b> : note 1: <i>p</i> changed to <i>mp</i> in pencil
36-37	cl.1	<b>B</b> : b.36 note 3 to b.37 note 1:
36	cor.1	<b>B</b> : b.35: beginning of
37	vl.1	note 1: <i>unis</i> omitted
37	va.	notes 1-12: slur added by analogy with vl.1,2 and in accordance with <b>B</b>
41	fg.1	<i>p</i> added by analogy with fg.2 and in accordance with <b>B</b>
41-82	fg.2	<b>B</b> : bass clef
41	T.solo	<b>G</b> , <b>Ha</b> : note 1: ( <i>som før</i> ) 'as before'
42	T.solo	<b>A</b> (inserted note with text), <b>AA</b> , <b>BB</b> : <i>til</i> instead of <i>og</i>

Bar	Part	Comment
43-45	cl. fg.	slur b.43 notes 3-4 and slur b.44 note 1 to b.45 note 1 emended to one slur by analogy with bb.31-32 and bb.35-36 (ob.)
44	cl.2 fg.1	<b>B</b> : note 1: beginning of
44	vc.	<b>B</b> (vc. No.1): b.43 note 1: beginning of
44	cb.	below rests omitted in accordance with <b>B</b>
45	vl.1,2 va. vc.	<i>trem.</i> added
47	S.solo	<b>A</b> (inserted note with text), <b>AA</b> , <b>BB</b> : <i>til</i> missing
47	vl.2 va.	<b>B</b> (vl.2 Nos.1-4, va. No.1): b.46: beginning of
48	vl.1	<b>B</b> (vl.1 Nos.1,2,4): <i>div.</i>
49-52	S.solo	<b>A</b> (inserted note with text): text missing; <i>til</i> before <i>Bøgen</i> added
51	vl.1 va.	<b>B</b> (vl.1 Nos.1-4, va. Nos.1-2): b.50 beginning of
54	vl.1,2 va.	<i>pp</i> added by analogy with vc.
54	cb.	<b>B</b> (cb. Nos.1-2): <i>pizz.</i>
55	B.solo	<b>AA</b> , <b>BB</b> , <b>CC</b> : <i>Dalen</i> instead of <i>Krattet</i>
57	trb.t. trb.b.	<b>B</b> : note 1: beginning of
57	B.solo	<b>A</b> (inserted note with text), <b>AA</b> , <b>BB</b> : <i>og</i> instead of <i>til</i>
57	vl.1	<b>B</b> (vl.1 Nos.1-3): b.56: beginning of
57	cb.	below rests omitted in accordance with <b>B</b>
58	cor.2,4 trb.t.2	<i>marc.</i> added by analogy with cor.1,3, trb.t.1 and in accordance with <b>B</b> (cor.4)
58	vc.	<b>B</b> (vc. No.1): b.59: end of
60-61	arpa	slur emended from slur b.60 note 3 to b.61 note 10 in accordance with <b>B</b>
62	vc.	<i>unis.</i> emended from b.61
64-66	T.solo	<b>CC</b> : <i>Lyngen til Højen og Heden</i> instead of <i>Højen til Lyngen og Heden</i>
67	vc.	<b>B</b> (vc. Nos.1-2): b.68 note 1: end of
70	ob.2	<b>B</b> : note 3:
70-71	cl.1	b.70 note 1: beginning of slur emended from note 2 by analogy with fl.1 and in accordance with <b>B</b>
70	cb.	below rests omitted in accordance with <b>B</b>
71	T.solo	<b>A</b> (inserted note with text): <i>og</i> changed to <i>mod</i> in ink
71-72	fg.1	<b>B</b> : b.71 note 1 to b.72 note 1: tie missing
71	vl.1	note 1: <i>unis</i> omitted
71	cb.	superfluous $\gamma$ omitted
73-74	fg.1	<b>B</b> : b.73 note 1 to b.74 note 2: slur
76	cl.	<i>p</i> added by analogy with dynamic level in fl.1, fg.
77-78	cl.2	tie added by analogy with fg.2
77	S.solo B.solo	<b>CC</b> : <i>Velkommen til Havet / med Sejlhvide Skibe. / Til Maage og Vibe. / Velkommen til Hulvej, / til Korsvej og Stien. / Til Humlen og Bien</i> instead of <i>Velkommen til Hulvej, til Korsvej og Stien. Til Humlen og Bien. Velkommen til Havet i Solskin og Taage. Til Vibe og Maage</i>
78	fg.2	<b>B</b> : note 1: $\downarrow$
79	vc.	<i>trem.</i> added; <b>B</b> (vc. Nos.1-2): <i>div.</i>
79-81	vc.solo	b.79 note 1 to b.81 note 1:  added by analogy with ob.1 and in accordance with <b>B</b>
83	vc.	<b>B</b> (vc. No.1): b.82: beginning of
86-87	cl.1	<b>B</b> : b.86 notes 4-9:

Bar	Part	Comment
91-92	ob.2	<b>B</b> : b.91 note 4: end of slur
91	va.	<b>B</b> (va.2): note 2: beginning of slur
92-93	fl.1	beginning of slur emended from note 2 by analogy with bb.88-89 and in accordance with <b>B</b>
92-93	cl.1	beginning of slur emended from note 3 by analogy with bb.88-89 and in accordance with <b>B</b>
92	vl.1	<b>B</b> (vl.1 Nos.1-3): b.91: beginning of 
92	vl.1,2 va.	<i>trem.</i> added
93-95	ob.2 fg.1	slurs emended to ties in accordance with <b>B</b>
93	cl.1	note 2: <b>p</b> added by analogy with cl.2 and in accordance with <b>B</b>
93	vc.	<i>unis.</i> emended from b.94
97-99	vl.1	slur emended from open slur in accordance with <b>B</b> ; <b>A</b> : b.97: end of slur open before page turn; bb.98-99: slur
97-99	vl.2	<b>B</b> (vl.2 No.4): b.100: end of slur
98	vc.	<i>unis</i> omitted
100	vl.1,2 va.	<i>trem.</i> added
104	vl.1,2	<b>B</b> (vl.1 Nos.1-4, vl.2 Nos.2-4): b.103: beginning of 
105-112	ob.1	<b>B</b> : one slur
105	vl.1	<b>B</b> (vl.1 Nos.2-3): note 2: ten. added in ink
105	vl.2	<b>B</b> (vl.2 No.2): note 2: ten.
105	va.	<b>B</b> (va. No.1): note 1: <b>mf</b>
106-107	ob.2 fg.2	ten. added by analogy with ob.1, fg.1 and in accordance with <b>B</b> (ob.3 b.107 note 2)
108-112	ob.2	<b>B</b> : one slur
110-112	fg.2	<b>B</b> : b.111: end of slur
111-112	cl.	<b>Ha</b> : <i>Clar: I støtter her o.s.v Sangstemmen 'Cl.: here you are supporting etc. the voice part' added in pencil (CN)</i>
111	fg.1	<b>B</b> : b.110: beginning of 
111	vl.1 va.	<b>B</b> (vl.1 No.3, va. Nos.1-2): b.110: beginning of 
112	cl.1	<b>B</b> : note 1: <b>p</b> changed to <b>mp</b> in pencil
113	T.solo	<b>A</b> : <i>c''</i> added in ink (Ebbe Hamerik); <b>G, Ha</b> : <i>g'</i>
116-134	fg.	<b>B</b> : bass clef
116	fg.1	<b>p</b> added by analogy with dynamic level in fg.2
116-119	T.solo	<b>A</b> (inserted note with text): text missing, repetition of bb.63-66
116-117	vc.	<b>B</b> (vc. No.1): b.117 note 3: end of slur
117-118	cl. fg.	b.117 note 3 to b.118 note 2: slur emended from open slur; <b>A</b> : b.117: end of slur open before page turn
119-120	cl.2	tie added by analogy with cl.1
119-120	arpa	end of slur emended from b.119 note 6 in accordance with <b>B</b>
120		<b>A</b> (inserted note with text): before <i>Med: Velkommen vor Broder som ikke har sveget. Vort Land er dit eget.</i> crossed out in ink and pencil
120	cl.2 fg.2	<b>B</b> : b.119 note 3: beginning of 
120	arpa	beginning of slur emended from note 2 in accordance with <b>B</b>
120	vl.1 va. vc. cb.	<b>B</b> (vl.1 Nos.1-4, va. Nos.1-2, vc. Nos.1-2, cb. Nos.1-2): b.119: beginning of 
121	arpa	<b>B</b> : only <b>sf</b>
124-125	vl.1,2	<b>B</b> (vl.1 Nos.1,3, vl.2 No.2): b.124 note 3: end of slur
124-125	cb.	end of slur emended from b.124 note 3 by analogy with vc.
129-131	vl.1	<b>B</b> (vl.1 No.4): b.131 note 1: end of slur

Bar	Part	Comment
129-131	va.	<b>B</b> (va. Nos.1-2): b.130 note 3: end of slur
129-131	vc.	<b>B</b> (vc. No.1): b.131 note 1: end of slur
132	cl.1	<b>B</b> : <b>p</b> changed to <b>mp</b> in pencil
132	cl.2 fg.1	<b>B</b> : <b>p</b> changed to <b>pp</b> in pencil
133-134	T.solo	<b>G, Ha</b> : <i>Sorg og i Længsel</i> ; <b>Hb</b> : b.133 no text; b.134: <i>Længsel</i>
135-136	ob.1	b.135 note 1 to b.136 note 2: slur emended to ties by analogy with cor.1,2 and in accordance with <b>B</b> (b.136 notes 1-2); <b>B</b> : b.135 to b.136 note 3: slur
135-136	cl.1	<b>B</b> : b.135 note 1 to b.136 note 2: 
135-136	cl.2	<b>B</b> : b.135 note 1: beginning of 
135-136	cor.4	<b>B</b> : b.135 note 1 to b.136 note 2: 
136	fg.2	<b>B</b> : note 2: beginning of 
136	vl.1,2 va. vc. cb.	<b>B</b> (vl.1 Nos.1,3, vl.2 Nos.1-4, va. Nos.1-2, vc. No.1, cb. Nos.1-2): b.135: beginning of 
136	va.	<b>B</b> (va. No.1): note 3: <b>f</b>
137	timp.	<b>b</b> added by analogy with vc., cb.
137-138	timp.	<b>B</b> : slur
138	fl.	<b>↓</b> emended to <b>↓</b> by analogy with ob., cl.
138	cor.2,4	note 3: stacc. added by analogy with cor.1,3 and in accordance with <b>B</b>
138	timp.	<b>b</b> added by analogy with vc., cb.
138	vl.1	fourth quaver: <i>unis</i> omitted
139	ob.2 cl.2	notes 1-4: slur added by analogy with ob.1, cl.1
139	B.solo	<b>AA, BB, CC</b> : <i>aldrig</i> instead of <i>ikke</i>
140	vl.1,2 va.	<i>trem.</i> added
145-156		<b>A</b> (inserted note with text): <i>Mit Land er dit eget. Dit Land er vort eget. Vort Land er vort eget. Vort Land er vort eget.; CC: Mit Land er dit eget, Dit Land er vort eget. Vort Land er vort eget.</i>
145-146	cor.3	<b>B</b> : tie
146	vc. cb.	<i>trem.</i> added
149	cl.2	end of slur emended from note 3 by analogy with cl.1
149-156	timp.	<b>b</b> added by analogy with fg.1
150-151	timp.	<b>B</b> : b.150 to b.151 note 1: tie
150	vl.2	<i>div.</i> added in accordance with <b>B</b>
151	S. T. Bar.	<b>G</b> : note 2: <i>vort</i>
152-153	timp.	<b>B</b> : b.152 to b.153 note 1: tie
153	fl.2	note 4: end of slur emended from note 3 by analogy with fl.1 and in accordance with <b>B</b>
153	tr.1	<b>B</b> : <b>ff</b>
153	tr.2	<b>B</b> : <b>f</b> changed to <b>ff</b> in ink
153-156	B.	text added by analogy with S., A., T.
154-156	timp.	<b>B</b> : b.154 to b.155, b.155 to b.156: tie
154	vl.1	<b>B</b> (vl.1 Nos.1-3): <i>div.</i>
156		<i>lang</i> 'long' emended to <i>lunga</i> in accordance with <b>B</b> (fl., ob., cl.1, fg., cor.1,2, tr.1, vl.1,2, vc., cb.)










#### No. 22 Chorus. "Som en rejselysten Flaade"



Bar	Part	Comment
+1-2	tr.	<b>C, D</b> : 4 stanzas; <b>Ia, Ib</b> : transposed to A major, prelude missing; <b>Ib</b> : in margin: <i>Sopr Alt Tenor Bas III</i> ; <b>Id</b> : transposed to A major, prelude missing, no text
		<b>A</b> : 2 Vers '2 stanzas' added in blue crayon; <i>B-dur</i> 'Bb major' added in pencil
		<b>A</b> : b.+1 note 1 to b.2 note 3: music crossed out in pencil

Bar	Part	Comment
+1-2	trb.t. trb.b.	<b>A:</b> b.+1 note 1 to b.2 note 5: music crossed out in pencil <b>C, D:</b> <i>Andante con moto</i>
1		<b>B:</b> b.1 note 1 to b.2 note 2:
1-2	cor.3 tr.2	<b>B:</b> b.1 note 1 to b.2 note 2:
1-2	cor.4	<b>B:</b> b.1 note 2 to b.2 note 2:
1-2	tr.1 trb.b. timp.	<b>B:</b> b.1 note 1 to b.2 note 1:
1	trb.t	note 5: stacc. added by analogy with trb.b.
1-2	trb.t.1	<b>B:</b> b.1 note 1 to b.2 note 3:
1-2	trb.t.2	<b>B:</b> b.1 note 2 to b.2 note 3:
1	vl.1,2 va.	<b>B</b> (vl.1 Nos.1-2, vl.2 No.2, va. Nos.1-2): note 3: <i>cresc.</i>
1-2	vl.2	<b>B</b> (vl.2 No.3): b.1 note 1 to b.2 note 3: ; (vl.2 No.4): b.1 note 2 to b.2 note 4:
2	fg.2	notes 3-5: stacc. added by analogy with ob., cl. and in accordance with <b>B</b> notes 3-4
2	trb.b.	note 5: stacc. added by analogy with trb.t.
2	vl.1	<b>B</b> (vl.1 No.3): note 4: <i>f</i>
2	va. cb.	note 5: stacc. added by analogy with b.+1 to b.2 note 4
2	vc.	notes 3-5: stacc. added by analogy with b.+1 to b.2 note 1
+3	cl.2	notes 2-3: stacc. added by analogy with cl.1 and in accordance with <b>B</b>
+3	CORO	<b>Ia:</b> <i>fast og værdigt</i> 'firm and dignified'; <b>Ib:</b> <i>Skridende med værdighed</i> 'striding along with dignity' crossed out in pencil; <i>fast og værdigt</i> 'firm and dignified' added in pencil (CN); <i>mf</i> ; <b>Id:</b> <i>Jævnt skridende</i> 'steadily striding along' crossed out in pencil; <i>Fast og værdigt</i> 'firm and dignified' added in pencil (CN)
+3-10	CORO	<b>CC</b> (stanza 6): <i>Om vor Frihed vil vi værne, holde Skjoldvagt om din Fred, ofre dig en moden Kerne, fra din Jord i tusind Led.</i> instead of <i>Om vor Lykke vil vi værne, Mænd ved Pen og Plov og Mast. Hærde Skallen om vor Kærne, venlig Haand skal være fast.</i>
3	fg.2	<b>B:</b> notes 1-4: stacc.
3	CORO	stanza 1: <i>rejsedygtig</i> emended to <i>rejselysten</i> as in <b>AA, BB, CC, C, A</b> (inserted note with text); <b>D:</b> <i>blomstersmykket</i> ; <b>F, G</b> (stanza 4): <i>ædle</i> instead of <i>alle</i>
3	CORO	stanza 6: <i>Lykke</i> emended to <i>Frihed</i> as in <b>AA, BB</b>
3	va.	<b>B</b> (va. No.1): notes 1-2, 4: stacc.
4-5	CORO	stanza 6: <i>ved Pen og Plov</i> og emended to <i>i Land og Mænd ved</i> as in <b>AA, BB</b> ; <b>F</b> (stanza 5): <i>morgenmunter</i> instead of <i>morgenmuntert</i>
4	B.	<b>Ia</b> (A major): note 1: <i>A, a</i> instead of <i>a</i> ; <b>Ib, Id</b> (A major) ( <i>Bas II</i> ): note 1: $\downarrow$ (A) $\downarrow$ (c <sup>#</sup> )
5	CORO	stanza 4: <i>rolig</i> emended to <i>frodig</i> as in <b>AA, BB, CC</b>
5	B.	<b>Ia</b> (A major): note 1: <i>A, a</i> instead of <i>a</i> ; <b>Ib</b> (A major): $\downarrow$ (A) $\downarrow$ (c <sup>#</sup> )
6		<b>C, D:</b> note 1: $\downarrow$ .
6	cl.2	notes 3-4: stacc. added by analogy with cl.1; <b>B:</b> note 1: <i>a'</i> corrected to <i>b<sup>b</sup></i> in pencil
6	fg.2	notes 5-6: stacc. added by analogy with fg.1 and in accordance with <b>B</b>
6-7	CORO	stanza 5: <i>ligefrem</i> emended to <i>ligefremt</i> as in <b>A</b> (inserted note with text), <b>AA, BB, CC, F</b>
6-8	CORO	stanza 3: <i>Agerlandets Bølgehøje</i> emended to <i>Bølgelandets runde Høje</i> as in <b>AA, BB, CC</b>
6-11	CORO	<b>AA</b> (stanza 1): <i>ligger vore Øers Baade, smaa og store, dybt i Ro. Hav gaar ind</i> changed

Bar	Part	Comment
		to <i>under Vejrs og Vindes Naade ligger Landet dybt i Ro. Haardt gaar Hav in pencil</i> ; <b>BB:</b> <i>ligger vore Øers Baade, smaa og store, dybt i Ro. Hav gaar ind</i>
6	B.	<b>Ia</b> (A major): note 1: <i>A, e</i> instead of <i>a</i> ; <b>Ib</b> (A major) (B. I): $\downarrow$ (e); (Bas II): $\downarrow$ (A) $\downarrow$ (c <sup>#</sup> ) $\downarrow$ (e); <b>Id</b> (A major) (B.1): $\downarrow$ (e); (B.2): $\downarrow$ (A) $\downarrow$ (c <sup>#</sup> ) $\downarrow$ (e) changed to $\downarrow$ (A) in pencil (CN)
6	vl.1	<b>B</b> (vl.1 No.4): note 3: stacc.
6	vl.2	<b>B</b> (vl.2 Nos.1-4): note 1: ten.
7	CORO	<b>D</b> (stanza 1): <i>Sommerhimmels</i> instead of <i>Vejrs og Vindes</i>
8-9	CORO	<b>AA</b> (stanza 5): <i>købt med Blod</i> og changed to <i>smilbestraalet</i> in pencil; <b>BB:</b> <i>købt med Blod</i> og
8	B.	<b>Ia</b> (A major): note 1: <i>A, a</i> instead of <i>a</i>
9	B.	<b>Ia</b> (A major): note 1: <i>B<sup>b</sup>, b<sup>b</sup></i> instead of <i>b<sup>b</sup></i>
10		<b>C, D:</b> note 1: $\downarrow$ ; <b>Ia, Ib, Id:</b> note 1: $\downarrow$ ; notes 1-2: <i>f</i> ; notes 3-4: $\downarrow$ $\downarrow$ ; <b>Id</b> (S.): notes 3-4: $\downarrow$ $\downarrow$ changed to $\downarrow$ $\downarrow$ in pencil
10-11		<b>D</b> (stanza 1): b.10 note 3 to b.11 note 1: <i>Hav gaar ind</i>
10	B.	<b>Ia</b> (A major): notes 1-2: <i>A, e</i> instead of <i>a</i>
10	va.	<b>B</b> (va. No.1): <i>sfz</i> added in ink, <i>sf</i> erased
10	cb.	<b>B:</b> b.9 note 4: beginning of
12	CORO	<b>Ia, Id:</b> notes 2-3: $\downarrow$ $\downarrow$
13	CORO	<b>AA</b> (stanza 2): <i>Mørkt</i> changed to <i>Mulm</i> in pencil; <b>BB:</b> <i>Mørkt</i> instead of <i>Mulm</i> ; <b>Ia:</b> notes 2-3: <i>dim.</i>
14	fl.1	<b>B:</b> b.13 note 2 to b.14 note 1:
14	ob.1	note 4: $\sharp$ added by analogy with S., vl.1; <b>B:</b> note 4: $\sharp$ added in pencil above note
14	cl.1 fg.2	
	cor.3 tr.1,2	
	trb.t. trb.b.	
14	cor.3,4	<b>B:</b> b.13 note 4: beginning of  notes 1-2:  added by analogy with cor.1,2
14		<b>C, D:</b> note 1: $\downarrow$ ; note 3: <i>p</i>
14	CORO	<b>CC</b> (stanza 6): <i>Storm</i> instead of <i>Blæst</i> ; <b>Ia:</b> notes 1-2: <i>dim.</i>
14	A.	<b>Ia, Id</b> (A major): notes 3-4: <i>g<sup>#</sup></i>
14	T.	<b>Ia, Id</b> (A major): notes 3-4: <i>c<sup>#</sup></i>
14-15	vl.1	<b>B</b> (vl.1 Nos.2-4): b.14 note 4: end of slur
14	va.	<b>B</b> (va. No.1): b.13 note 3: beginning of
14	vc.	<b>B</b> (vc. No.1): b.13 note 3 to b.14 note 2:
14	cb.	<b>B</b> (cb. No.1): note 1: <i>e</i> corrected to <i>f<sup>#</sup></i> in pencil; (cb. Nos.1-2): b.13 note 4: beginning of
15		<i>poco rall.</i> emended to <i>poco rall.</i> ; <b>C, D:</b> note 1: <i>rall.</i>
15	cor.1	<b>B:</b> <i>poco rit.</i>
15	CORO	<b>Ia:</b> notes 1-2: <i>rall.</i> ; <b>Id:</b> note 2: <i>dim.</i>
15-16	CORO	<b>Ia:</b> ; b.15 note 2 (S., A.): beginning of ; b.15 note 3 (T., B.): beginning of
15-16	vl.1,2	<b>B</b> (vl.1 No.3, vl.2 No.4): b.15 note 1: beginning of slur instead of note 2
15-16	vc.	<b>B</b> (vc. Nos.1-2): b.15 note 3: beginning of slur
15-16	cb.	<b>B</b> (cb. No.1): b.15 note 4: end of slur
16		<i>a tempo</i> : underlining omitted
16	CORO	<b>Ia:</b> $\frac{2}{4}$ , $\downarrow$ ; <b>Id:</b> $\text{C}$ changed to $\frac{2}{4}$ in pencil; $\downarrow$
16	B.	<b>Id</b> (A major): notes as cb. changed to $\downarrow$ ( <i>f<sup>#</sup></i> )
16	vc.	<b>B</b> (vc. No.1): note 3: end of ; note 3: <i>a tempo</i>





Bar	Part	Comment
17	CORO	<b>Ia:</b> <i>a tempo</i>
17-19	CORO	<b>CC</b> (stanza 6): <i>medens vi med trofast Sind sætter al vor</i> instead of <i>Og lad hver med trofast Sind, sætte al sin</i>
17-20	CORO	<b>CC</b> (stanza 4): <i>Danskens Lov i Strid og Fred være Ret og Billighed</i> instead of <i>Loven for de danskes Æt være Billighed og Ret</i>
17	A.	<b>Ia</b> (A major): note 2: <i>e#'</i> ; <b>Id</b> (A major): note 2: <i>g#'</i> changed to <i>e#'</i> in pencil
17	B.	<b>Ia</b> (A major): note 2: <i>c#'</i> ; <b>Id</b> (A major): note 2: <i>e#'</i> changed to <i>c#'</i> in pencil
18	A.	<b>Ia, Id</b> (A major): note 3: <i>g#'</i>
18	B.	<b>Ia</b> (A major): notes 2-3: <i>d-e</i> ; <b>Id</b> (A major): note 2: <i>f#'</i> changed to <i>d</i> in pencil; note 3: notes as cb. changed to <i>d</i> . ( <i>e</i> ) in pencil
18	va.	<b>B</b> (va. No.1): note 1: <i>cresc.</i>
19		<b>C, D:</b> note 4: <i>cresc.</i>
19	fg.2	<b>B:</b> b.18 note 4: beginning of 
19	cor.1	<b>B:</b> b.18 note 1: beginning of 
19	cor.2,4	<b>B:</b> b.18 note 2: beginning of 
19	CORO	<b>Ia:</b> notes 1-2: <i>cresc.</i>
19	T.	<b>Ia, Id</b> (A major): note 3: <i>c#'</i>
19	vl.2	<b>B</b> (vl.2 Nos.3-4): b.18 chord 1: beginning of 
19	vc.	note 3: end of slur emended from note 2 by analogy with vl.1
20		<b>A:</b> before fourth crotchet: X referring to stage direction showing that the play ended with a repetition from X
20	A.	<b>Ia, Id</b> (A major): notes 1-3: <i>f#'</i>
20-23	T. B.	<b>Ia</b> (A major):  <b>Id</b> (A major): 
20	vl.1	<b>B</b> (vl.1 Nos.3-4): b.20 note 3: <i>f</i>
20	vl.2	<b>B</b> (vl.2 No.2): note 4: <i>f</i> ; (vl.2 Nos.3-4): note 5: <i>f</i>
20-21	vl.2	<b>B</b> (vl.2 No.2): b.20 note 4 to b.21 note 3: slur
20	cb.	<b>B</b> (cb. No.2): note 4: <i>f</i>
21	ob.	end of slur emended from note 2 by analogy with fl., cl., cor.1,2, trb.t. and in accordance with <b>B</b>
21	trb.t.1	<b>B:</b> b.20 note 2: beginning of 
21-23	CORO	stanza 1: <i>Fuglevinger</i> emended to <i>hvide Vinger</i> as in <b>AA, BB, CC</b>
21-22	A.	<b>Ia:</b>  <b>Id:</b> 
21	T. B.	note 1: <i>f</i> added by analogy with S., A.
21	vl.1 va.	<b>B</b> (vl.1 No.3, va. No.1): note 2: end of slur <i>rall.</i> emended to <i>rall.</i>
22		<b>A:</b> after b.23: <i>Skjalden: Leve Danmark / 3 sidste takter med Optakt (X)</i> 'the Scald: Long live Denmark / 3 last bars with upbeat (X)'
23		

Bar	Part	Comment
23	B.	<b>Ia, Id</b> (A major): <i>A-e-a</i>
	cor.	<b>B:</b> after double bar-line: bb.21-23 notated again with upbeat and a crotchet rest, music crossed out in pencil and blue crayon; heading: <i>No//23. i As</i> added in pencil; (cor.3): <i>gaar ud</i> 'to be omitted' added in pencil; (cor.4): <i>23 gaar ud</i> 'to be omitted' added in pencil
	tr.1	<b>B:</b> after double bar-line: <i>No//23</i> and 
	tr.2	added; <i>i C</i> added in blue crayon <b>B:</b> after double bar-line: <i>No//23</i> and 
		added; <i>i C</i> added in blue crayon; <i>No//22 uden forspil</i> 'No//22 without prelude' added in pencil

## APPENDIX

### No. 1b "Roselil og hendes Moder"

Bar	Part	Comment
		Title: <i>Mor</i> emended to <i>Moder</i> in accordance with the text's first line; <b>A:</b> <i>gaar ud / synges uden akkompagnement</i> 'to be omitted / to be sung without accompaniment' added in pencil
	arpa	<b>B:</b> inserted note with the music (Ebbe Hamerik)
	NARREN	treble clef emended to octave treble clef in accordance with the other musical numbers in which NARREN appears
+1	arpa	<b>mp</b> added in accordance with <b>B</b>
1	arpa	 emended from the rests by analogy with NARREN
2	arpa	<b>p</b> added in accordance with <b>B</b>
8-9	NARREN	note 2: <i>og</i> emended to <i>ha</i> according to <b>AA</b> ; <b>AA:</b> <i>og</i> changed to <i>ha</i> in pencil
9	arpa 1,2	chord 2:  added in accordance with NARREN
		<b>A:</b> after final bar-line: <i>Spilles kun naar Johannes Poulsen ikke udfører Narrens Rolle</i> 'Only to be played when Johannes Poulsen does not perform the role of Narren' added in pencil (Ebbe Hamerik)

### No. 13 Fragments of the National Anthems of the Belligerents

#### Allegro

Bar	Part	Comment
		stage direction <i>bag scenen</i> 'off stage' added; <b>A:</b> <i>Nº13 er Brudstykker, bag Scenen, af de krigsførende Landes Nationalmelodier</i> ; <b>O:</b> <i>Musik bag Scenen til "Moderen."</i>
6	cor.1	note 1: stacc. added by analogy with tr.1, trb.t.1
6	trb.b.	notes 1-2: stacc. added by analogy with tb.
7	tb.	notes 1-4: stacc. added by analogy with trb.b.

Bar	Part	Comment
8	cor.2	note 6: ♩ emended to ♪ by analogy with tr.2, trb.t.2
10	cor.	rest 1: ◡ added by analogy with tr., trb., tb., gr.c.
	tr.1	O: added after final bar-line:



#### Maestoso

Bar	Part	Comment
		<i>God save</i> emended to <i>God Save our Gracious King</i>
8	tb.	notes 1-3: stacc. added by analogy with trb.b.
10	trb.b. tb. tr.1	stacc. added by analogy with b.8 O: added after final bar-line:



#### Alla Marcia vivace

Bar	Part	Comment
+1-8		O: music crossed out in pencil or blue crayon
+1-1	tr.2	+1 to b.1 rest 1: ♩ (e♭) ♩ (e♭) added in pencil
2	trb.t.2	note 3: stacc. added by analogy trb.t.1
2	tb.	notes 1-2: stacc. added by analogy with b.1
4	cor.2	note 1: stacc. added by analogy with cor.2
4	tr.	note 1: stacc. added by analogy with cor.1
4	trb.t.	note 3: stacc. added by analogy with b.2 (trb.t.1)
4	trb.b.	notes 1, 3: stacc. added by analogy with b.2
5	tr.	note 5: stacc. added by analogy with b.1
5-6	trb.b.	b.5, b.6 notes 1, 3: stacc. added by analogy with bb.1-2
5-6	tb.	stacc. added by analogy with b.1
7	cor.2	note 2: stacc. added by analogy with cor.1
7	trb.t.2	notes 1-2: stacc. added by analogy with trb.t.1
8	tr.	♩ emended to ♪. by analogy with cor.
8	tb. gr.c. tr.1	‡ emended to - O: added after final bar-line:



#### Maestoso ma non troppo

Bar	Part	Comment
2	tr.2	notes 2-3: stacc. added by analogy with trb.t.1
2	trb.t.2	notes 1-2: stacc. added by analogy with trb.t.1
4	tr. trb.t.	notes 1-2: stacc. added by analogy with b.2 (trb.t.1)
8	trb.b. tb. cor. trb. tb. gr.c. tr.	- added O: after final bar-line: <i>Marseillaise D.C.</i> O: after final bar-line: <i>Marseillaise</i> transposed for tr. (Bb)

#### No. 6 "Vildt den stakkels Nar maa bande"

Bar	Part	Comment
1-12		A: crossed out in blue crayon
1	NARREN	( <i>fint i foredraget</i> ) emended to <i>fint i foredraget</i>
8	NARREN	AA, BB: after <i>Hjerte: Hurtigt ned!</i>
11	arpa	chord 1: wavy line added

#### This Fair and Lovely Land

Bar	Part	Comment
		♩ emended to C
4	vl.2	note 2: marc. added by analogy with vl.1
10	vc.	note 3: marc. added by analogy with vl.1,2, va.
11-12	vl.2 va.	b.11 note 2 to b.12 note 2: marc. added by analogy with vl.1, vc.; O: b.11 note 3 to b.12 note 2: music added in ink
11-12	vc.	O: b.11 note 1 to b.12 note 2: music added in ink
19-20	vl.2 va.	O: b.19 note 3 to b.20 note 2: music added in ink
19	arpa	<i>non arpeggio</i> added by analogy with b.11

#### C O S M U S

#### No. 1 The Fisherman's Song


Bar	Part	Comment
	staff 1	B: <i>Langt dragen i Foredraget, men dog ikke for langsomt</i> 'Slowly and meticulously in accordance with the words but not too slow'
	staff 1	note 17: ◡ added by analogy with staff 3
	staff 2	note 16, staff 5 note 17; B: note 17: ♩
	staff 5	B: after note 1: ♩
		B: after note 1: ♩; after note 5: ♩; note 10: ♩ instead of ‡ ♩; after note 17: ♩







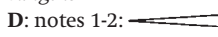

#### No. 2 "Da Klokketaarnet styrted"

Bar	Part	Comment
+1	B.	<i>ff</i> added by analogy with S., A., T.
13	CORO	note 1: superfluous <i>dim.</i> omitted; A: above final note: ◊ added in blue crayon
18	CORO	C: notes 1-2: ; notes 3-6:
19-20		A: on the bar-line: <i>Da Capo</i> ◊ added in blue crayon
20		<i>ekstatisk</i> : brackets omitted
20	CORO	C: <i>ff</i>
20	S.1,2 A. T.2	D: <i>ff</i>
22	B.1	D: note 5: <i>poco larg.</i>
22	B.2	D: note 5: <i>poco allarg.</i>
27	A. T. B.	comma added by analogy with S.
27	B.1	notes 3-4: superfluous slur omitted

HOMAGE TO HOLBERG

No. 1 Allegro moderato. Allegretto





Bar	Part	Comment
1-12	tr.	<b>E:</b> notated on one staff in A major
1	tr.	notes 5-7: stacc. added by analogy with notes 3-4 and in accordance with <b>D</b>
2	tr.2	note 1: marc. added by analogy with vl.1; notes 7-9: stacc. added by analogy with notes 3-6; <b>E:</b> note 1: <i>e'</i>
2	tr.3	note 2: stacc. omitted by analogy with tr.1,2; <b>E:</b> note 10: <i>e'</i>
3	tr.2	notes 2-3: stacc. added by analogy with tr.1 and in accordance with <b>D</b>
4	tr.	notes 2-3, 5-6: stacc. added by analogy with b.3 notes 2-3 (tr.1,3) and in accordance with <b>D</b>
7-8	tr.	notes 2-3: stacc. added by analogy with bb.3-4 and in accordance with <b>D</b>
8	tr.2	notes 5-6: stacc. added by analogy with tr.1,3
9	tr.1	note 12: stacc. added by analogy with tr.2,3 and in accordance with <b>D</b>
9	tr.2	note 3: stacc. added by analogy with tr.1,3; <b>E:</b> note 1: <i>c<sup>♯</sup></i>
9	tr.3	note 1: <i>a'</i>
10	tr.1,2	notes 2-3, 5-6: stacc. added by analogy with tr.3
11	vc.	note 4: stacc. added by analogy with notes 1-3
13-14	va.	<b>D:</b> 
16	fl.1	<b>D:</b> notes 1-5: slur
17, 19	fl.	note 5: ten. added by analogy with vl.1
21	vl.1,2	note 3: stacc. added by analogy with fl.1
21	vl.2	note 1: stacc. added by analogy with vl.1
23	fl. vl.1,2	note 3: stacc. added by analogy with b.21
24	vl.1	note 1: stacc. added by analogy with fl.; <b>D</b> (vl.1 No.3): notes 2-4: slur
24	vl.2	note 1: stacc. added by analogy with fl. and in accordance with <b>D</b> (vl.2 No.3)
25	cl.	note 2: stacc. added by analogy with fg.
25	va.	note 2: stacc. added by analogy with cl., fg.
26	vl.1	note 1: stacc. added by analogy with fl.; <b>D</b> (vl.1 Nos.2-3): notes 2-4: slur
26	vl.2	note 1: stacc. added by analogy with fl. and in accordance with <b>D</b>
27	cl. fg. va.	note 2: stacc. added by analogy with b.25
27	vl.2	note 2: stacc. added by analogy with vl.1 and in accordance with <b>D</b> (vl.2 Nos.1-3); <b>D</b> (vl.2 No.4): notes 1-2: stacc.
28		<b>A:</b> <i>Tæppet</i> 'curtain' added in blue crayon
28	vl.1	note 1: stacc. added by analogy with fl.; <b>D</b> (vl.1 Nos.2-3): notes 2-4: slur
28	vl.2	note 1: stacc. added by analogy with fl. and in accordance with <b>D</b>
29	fl.1	note 1: stacc. added by analogy with vl.1,2
29	va.	note 1: stacc. added by analogy with cl., fg.
30	fl.	note 1: stacc. added by analogy with vl.1,2
30	cl. fg. va.	( <i>dim.</i> ) emended to <i>dim.</i>
31-32		<b>B:</b> <i>poco rall.</i>
31	fl.	note 1: stacc. added by analogy with vl.1,2
31	fg.1	stacc. added by analogy with cl.

Bar	Part	Comment
31	fg.2	stacc. added by analogy with cl. and in accordance with <b>D</b>
31	vl.1	note 1: stacc. added by analogy with vl.2
31	va.	stacc. added by analogy with cl.
32	woodw. cor.	1. MUSE vl.solo
	va. vc. cb.	<b>''</b> added
32	cl.2 fg.1	<b>D:</b> note 3:  added in pencil
32	fg.2	<b>D:</b> note 3:  added in blue crayon
32	vl.2	notes 2-3: stacc. added by analogy with vl.1 and in accordance with <b>D</b> (vl.2 Nos.3-4)
33	fg.	stacc. added by analogy with cl.
33	vl.1,2	notes 2-3: stacc. added by analogy with b.32 and in accordance with <b>D</b>
36	vl.solo	note 1: <b>pp</b> added by analogy with cl. and in accordance with <b>C</b>
36-39	vl.1	<b>D</b> (vl.1 Nos.1-4): vl.solo added
41-42	fg.1	b.41 note 4 to b.42 note 6: stacc. added by analogy with b.41 notes 1-3 and in accordance with <b>D</b>
41-43	fg.2	b.41 note 4 to b.43 note 1: stacc. added by analogy with b.41 notes 1-3 and in accordance with <b>D</b>
42	fg.1	<b>D:</b> notes 2-6: <i>un poco rit</i> added in pencil
43	fg.2	note 1: stacc. added by analogy with fg.1
43	1. MUSE	<b>B:</b> note 1:  ; <b>C:</b> note 1:  ; rest 1: 
43	va. vc.	<i>unis.</i> added
44	1. MUSE	<b>B, D:</b> <i>ældre</i> changed to <i>unge</i> in pencil; <b>BB:</b> <i>ældre</i> changed to <i>unge</i> ; <b>CC:</b> <i>sære</i> instead of <i>ældre</i>
47-48	vl.1	notes 1, 4: stacc. added by analogy with bb.45-46 and in accordance with <b>D</b> (b.47)
47-48	va.	stacc. added by analogy with bb.45-46
48	va.	<b>D</b> (va. No.2): <i>dim.</i>
49-51	vl.1 va.	bb.49-50 notes 1, 4, b.51 note 1: stacc. added by analogy with bb.45-48
49	vl.1 va.	note 4:  added
49	vl.2	<b>D:</b> note 1: <i>dim.</i>
51	cor.1	note 1: stacc. added by analogy with cor.2-4 and in accordance with <b>D</b>
51	cor.3,4	<b>D:</b> note 3: stacc.
51	2. MUSE	<b>C:</b> note 1: <b>p</b>
52	cor.2	note 1: stacc. added by analogy with cor.1,3,4 and in accordance with <b>D</b> ; <b>D:</b> note 3: stacc.
52	cor.4	<b>D:</b> note 3: stacc.
53	cor.2,4	<b>D:</b> note 3: stacc.
53	2. MUSE	<b>B, C, AA, BB, CC:</b> <i>Kampens</i> instead of <i>Sangens</i>
54	cor.2	<b>D:</b> notes 1-2: 
54	va.	<b>D</b> (va. No.2): stacc.
56	cor.2	note 3: stacc. added by analogy with cor.1,3,4 and in accordance with <b>D</b>
56	va. vc.	note 3: stacc. added by analogy with fg., cor.1,3,4
58-59		<b>C:</b> <i>poco rall.</i>
58	cl. vl.1,2	note 3: stacc. added by analogy with b.56 (fg., cor.1,3,4)
59		<b>B:</b> <i>poco rall. rall.</i>
60	fl. ob. cl. cor. cb.	<b>''</b> added
60	cl.	key-signature corrected from E <sup>b</sup> major to G major
60	vl.1	<b>D</b> (vl.1 No.2): <b>f</b>
64-65	cl.2	<b>D:</b> b.65 note 7: end of slur
66-67	vl.2	<b>D</b> (vl.2 No.4): b.66 note 1: beginning of 

Bar	Part	Comment
66-67	vc.	<b>D</b> (vc. Nos.1-2): b.66 note 1: beginning of
67	vl.1	notes 2-8: beginning of  emended from note 3 by analogy with cl. and in accordance with <b>D</b> (vl.1 Nos.2-4); <b>D</b> (vl.1 No.1): notes 1-6:
67	va.	<b>D</b> (va. No.1): note 7: end of ; (va. No.2): note 6: end of
68	vl.1	<b>D</b> (vl.1 No.4): notes 1-2: end of slur changed to note 3 in pencil
68	va.	<b>D</b> (va. No.1): note 7: end of ; (va. No.2): notes 2-7:
69	vl.1	<b>D</b> (vl.1 No.1): note 7: end of
71	3. MUSE	<b>B</b> : note 3:
72-81	vl.1	<b>D</b> : vl.solo added
73	vl.solo	<b>D</b> (vl.1 No.3): note 2: beginning of slur
81	1-2. MUSE	<b>B</b> : note 1: <b>p</b>
81-82	1-3. MUSE	<b>B</b> :
81	2. MUSE	<b>B</b> : 2. MUSE notated i 1. MUSE; <b>E</b> : notes 1-5: <i>d''</i> emended to <i>b''</i> in pencil
81	3. MUSE	<b>B</b> : notes 2-4: missing; 3. MUSE notated i 2. MUSE; <b>C</b> : note 1, rest 1:  ( <i>b''</i> )  ( <i>b''</i> )  ( <i>b''</i> ), first 2 notes crossed out in ink
82	fl.1	notes 1-3:  added by analogy with cl.1 and in accordance with <b>D</b>
82	cl.2	added by analogy with fl.2 and in accordance with <b>D</b>
82-83	2-3. MUSE	<b>C</b> : b.82 note 5: end of slur
83-84	fg.	<i>dim.</i> emended to <i>di-mi-nu-en-do</i> by analogy with cb.
83-84	fg.2	b.83 notes 2-6, b.84 notes 2-9: stacc. added by analogy with fg.1
83	1-3. MUSE	<b>B</b> , <b>C</b> : note 1:
83	vc.	<b>D</b> (vc. Nos.1-2): note 3: <i>d''</i> ; notes 7-8: slur
83	cb.	<b>D</b> (cb. Nos.1-2): notes 7-9: slur (two slurs)
85	cl.	key signatures corrected to E major
86	fg.	<b>D</b> :
86	4. MUSE	<b>BB</b> : <i>Blad</i> changed to <i>Løv</i> ; <b>AA</b> , <b>CC</b> : <i>Blad</i> instead of <i>Løv</i>
87	vc.	note 1: <b>mp</b> added by analogy with dynamic level in vl.1,2, va.; <b>D</b> : notes 1-2:
88	4. MUSE	<i>Hodi</i> corrected to <i>Hode</i> by analogy with <b>B</b> , <b>E</b> , <b>BB</b>
90	fl.1	<b>D</b> : notes 1-3: slur
90	vl.1	<b>D</b> (vl.1 No.2): note 1: <b>p</b>
92	4. MUSE	<b>B</b> : <i>Og</i> changed to <i>Men</i> in pencil
92	vl.1	<b>D</b> (vl.1 No.2): note 2: beginning of slur
92	vl.2	<b>D</b> : notes 1-2:
92	va.	<b>D</b> : notes 1-2:
93	4. MUSE	<b>C</b> : <i>Muser</i> instead of <i>Musers</i>
94	4. MUSE vl.1.2 va.	<b>''</b> added
96	4. MUSE	<b>B</b> , <b>C</b> : note 1:
98	vl.1	<b>D</b> (vl.1 No.4): note 7: <i>b''</i> changed to <i>c''</i> in pencil
99	vl.1	<b>D</b> : notes 3-6: ; (vl.1 No.1): notes 7-14: ; (vl.1 No.3): notes 8-14: ; (vl.1 No.4): notes 7-14:




Bar	Part	Comment
100	cor.1,2	notes 2-3: stacc. added by analogy with fl., cl. and in accordance with <b>D</b>
102	cl.	<b>mp</b> added by analogy with fl., vl.1,2
102	vl.2	<b>D</b> (vl.2 No.2): note 1: <b>mf</b> added in blue crayon
103	1-4. MUSE	<b>B</b> : <i>frydes</i> instead of <i>glædes</i>
104-105	1-4. MUSE	<b>B</b> : <i>franske</i> , <i>spanske</i> changed to <i>spanske</i> , <i>franske</i> in pencil
104-105	va.	b.104 note 1 to b.105 note 6: stacc. added by analogy with cb. (b.104)
104	vc.	note 1: <i>unis.</i> added
105	vc. cb.	notes 1-6: stacc. added by analogy with b.104 notes 1-5 and in accordance with <b>D</b> (vc. No.2); <b>D</b> (vc. No.1): note 1: ten.; notes 2-4: stacc.
110	1-4. MUSE	<b>C</b> :
110	2. MUSE	<b>B</b> , <b>E</b> : note 1: <i>b''</i>
110	3. MUSE	<b>B</b> : <i>d' - d' - d' - d'</i>
110	4. MUSE	<b>B</b> : <i>b - d' - g - g</i> ; <b>E</b> : notes 3-4: <i>g</i>
111	vl.1	<b>D</b> (vl.1 No.2): notes 3-4: stacc.
111	vl.2	notes 3-4: marc. added by analogy with vl.1
111	cb.	<b>D</b> (cb. No.2): notes 7-8: marc.
112	1-4. MUSE	<b>B</b> : note 2: <b>f</b>
113	1. MUSE	<b>B</b> : notes 1-4: stacc.
113	3. MUSE	<b>B</b> : notes 1-3: stacc.
114	cl.	notes 1-2: stacc. added by analogy with fl. and in accordance with <b>D</b>
114	va.	note 1: <b>f</b> added in accordance with dynamic level in fg., cor., vc., cb. and in accordance with <b>D</b> (va. No.2)
114	vc.	note 1: <i>div.</i> added in accordance with <b>D</b>
115	cl.2	note 2: marc. added by analogy with cl.1 and in accordance with <b>D</b>
116	vl.2	<b>D</b> (vl.2 Nos.2-3): notes 6-7: slur, stacc. missing; note 6: marc.
119	vl.2	note 5: marc. added by analogy with vl.1 and in accordance with <b>D</b> (vl.2 Nos.2-3)
120	cl.	note 4: <i>a2</i> added in accordance with <b>D</b>
120-121	cl.1	b.120 note 4 to note b.121 note 3: slur added by analogy with fl.1
120-121	cor.2,4	b.120 note 2 to b.121 note 3: marc. added by analogy with cor.1,3 and in accordance with <b>D</b>
121	cl.	<b>D</b> : notes 1-3: slur
122	vl.1	notes 9-16: end of slur emended from note 14 by analogy with b.123; <b>A</b> : note 1: marc. added in blue crayon
123	vl.2 va. vc.	<b>A</b> : note 1: marc. added in blue crayon
124	fl. ob.	note 2: ten. added by analogy with cl.
124	cor.2,4	note 1: marc. added by analogy with cor.1,3 and in accordance with <b>D</b>
124	vl.1	<b>D</b> (vl.1 No.2): note 3: <i>rall.</i> added in pencil
124	vl.2, vc.	note 3: ten. added by analogy with vl.1, va.
<b>No. 2 Allegro</b>		
Bar	Part	Comment
1	fl.2	<b>D</b> : <i>Piccolo</i> added in pencil
9	vl.1	<b>A</b> : note 5: marc. added in blue crayon; <b>D</b> (vl.1 Nos.1-3): note 2: <b>fz</b>

Bar	Part	Comment
10	vl.1,2	notes 4-6: stacc. added by analogy with b.7 notes 1-3
10	vl.1	A: note 1: marc. added in blue crayon
13	vl.1,2	notes 11-12: stacc. added by analogy with notes 1-10 and in accordance with <b>D</b> (vl.1 Nos.1,2,4, vl.2)
14	vl.1	A: notes 4, 6: marc. added in blue crayon; <b>D</b> (vl.1 Nos.1-3): notes 4, 6: marc.
14	vl.2	<b>D</b> (vl.2 No.1): note 4: marc.; (vl.2 Nos.3-4): notes 4, 6: marc.
15	vl.1	A: notes 4, 6: marc. added in blue crayon; <b>D</b> (vl.1 Nos.1-3): notes 4, 6: marc.
15	vl.2	<b>D</b> (vl.2 Nos.2-4): note 4: marc.
17	vl.1	A: note 1: marc. added in blue crayon
18	vl.1,2	<b>D</b> (vl.1, vl.2 No.2): note 1: <i>a'</i>
18	vl.2	<b>D</b> (vl.2 No.3): note 1: <i>b</i> changed to <i>q</i> in pencil; <b>D</b> (vl.2 No.4): note 1: <i>b</i> added in ink
21	vl.1,2	notes 1-6: stacc. added by analogy with bb.19, 20
22	vl.1	A: note 1: marc. added in blue crayon
23	vl.1,2	<b>D</b> (vl.1,2): note 12: <i>d<sup>bb</sup></i>
27	fl.2	<b>D</b> : <i>8va</i> added in pencil
27-170	CORO	<b>B</b> : notated on 2 systems
27-170	T.	A: bass clef
27	vl.1,2 vc. cb.	note 1: ten. added by analogy with va.; notes 2-11: stacc. added by analogy with va.
30-31	CORO	<b>B</b> : <i>Arvesynder</i> instead of <i>Dødesynder</i>
31	vl.1	<b>D</b> (vl.1 No.3): note 6: <i>q</i> added in blue crayon
32-34	cor.2	slur added by analogy with cor.1
33-34	cor.2	tie added by analogy with cor.1
34-35	ob.1	b.34 note 1 to b.35 note 1: slur added by analogy with cl.2
35-36	fg.2	<b>D</b> : b.35 note 1 to b.36 note 2: slur
36	cor.3,4	slur added by analogy with cor.1,2
37-39	fl.2	<b>D</b> : slur
37-39	fg.2	<b>D</b> : b.37 note 1 to b.39 note 1: slur
39	fl.2	<b>D</b> : <i>loco</i> added in pencil
39	vl.1,2	notes 1-3: stacc. added by analogy with b.38 and in accordance with <b>D</b> (vl.1, vl.2 Nos.2-4); <b>A</b> (vl.1): note 4: marc. added in blue crayon
39	va.	notes 1-3: stacc. added by analogy with b.38; note 6: stacc. added by analogy with vl.1,2
40	vl.1,2	note 6: stacc. added by analogy with b.39 and in accordance with <b>D</b> (vl.1, vl.2 No.2)
40	vl.1	A: note 4: marc. added in blue crayon
40	va.	notes 1-3: stacc. added by analogy with vl.1,2 and in accordance <b>D</b> ; note 6: stacc. added by analogy with b.39 and in accordance with <b>D</b>
41	vl.1	A: note 4: marc. added in blue crayon
41	vl.1,2 va.	notes 1-3, 6: stacc. added by analogy with b.40
41-42	va.	<b>D</b> (va. No.2): b.41 note 6 to b.42 note 1: slur added in pencil
42-44	cor.	slur emended from open slur; <b>A</b> : b.43: end of slur open before page turn; <b>D</b> : b.42 note 1 to b.43 note 2: slur
42	vl.1	A: note 1: marc. added in blue crayon
42	va.	note 1: stacc. added by analogy with vl.1,2
43	vl.1	note 1: ten. added by analogy with bb.45, 46 and in accordance with <b>D</b> (b.44 vl.1 No.4); fourth to sixth quaver: marc. added by analogy with vl.2, va.

Bar	Part	Comment
43	vl.2	chord 1: ten. added by analogy with vl.1; <b>D</b> (vl.2 Nos.2-4): chord 1: marc.
44	vl.1	note 1: ten. added by analogy with bb.45, 46 and in accordance with <b>D</b> (b.44 vl.1 No.4); fourth to sixth quaver: marc. added by analogy with vl.2, va.
44-46	vl.2 va.	marc. added by analogy with b.43 notes 2-6
46	T.	<b>B</b> : note 1: <i>B<sup>b</sup></i>
46-47	T.	<b>E</b> (Nos.1-3, 5, 9-10, 12-14): b.46 note 4 to b.47 note 1: <i>e<sup>b</sup> g<sup>b</sup></i> changed to <i>e<sup>b'</sup> g<sup>b'</sup></i> in pencil
46	T. B.	<b>B</b> : note 4: <i>f</i> changed to <i>e<sup>b</sup></i> in pencil
47	cor.2,4	marc. added by analogy with cor.1,3 and in accordance with <b>D</b>
47	T.	<b>B</b> : note 1: <i>g<sup>b'</sup></i> added in pencil
47	B.	<b>B</b> : note 1: <i>e<sup>b'</sup></i> ; <b>C</b> : note 1: <i>g</i> ; <b>E</b> (Nos.1-4, 6-8, 13, 15): <i>e<sup>b</sup></i> changed to <i>e<sup>b'</sup></i> in pencil; (No.11): <i>e<sup>b</sup></i> changed to <i>e<sup>b'</sup></i> in ink
48	cor.2,4	marc. added by analogy with cor.1,3 and in accordance with <b>D</b> (cor.4)
49	ob.2	<b>D</b> : bar added in pencil: <i>∫</i> . ( <i>a<sup>b''</sup></i> )
50	fg.	<b>A</b> emended to <b>A<sup>b</sup></b> by analogy with ob.2, cor.2,4; <b>A</b> : <i>b</i> added in pencil; <b>D</b> : <i>b</i> added in blue crayon
50	A.	<i>a'</i> emended to <i>a<sup>b'</sup></i> by analogy with ob.2, cor.2,4; <b>A</b> : <i>b</i> added in pencil; <b>B</b> , <b>C</b> : note 1: <i>a'</i>
50	B.	<i>a</i> emended to <i>a<sup>b</sup></i> by analogy with ob.2, cor.2,4; <b>B</b> , <b>C</b> : note 1: <i>a</i>
50	vc. cb.	<i>a</i> emended to <i>a<sup>b</sup></i> by analogy with ob.2, cor.2,4; <b>A</b> , <b>D</b> : <i>b</i> added in pencil
52	cl.1	<i>∫</i> emended to <i>∫</i> by analogy with picc.
53-54	CORO	music and text added as in <b>B</b> , <b>C</b>
53-54	S.	<b>E</b> (Nos.1-4, 8-9, 14, 16-17, 19-21): music and text added in pencil
53-54	A.	<b>E</b> (Nos.6, 7, 9): music and text added in pencil
53-54	T.	<b>E</b> (Nos.1-4, 6, 9-10, 12-14): music and text added in pencil
53-54	B.	<b>E</b> (Nos.1-4, 6, 7, 13, 15): music and text added in pencil; <b>E</b> (Nos.8, 11): music and text added in ink
54	va.	notes 1-3: marc. added by analogy with vl.1,2 and in accordance with <b>D</b> ; <b>A</b> : note 4: marc. added in blue crayon
55	vl.1	<b>D</b> : note 4: <i>fz</i>
55-56	vc. cb.	marc. added by analogy with bb.53-54 and in accordance with <b>D</b> (vc., cb.)
59-60	fg.	marc. added by analogy with fl., ob., cl., vc., cb.
59, 60	cor.	<b>D</b> : marc.
62-64	vl.1	<b>D</b> : <i>di - mi - nu - en - do</i>
62-65	vl.2	<b>D</b> (vl.2 No.4): <i>di - mi - nu - en - do</i>
63		<b>B</b> : bar missing
65-66	vl.1	<b>D</b> (vl.1 No.1): b.65 note 2 to b.66 note 6:  ; (vl.1 No.2): b.65 note 3 to b.66 note 4:  ; (vl.1 No.3): b.65 note 2 to b.66 note 5:  ; b.65 note 3 to b.66 note 5:  <i>b</i> added
67	timp.	<b>pp</b> added by analogy with vl.1, vc. and in accordance with <b>D</b>
67	vl.2	note 1: stacc. omitted by analogy with bb.67-68
69	vc.	<b>D</b> : <i>cresc. poco a poco</i>
71-72	cor.2	

Bar	Part	Comment
71-77	timp.	<i>poco a poco crescendo</i> added by analogy with the other parts and in accordance with <b>D</b>
71	CORO	<b>B:</b> note 2: $\downarrow$
71-77	vl.2	<i>poco a poco crescendo</i> bb.71-73 emended to bb.71-77 by analogy with vl.1
71-79	vl.2	<b>D</b> (vl.2 No.2): b.71 note 6 to b.79 note 1: <i>poco a poco cresc.</i> ---
71-76	vl.2	<b>D</b> (vl.2 No.4): <i>poco e poco cresc</i> ---
72	S. T.	<b>C:</b> note 1: marc.
73-74	timp.	tie added by analogy with bb.67-72 and in accordance with <b>D</b>
74-77	vc.	<i>cre - scen - do</i> added by analogy with cb.
74-79	vc.	<b>D</b> (vc. No.1): <i>cresc.</i> ---
74-80	vc. cb.	<b>D</b> (vc. No.2, cb.): <i>cresc.</i> ---
76-77	picc.	<b>D:</b> $\downarrow$ $\downarrow$ ( $e^{b''}$ )
78-79	cl.2 cor.1	<b>D:</b> <i>cresc. molto</i>
79-80	ob.	<i>crescendo</i> emended to <i>molto crescendo</i> by analogy with cor.3-4; <b>D:</b> <i>cresc. molto</i>
79	cl.	<i>molto crescendo</i> added by analogy with cor.3-4; <b>D</b> (cl.1): <i>molto</i>
79-80	cor.1-2	<i>molto crescendo</i> added by analogy with cor.3-4
79-80	timp.	<b>D:</b> <i>cresc.- molto</i>
79	B.	<b>C:</b> note 1: g
79-82	vl.2	<b>D</b> (vl.2 No.2): b.79 note 4 to b.82: <i>cresc.- molto</i> ---
79-82	va.	<b>D</b> (va. Nos.1,2): b.79 note 3 to b.82: <i>cresc.- molto</i> ---
79-80	va. vc. cb.	<i>molto crescendo</i> added by analogy with vl.1,2
79-81	vc.	<b>D</b> (vc. No.1): <i>molto cresc.</i> ---
80-82	cor.2	<b>D:</b> <i>cresc. molto</i> ---
80-81	vc.	<b>D</b> (vc. No.2): <i>molto cresc.</i>
81-82	ob.1 fg.	<b>D:</b> $\text{====}$ <i>molto</i>
81-82	cl.1	<b>D:</b> <i>cresc. molto</i> ---
81	cb.	<b>D:</b> <i>cresc. molto</i>
82	fl.1 cl.1 fg.1	<b>D:</b> notes 1-3: slur
82	fg.1	<b>D:</b> $\text{====}$
82	T.1	<b>B:</b> notes 1-2 added in pencil
82	B.	<b>B:</b> notes 1-2: $e^b$
82	vc.	<b>D:</b> notes 1-6: $\text{====}$
84-86	vl.1,2	marc. added by analogy with b.83
86	fl.1	$c'''$ emended to $a'''$ by analogy with picc., ob., cl., fg.
86-87	timp.	tie added by analogy with bb.67-85 and in accordance with <b>D</b>
87	picc. cl.1 fg.1	<b>D:</b> notes 1-4: slur
87-88	cor.4	tie added by analogy with cor.1 and in accordance with <b>D</b>
87-88	timp.	<b>D:</b> tie
88	CORO	<b>B, C:</b> note 1: $\downarrow$ .
88	B.	<b>B:</b> note 2: $b^b$ ; note 3: $d^b$ ; <b>C:</b> note 2: $b^b$ ; note 3: $d'$ and $d$ instead of $d'$ ; <b>E</b> (Nos.1-4, 6-7, 13, 15): b.88 note 2: $d'$ changed to $b^b$ in pencil; note 3: $d'$ changed to $d$ in pencil; (Nos.8, 11): b.88 note 2: $d'$ changed to $b^b$ in pencil; note 3: $d'$ changed to $d$ in ink
89-90	ob.2	superfluous slur omitted
89-90	cor.2	slur added by analogy with cor.3 and in accordance with <b>D</b>
89	B.	<b>B:</b> notes 1-2: $e^b$ ; <b>C:</b> note 1 and note 2: $e^{b'}$ , $e^b$ instead of $e^{b''}$ ; <b>E</b> (Nos.1-4, 6-7, 13, 15): notes 1-2: $e^{b'}$ changed to $e^b$ in pencil; (Nos.8, 11): notes 1-2: $e^{b'}$ changed to $e^b$ in ink
91	timp.	$b$ added

Bar	Part	Comment
91-92	CORO	<b>B:</b> rhythm changed from $\downarrow \downarrow \downarrow \downarrow \downarrow$ in pencil; <b>C:</b> $\downarrow \downarrow \downarrow \downarrow \downarrow$
92	timp.	$b$ added
93-94	cor.2	slur emended from open slur; <b>A:</b> b.94: beginning of slur open after page turn
95-98	cb.	marc. added by analogy with bb.91-94 and in accordance with <b>D</b> (b.95)
96	cl.	note 1: marc. omitted by analogy with ob.; note 3: stacc. added by analogy with fl., ob. and in accordance with <b>D</b>
96	vc.	note 3: stacc. added by analogy vl.1,2, va.; note 4: stacc. omitted by analogy with vl.1,2, va.
96	cb.	<b>D:</b> g
100-102	fl.1	b.100 note 1: beginning of slur emended from note 2 by analogy with picc., cl. and in accordance with <b>D</b>
100-102	ob.2	<b>D:</b> $\text{====}$
100-102	cl.	b.102 note 6: end of slur emended from note 4 by analogy with fl.1 and in accordance with <b>D</b>
100-102	cor.1-3	<b>D:</b> $\text{====}$ <i>molto</i>
100-101	cor.2	tie added by analogy with cor.1,3,4 and in accordance with <b>D</b>
100-101	cor.4	<b>D:</b> $\text{====}$
100-102	vl.2	<b>D</b> (vl.2 No.1): b.100 note 4 to b.102 note 2: $\text{====}$ ; (vl.2 No.3): b.100 notes 3-6: $\text{====}$
100	vc.	notes 1-6: marc. added by analogy with vl.1,2, va. and in accordance with <b>D</b>
100-102	vc.	<b>D:</b> b.100 note 2 to b.102 note 3: <i>cresc.</i> ---
101	fl.1 cl.2	<b>D:</b> <i>accell</i> instead of b.100
101-102	vl.1	<b>D</b> (vl.1 No.1): b.101 note 2 to b.102 note 2: <i>accell.</i> ---; (vl.1 No.3): b.101 notes 2-5: <i>accell.</i> ; <b>D</b> (vl.1 Nos.1-2): b.101 note 1 to b.102 note 2: $\text{====}$ ; <b>D</b> (vl.1 No.3): b.101 note 3 to b.102 note 5: $\text{====}$ ; <b>D</b> (vl.1 No.4): b.101 note 3 to b.102 note 2: $\text{====}$
101-102	vl.2	<b>D</b> (vl.2 No.3): b.101 note 3 to b.102 note 2: $\text{====}$
101	cb.	<b>D:</b> <i>accell.</i>
101-102	cb.	marc. added by analogy with vl.1,2, va., vc.; <b>D:</b> $\text{====}$
102	ob.	$\text{====}$ added by analogy with fg.
102	cl.	note 5: $\sharp$ added by analogy with fl., picc. and in accordance with <b>D</b>
102	cor.4	<b>D:</b> $\text{====}$ <i>molto</i>
102	vl.1	<b>D</b> (vl.1 No.4): note 4: <i>ff</i>
103-125		<b>B:</b> $E^b$ major/C minor key-signature
104		new tempo marking following accelerando in bb.100-102 is missing in all sources
104-105	cor.1	<b>D:</b> b.104 note 1 to b.105 note 4: marc.
104-105	cor.2,4	b.104 note 1 to b.105 note 4: stacc. and marc. added by analogy with cor.1; <b>D</b> (cor.2): b.104 note 1 to b.105 note 4: marc.; (cor.4): b.104 notes 1-2: marc.
104	cor.3	notes 1-2: marc. emended to stacc. and marc. by analogy with cor.1 and in accordance with <b>D</b>
104	va.	third quaver: $f$ added by analogy with dynamic level in cor.

Bar	Part	Comment
105	va.	notes 1-4: marc. added by analogy with b.104 notes 1-2
107-109		A: ( <i>rall.</i> ) added in blue crayon;  added in blue crayon
107	cor.3,4	<i>dim.</i> added by analogy with cor.1,2
108-109	cor.1	D: b.108 note 1 to b.109 note 3:  added in pencil
108	cor.2	D: note 3: <i>dim.</i>
108-109	cor.2	D: b.108 note 3 to b.109 note 4:  added in pencil
109	cor.3	D: notes 1-2: <i>rall.</i> added in pencil
109	cor.4	D: notes 2-3: <i>rall.</i> added in pencil
110		new tempo marking following accelerando in bb.100-102 is missing in all sources
110	vc. cb.	<i>pizz</i> added in accordance with annotation in C; A: <i>pizz</i> added in pencil; C: <i>fag. solo legato og Bassi pizz</i> ; D: <i>pizz.</i> added in pencil
112-121	vc. cb.	stacc. added by analogy with bb.110-111
113	fg.2	note 3: <i>b<sup>b</sup></i> emended to <i>c'</i> by analogy with vc., cb. and in accordance with B, C
113	Bar.solo	E: note 4: <i>f</i>
114	Bar.solo	BB, CC: <i>med</i> instead of <i>af</i>
117	cl.2	note 2: $\sharp$ added in accordance with B
126	vl.1,2	<i>arco</i> added because of <i>pizz.</i> in b.104
126	cb.	A: <i>arco</i> added in pencil (CN)
127	va.	A: note 4: marc. added in blue crayon
128	va.	notes 1-3: marc. added by analogy with vl.1,2; A: note 4: marc. added in blue crayon
129	va.	A: note 4: marc. added in blue crayon
130	vl.1,2	note 6: stacc. emended to marc. by analogy with va., vc., cb. and in accordance with D
131	fg.	note 1: <i>f</i> added by analogy with fl., ob., cl. and in accordance with D
133	fl.	note 2: $\sharp$ emended to $\flat$ ( <i>g'</i> ) by analogy with ob, cl., fg.
135	vc. cb.	note 3: <i>b<sup>b</sup></i> emended to <i>c'</i> by analogy with vl.1,2, va. and in accordance with B, D
136-137	cor.2	D: $\flat$ ( <i>c''</i> )- $\flat$ ( <i>b<sup>b</sup></i> )- $\flat$ ( <i>a'</i> )- $\flat$ ( <i>b<sup>b</sup></i> )
136-145	cor.3	D: music added on inserted music paper
136	B.	C: only one part: <i>a<sup>b</sup>-f</i>
136	B.1	B: note 2: <i>f</i>
136	B.2	B: music added in pencil
138-139	T.	B, C: b.138 note 1 to b.139 note 1: tie
139	cor.2	D: <i>g'</i>
140	T.2	B: notes 1-2: <i>c'</i>
140	vl.2	note 2: marc. added by analogy with note 1
142-143	fl.1	slur added by analogy with cl.1 and in accordance with D
142-143	ob.1	tie added by analogy with cor.1
142-143	cor.2	tie added by analogy with cor.1,3,4
144-145	fl.1	D: slur
144-145	fl.2	tie added by analogy with cl.2
144-145	cl.1	D: slur
144-146	fg.	D: slur
144-145	cor.	<i>di-mi-nu-en-do</i> added by analogy with fl., ob., vl.1,2, va. and in accordance with D
146-150	fl.1	b.146 note 2: beginning of slur emended from b.146 note 3 in accordance with D
146	cor.1,2	<i>mf</i> added by analogy with cor.3,4 and in accordance with D
146-147	vl.1	b.146 note 1: beginning of slur emended from b.146 note 2 by analogy with vl.2 and in accordance with D (vl.1 Nos.1,3)
147	vc.	note 6: stacc. added by analogy with notes 1-5

Bar	Part	Comment
148-149	vl.1	D (vl.1 No.3): b.148 note 2 to b.149 note 4: slur
148	vl.2	note 5: <i>a'</i> emended to <i>f'</i> by analogy with fl.1, cl.1, vl.1 and in accordance with D (vl.2 No.1)
148	va.	notes 1-6: stacc. added by analogy with bb.146-147
148-161	vc.	stacc. added by analogy with bb.146-147
150	picc.	<i>mp</i> : brackets omitted
150-154	ob.1	b.150 note 1: beginning of slur emended from b.150 note 2 by analogy with picc. and in accordance with D
150-151	cor.1,2	tie added by analogy with bb.146-147 and in accordance with D
150-151	vl.1	b.150 note 1: beginning of slur emended from b.150 note 2 by analogy with vl.2 and in accordance with D (vl.1 Nos.1-2)
152-153	vl.1	b.152 note 1: beginning of slur emended from b.152 note 2 by analogy with vl.2 and in accordance with D (vl.1 Nos.1-2); D (vl.1 No.3): b.152 note 1 to b.153 note 5: slur
153	cor.1	D: notes 2-3: slur added in pencil
153-157	cor.1,2	b.153 note 2 to b.157 note 1: slur added by analogy with b.149 note 2 to b.153 note 1
154-158	fl.1	b.154 note 1: beginning of slur emended from b.154 note 2 by analogy with cl.1 and in accordance with D
154-155	vl.1	b.154 note 1: beginning of slur emended from b.154 note 2 by analogy with vl.2 and in accordance with D
156-157	vl.1	D (vl.1 No.4): b.157 note 5: end of slur
158-160	ob.1	b.158 note 1: beginning of slur emended from b.158 note 2 by analogy with picc. and in accordance with D
158-159	vl.1,2	slur emended from slurs b.158 notes 1-6 and b.159 notes 1-6 by analogy with bb.146-157 (page turn after b.158)
159-161	va.	notes 1-6: stacc. added by analogy with bb.146-158
160	picc.	rest 2: <i>dim.</i> omitted
160-162	fl.1	b.160 note 1: beginning of slur emended from b.160 note 2 by analogy with cl.1 and in accordance with D
160	S. A.	<i>dim.</i> added by analogy with T.
160	B.	rest: <i>dim.</i> omitted
160-161	vl.1	b.160 note 1: beginning of slur emended from b.160 note 2 by analogy with vl.2 and in accordance with D
160	va.	note 3: <i>dim.</i> added by analogy with vl.1,2, vc., cb. and in accordance with D
162	cor.1	D: <i>dim.</i>
162-163	vl.1	b.162 note 1: beginning of slur emended from b.162 note 2 by analogy with vl.2 and in accordance with D
162	cb.	D: <i>dim.</i>
165	S.	C: <i>dim.</i>
166	cor.3,4	<i>dim.</i> added by analogy with cor.1,2 and in accordance with D
166	vl.1	D (vl.1 No.2): note 2: beginning of slur
166	va.	<i>dim.</i> added by analogy with vl.1 and in accordance with D
166	vc.	<i>dim.</i> emended from b.165 by analogy with fg., cor., timp., vl.1,2
168	CORO	B, C: the choir's final chord ends with $\flat$ in b.168, not b.167








Bar	Part	Comment
169	vl.2	<i>dim.</i> added by analogy with vl.1, va. and in accordance with <b>D</b>

No. 3 Poco adagio

Bar	Part	Comment
1-19	T.	E: treble clef
2-5	cl.2	b.2 note 2: beginning of slur emended from b.3 note 2 by analogy with fl.2; <b>D</b> : b.2 note 2 to b.3 note 1: slur
2	S. A.	<b>C</b> : notes 3-5: slur
3	fl.2 cl.2	<b>D</b> : notes 2-3:
3	vl.2	<b>D</b> : notes 2-3:
4	fl.1	note 1: stacc. added by analogy with cl.1
4-5	cl.1	b.5 note 3: end of slur emended from note 4 by analogy with fl.1, vl.1 and in accordance with <b>D</b>
4	cor.2	note 1: <i>mp</i> added by analogy with b.3 (cor.1); <b>D</b> : notes 2-3:
4	A.	<b>B</b> : note 6: <i>f<sup>#</sup></i> ; <b>C</b> : note 4:
4	vl.1	note 1: stacc. added by analogy with cl.1
5	fl.1	note 4: marc. added by analogy with vl.1,2, va.
5	fl.2	<b>D</b> : notes 1-2:
5	cl.1	note 4: stacc. emended to marc. by analogy with vl.1,2, va.
5	cor.2	<b>D</b> : notes 1-2:
5	vl.2	<b>D</b> : notes 3-4:
6	cor.3	<b>D</b> : notes 1-2:
6	cor.4	note 1: <i>mp</i> added by analogy with b.5 (cor.3)
6	vl.2	note 5: beginning of slur emended from note 4 by analogy with fl., ob., vl.1 and in accordance with <b>D</b>
7	fl.2 ob.2 cl. fg. cor. vl.2 va.	added by analogy with the other parts
7	ob.1	<b>D</b> : notes 4-6:
7	ob.2	notes 1-2: slur added by analogy with fl.2 and in accordance with <b>D</b> ; notes 3-4: ten. added by analogy with fl.2 and in accordance with <b>D</b> ; <b>D</b> : notes 2-4:
7	cl.2	<b>D</b> : notes 2-4:
7	fg.	<b>D</b> : notes 2-5:
7	fg.2	notes 4-5: ten. added by analogy with fg.1; <b>D</b> : notes 4-5: marc.
7	cor.1	note 4: ten. added by analogy with cl.2, cor.3; <b>D</b> : note 4: marc.; notes 2-4:
7	cor.2	note 4: ten. added by analogy with cl.2, cor.3; <b>D</b> : note 4: marc.; notes 1-4:
7	cor.3	<b>D</b> : notes 3-5:
7	cor.4	notes 2-3: ten. added by analogy with cor.3 and in accordance with <b>D</b> ; <b>D</b> : notes 1-3:
7	S. A.	<i>sekler</i> emended to <i>seklers</i> by analogy with T., B.
7-8	T. B.	b.7 note 4 to b.8 note 4: ten. added by analogy with b.7 notes 4-6 (S. A.)
7	vl.2	<b>D</b> (vl.2 Nos.1-3): notes 1-5: ; <b>D</b> (vl.2 No.4): notes 2-5:
7	vc.	<b>D</b> (vc. No.2): notes 4-5: stacc.
8		<b>B</b> : <i>allargando</i>
8	fl.1	notes 1-4: ten. added by analogy with fl.2 and in accordance with <b>D</b>

Bar	Part	Comment
8	fl.2	notes 5-6: ten. added by analogy with fl.1 and in accordance with <b>D</b>
8	fl.2 ob.2 cl. fg. vl.2	<i>f</i> added by analogy with fl.1, ob.1, str.
8	ob.1	notes 1-4: ten. added by analogy with fl.2 and in accordance with <b>D</b>
8	ob.2	notes 1-4: ten. added by analogy with fl.2 and in accordance with <b>D</b> ; notes 5-6: ten. added by analogy with ob.1 and in accordance with <b>D</b> ; <b>D</b> : note 1: <i>f</i>
8	cl.1	note 1: ten. added by analogy with fl.2 and in accordance with <b>D</b>
8	cl.2	notes 1-4: ten. added by analogy with fl.2 and in accordance with <b>D</b> ; <b>D</b> : note 1: <i>f</i>
8-10	cl.2 fg.1	slur emended from slur b.8 notes 2-3 by analogy with cor.1 and in accordance with bb.17-18
8	fg. cor.	<b>D</b> : note 1: <i>f</i>
8	cor.2	note 6: ten. added by analogy with cor.1
8	cor.3	notes 1-6: ten. added by analogy with cor.1 and in accordance with <b>D</b>
8	cor.4	notes 5-6: ten. added by analogy with cor.1 and in accordance with <b>D</b>
8	S.1	note 4: ten. added by analogy with notes 1-3
8	S.2 A.	notes 1-3: ten. added by analogy with S.1; note 4: ten. added by analogy with notes 1-3
8	T. B.	note 4: ten. added by analogy with b.7 note 4 to b.8 note 3
8	va.	notes 5-6: ten. added by analogy with vl.1,2
9-10	cl.1	b.9 note 1 to b.10 note 1: tie added by analogy with fl., ob., fg.2 and in accordance with <b>D</b>
9	cor.4	<b>D</b> : notes 1-3: slur
9-10	CORO	<b>C</b> : b.9: rhythm changed from  in ink
10	fl.1	<b>D</b> : note 2: stacc.
10	A.	note 2: <i>mp</i> emended to <i>mf</i> by analogy with S.
10	T.	note 2: <i>mf</i> added by analogy with S.
10	vl.2	rest 1:  added by analogy with the other parts
10	va.	chord 1:  added by analogy with the other parts and in accordance with <b>D</b> ; sixth quaver: stacc. added by analogy with fl.2, cl.2
11-14	fl.2	beginning of slur emended from b.12 note 2 by analogy with cl.2
11	B.	note 1: <i>mf</i> added by analogy with b.10 (S., A., T.)
11	B.	<b>B</b> : notes 4-6: <i>Løvet som</i>
12	fl.2 cl.2	<b>D</b> : notes 2-3:
12	fg.2	note 3: <i>b<sup>b</sup></i> added by analogy with fg.1 and in accordance with <b>D</b>
12	T.	<b>B</b> : notes 5-6: <i>e' - d'</i>
12	B.	<b>B</b> : <i>Skæbnens</i> instead of <i>Skæbnes</i>
12	vl.1,2	note 5: marc. added by analogy with fl.1, cl.1
12	va.	<b>D</b> : notes 2-5: slur
13	ob.	note 1: <i>mf</i> added by analogy with dynamic level in fl., cl., fg.
13	ob.2	<b>D</b> : notes 1-2: ten.
13	cor.2	note 1: <i>mp</i> added by analogy with b.12 (cor.1)



Bar	Part	Comment
13	A.	note 6: <i>f</i> <sup>#</sup> emended to <i>d</i> ' by analogy with b.4
14-15	fl.1 cl.1	b.14 note 4 to b.15 note 3: slur emended from slur b.14 notes 4-6 and slur b.15 notes 1-3 by analogy with bb.15-16
14	fl.2 ob.1 cor.2	<b>D</b> : ↓
14	va.	<b>D</b> (va. No.2): chords 1-2 bottom note: tie lower part note 3: stacc. added by analogy with cb.; <b>D</b> (vc. No.1) lower part notes 1-3: slur; notes 1-2: ten.
14	vc.	
15	cor.3	<b>D</b> : notes 1-2: ↓
15	cor.4	note 1: <i>mp</i> added by analogy with b.14 (cor.3)
16	ob.2	music and articulation added by analogy with fl.2 and in accordance with <b>D</b>
16	cl.2 cor.1,2	<b>D</b> : notes 2-4: 
16	fg.	<b>D</b> : notes 2-5: 
16	cor.1,2	note 4: ten. added by analogy with cl.2; <b>D</b> (cor.2): note 4: marc.
16	S. B.	<b>B</b> : notes 1-6: <i>cre-scen-do</i>
16	S.2 A. T. B.	notes 4-6: ten. added by analogy with S.1
16	T. B.	<i>Sus</i> emended to <i>Brus</i> as in <b>B</b> , <b>BB</b> and by analogy with S., A.
16	vl.1	<b>D</b> (vl.1 Nos.1-3): note 1: beginning of 
16	vl.2	<b>D</b> : note 1: beginning of 
16	va.	<b>D</b> (va. No.1): note 1: beginning of 
16	vc.	lower part notes 4-5: ten. added by analogy with upper part and in accordance with <b>D</b> ; <b>D</b> : note 2: beginning of 
16	cb.	<b>D</b> (cb. No.1): note 1: beginning of 
17		<b>B</b> : <i>allarg.</i>
17	fl.1	notes 1-4: ten. added by analogy with fl.2 and in accordance with <b>D</b>
17	fl.2	notes 5-6: ten. added by analogy with fl.1
17	ob.1	notes 1-4: ten. added by analogy with ob.2 and in accordance with <b>D</b>
17	ob.2	notes 5-6: ten. added by analogy with ob.1 and in accordance with <b>D</b>
17	cl.	notes 1-4: ten. added by analogy with fl.2, ob.2 and in accordance with <b>D</b>
17-18	fg.1	b.17 note 4 to b.18 note 1: tie added by analogy with cor.1 and in accordance with <b>D</b> ; b.17 note 4 to b.18 note 4: slur added by analogy with cl.2 and in accordance with <b>D</b>
17	cor.	<b>D</b> : note 1: <i>f</i>
17-18	cor.1	b.17 note 6 to b.18 note 4: slur added by analogy with cl.2 and in accordance with <b>D</b>
17	cor.2	notes 5-6: ten. added by analogy with cor.3; <b>D</b> : notes 1-4: marc.
17	cor.3,4	notes 1-4: ten. added by analogy with cor.1,2 and in accordance with <b>D</b> (cor.4)
17	cor.4	notes 5-6: ten. added by analogy with cor.3 and in accordance with <b>D</b>
17	CORO	notes 1-4: ten. added by analogy with b.16 notes 4-6 (S.); note 1: <i>ff</i> added by analogy with b.8
17-18	T.1	<b>B</b> : b.17 note 6 to b.18 note 1: tie crossed out in ink
17	vl.1	<b>D</b> (vl.1 Nos.2-3): notes 5-6: ten.
17	vl.2	<b>D</b> (vl.2 Nos.2-3): chords 1-2: ten.
17	vc.	note 1: superfluous <i>div.</i> omitted



Bar	Part	Comment
18	fl.	note 2: ten. added by analogy with ob.2 and in accordance with <b>D</b>
18-19	fl.2	b.18 note 3 to b.19 note 3: ten. added by analogy with fl.1 and in accordance with <b>D</b>
18-19	cl.1	b.18 note 2: ten. added by analogy with ob.2 and in accordance with <b>D</b> ; b.18 note 3 to b.19 note 3: ten. added by analogy with fl.1, ob.1
18-19	cl.2	b.18 note 5 to b.19 note 3: ten. added by analogy with fl.1, ob.1 and in accordance with <b>D</b>
18-19	fg.1	b.18 note 5 to b.19 note 3: ten. added by analogy with fg.2 and in accordance with <b>D</b>
18-19	cor.1	b.18 note 5 to b.19 note 3: ten. added by analogy with cor.2 and in accordance with <b>D</b> (b.18 note 5 to b.19 note 1)
18-19	cor.3	b.18 note 2 to b.19 note 3: ten. added by analogy with cor.2
18-19	cor.4	b.18 note 2 to b.19 note 3: ten. added by analogy with cor.2 and in accordance with <b>D</b> (b.18 notes 3-5); <b>D</b> : b.18 notes 1-3: slur
18	T.1	<b>B</b> : note 2: beginning of slur
18-19	vc.	b.18 chord 2 to b.19 chord 3: ten. added by analogy with va. and in accordance with <b>D</b> ; <b>D</b> : b.18 chord 1: ten.
19	ob.2	notes 1-3: ten. added by analogy with ob.1 and in accordance with <b>D</b>
19	vl.1,2	chord 1: ten. added by analogy with va. and in accordance with <b>D</b> (vl.1, vl.2 Nos.2-4)
19	vc.	chords 2-3: ten. added by analogy with cb.
19	cb.	note 1: ten. added by analogy with va. and in accordance with <b>D</b>
19		<b>A</b> : after final bar: <i>Fanfare / Hurra! Hurra! / Hurra!</i> added in blue crayon

E B B E S K A M M E L S E N

PART I

No. 1 Prelude

Bar	Part	Comment
	cl.	E <sup>b</sup> major key-signature added
2	ob.	note 5: <i>fz</i> added by analogy with fl., cl.
2	cl.	notes 2-4: slur added by analogy with fl., ob.
4	fl.	note 9: <i>b</i> <sup>b</sup> emended to <i>b</i> <sup>#</sup> by analogy with ob.
4	cl.2	note 8: <i>a</i> <sup>b</sup> emended to <i>d</i> <sup>#</sup> by analogy with cl.1
4-5	cor.3	b.4 note 1 to b.5 note 2: slur emended from open slur; <b>A</b> : b.4 note 1: end of slur open before page turn
5	fl.	<b>A</b> : note 8: <i>c</i> <sup>#</sup> changed to <i>c</i> <sup>b</sup> in red crayon
5	ob.	<b>A</b> : note 8: <i>c</i> <sup>#</sup> changed to <i>c</i> <sup>b</sup> in red crayon
5	cl.2	notes 1-7: transposed an octave up by analogy with the parallel octave passages before and after b.5 since the original phrase is outside the clarinette's range; note 7: <i>e</i> emended to <i>f</i> <sup>b</sup> by analogy with cl.1
8	cor.2	marc. added by analogy with cor.1
15-19	fg.1	slur emended from open slur; <b>A</b> : bb.15-17: end of slur open before change of system

Bar	Part	Comment
15-16	cor.1	A: b.15 note 3 to b.16 note 1: tie added and + added in margin in pencil
15	cor.3	 added by analogy with cor.1
15-19	cor.3	b.15: beginning of slur emended from note 3 by analogy with cor.1; b.15 note 1 to b.19: slur emended from open slur; A: b.15 note 3 to b.17: end of slur open before change of system
16	cor.2	note 3: g' emended to g <sup>2</sup> ' by analogy with cor.3 note 3
17	ob.	A: notes 3-4: tie added in red crayon
18-19	fg.	 added by analogy with the other parts
18-20	cor.1	slur b.18 note 5 to b.19 note 3 and slur b.19 note 3 to b.20 note 1 emended to one slur; b.19 note 3 to b.20 note 1: slur emended to tie
21-23	cor.1,2	b.21 note 1 to b.23 note 1: slur emended from open slur; A: b.21 note 1 to b.22: end of slur open before page turn
21	tb.	<i>dim</i> emended from ( <i>dim.</i> )
22-23	fg.2	b.22 note 1 to b.23 note 1: slur emended from open slur; A: b.23 note 1: beginning of slur open after page turn
22-23	tb.	A: b.21 note 1 to b.22: slur changed from open slur before page turn and + added in margin in pencil b.23
28	fg. cor.1,2	A: <i>p</i> added in pencil (CN)
28	cor.3	<i>p</i> added by analogy with cor.1,2
30	ob. cl.	<i>dim.</i> added by analogy with fl.

## No. 2 Allegretto

Bar	Part	Comment
1	cl.	B: No. 1 changed to No. 2 in ink (CN) B <sup>b</sup> major key-signature emended to E <sup>b</sup> major key-signature
2-3	fg.2	marc. added by analogy with fg.1
3	cl.	<i>f</i> added by analogy with fl., ob.
7	fl. ob. cl.	notes 3-6: slur emended from open slur by analogy with b.15; A: b.7 note 3: end of slur open before page turn
7	cor.1,2	slur added by analogy with cor.3
11	cl.	A: note 3: two beams added in red crayon
11	cor.1,2	marc. added by analogy with bb.10, 43
15	tb.	marc. added by analogy with b.11
17	cor.1,2	marc. added by analogy with b.9
18-19	cor.2	marc. added by analogy with cor.1
19	cor.3	marc. added by analogy with cor.1
20-21	cl.1	stacc. added by analogy with ob.
21	fl.	incomplete <i>f</i> omitted
21	cor.	A: rest 2: $\gamma$ added in red crayon
25	cl.1	note 4: stacc. added by analogy with ob.
28	ob.	note 1: stacc. added by analogy with b.24
28-29	cl.1	stacc. added by analogy with ob.
29	cor.3	A: rest 2: $\gamma$ added in red crayon
32-33	cl.1	stacc. added by analogy with ob.
34	ob.	A: note 5: b <sup>b</sup> ' changed to b <sup>b</sup> ' in red crayon
40-57	tb.	marc. added by analogy with bb.28-39
43	cl.	A: notes 4-5: slur added in red crayon
46-47	cor.	tie added by analogy with bb.14-15
51	cor.	note 3: marc. added by analogy with notes 1-2
52, 54	cor.	marc. added by analogy with b.51 notes 1-2

## No. 3 Fanfare Music


Bar	Part	Comment
1-5		A: above system: <i>No. 3</i> crossed out in pencil
1-2	cor.2	note 4: marc. added by analogy with cor.1
8	fg.	stacc. added by analogy with bb.3-7
10	cor.2	note 3: stacc. added by analogy with cor.1
11	ob. cl.2 cor.3	<i>gjaldrande</i> 'blaring' added by analogy with fl., fg., cor.1,2

## No. 4 March

Bar	Part	Comment
1	cor.3	A: above system: <i>No. 4</i> crossed out in pencil
14	fl.	<i>f</i> added by analogy with cor.1,2
14	cl.	note 1: stacc. added by analogy with ob., cl.
15	fl.	notes 4, 6: stacc. added by analogy with fl., ob.
15	cl.	notes 4, 6: stacc. added by analogy with ob., cl.
15	cl.	notes 5-6: slur added
17		last bar-line: <del><i>ff</i></del> omitted, see comment
18-19	fl.	bb.41-57; A: last bar-line: single bar-line changed to double bar-line in pencil and <del><i>ff</i></del> <i>Coda</i> added in pencil
18-19	fl. ob. cl.	F: b.18 note 4 to b.19 note 1: slur
19	cor.3	b.18 note 4 to b.19 note 1: slur emended from open slur; A: b.18 note 4: end of slur open before page turn
25	cl.	<i>dim.</i> added by analogy with the other parts
26	fl.	notes 5-6: slur added
26	cl.2	note 3: stacc. added by analogy with ob., cl.
29	ob. cl.	notes 4-5: slur added
30	cl.2	notes 5-6: slur added
35	fl. ob. cl.	notes 4-5: slur added
37	fl. ob. cl.	note 1: stacc. added by analogy with b.34 note 4
38	fl. ob. cl.	notes 1-4: slur omitted; notes 1-3, 5-7: slurs added
38-39	cor.	notes 1-3, 5-7: slurs added
39	fl.	tie emended from open tie; A: b.38 note 2: end of tie open before change of system
39	ob. cl.	notes 5-7: slur added
41-57		notes 1-3, 5-7: slurs added
		after b.40: <i>Da capo al <del>fff</del> e poi Coda</i> omitted; bb.1-17 added between b.40 and b.58


## PART II

## No. 5 Allegretto

Bar	Part	Comment
2	cor.1	note 6: stacc. added by analogy with note 3
4	cor.2	note 6: stacc. added by analogy with note 3
6	cor.2	B: notes 1-2: 
7	cor.2	B: <i>pp</i>


## No. 6 "Jeg er som en Pilgrim"

Bar	Part	Comment
2		<i>er</i> emended from <i>er</i> as in I; <i>som</i> added as in I
3-4	fg.2	tie emended from open tie; A: b.4: beginning of tie open after page turn

Bar	Part	Comment
3-5	fg.2	slur emended from open slur; <b>A:</b> b.4 to b.5 note 1: beginning of slur open after page turn
3-6	cor.2,3	slur emended from open slur; <b>A:</b> bb.4-5: beginning of slur open after page turn
3-4	cor.3	tie added by analogy with cor.2
4		<i>drivende</i> added as in <b>I</b>
5		<i>blir</i> emended from <i>blive</i> as in <b>I</b>
8	fg.2	<i>D<sup>b</sup></i> emended from <i>D</i> by analogy with cor.1
8		<i>Herude</i> emended from <i>Herinde</i> as in <b>I</b> ; <i>Herude</i> changed to <i>Derude</i>
9-10	cor.2	b.9 note 3 to b.10 note 1: tie added by analogy with cor.1
13		<i>De</i> emended from <i>han</i> as in <b>I</b>
19		between b.19 and b.20: text from <i>velmødt paa Danmarks Jord! to om hver en Stentepæl!</i> added as in <b>I</b>
23		<i>her</i> emended from <i>Her</i> as in <b>I</b>
24		<b>I:</b> <i>Her</i> changed to <i>Der</i>
27		<b>B:</b> <i>om dig og din Ro</i> added in ink (CN)
31	cor.	notes 1-2: slur added
31	cor.2	note 3: marc. added by analogy with cor.1
32	cor.1,3	notes 6, 7: ten. added by analogy with cor.2
32		<i>din</i> emended from <i>Din</i> as in <b>I</b>
36		<b>B:</b> final bar-line:  added in ink

#### No. 7 Andante










Bar	Part	Comment
1		<b>A:</b> above system: <i>No. 7</i> changed to <i>No. 3</i> in pencil
1	fg.	<i>espressivo</i> added by analogy with cl. and in accordance with b.23
3-4	cl.2	slur emended from open slur; <b>A:</b> b.4 note 6: beginning of slur open after page turn
5-8	cl.1	slur emended from open slur; <b>A:</b> b.5 note 4 to b.6: end of slur open before change of system; b.5 note 4 to b.8 note 9: beginning of slur emended from b.7 note 5 by analogy with cl.2
5-8	fg.	b.5 note 4 to b.8 note 2: end of slur emended from b.7 note 9 by analogy with cl.2
5-8	cor.1	slur emended from open slur; b.5 note 4 to b.8 note 10: beginning of slur emended from b.7 note 1 by analogy with cl.1; <b>A:</b> b.5 note 4 to b.6: end of slur open before change of system
7	cl.1	notes 3-5: superfluous slur omitted; <b>A:</b> note 6: <i>g''</i> changed to <i>g'''</i> and <i>+b</i> added in margin in pencil
7-11 <sup>II</sup>	cor.2,3	<b>A:</b> b.11 <sup>II</sup> note 1: slur changed from open slur in pencil; bb.7-11 <sup>II</sup> : end of slur open at second ending
9-11 <sup>I</sup>	cor.1	slur emended from open slur; <b>A:</b> bb.10-11 <sup>I</sup> note 3: beginning of slur open after page turn
9-11 <sup>II</sup>	cor.1	slur emended from open slur; <b>A:</b> bb.10-11 <sup>II</sup> : end of slur open at second ending
11 <sup>I</sup>	ob. cl. fg. cor.1,2	<i>calando</i> omitted and added above system as tempo marking
11 <sup>I</sup>	cor.2	<b>B:</b> note 2: $\sharp$ added in ink
11 <sup>II</sup>		<i>a tempo</i> added by analogy with b.11 <sup>I</sup>
11 <sup>II</sup> -15	fl.	b.11 <sup>II</sup> note 3 to b.12 note 2, b.12 note 3 to b.15 note 1: slurs emended to one slur by analogy with ob., cl.

Bar	Part	Comment
11 <sup>II</sup> -15	ob.	end of slur emended from b.14 note 3 by analogy with cl.
11 <sup>II</sup>	cor.2,3	<b>A:</b> note 1: slur from b.8 added in pencil
14-15	ob.	b.14 note 4 to b.15 note 1: superfluous slur omitted; <b>A:</b> b.14 note 4 to b.15 note 1: slur added in pencil
15-16	fg.	slur emended from open slur; <b>A:</b> b.15 note 1: end of slur open before page turn
18	cl.2	<b>A:</b> note 5: <i>a</i> changed to <i>a<sup>b</sup></i> in red crayon
21	cl.2	<i>f</i> added by analogy with cl.1
22	fg.2	notes 1-4: slur added by analogy with fg.1
23-24	fg.2	end of slur emended from b.23 note 2 by analogy with bb.1-2
24-25	cl.2	slur emended from open slur; <b>A:</b> b.24 note 7: end of slur open before change of system
25	cl.2	notes 1-2: slur omitted
25-27	fg.1	slur emended from open slur; <b>A:</b> b.25: beginning of slur open after change of system; b.27 end of slur open before page turn
25-27	fg.2	slur added by analogy with fg.1
26	fl. ob. cl. fg. cor.1,2	<b>B:</b> <i>p</i> added in ink
26	cor.1	 added by analogy with fl., ob., cl.
28	ob. cl.	<i>f</i> added by analogy with fl.
30-38	fg.	slur emended from open slur; <b>A:</b> bb.30-35: end of slur open before page turn
31	cor.2,3	<i>p</i> added by analogy with the other parts
32	fg.	<b>C</b> added by analogy with fl., ob., cl.
33	fl.	note 5: ten. emended from marc. by analogy with ob., cl.
36	cor.1	<b>C</b> emended to $\frac{12}{8}$ by analogy with cor.2, 3

#### PART III

#### No. 8a March "Det var Prinsessen af Engelland"


Bar	Part	Comment
		<i>No. 8</i> emended to <i>8a</i>
5	fl.	note 5: stacc. added by analogy with cl.
10	cl.	note 1: stacc. added by analogy with fl.
13	cl.	notes 1, 4: stacc. added by analogy with fl.
19	cl.	note 1: stacc. added by analogy with fl.
20	cl.	note 3: stacc. added by analogy with fl.
21	cor.1,2	in case of bb.1-21 being repeated the slur ends on b.21 note 2
28-51 <sup>I</sup>		stanzas 3-16 added as in <b>I</b> and in accordance with CN's splitting of notes
28-35		<b>I:</b> stanzas 5, 13 crossed out
28-35		<b>II:</b> stanza 11: <i>for nu er jeg Din, og Du er min / nu skal jeg smykkes i Brudelin</i> added in pencil
30-31	fl. cl.1	b.30 note 4 to b.31 note 4: slur emended from open slur; <b>A:</b> b.30 note 4 to b.31: end of slur open before page turn
31-32	cl.2	b.31 note 3 to b.32 note 1: tie added by analogy with bb.32-33
31		stanza 9: <i>Prins</i> emended from <i>Prinds</i> by analogy with b.39 stanza 1
33	cl.	note 4: marc. added by analogy with fl.
34-35	cl.2	slur added by analogy with cl.1
35	cl.2	notes 3, 4, 6, 7: stacc. added by analogy with cl.1; note 5: ten. added by analogy with cl.1




Bar	Part	Comment
35	cor.2	note 2: ten. added by analogy with fg.2
35	cor.3	notes 1, 2: stacc. added by analogy with cor.1,2; note 3: ten. added by analogy with fg.2
36	ob.	note 4: ten. added by analogy with fl.; notes 5, 6: stacc. added by analogy with fl.
36	cl.2 fg.2	stacc. added by analogy with cl.1
36	cor.1,3	notes 1-3: stacc. added by analogy with cor.2
36-42	SVENDENE	tenor clef emended from treble clef
37	cl.1	notes 1-3: stacc. added by analogy with fl., ob.; note 4: <i>a<sup>b</sup></i> corrected to <i>a<sup>h</sup></i>
37	cl.2 fg.1	notes 2-3: stacc. added by analogy with fl., ob.
37	cor.3	stacc. added by analogy with fg.2
38	ob. cl. fg.	 added by analogy with fl.
38	ob. fg. cor.2,3	note 2: stacc. added by analogy with cl.2
38	cor.1	ten. and stacc. added by analogy with fl., cl.1
38-50 <sup>I</sup>		I: stanzas 6, 12 crossed out
43	cl.	stacc. added by analogy with fl., ob.
44	cl.2	stacc. added by analogy with cl.1
45	cor.1,2	stacc. added by analogy with b.41
46	fg.1	note 3:  emended to  by analogy with fg.2 and in accordance with F
47-49	fl. ob. cl. fg.	notes 1, 3:  emended to  by analogy with b.46 (fg.2) and in accordance with E, F
47	cl.	note 1: stacc. added by analogy with fl., ob.
47-48	cor.	b.47 note 1 to b.48 note 2: slur emended from open slur; A: b.47 note 1 to b.48: end of slur open before page turn
49	cl.	note 4: stacc. added by analogy with fl., ob.
49	cor.2	slur added by analogy with cor.3
50 <sup>I</sup>		I-V omitted; missing <i>v</i> corresponds to the upbeat of 8b; A: I-V added in red crayon above system
50 <sup>I</sup>	fl. ob. cl.	notes 1, 3:  emended to  by analogy with b.46 (fg.2) and in accordance with E, F
50 <sup>I</sup>	ob. cl.	note 1: stacc. added by analogy with fl.
50 <sup>II</sup>		VI omitted; A: above 50 <sup>II</sup> : VI added in red crayon
50 <sup>II</sup>	fl. ob. cl.	note 1:  emended to  in accordance with E, F

#### No. 8b "Saa førte de den unge Brud"

Bar	Part	Comment
1		No. 8b added unge Brud corrected from Ungersvend as in I

#### No. 9 Andante. Allegro non troppo. Poco adagio

Bar	Part	Comment
1-20	cl.	C minor key-signature added
1-2	fg.	slur added by analogy with ob., cl.
1	cor.2	 <i>mf</i> added by analogy with cor.3
2	cl.2	notes 1-2: tie added by analogy with cl.1
3		Gør kun din Pligt nu, saa tung den er! emended from Gør din Pligt, saa tung er! as in I
4		Slyng ham ind i hans Syn emended from Slyng ham den i hans Syn as in I

Bar	Part	Comment
5-6	ob.	b.5 note 1 to b.6: slur emended from open slur; A: b.5 note 1: end of slur open before page turn
5-8	fg.	slur emended from open slur; A: b.8 note 1: beginning of slur open after change of system
5	cor.1	con sord. omitted; notes 1-2: slur emended from open slur; A: note 1: end of slur open before page turn
5	cor.3	note 2: tie omitted; A: note 2: end of tie open before page turn
5-7		A: Da skal jeg ride fra Pave til Kejser, slide hver Hulvej i støvede Rejser, aldrig sagtne – aldrig standse, aldrig glæde mig, se eller sandse, før jeg naaet det Maal for min Vej crossed out in pencil
5-8		I, K: Da skal jeg ride fra Pave til Kejser, slide hver Hulvej i støvede Rejser, aldrig sagtne – aldrig standse, aldrig glæde mig, se eller sandse, før jeg har naaet det Maal for min Vej, før du er fri, saa fri som jeg – Bare staa fast paa dit Nej! crossed out in pencil
7	fl. ob. cl. cor.1	 added by analogy with fg., cor.2,3
7-8	fg.	tie emended from open tie; A: b.8 note 1: beginning of tie open after change of system
7		før jeg har naaet emended from før jeg naaet as in I
9-10	ob.	tie emended from open tie; A: b.10: beginning of tie open after page turn
9-11	cl.	b.9 to b.11 note 4: slur emended from open slur; A: b.10 to b.11 note 4: beginning of slur open after page turn
10		I: nu maa jeg dø. changed to jeg maa dø -
11	cl.2	note 3: <i>g'</i> emended to <i>g''</i> by analogy with cl.1
13	cor.1	con sord. omitted
14		Gæster og Frænder skal jeg lyse hjem. Nu gælder det blot at se frem – kun – frem. Alt skal bli jævnet saa let paa din Vej, added as in I; I: Da skal jeg tage det alt paa min Ryg. Ingen skal røre din Haand, vær tryk! Gæster og Frænder skal jeg lyse hjem. Nu gælder det blot at se frem – kun – frem! crossed out in pencil
+15	fl. ob. cl. fg.	 added by analogy with cor.1
+15	cor.2,3	senza sord. added by analogy with cor.2
+15	cor.1	A:  added in pencil
15	cor.1,2	I: daler changed to daled
16		Jeg tror jeg har set emended from Jeg tror jeg set as in I
18-19	cor.2	b.18 note 6 to b.19 note 1: slur emended from open slur; A: b.18 note 6: end of slur open before change of system
39		attacca Sopran Solo omitted; A: attacca Sopran Solo added in pencil after final bar-line

#### No. 10 "Søde Brud i dit Brudslør"

Bar	Part	Comment
	CORO	CORO emended from Sang; I: Sang performed by Brudekoret; text does not indicate if the choir consists of both men and women

Bar	Part	Comment
1-2	fl. cl.	A, E, F: first 2 bars crossed out in pencil
1-38	cl.	C minor key-signature added
3	fl. cl.	notes 4-6: slur added
4	CORO	<i>i dit Brudeslør</i> emended from <i>med dit Brudeslør</i> as in <b>I</b>
33-34	CORO	<b>I</b> : <i>Elskovens</i> instead of <i>Elskovs</i>
35-36	CORO	b.35 note 4 to b.36 note 1: tie emended from open tie; A: b.36 note 1: beginning of tie open after change of system

#### No. 11 Andante. Allegro

Bar	Part	Comment
1-26	cl.	C minor key-signature added
1-2	fg.	b.1 note 1 to b.2 note 1: slur added by analogy with fl., cl.
4		<i>op efter Englenes Land, saa stirrer jeg op efter Dig fra min mørke Vej!</i> moved to b.4 in accordance with CN's correction; A: b.3: $\Phi$ above <i>op</i> in the beginning of b.4 (ob.) added in pencil (CN)
4		A: <i>poco piu mosso</i> changed to <i>pui mosso</i> (CN)
5		<i>Hvorfor? – hvorfor? – hvorfor turde hun ikke?</i> added as in <b>I</b> ; <b>I</b> : <i>hvorfor turde hun ikke?</i> changed to <i>hvorfor turde Du ikke?</i>
5		<b>I</b> : <i>vil hun ikke</i> changed to <i>vil du ikke</i>
6		<b>I</b> : <i>Hvorfor sa' hun nej?; hun</i> crossed out in pencil; <i>hun</i> changed to <i>Du</i> in pencil
7		<i>aller Hjertens</i> emended from <i>allerhertens</i> as in <b>I</b> ; <b>I</b> : <i>aller Hjertens Du</i> crossed out
14	cor.3	note 1: marc. added by analogy with cor.1,2
18	cl.2	marc. added by analogy with cl.1
18-19	fg. cor.	marc. added by analogy with bb.14-17
26	cl.	$\curvearrowright$ added by analogy with the other parts
26	cor.	<i>dim.</i> added by analogy with the other parts

#### No. 12 "Solen svandt i Nattens Seng"

Bar	Part	Comment
+1-16		bass clef emended from treble clef in accordance with <i>BARITONO</i>
+1-2		<b>I</b> : <i>Solen er gaaet</i> instead of <i>Solen svandt</i>
3-4		<b>I</b> : <i>sund, saa blussende</i> instead of <i>sund og saa blussende</i>
6		<b>I</b> : between <i>varm</i> and <i>Skoven</i> : <i>Solen har lagt sig med Krone paa i Nattens den sorte Arm.</i>
9		<b>I</b> : between <i>sært.</i> and <i>Der</i> : <i>Fuglene pipper saa dulgt – saa kært. Alskabningen favnes af vældige Arme og aander saa tungt – saa svært.</i>

#### No. 14 "I Godtfolk"

Bar	Part	Comment
1-32	fg. tb.	<b>F</b> : copy in pencil in A major inserted phrase added as in <b>F</b> ; <b>F</b> : <i>Blæs sammen med Fag. II</i> 'to be played together with fg.2' added in pencil (CN)
1-32	NARREN	tenor clef emended from treble clef; stanza 2 added as in <b>A, J</b>
4-5		b.4: repeat marking added; b.5: repeat marking omitted in accordance with <b>E, F</b> (fl., ob., cl.); A: b.4 first bar-line: double bar-line



Bar	Part	Comment
10	NARREN	stanza 4: <i>ku</i> emended from <i>sku</i> as in <b>I</b>
12	NARREN	stanza 5: <i>Nabo'ns</i> emended from <i>Nabons</i> as in <b>I</b>
15-16	NARREN	stanza 3: <i>Den Ting</i> emended from <i>Det alt</i> as in <b>I, J</b> ; <b>J</b> : <i>Det alt</i>
17	NARREN	stanza 1: <i>sur...</i> emended from <i>sur</i> as in <b>I</b>
18-19	NARREN	stanza 3: <i>Verden staar saamænd endda!</i> added as in <b>I, J</b> ; <b>J</b> : <i>Verden staar saamænd endda</i> added in pencil (CN?)
20-21	NARREN	stanza 3: <i>Tra-la la-la la-la la</i> added as in <b>I, J</b> ; <b>J</b> : <i>Tra-la la-la la-la la</i> added in ink (CN) and in pencil (CN?)
22-23	NARREN	stanza 4: <i>Pisk og Pukler – Sang og Klang!</i> emended from <i>Kraft og Krummer-Sang og Klang!</i> as in <b>I</b>
24	NARREN	stanza 4: <i>Pukler</i> emended from <i>Krummer</i> by analogy with b.22
25	cl.	note 1: <i>e<sup>b</sup></i> emended to <i>e</i> by analogy with ob., fg.
25	fg.	<b>ff</b> added by analogy with ob. cl.
28 <sup>i</sup>	cl.	4 Vers omitted
28 <sup>ii</sup>	cl.	a2 added
32	fg.2 cor.2	ten. added by analogy with fg.1, cor.1,3

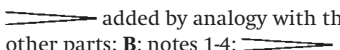
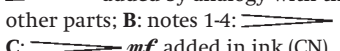
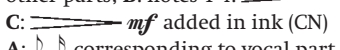
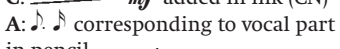
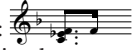
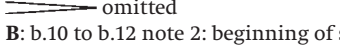
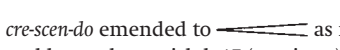
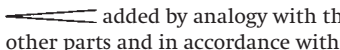


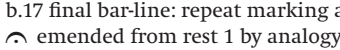

#### No. 15 Andante funèbre

Bar	Part	Comment
		above system: <i>Skammel: Min usalige Dreng! han var alt for stærk til at kvæles og bastes i Niddings Værk!</i> omitted
1-13	cl.	C minor key-signature added
1-13	tam.	instrument name changed from <i>Gonggong</i>
2	cor.1	note 2: ten. added by analogy with cor.2
2	cor.2	note 1: ten. added by analogy with cor.1
5	cl.1	notes 1-2: slur added by analogy with cor.1
5-6	cl.2	b.5 note 3 to b.6 note 3: slur added by analogy with cor.2
5-6	cl.2 cor.2	b.5 note 3 to b.6 note 1: tie emended from open tie; A: b.5 note 3: end of tie open before change of system
5-6	cor.2	b.5 note 3 to b.6 note 3: beginning of slur emended from b.6 note 1 by analogy with cl.2
5-6	tb.	b.5 note 2 to b.6 note 2: slur emended from open slur; A: b.5 note 2: end of slur open before change of system
7	cor.	notes 4-5: slur added by analogy with ob., cl.
7	cor.2	notes 2-3: slur added by analogy with cor.1
8		A: first bar-line: single bar-line changed to repeat sign in blue crayon
8	ob. fg.	F: first bar-line: single bar-line changed to repeat sign in blue crayon
8	cor.2	notes 3-4, 5-6, 7-8: slurs added by analogy with cor.1
9	fg.	slur added by analogy with b.10
9	cor.3	slur added by analogy with ob.; notes 3-4: slur omitted by analogy with ob.
10	ob.	notes 1-2: slur emended from open slur by analogy with cor.3; A: note 1: end of slur open before page turn
10	cor.1,2	notes 1-2: slur added by analogy with cl.
11	tb.	<i>dim.</i> added by analogy with the other parts

Bar	Part	Comment
12		A: last bar-line: single bar-line changed to a repeat sign in blue crayon
12	ob. fg.	A, F: last bar-line: single bar-line changed to a repeat sign in blue crayon
12	cl.	slur emended from open slur by analogy with cor.1,2; A: b.12 note 1: end of slur open before last bar
12	cl.	<i>dim.</i> added by analogy with the other parts
13	cl. tb. tam.	<i>p</i> added by analogy with ob., fg., cor.

FROM ROLD TO REBILD

Bar	Part	Comment
1		<i>Forspil</i> omitted; A, B: <i>Forspil</i> added
1	fl.	B: bar added
2		first bar-line: repeat marking added
2-17	HANS	stanzas 2-3 added as in J
2-17	CORO	A: stanza 3: identical to stanza in Bartrumsen's letter of 30.12.1928 as a replacement for stanza in J pp.184-185 and p.190
2-17	HANS	B: no stanza 3 but: <i>Vestenvind har blæst saa længe, at vort Sind blev stridt. Heden lærte os at strænge Styrken an for Lidt. Men paa Landets østre Mulde slider vi os Lader fulde. Vi har holdt i Lyst og Nød hver en Pagt, som Landet bød.</i>
2-17	HANS	J: pp.184-185: <i>Jylland, Mor vor Livsens Kilde: Alvor fandt dit Smil. Du kan favne os saa stille ind i Hedens Mil. Med dit faste Drag om Læbe har du manet os at stræbe. Vi forstaar dig uden Ord. – Jylland, Jylland. – Gammelmor!</i>
2-17		J: p.190: stanza as on pp.184-185
2	cl.	A: notes 1-2: corrected from <i>d''f''</i> ; below note 1: <i>d</i> added
2	pf.2	B: notes 1-4: marc.
3	cl.	A: corrected from <i>f''</i>
3	pf.1	B: bottom note 1: <i>♩</i>
4	vl.2	marc. added by analogy with vl.1
4	pf.1	B, C: chords 3-4: <i>f'</i> , <i>b'</i> , <i>d''</i>
5	tr.	B: 
5	trb.	B: <i>mf</i>
6	fl.	slur emended from open slur by analogy with slurs in bb.2-3; A: note 1: end of slur open before page turn
6-9	fl.	B: b.6 note 1 to b.9 note 1: one slur
6	cl.	slur emended from open slur as in B; A: note 1: end of slur open before page turn; B: notes 1-2: slur
6	vl.2	marc. added by analogy with vl.1
6	vc.	B: chord 1: only <i>g</i> ; chord 2: only <i>a</i>
7	cl.	notes 1-2: slur omitted
7-9	cl.	B: 
7-8	cl.	B: b.7 note 1 to b.8 note 2: slur erased; b.7 note 2 to b.8 note 1: tie added

Bar	Part	Comment
8	cl.	B: notes 1-2, 3-4: slurs and no marc.
8	vl.2	marc. added by analogy with vl.1
9-10	fl.	slur emended from open slur; A: b.9 note 2: end of slur open before page turn
9-10	cl.	slur emended from open slur as in B; A: b.9 note 2: end of slur open before page turn
9	cb.	 added by analogy with the other parts; B: notes 1-4: 
9	pf.	C:  <i>mf</i> added in ink (CN)
9	pf.1	A:  corresponding to vocal part added in pencil
9	pf.1	B, D: chord 2: 
9	pf.2	 omitted
10-12	fl.	B: b.10 to b.12 note 2: beginning of slur open after change of staff
11	vc.	B: chord 1: only <i>b'</i>
12	cl.	notes 1-6: marc. added by analogy with fl. and in accordance with B
12	vl.1	notes 1-6: marc. added by analogy with fl.
13-15	pf.	C: <i>crescendo</i> --- <i>ff</i> added in ink (CN)
14	fl.	end of slur emended from note 3 by analogy with cl., tr. and in accordance with B
14-15	fl. cl. tr. timp.	<i>cre-scen-do</i> emended to  as in B and by analogy with b.15 (tr., timp.)
14-15	vl.1,2 vc. cb. pf.	
14-15	cl.	B: b.14 note 1 to b.15 note 1: slur
14	trb.	<i>p</i> added by analogy with tr. and in accordance with B
14-15	trb.	 added by analogy with the other parts and in accordance with B
14	vl.1	chord 4: marc. added by analogy with chords 1-3
14	vl.2	marc. added by analogy with vl.1
15	cl.	B: note 1: <i>d</i> added above staff
15-17	vl.2	B: 
15	pf.2	B: chords 2-3: only <i>D</i> , <i>E</i>
16	fl. cl.	marc. added by analogy with tr. and in accordance with B; B: notes 1-4: marc.
16	vl.1,2	marc. added by analogy with tr. and in accordance with B (fl., cl.)
16	pf.1	B: chord 1: <i>c'</i> , <i>g'</i> , <i>a'</i>
16	pf.2	B: chord 1: only <i>F</i>
16	pf.2	C: notes 4-5: changed from 
		in blue crayon
17		b.17 final bar-line: repeat marking added
17	timp.	 emended from rest 1 by analogy with cb., pf.2
17	pf.2	B: bar incomplete 

CUPID AND THE POET

Overture

Bar	Part	Comment
1		above system: $\text{♩} = 100$ a 104. emended to $\text{♩} = 88-92$ by analogy with marking above tamb.picc.; A: above tamb.picc.: 100 a 104. changed to 88-92 in pencil (Emil Telmányi)



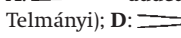
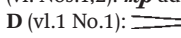
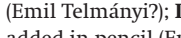

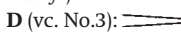
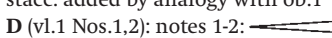
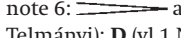
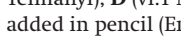

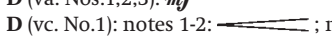

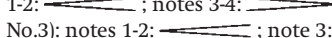


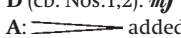
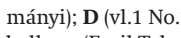
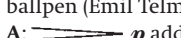
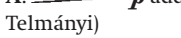

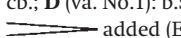
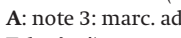
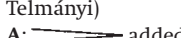
Bar	Part	Comment
1	cor.3,4	instrument name emended from I/II
1	tamb.picc.	F: <i>Tamb. petit</i> changed to <i>timp.</i> ; treble clef changed to bass clef (CN)
1	timp.	F: $\text{♩}$ ( $e^b$ )
1	vl.1	D (vl.1 No.2): <i>Allegretto con brio.</i> added (CN)
1	vl.2	D (vl.2 No.2): <b>p</b>
2	vl.1,2	A: $\text{—————}$ added in pencil (Emil Telmányi); D (vl.1,2): $\text{—————}$ added (Emil Telmányi)
2	vc.	$\text{—————}$ added by analogy with cb.; D (vc. No.3): $\text{—————}$ added (Emil Telmányi)
2	cb.	A: $\text{—————}$ added in pencil (Emil Telmányi); D (cb. No.2): $\text{—————}$ added (Emil Telmányi)
3	vl.1	A: <i>poco</i> added in pencil (Emil Telmányi); D (vl.1): $\text{—————}$ <i>poco</i> added (Emil Telmányi); F: notes 5-6: stacc. added in ink (CN)
3-4	vl.1	F: b.3 note 5 to b.4 note 3: slur crossed out in ink (CN)
3	vl.2	<i>poco</i> added by analogy with vl.1 and in accordance with D (vl.2 No.1); D (vl.2 No.1): <i>poco</i> added (Emil Telmányi)
3	vc.	D (vc. No.3): <b>mf</b> added (Emil Telmányi)
3-31	vc.	A: <i>col Basso</i>
3	cb.	D (cb. No.2): <b>mf</b> added (Emil Telmányi)
4	vl.1	F: notes 1-3: slur added in ink (CN)
4-5	vl.1,2	A: $\text{—————}$ <b>p</b> added in pencil (Emil Telmányi)
4-5	vl.1	D (vl.1 Nos.1,2): $\text{—————}$ <b>p</b> added (Emil Telmányi)
4-5	vl.2	D (vl.2 Nos.1,4): $\text{—————}$ <b>p</b> added (Emil Telmányi)
4	cb.	A, D (cb. No.2): <b>p</b> added in pencil (Emil Telmányi)
6	vl.1,2	A: note 4: <i>poco cresc.</i> added in pencil (Emil Telmányi)
7-8	vl.1	F: b.7 note 4 to b.8 note 1: slur added in ink (CN)
7-9	vl.1	D (vl.1 Nos.1,2): b.7 note 1 to b.9 note 1: <i>cresc..... mf</i> added (Emil Telmányi)
7	cb.	A: notes 1-4: $\text{—————}$ added in pencil (Emil Telmányi)
8	vl.1	F: notes 2-4: slur added in ink (CN); notes 5-6: stacc. instead of ten. added (CN)
8	vl.2	D (vl.2 No.2): notes 5-6: slur instead of ten.
8	vc.	D (vc. No.3): <b>p</b> added (Emil Telmányi)
8	vc. cb.	<b>p</b> added in accordance with D and because of $\text{—————}$ in bb.7, 8 and <b>mf</b> b.9
8	cb.	A: notes 1-2: $\text{—————}$ added in pencil (Emil Telmányi); D (cb. No.2): <b>p</b> added (Emil Telmányi)
9	vl.1	F: notes 1-3: slur added in ink (CN); notes 4-5: stacc. instead of ten. added in ink (CN)
9	vl.1,2 cb.	A: <b>mf</b> added in pencil (Emil Telmányi)
9	vc. cb.	note 1: stacc. added by analogy with b.8
10	vl.1	F: notes 1-3: slur added in ink (CN); notes 4-5: stacc. instead of ten. added in ink (CN)
10	cb.	F: note 3: $\text{♩}$ added in ink (CN)
11	vl.1	A: $\text{—————}$ added in pencil (Emil Telmányi); D (vl.1 Nos.1,2): $\text{—————}$ added (Emil Telmányi); F: notes 1-4: slur added in ink (CN); notes 5-7: stacc. added in ink (CN)
11	vl.2	$\text{—————}$ added by analogy with vl.1 and in accordance with D (vl.2 Nos.1,4)






















Bar	Part	Comment
11	cb.	A: notes 1-4: $\text{—————}$ added in pencil (Emil Telmányi)
12	vl.1	note 8: stacc. added by analogy with notes 1-7; F: notes 1, 8: $\text{♩}$ added in ink (CN); notes 1-8: stacc. added in ink (CN)
12-13	vl.1,2	A: $\text{—————}$ <b>p</b> added in pencil (Emil Telmányi)
12-13	vl.1	D (vl.1 Nos.1,2): $\text{—————}$ <b>p</b> added (Emil Telmányi)
12	vl.2	D (vl.2 Nos.1,4): $\text{—————}$ added (Emil Telmányi)
13	fl. cl.	A: <b>mf</b> changed to <b>p</b> in pencil (Emil Telmányi); D: <b>mf</b> changed to <b>p</b> (Emil Telmányi)
13	ob.	A: <b>mf</b> changed to <b>pp</b> in pencil (Emil Telmányi); D: <b>mf</b> changed to <b>pp</b> (Emil Telmányi)
13	ob.2	bb.13-19: slur added by analogy with ob.1
13	fg.	A: <b>mf</b> changed to <b>pp</b> in pencil (Emil Telmányi)
13	cb.	A: <b>mf</b> added in pencil (Emil Telmányi)
14	ob.	A: $\text{—————}$ <i>poco</i> added in pencil (Emil Telmányi); D: $\text{—————}$ <i>poco</i> added (Emil Telmányi)
14	fg.	A: $\text{—————}$ <i>poco</i> added in pencil (Emil Telmányi)
14	vl.2	D (vl.2 No.3): note 1: <b>p</b>
14-15	vc.	D (vc. No.3): after b.14 in margin: <b>mf</b> added (Emil Telmányi)
14	cb.	A: notes 2-6: $\text{—————}$ added in pencil (Emil Telmányi); D (cb. No.2): after b.14 in margin: <b>mf</b> (Emil Telmányi)
15	vc.	D (vc. No.2): note 1: <b>mf</b>
15	cb.	D (cb. No.1): notes 5-6: ten. instead of stacc.
15-16	cb.	F: notes 2-4: slur added in ink (CN); notes 5-6: stacc. added in ink (CN)
16	ob. fg.	A: $\text{—————}$ added in pencil (Emil Telmányi); D: $\text{—————}$ added (Emil Telmányi)
16	fg.2	F: $\text{♩}$
16	vl.1	F: note 3: $\text{♩}$
16	cb.	A: $\text{—————}$ added in pencil (Emil Telmányi)
17	ob. fg.	A: <b>pp</b> added in pencil (Emil Telmányi); D: <b>pp</b> added (Emil Telmányi)
17	cb.	A: <b>p</b> added in pencil (Emil Telmányi); F: notes 1-4: stacc. added in ink (CN); notes 1-4: slur added in ink (CN)
18	tamb.picc.	F: instrument name <i>Timp</i> crossed out in pencil
18	vl.1,2	A: <b>pp</b> added in pencil (Emil Telmányi)
18	vl.1	D (vl.1 Nos.1,2): <b>pp</b> added (Emil Telmányi)
19	vl.2	notes 1-3: emended from $\text{♩}$ $\text{♩}$ $\text{♩}$ by analogy with vl.1 and in accordance with D, F
19-20	cb.	A: b.19 note 3 to b.20 note 4: $\text{—————}$ added in pencil (Emil Telmányi)
20	cor.1,2	note 1: <b>mp</b> omitted in accordance with D; A: <b>p</b> added in pencil (Emil Telmányi), circle round <b>mf</b> added in pencil (Emil Telmányi); D: <b>mf</b> changed to <b>p</b> in pencil (Emil Telmányi); F: <b>mf</b>
21	cb.	A: note 1: <b>mp</b> added in pencil (Emil Telmányi)
22	cor.1,2	A: $\text{—————}$ added in pencil (Emil Telmányi); D: $\text{—————}$ added (Emil Telmányi)



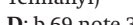
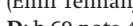
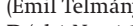
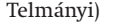
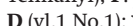
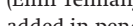

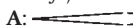
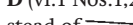

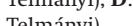
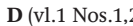

Bar	Part	Comment
22-23	vl.1	A: <i>p</i> added in pencil (Emil Telmányi); D (vl. Nos.1,2): <i>p</i> added (Emil Telmányi)
22	vl.2	added by analogy with vl.1 and in accordance with D; D (vl.2 Nos.1,4):  added (Emil Telmányi)
22	vc.	D (vc. No.1): notes 4-5: ten. instead of stacc.; D (vc. Nos.1,3):  added (Emil Telmányi)
22	cb.	A: notes 3-5:  added in pencil (Emil Telmányi); D (cb. No.1): notes 4-5: ten. instead of stacc.; D (cb. No.2):  added (Emil Telmányi)
23	cor.1,2	A:  added in pencil (Emil Telmányi); D:  added (Emil Telmányi)
23	tamb.picc.	A: <i>p</i> changed to <i>pp</i> in pencil (Emil Telmányi); D: <i>p</i> changed to <i>pp</i> in pencil
23	vl.2	<i>p</i> added by analogy with vl.1 and in accordance with D; D (vl.2 Nos.1,4): <i>p</i> added (Emil Telmányi)
24	cor.1,2	A: <i>p</i> added in pencil (Emil Telmányi); D: <i>p</i> added (Emil Telmányi)
24-25	vl.1,2	A: b.24 note 4, b.25 notes 2, 4: marc. added in pencil (Emil Telmányi)
24-25	vl.1	D (vl.1. Nos.1,2): note 4: marc. added in ink (Emil Telmányi)
24	cb.	A: <i>p</i> added in pencil (Emil Telmányi)
25	cb.	A: <i>mp</i> added in pencil (Emil Telmányi)
27	vc.	D (vc. No.3): <i>molto staccato</i> added (Emil Telmányi)
27	cb.	D (cb. No.2): <i>molto staccato</i> (Emil Telmányi)
28	fl.	D: <i>staccato</i> added (Emil Telmányi)
28	ob. fg.	A: <i>f</i> added in pencil (Emil Telmányi); D: <i>f</i> added (Emil Telmányi)
28	vl.1	D (vl.1 Nos.1,2):  added (Emil Telmányi)
28-29	vl.1	D (vl.1 No.1): b.28 note 1 to b.29 note 1: slur added (Emil Telmányi)
28	vl.1 cb.	A:  added in pencil (Emil Telmányi)
28	vl.2	added by analogy with vl.1 and in accordance with D (vl.2 Nos.1,4); D (vl.2 Nos.1,4): <i>mf</i> added (Emil Telmányi)
28	va.	D (va. No.1): <i>staccato</i> added (Emil Telmányi)
28	vc.	D (vc. No.3): <i>mf</i> crossed out in pencil
29	ob. fg.	A:  added in pencil (Emil Telmányi); D:  added (Emil Telmányi)
29-30	tamb.picc.	F: b.29-30 <i>mf</i> added by analogy with vl.1,2 and in accordance with D (cb. No.2)
29	vc. cb.	<i>mf</i> added by analogy with vl.1,2 and in accordance with D (cb. No.2)
29	vl.1,2	A: note 1: <i>mf</i> added in pencil (Emil Telmányi)
29	vl.1	D (vl.1 Nos.1): <i>mf</i> added (Emil Telmányi)
29-30	vl.1,2 vc. cb.	stacc. added by analogy with bb.27-28
29-31	va.	stacc. added by analogy with b.28
29-32	vc.	D (vc. No.3): stacc.
29	cb.	D (cb. No.2): <i>mf</i> added (Emil Telmányi)
30	ob. fg.	A: <i>mf</i> added in pencil (Emil Telmányi); D: <i>mf</i> added (Emil Telmányi)
30	va.	emended to  by analogy with the other strings and in accordance with D

























Bar	Part	Comment
		(va. Nos.1-3); D (va. Nos.1-2):  changed to  (Emil Telmányi)
31	fl.2	D: <i>molto in</i> added (Emil Telmányi)
31-32	cor.1,2	F: b.31 to b.32 note 1: phrase notated in cor.3,4
31-32	cor.3,4	F: b.31 to b.32 note 1: phrase notated in cor.1,2
31	vl.1	chord 4: stacc. added by analogy with chords 1-3 and in accordance with D (vl.1 Nos.1-2); D (vl.1 No.1): <i>molto in</i> added (Emil Telmányi)
31	va.	A:  changed to abbreviated notation (crotchets); below system <i>Viola som de andre Strygere</i> 'as the other strings' added in pencil (Emil Telmányi); D: (va. No.1):  changed to abbreviated notation (Emil Telmányi); F:
31	vc. cb.	stacc. added by analogy with b.28
32	fl. ob. cl.	D: stacc.
32	cor.1,3,4	D: note 1: stacc.; notes 2-4: strong marc.
32	cor.2	D: note 1: stacc.; notes 2-3: stacc. and marc.
32	cor.3	D: note 2: [?] erased and <i>ff</i> added (Emil Telmányi)
32	cor.3,4	F: notes 2-4: $\gamma$ -
32-35	cor.3,4	A: b.32 note 2 to b.35: phrase added in pencil (Emil Telmányi?)
32	tamb.picc.	F: rest 2: ; last quaver: <i>ff</i>
32	vl.2	D (vl.2 No.3): chord 1: marc.
32	va. vc. cb.	stacc. added by analogy with vl.1,2 and in accordance with D (vc. Nos.1-3, cb. Nos.1-2)
33-35	cor.3,4	D:  changed to  ( <i>d''</i> ); F:
33	tamb.picc.	F: $\gamma$ $\ddagger$
34	vl.1	F: notes 5-6: marc.
34-35	vl.1,2 va.	b.34: <i>segue</i> omitted; b.34 note 5 to b.35 note 8: marc. added by analogy with bb.32-34
35	cor.3	D:  added
35	vl.1	D (vl.1 No.3): note 8: <i>f'''</i> ; F: notes 1-8: marc.
36	cor.1,2	D: $\ddagger$ changed to  in blue ballpen
36-46	cor.1,2	A: cor.1 or cor.2: b.36 note 2 to b.46 note 1: reference to addition below system: 
		: <i>indtil</i> * [b.46]; under the example: <i>Trombone (Kun hvis der ikke er fire Horn tilstede)</i> 'Trombone (only if four horns are not available)' added in pencil (Emil Telmányi)
36-45	cor.3	D: top staff in system with 2 staves: <i>II</i> changed to <i>III</i> in blue ballpen, phrase as cor.1,2; bottom staff: <i>III</i> changed to <i>I</i> in blue ballpen, phrase as cor.3 crossed out in pencil
36-45	cor.4	D: top staff in system with 2 staves: <i>II</i> changed to <i>IV</i> in blue ball pen, phrase as cor.1,2; bottom staff: <i>IV</i> changed to <i>I</i> in blue ball pen, phrase as cor.4 crossed out in pencil
37-45	cor.1	D: phrase as cor.3
37-45	cor.2	D: phrase as cor.4
38	fl. ob. cl.	D: note 1: stacc.
39-41	fl. ob. cl.	D: note 2: stacc.
42	cl.	D: <i>ff</i> added (Emil Telmányi)



Bar	Part	Comment
42	fg. cor.1,2	F: note 2 added in ink
43	ob.	D: <b>ff</b> added (Emil Telmányi)
43	cor.4	marc. added by analogy with cor.3
44	cor.1,2	<i>dim.</i> added by analogy with fg.
47	cl.1	F: <b>p</b>
47	vl.1	D (vl.1 Nos.1,2): <b>p</b>
47	vl.1 va.	F: <b>mf</b> crossed out and <b>p</b> added in ink (CN)
48	cl.1	note 5: <b>b<sup>b</sup></b> corrected to <b>b<sup>♯</sup></b> by analogy with D; D: note 5: <b>b<sup>b</sup></b> changed to <b>b<sup>♯</sup></b> in pencil; F: note 5: <b>b<sup>b</sup></b>
48-49	vl.2	D (vl.2 No.2): end of slur b.48 note 8 changed to b.49 note 8 in pencil (Emil Telmányi?)
50	cl.	F: 
50	cl.1	D: note 8: stacc.
51	tamb.picc.	D: stacc.
52	ob. fg.	A:  added in pencil (Emil Telmányi); D:  added (Emil Telmányi)
53	ob. fg.	A: <b>p</b> added in pencil (Emil Telmányi); D: <b>p</b> added (Emil Telmányi)
53	vl.1	A: <b>mp</b> added in pencil (Emil Telmányi); D (vl. Nos.1,2): <b>mp</b> added (Emil Telmányi?)
54	vl.1	D (vl.1 No.1):  added in ballpen (Emil Telmányi?); D (vl.1 No.2):  added in pencil (Emil Telmányi?)
54	vl.1 vc.	A:  added in pencil (Emil Telmányi)
54	vc.	D (vc. No.3):  added (Emil Telmányi?)
56	ob.2	stacc. added by analogy with ob.1
57	vl.1	D (vl.1 Nos.1,2): notes 1-2:  added (Emil Telmányi); note 3: marc. added (Emil Telmányi); D (vl.1 No.1): note 6:  added in ballpen (Emil Telmányi); D (vl.1 No.2): note 6:  added in pencil (Emil Telmányi)
57-58	vl.1	A:  added in pencil (Emil Telmányi)
57	vl.2 va.	F: <b>mf</b>
57	vl.2 va. cb.	A: <b>mf</b> changed to <b>f</b> (Emil Telmányi?)
57	va.	D (va. Nos.1,2,3): <b>mf</b>
57	vc.	D (vc. No.1): notes 1-2:  ; note 3: marc. and  ; D (vc. No.2): notes 1-2:  ; notes 3-4:  ; D (vc. No.3): notes 1-2:  ; note 3: marc.
57-58	vc.	A:  added in pencil (Emil Telmányi)
57	cb.	D (cb. Nos.1,2): <b>mf</b>
58-59	vl.1	A:  added in pencil (Emil Telmányi); D (vl.1 No.1):  added in ballpen (Emil Telmányi)
58-59	vl.2	A:  <b>p</b> added in pencil (Emil Telmányi)
58-59	va.	 <b>p</b> added by analogy with vl.2, cb.; D (va. No.1): b.58 note 2 to b.59 note 1:  added (Emil Telmányi)
58	vc.	A: note 3: marc. added in pencil (Emil Telmányi)
58-59	vc.	A:  added in pencil (Emil Telmányi)
58-59	cb.	A:  <b>p</b> added in pencil (Emil Telmányi)


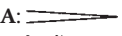
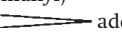
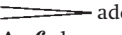
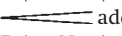
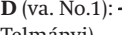
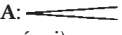

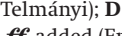
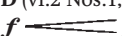
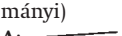

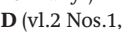

Bar	Part	Comment
59-60	ob.	A:  added in pencil (Emil Telmányi); D:  added (Emil Telmányi)
59-60	fg.	A:  added in pencil (Emil Telmányi); D:  added (Emil Telmányi)
59-61	vl.1	A:  <b>f</b> added in pencil (Emil Telmányi); D (vl.1 Nos.1,2):  <b>f</b> added (Emil Telmányi)
59	va.	D (va. No.1): <b>p</b> added (Emil Telmányi)
59-60	vc.	A:  added in pencil (Emil Telmányi)
61	ob.	A: <b>mf</b> added in pencil (Emil Telmányi); D: <b>p</b> added (Emil Telmányi)
61	fg.	A: <b>mf</b> added in pencil (Emil Telmányi); D: <b>mf</b> added (Emil Telmányi)
61	vl.1 vc.	A: <b>f</b>  added in pencil (Emil Telmányi)
62	vl.1	A: <b>f</b> added in pencil (Emil Telmányi); D (vl.1 No.1): <b>f</b> added in ballpen (Emil Telmányi)
62	vc.	<b>f</b> added by analogy with vl.1; D (vc. No.3):  added in pencil (Emil Telmányi?)
63	ob.	A: <i>dim.</i> added in pencil (Emil Telmányi); D: <i>dim.</i> added (Emil Telmányi)
63	fg.	A: <i>dim.</i> added in pencil (Emil Telmányi)
63	vl.1	D (vl.1 Nos.1,2):  added (Emil Telmányi)
63	vl.1 vc.	A:  added in pencil (Emil Telmányi)
63-64	vl.1 vc.	tie emended from open tie; A: b.63: end of tie open before page turn
63	vl.2 va. cb.	A: <b>f</b> added in pencil (Emil Telmányi)
64	vl.1	A: marc. added in pencil (Emil Telmányi); D (vl.1 Nos.1,2): marc. added (Emil Telmányi)
64-65	vl.2	A:  <b>p</b> added in pencil (Emil Telmányi)
64-65	va. cb.	A:  added in pencil (Emil Telmányi)
64	vc.	A: note 2: marc. added in pencil (Emil Telmányi)
65	vl.1	D (vl.1 Nos.1,2): note 2: marc. added (Emil Telmányi); D (vl.1 Nos.1,2):  added (Emil Telmányi)
65	vl.1 vc.	A:  added in pencil (Emil Telmányi)
65	va.	D (va. No.1): <b>p</b> added (Emil Telmányi)
65	va. vc. cb.	<b>p</b> added by analogy with vl.2 and in accordance with D
65	cb.	D (cb. No.2): <b>p</b> added (Emil Telmányi)
66	fl.	D: <b>mp</b> changed to <b>mf</b> (Emil Telmányi)
66-67	fl.	D: b.66 note 1 to b.67 note 1:  <b>f</b> added (Emil Telmányi)
66-71	ob.	F: <i>col fag.</i>
66-67	cl.	D: b.66 note 1 to b.67 note 1:  <b>f</b>
66	cl.1	D: <b>mp</b> changed to <b>mf</b> (Emil Telmányi)
66-67	vl.1	D (vl.1 Nos.1,2):  <b>f</b> added (Emil Telmányi)
66	vl.1 vc.	A:  added in pencil (Emil Telmányi)
67	str.	A: <b>f</b> added in pencil (Emil Telmányi)
68	vl.1	D (vl.1 No.1):  added in ballpen (Emil Telmányi?); D (vl.1 No.2): note 5:  added in pencil (Emil Telmányi?)


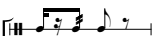

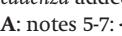

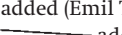
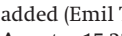
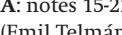
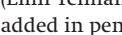
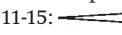
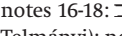
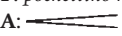
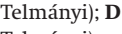
Bar	Part	Comment
68-69	vl.1 vc.	A:  added in pencil (Emil Telmányi)
68	vl.2 va. cb.	A:  <i>mf</i> added in pencil (Emil Telmányi)
69-70	fl.	D: b.69 note 3 to b.70:  <i>fz</i> added (Emil Telmányi)
69-70	cl.	D: b.69 note 4 to b.70:  <i>fz</i> added (Emil Telmányi)
69-70	vl.1	D (vl.1 Nos.1,2):  <i>fz</i> added (Emil Telmányi)
69-70	vl.1 vc.	A:  <i>fz</i> added in pencil (Emil Telmányi)
70	fl. cl.	D: stacc.
70	fl.2	fl.2 <i>muta in picc.</i> added
70	ob.2	stacc. added by analogy with ob.1
70	vl.1 vc.	A: stacc. added in pencil (Emil Telmányi)
70	vc.	D (vc. Nos.2,3): stacc.
73	vl.1 vc.	F: <i>mf</i> added in ink (CN)
74	ob.	A: <i>mp</i> changed to <i>p</i> in pencil (Emil Telmányi); D: <i>mp</i> changed to <i>p</i> (Emil Telmányi)
74	fg.	A: <i>mp</i> changed to <i>p</i> in pencil (Emil Telmányi); D: <i>mp</i> changed to <i>p</i> (Emil Telmányi); F: <i>mp</i>
74	tamb.picc.	A: <i>p</i> changed to <i>pp</i> in pencil (Emil Telmányi); D: <i>p</i> changed to <i>pp</i> (Emil Telmányi); F: <i>p</i>
74	vl.1	D (vl.1 No.1):  added in ballpen (Emil Telmányi); D (vl.1 No.2):  added in pencil (Emil Telmányi?)
74	vl.1 vc.	A:  added in pencil (Emil Telmányi)
74	vl.2 va. cb.	superfluous <i>pizz</i> omitted
74	va.	D (va. No.3): <i>mf</i>
75	vc.	D (vc. No.1): note 2: <i>mp</i> added (Emil Telmányi?)
76	vl.2	A: note 1: <i>p</i> added in pencil (Emil Telmányi)
76	va.	D (va. No.1): <i>p</i> added (Emil Telmányi)
76	va. cb.	<i>p</i> added by analogy with vl.2 and in accordance with D (va. No.1, cb. Nos.1,2)
76	cb.	D (cb. No.2): note 1: <i>p</i> added (Emil Telmányi)
77	vl.1 vc.	A:  added in pencil (Emil Telmányi); note 6: marc. added in pencil (Emil Telmányi)
77	vl.1 vc.	D (vl.1 Nos.1,2, vc. No.3): note 3: marc. instead of  added (Emil Telmányi)
78	vc.	D (vc. No.2): note 2: <i>mp</i> added in pencil (Emil Telmányi?)
79	ob. fg.	A:  added in pencil (Emil Telmányi); D:  added (Emil Telmányi)
79	vl.1	D (vl.1 Nos.1,2):  <i>f</i> added (Emil Telmányi)
79	vl.1 vc.	A:  <i>f</i> added in pencil (Emil Telmányi)
79-80	vl.2	A: marc. added in pencil (Emil Telmányi)
79	vl.2 va. cb.	A: <i>f</i> added in pencil (Emil Telmányi)
79-80	va.	marc. added by analogy with vl.2 and in accordance with D (va. Nos.1-3); D (va. No.1): marc. added (Emil Telmányi)
79-80	cb.	marc. added by analogy with vl.2 and in accordance with D (cb. Nos.1,2); D (cb. No.2): marc. added (Emil Telmányi)
80	ob. fg.	A: <i>mp</i> added in pencil (Emil Telmányi); D: <i>mp</i> added (Emil Telmányi)











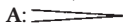
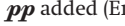




Bar	Part	Comment
80-82	vl.1	D (vl.1 Nos.1,2): <i>dim...</i> added (Emil Telmányi)
80-82	vl.1 vc.	A: note 3: <i>dim...</i> added in pencil (Emil Telmányi)
81-82	ob. fg.	A:  <i>poco</i> added in pencil (Emil Telmányi); D:  <i>poco</i> added (Emil Telmányi)
83	ob.	A:  added in pencil (Emil Telmányi); D:  added (Emil Telmányi)
83	fg.	A:  added in pencil (Emil Telmányi); D:  added (Emil Telmányi)
83	vl.1	A:  <i>fz</i> added in pencil (Emil Telmányi); D (vl.1 Nos.1,2):  <i>fz</i> added (Emil Telmányi)
83	vl.2	A: note 1: <i>f</i> added in pencil (Emil Telmányi)
83-84	vl.2	A: marc. added in pencil (Emil Telmányi)
83	va.	<i>f</i> added by analogy with vl.2, cb. and in accordance with D; D (va. No.1): <i>f</i> added (Emil Telmányi)
83-84	va.	marc. added by analogy with vl.2 and in accordance with D (va. Nos.1-3); D (va. No.1): marc. added (Emil Telmányi)
83	vc.	<i>f</i> emended to <i>fz</i> by analogy with vl.1; A: notes 2-3:  added in pencil (Emil Telmányi); note 3: <i>f</i> added in pencil (Emil Telmányi)
83	cb.	A: <i>f</i> added in pencil (Emil Telmányi)
83-84	cb.	marc. added by analogy with vl.2 and in accordance with D (cb. Nos.1-2); D (cb. No.2): marc. added (Emil Telmányi)
84	vl.1	D (vl.1 Nos.1,2): notes 2-4:  added (Emil Telmányi)
84	va.	D (va. No.1): marc. added (Emil Telmányi)
85	ob.	A:  <i>p</i> added in pencil (Emil Telmányi); D:  added (Emil Telmányi)
85	ob.1	D: <i>p</i> added (Emil Telmányi)
85	fg.	A:  <i>p</i> added in pencil (Emil Telmányi); D:  <i>p</i> added in pencil
88	tamb.picc.	F: notes 1-2: 
88	vl.1	 added by analogy with b.77; D (vl.1 No.1):  added (Emil Telmányi); note 3: marc.; D (vl.1 No.2): note 3: marc.
89	tamb.picc.	F: <i>fz</i>
90	vl.1	D (vl.1 No.1): notes 1-4: slur added (Emil Telmányi); note 3: stacc. added (Emil Telmányi)
90-91	vl.1	A: b.90 note 2 to b.91 note 2:  <i>mf</i> added in pencil (Emil Telmányi); D (vl.1 Nos.1,2):  <i>mf</i> added (Emil Telmányi)
94	vc.	A:  added in pencil (Emil Telmányi); D (vc. No.3): note 3: marc. instead of  added (Emil Telmányi)
96-97	vc.	A:  <i>mf</i> added in pencil (Emil Telmányi)
97-141	vl.2	D (vl.2 No.2): bb.97-141 copied again on a separate leaf presumably because of page turn
99	va.	A: marc. added in pencil (Emil Telmányi)
100	va.	A:  added in pencil (Emil Telmányi); D (va. No.1): note 3: marc. instead of  added (Emil Telmányi)








Bar	Part	Comment
102	vl.1	F: note 1: ♯ changed to ♮ in ink (CN)
102-103	vl.1	A:  added in pencil (Emil Telmányi); D (vl.1 Nos.1,2):  added (Emil Telmányi)
102	va.	D (va. No.1): notes 1-4: slur; note 3: stacc. added (Emil Telmányi?)
102-103	va.	A:  added in pencil (Emil Telmányi)
103	vl.1	F: note 2: stacc. instead of marc.
103-104	va.	beginning of  emended from b.104 note 3 by analogy with bb.102-103 (vl.1)
103-104	vc.	A: <i>f</i> added in pencil (Emil Telmányi)
104	vl.1	A: <i>f</i> and  added in pencil (Emil Telmányi); D (vl.1 Nos.1,2): <i>f</i> and  added (Emil Telmányi); F: note 2: <i>ffz</i>
104	va.	A: notes 3-6:  added in pencil (Emil Telmányi)
105	vl.1	A:  added in pencil (Emil Telmányi); D (vl.1 Nos.1,2):  added (Emil Telmányi); F: note 4: <i>ffz</i>
105	vl.2	A: <i>ff</i> added in pencil (Emil Telmányi)
105	va.	A: <i>f</i> added in pencil (Emil Telmányi)
105-106	va.	slur emended from open slur by analogy with fl.1, picc.; A: b.105: end of slur open before page turn
105	vc.	D (vc. No.3): notes 5-8:  added (Emil Telmányi)
106	fl.1	D: note 1: stacc.; note 2: marc. added (Emil Telmányi)
106-107	fl.1 picc.	b.106 note 2 to b.107 note 1: slur omitted by analogy with cl.
106	picc.	D: note 1: stacc.; notes 1, 3: marc. added (Emil Telmányi)
106	cl.1	D: note 1: stacc. and marc. added (Emil Telmányi); note 3: marc. added (Emil Telmányi)
106	cl.2	D: notes 1, 3: marc. added (Emil Telmányi)
106-107	vl.1	A:  added in pencil (Emil Telmányi); D (vl.1 Nos.1,2):  added (Emil Telmányi)
106	vl.2	A: marc. added in pencil (Emil Telmányi)
106	vl.2	D (vl.2 Nos.1,4): note 1: marc. added (Emil Telmányi)
106	va.	A: marc. added in pencil (CN?); D (va. No.1): note 3: <i>f</i> added (Emil Telmányi?)
106	vc.	A:  added in pencil (Emil Telmányi)
107	fl. cl.	D: note 3: marc. added (Emil Telmányi)
107	vl.1	D (vl.1 No.1): note 3: marc. instead of  notes 3-5; D (vl.1 No.1): notes 5-6: slur added (Emil Telmányi?)
107	vl.2	A: marc. added in pencil (Emil Telmányi)
107-108	vl.2	D (vl.2 Nos.2,3): b.107 note 3: beginning of slur; D (vl.2 No.2, copy): b.107 note 3: beginning of slur
107	va.	A:  added in pencil (Emil Telmányi); D (va. No.3): <i>f</i>
107	vc.	A: slur added in pencil (Emil Telmányi?)
108	fl.1 picc.	A:  added in pencil (Emil Telmányi); D:  added (Emil Telmányi); note 3: marc. instead of  added (Emil Telmányi)
108	picc.	note 6: marc. added by analogy with fl.1

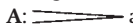

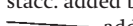


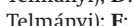

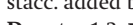
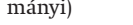

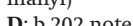

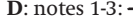

Bar	Part	Comment
108	cl.	A:  added in pencil (Emil Telmányi); D:  added (Emil Telmányi); note 3: marc. instead of  notes 3-5 added (Emil Telmányi)
108	vl.2	A:  added in pencil (Emil Telmányi); D (vl.2 Nos.1,4): note 3: marc. instead of  added (Emil Telmányi)
108-109	vc.	A: slur added in pencil (Emil Telmányi?)
109-110	fl.1 picc. cl.	A:  added in pencil (Emil Telmányi); D:  added (Emil Telmányi)
109	ob.	A: <i>ff</i> added in pencil (Emil Telmányi); D: <i>ff</i> added (Emil Telmányi)
109	vl.2	D (vl.2 No.2): notes 1-4:
109-110	vl.2	A:  added in pencil (Emil Telmányi)
110-114	fl.1	F: b.110 note 3 to b.113 note 2: phrase notated for picc. in same octave as fl.1
110-111	fl.1 picc. cl.	A: beginning of slur changed from b.111 note 1 to b.110 note 3
110	fl.1 cl.1	note 3: stacc. omitted by analogy with picc., cl.2 because of change of slur
110	picc.	D: note 3: <i>f</i> added (Emil Telmányi)
110-114	picc.	F: b.110 note 3 to b.113 note 2: phrase notated an octave higher for fl.1 (fl.gr.)
110	ob.	D: note 1: stacc.
110-112	ob.2	marc. added by analogy with ob.1
110	cl.	D: <i>f</i> added (Emil Telmányi)
110	fg.	D: note 1: stacc. and marc. added (Emil Telmányi)
110	vl.1	D (vl.1 Nos.1,2): <i>f</i> added (Emil Telmányi)
110	vl.1,2 va.	A: <i>f</i> added in ink (Emil Telmányi)
110	vl.2	D (vl.2 No.1): note 3: <i>ff</i> added (Emil Telmányi); D (vl.2 No.4): note 3: <i>f</i> changed to <i>ff</i> (Emil Telmányi)
110	vc.	A: <i>ff</i> added in pencil (Emil Telmányi)
110	cb.	D (cb. No.2): note 1: stacc. and marc. added (Emil Telmányi)
112	ob.	A:  added in pencil (Emil Telmányi); D: b.11 note 3 to b.112 note 2:  added (Emil Telmányi); note 3: marc. instead of  added (Emil Telmányi)
112	fg.	A:  added in pencil (Emil Telmányi)
112	fg.2	marc. added by analogy with fg.1; D: note 3: marc. added (Emil Telmányi)
112-114	fg.2	b.112 note 6 to b.114 note 4: slur added by analogy with fg.1
112	vc.	D (vc. No.3): note 3: marc. instead of  added (Emil Telmányi)
112	vc. cb.	A:  added in pencil (Emil Telmányi)
113-114	ob.	D:  added (Emil Telmányi)
113-114	vl.1	D (vl.1 Nos.1,2):  added (Emil Telmányi)
113-114	va.	A: b.113 last quaver to b.114 note 2:  added in pencil (Emil Telmányi); D (va. Nos.1,2): beginning of  b.113 note 1 (Emil Telmányi)
113-127	vc.	A: <i>col Basso</i>
114	tutti	A:  added (Emil Telmányi)
114	fl.	D:  added (Emil Telmányi)
114-115	fg.1 cb.	A:  added in pencil (Emil Telmányi)

Bar	Part	Comment
114-116	fg.2	F: 
115-116	fg.1 cb.	A:  added in pencil (Emil Telmányi)
115-116	fg.2	 added by analogy with fg.1; D:  added (Emil Telmányi)
115	tamb.picc.	A: <i>f</i> changed to <i>mf</i> in pencil (Emil Telmányi); D: <i>f</i> changed to <i>mf</i> (Emil Telmányi)
116	va.	D (va. No.1): <i>mf</i> added (Emil Telmányi)
116-117	va.	 added by analogy with cb.; D (va. No.1):  <i>f</i> added (Emil Telmányi)
116	va. vc. cb.	<i>mf</i> added as in D; since Emil Telmányi has added <i>mf</i> in va., vc., cb. but most likely forgotten to add <i>mf</i> in the score, the orchestral parts have been followed in this instance
116	vc.	D (vc. No.3): <i>mf</i> added (Emil Telmányi)
116	cb.	D (cb. No.2): <i>mf</i> added (Emil Telmányi)
116-117	cb.	A:  added in pencil (Emil Telmányi)
117-119	vl.1	A: <i>f</i>  <i>ff</i> added in pencil (Emil Telmányi); D (vl.1 Nos.1,2): <i>f</i>  <i>ff</i> added (Emil Telmányi)
117	vl.2	D (vl.2 Nos.1,4): <i>f</i> added (Emil Telmányi)
117-119	vl.2	<i>f</i>  <i>ff</i> added by analogy with vl.1
117	vc.	D (vc. No.3): note 5: <i>f</i> added (Emil Telmányi)
117	cb.	D (cb. No.2): note 5: <i>f</i> added (Emil Telmányi)
118	tamb.picc.	A:  added in pencil (Emil Telmányi); D:  added (Emil Telmányi)
118	vl.2	D (vl.2 Nos.1,4): notes 4-8:  added (Emil Telmányi)
119-120	fl.	D: marc. and stacc.
119	fl. ob.	F: note 1: <i>ffz</i>
119	fl. cl. fg.	D: <i>sec.</i> added (Emil Telmányi)
119	ob.	D: <i>sec.</i>
119	ob.1 fg.2	D: marc. and stacc.
119-124	ob.2	D: stacc. added (Emil Telmányi)
119	cl.	D: notes 1-2: marc. and stacc.
119-124	cl.	F: <i>col Oboe 8<sup>va</sup> basso</i>
119-124	fg.1	D: stacc.
119	tamb.picc.	A: <i>f</i> added in pencil (Emil Telmányi); D: <i>f</i> added (Emil Telmányi)
119	vl.2	D (vl.2 Nos.1,4): <i>ff</i> added (Emil Telmányi)
120	fl.1	D: note 2: marc. added (Emil Telmányi)
120-124	ob.1 cl. fg.2	D: stacc.
120-121	vl.1	F: marc.
120-121	vl.1,2 va. cb.	<i>segue</i> omitted; marc. added by analogy with bb.118-119
121-124	fl.	D: stacc.
121-124	fg.	F: bars empty
124	vc. cb.	F: note 6: <i>G</i> <sup>♯</sup>
125-137	cor.3,4	A: b.125 above staff: ( <i>Trombone I-II</i> ) added in pencil (Emil Telmányi); below staff: * added in pencil (Emil Telmányi); below system:  <i>etc. hvis kun 2 Horn tilstede</i> '2 trombones [...] etc. if only 2

Bar	Part	Comment
		horns are available' added in pencil (Emil Telmányi); b.134: <i>Trbr I-II</i> added in pencil (Emil Telmányi); b.137: * added (Emil Telmányi)
125-126	vl.1,2 va. vc.	F: note 3: marc. instead of stacc.
125-126	vc. cb.	F: notes 1-3: 
126	cor.	<i>ffz</i> added by analogy with bb.127-128 and in accordance with D; D: note 2: <i>ffz</i> added (Emil Telmányi)
127	tamb.picc.	F: 
127	vl.1 va.	A: <i>ff</i> added in pencil (Emil Telmányi); D (vl.1 Nos.1,2): <i>ff</i> added (Emil Telmányi)
127-137	vl.2	A: <i>col I<sup>mo</sup></i>
127-128	vl.2	F: phrase as vl.1 one octave lower
127	vc. cb.	F: note 3: marc.
128-129	cor.2	tie added by analogy with bb.127-128
128	vl.1	F: notes 7-8: stacc.
133	ob. cl. fg.	D: note 1: <i>ff</i> added (Emil Telmányi)
134	cor.1,2	F: <i>p</i>
134-137	cor.3,4	F: phrase added in ink (CN)
136	fg.	<i>ffz</i> added by analogy with bb.133-135
137	cor.1,2	F: <i>f</i>
137	cor.1,2,3	D: stacc.
137	tamb.picc.	note 3: stacc. added by analogy with notes 1-2, 4; F: <i>f</i> ; marc. instead of stacc.
137	va.	F: 
137-140	vc.	A: ten. added in pencil (Emil Telmányi?)
138-140	va.	F: phrase as in vc. but an octave higher
140	tamb.picc.	note 8: stacc. added by analogy with notes 1-7
141		F: 4/4 (C)
141	cl.1	<i>cadenza</i> added
141	cl.1	A: notes 5-7:  added in pencil (Emil Telmányi); D: notes 3-4:  added (Emil Telmányi); notes 5-7:  added (Emil Telmányi)
141	cl.1	A: note 8: marc. added in pencil (Emil Telmányi); D: note 8: marc. added (Emil Telmányi); D: note 23: ten. and marc. added (Emil Telmányi)
141	cl.1	A: notes 15-22:  added in pencil (Emil Telmányi); notes 23-28:  added in pencil (Emil Telmányi); D: notes 11-15:  added (Emil Telmányi); notes 16-18:  added (Emil Telmányi); notes 19-22:  added (Emil Telmányi)
141	cl.1	A, D: after note 32: breathing caesura added in pencil (Emil Telmányi)
141	cor.	F: <i>p dim.</i>
141	vl.1	D (vl.1 Nos.1-5): <i>Cadenza</i>
141	vc. cb.	F: note 1: ♯ changed to ♮ (CN); - added (CN)
142		F: <i>pochettino meno</i> ; $\frac{2}{4}$
142-143	fl.1	A:  added in pencil (Emil Telmányi); D:  added (Emil Telmányi)
142	fg.1	F: <i>p</i>

Bar	Part	Comment
143-144	fg.1	<b>D:</b> b.143 note 2 to b.144 note 2: 
		<i>poco</i>
145	fl.1	<b>A:</b>  added in pencil (Emil Telmányi)
145	fl.2	<b>A:</b> <i>poco accel</i> added in pencil (Emil Telmányi)
145	fg.1	<b>D:</b> 
148	fl.1	<b>A:</b> <i>rall.</i>
149	fl.2	<b>D:</b> stacc.
149	vl.1	<b>F:</b> <i>pp</i>
152-153	vl.1	<b>A:</b>  <i>pp</i> added in pencil (Emil Telmányi); <b>D</b> (vl.1 Nos.1,2):  <i>pp</i> added (Emil Telmányi)
153	vl.1	<b>D</b> (vl.1 Nos.1,2): notes 4-5: slur added (Emil Telmányi); <b>F:</b> notes 4-5: slur
153	vl.2	<b>F:</b> <i>pp</i>
154	vl.1	<b>D</b> (vl.1 Nos.1,2): notes 4-5: slur added (Emil Telmányi)
156-157	vl.1	<b>A:</b>  <i>p</i> added in pencil (Emil Telmányi); <b>D</b> (vl.1 Nos.1,2): notes 2-4:  <i>p</i> added (Emil Telmányi)
156	vl.2	<b>A:</b> notes 4-5: slur added in pencil (Emil Telmányi)
157	vl.1	<b>D</b> (vl.1 Nos.1,2): notes 2-4:  added (Emil Telmányi)
157	vl.2	<b>A:</b> notes 7-8: slur added in pencil (Emil Telmányi)
159-160	vl.1,2	<b>A:</b>  <i>poco mp</i> added in pencil (Emil Telmányi)
159-160	vl.1	<b>D</b> (vl.1 Nos.1,2):  <i>mp</i> added (Emil Telmányi)
160	vl.1	<b>D</b> (vl.1 No.1): notes 1-4: slur added (Emil Telmányi)
160	vl.2	<i>mp</i> added by analogy with vl.1 and in accordance with <b>D</b> ; <b>D</b> (vl.2 Nos.1,4): <i>mp</i> added (Emil Telmányi)
161-162	vl.1,2	<b>A:</b>  <i>pp</i> added in pencil (Emil Telmányi)
161-162	vl.1	<b>D</b> (vl.1 Nos.1,2):  <i>pp</i> added (Emil Telmányi)
162	vl.2	<b>D</b> (vl.2 Nos.1,2): notes 3-4: slur added (Emil Telmányi)
163-164	vl.1	<b>D</b> (vl.1 Nos.1,2): b.163 note 4 to b.164 note 2: slur added (Emil Telmányi)
164	vl.1	<b>D</b> (vl.1 Nos.1,2): note 1: stacc. added (Emil Telmányi)
164	vl.2	<b>D</b> (vl.2 No.1): notes 1-4: slur added (Emil Telmányi)
164-165	va.	<b>D</b> (va. No.2): end of slur b.164 note 8 instead of b.165 note 1
165-166	vl.1	<b>D</b> (vl.1 Nos.1,2):  added (Emil Telmányi)
165-166	vl.1,2 va.	<b>A:</b>  added in pencil (Emil Telmányi)
165-166	vl.2	<b>D</b> (vl.2 Nos.1,4):  added (Emil Telmányi)
167	vl.1	<b>D</b> (vl.1 Nos.1,2): <i>mp</i> added (Emil Telmányi)
167	vl.1,2 va.	<b>A:</b> <i>mp</i> (Emil Telmányi) changed to <i>mf</i> (Emil Telmányi)
167	vl.2	<b>D</b> (vl.2 Nos.1,4): note 1: <i>mp</i> added (Emil Telmányi)
167	va.	<b>D</b> (va. No.1): note 1: <i>mp</i> added (Emil Telmányi); note 1: <i>restez</i> added in blue ballpen (Emil Telmányi)
168-169	vl.1	<b>D</b> (vl.1 Nos.1,2):  <i>pp</i> added (Emil Telmányi)





















Bar	Part	Comment
168-169	vl.1,2 va.	<b>A:</b>  <i>pp</i> added in pencil (Emil Telmányi)
169	vc.	<b>F:</b> <i>pp staccato</i>
172	vl.1	<b>D</b> (vl.1 Nos.1,2):  added (Emil Telmányi); <b>F:</b> note 1: stacc.
172	vl.1,2 va. vc.	<b>A:</b>  added in pencil (Emil Telmányi)
173	vl.1	<b>A:</b> <i>ppp</i> added in pencil (Emil Telmányi); notes 1-4: marc. added in pencil (Emil Telmányi); <b>D</b> (vl.1 Nos.1,2): <i>ppp</i> added (Emil Telmányi)
173	vl.2	<b>A:</b> <i>ppp</i> added in pencil (Emil Telmányi); notes 4-6: marc. added in pencil (Emil Telmányi)
173	va. vc.	<b>A:</b> <i>ppp</i> added in pencil (Emil Telmányi)
174	vl.2	<b>A:</b> marc. added in pencil (Emil Telmányi); <b>D</b> (vl.2 No.4): note 1: only stacc.
174	vc.	<b>D</b> (vc. No.3): note 4: marc. instead of stacc.
175	vl.1	<b>F:</b> note 1: <i>d''</i> ; notes 2-6: <i>c''</i>
175	va.	<b>D</b> (va. No.1): note 4: marc. changed to stacc. in ink (Emil Telmányi)
176	vc.	<b>A:</b> marc. added in pencil (Emil Telmányi); <b>D</b> (vc. No.1): note 1: marc. changed to stacc. in ballpen; note 4: stacc. changed to marc. in ink; <b>D</b> (vc. Nos.2-3): note 1: marc. instead of stacc.
178	vl.1	<b>F:</b> note 1: $\flat$ added in ink (CN)
178	va.	notes 4-6: stacc. added by analogy with notes 1-3
180	vl.1	<b>D</b> (vl.1 Nos.1,2): <i>sempre p</i> changed to <i>sempre pp</i> (Emil Telmányi)
180	va.	<b>D</b> (va. No.1): <i>sempre pp</i> added (Emil Telmányi)
180	vc.	<b>D</b> (vc. No.3): note 4: <i>sempre pp</i> added (Emil Telmányi)
180-182	cb.	stacc. added by analogy with vc.
181	vl.1,2	<b>A:</b> <i>sempre p</i> changed to <i>sempre pp</i> (Emil Telmányi)
181	va. vc.	<i>sempre pp</i> added by analogy with vl.1,2
181	cb.	<i>sempre p</i> added by analogy with va., vc. in accordance with b.178 but a higher dynamic level
183	cb.	note 5: stacc. added by analogy with notes 1-4
184	ob.1	<b>D:</b> <i>mf</i> changed to <i>p</i> (Emil Telmányi); <i>molto cantabile</i> added (Emil Telmányi); <b>F:</b> <i>mf</i>
184	ob.1 fg.1	<b>A:</b> <i>mf</i> changed to <i>pp</i> in pencil (Emil Telmányi)
184	fg.1	<b>D:</b> <i>cantabile molto</i>
184-191	cb.	stacc. added by analogy with vc.
185	ob.1 fg.1	marc. added by analogy with bb.184, 188, 189; <b>D:</b> marc. added (Emil Telmányi)
185	cb.	<b>F:</b> <i>sempre pizz.</i>
186	ob.1 fg.	<b>D:</b> notes 1-2:  added (Emil Telmányi); note 3: marc. added (Emil Telmányi)
186	cl.1	<b>F:</b> rest 1: $\flat$ ( <i>d'''</i> )
186	cl.2	<b>F:</b> rest 1: $\flat$ ( <i>g''</i> )
186	vc.	<b>F:</b> <i>sempre arco</i>
187-194	cl.	<b>F:</b> bars empty
188-192	fg.1	<b>F:</b> bars empty
190	ob.1	<b>A:</b>  added in pencil (Emil Telmányi); <b>D:</b>  added (Emil Telmányi)
190	fg.1	 added by analogy with ob.1

Bar	Part	Comment
191	ob.1	A: <i>mp</i> added in pencil (Emil Telmányi); D: <i>mp</i> added (Emil Telmányi)
191	fg.1	<i>mp</i> added by analogy with ob.1; D: <i>mp</i> added (Emil Telmányi)
191	vc.	stacc. added by analogy with the other strings
193	ob.1	A:  added in pencil (Emil Telmányi); note 6: <i>pp</i> added in pencil (Emil Telmányi); D:  added (Emil Telmányi); <i>pp</i> added (Emil Telmányi)
193-194	cl.1	stacc. added by analogy with cl.2
193	fg.1	 added by analogy with ob.1; <i>pp</i> added by analogy with ob.1
193-194	fg.1	b.193 note 5 to b.194 note 2:  omitted by analogy with ob.1
193-194	cb.	stacc. added by analogy with b.193 note 1 to b.194 notes 1-3 (vc.)
194	ob.1	A: <i>pp</i> changed to <i>ppp</i> in pencil (Emil Telmányi); D: <i>pp</i> changed to <i>ppp</i> (Emil Telmányi); F: <i>pp</i>
194	fg.1	 added by analogy with ob.1; <i>ppp</i> emended from <i>pp</i> by analogy with ob.1
194	vc.	notes 4-5: stacc. added by analogy with va.
195-196	cl.2	stacc. added by analogy with cl.1
195	tamb.picc.	A: <i>p</i> changed to <i>ppp</i> in pencil (Emil Telmányi); D: <i>p</i> changed to <i>ppp</i> (Emil Telmányi); F: <i>p</i> ; notes 1-2:  ; note 3: stacc.
196	tamb.picc.	F: notes 1-2:  ; note 3: stacc.
197	tamb.picc.	F: notes 1-2: 
199	fl.	stacc. added by analogy with bb.197-198; D: notes 1-2:  added (Emil Telmányi)
199	vl.1	A: <i>dim.</i> added in pencil (Emil Telmányi); D (vl.1 Nos.1,2): <i>dim.</i> added (Emil Telmányi)
201	ob.	D: notes 1-2:  added (Emil Telmányi)
201	vl.1	A: <i>p dim.</i> added in pencil (Emil Telmányi); D (vl.1 Nos.1,2): <i>p dim.</i> added (Emil Telmányi)
202-203	cl.	D: b.202 note 6 to b.203 note 2: 
203	cor.1,2	F: <i>p</i>
204	fg.1	F: <i>f<sup>mo</sup></i>
205	cor.1,2	D: 
206	fg.1	D: notes 1-3:  <i>poco</i> added (Emil Telmányi)
207-208	fg.1	D: b.207 note 6 to b.208 note 5:  added (Emil Telmányi)
209	vl.1	A: <i>pp</i> added in pencil (Emil Telmányi); D: (vl. Nos.1,2): <i>pp</i> added (Emil Telmányi)
211	fg.1	D: <i>dim.</i> added (Emil Telmányi)
211	vl.2	D (vl.2 No.2): <i>rall</i> instead of <i>poco rall</i>
212	ob.2	stacc. added by analogy with ob.1 and in accordance with D
212	tamb.picc.	A: <i>pp</i> changed to <i>pppp</i> (Emil Telmányi); D: <i>ppp</i> changed to <i>pppp</i>

#### No. 1 Andante

Bar	Part	Comment
7	vc.	chords 7-9: stacc. added by analogy with chords 1-6
11	vc.	G: note 7: <i>b</i> added in ink (CN)
11	DIGT.	J <sup>1</sup> : SD: ( <i>Rager under Sofaen med Stokken</i> )
12	DIGT.	<i>allegre</i> emended to <i>alle Vegne</i> as in J <sup>1</sup>
12	vc.	rest 3: <i>-</i> emended to <i>‡</i>

#### No. 2 Andantino

Bar	Part	Comment
1-7	DIGT.	A: text crossed out and begun again in b.5
1	vl.1	E (vl.1 Nos.1,2): <i>dolce espr.</i> added in pencil (Emil Telmányi)
1	vc.	<i>p</i> added by analogy with vl.1 and in accordance with E; E: note 1: <i>p</i> added in pencil (Emil Telmányi)
1	vc.	notes 1-3: superfluous slur omitted; A, E: note 4: marc. added in pencil (Emil Telmányi)
2	vl.1	A: notes 2-6:  added in pencil (Emil Telmányi); E (vl.1 Nos.1,2):  added in pencil (Emil Telmányi)
2	vc.	A, E: note 4: marc. added in pencil (Emil Telmányi)
2-4	vc.	slur emended from open slur; A: b.2 note 4 to b.3: end of slur open before page turn; A: beginning of slur changed from b.3 to b.2 note 4 in pencil (Emil Telmányi); E: b.2 note 4 to b.4 note 1: slur added in pencil (Emil Telmányi)
3	vl.1	A: <i>cresc.</i> added in pencil (Emil Telmányi); E (vl.1 No.2): note 2: <i>cresc.-</i> added in pencil (Emil Telmányi)
3-4	vl.1	E (vl.1 No.1): b.3 note 2 to b.4 note 6: <i>cresc.-</i> added in pencil (Emil Telmányi)
4	vl.1	E (vl.1 Nos.1,2): <i>mf</i>  added in pencil (Emil Telmányi); E (vl.1 No.2): note 1: <i>cresc.</i> added in pencil (Emil Telmányi)
4	vl.1 vc.	A:  <i>mf</i>  added in pencil (Emil Telmányi)
4	vc.	E:  added in pencil (Emil Telmányi)
5	vl.1	E (vl.1 Nos.1,2): note 2: <i>p</i> added in pencil (Emil Telmányi); notes 7-12:  added in pencil (Emil Telmányi)
5-6	vl.1	A: b.5 note 6 to b.6 note 3:  added in pencil (Emil Telmányi)
5-6	vc.	beginning of  emended from b.6 note 1 by analogy with vl.1 and in accordance with E; E: b.5 second minim to b.6 note 4:  added in pencil (Emil Telmányi)
6	vl.1	A: notes 5-10:  added in pencil (Emil Telmányi); E (vl.1 No.1): notes 6-10:  added in pencil (Emil Telmányi)
6	vc.	A: notes 1-4:  added in pencil (Emil Telmányi); A, E: notes 5-7:  added in pencil (Emil Telmányi)
7		A: <i>poco animando</i> added in pencil (Emil Telmányi)
7	vl.1	A: notes 1-12:  added in pencil (Emil Telmányi); E (vl.1 No.1): notes 2-9:  added in pencil (Emil Telmányi); (vl.1 Nos.1,2): <i>poco animando</i> added in pencil (Emil Telmányi)
7	vc.	 added by analogy with vl.1 and in accordance with E; E: notes 1-5:  added in pencil (Emil Telmányi); <i>poco animando</i> added in pencil (Emil Telmányi)
8		A: <i>calando</i> added in pencil (Emil Telmányi)
8	DIGT.	<i>lillbitte</i> emended to <i>lille, bitte</i> as in J <sup>1</sup>
8	vl.1	end of  emended from note 6 by analogy with vc.; A: notes 1-6: 

Bar	Part	Comment
		added in pencil (Emil Telmányi); <b>E</b> (vl.1 Nos.1,2): notes 1-6:  added in pencil (Emil Telmányi); <i>poco calando</i> added in pencil (Emil Telmányi)
8	vc.	<b>A</b> : notes 1-6:  added in pencil (Emil Telmányi); <b>E</b> : notes 6-7: <i>calando</i> added in pencil (Emil Telmányi);  added in pencil (Emil Telmányi)
9		<b>A</b> : <i>animando</i> added in pencil (Emil Telmányi)
9	DIGT.	<i>Herregud</i> emended to <i>Herre Gud!</i> as in <b>J</b> ; <i>strax</i> emended to <i>straks!</i> as in <b>J</b>
9	vl.1	added by analogy with vc.; <b>E</b> (vl.1 Nos.1,2): note 1: <b>pp</b> added in pencil (Emil Telmányi)
9	vc.	<b>A</b> : notes 5-12:  added in pencil (Emil Telmányi); <b>E</b> : notes 2-8:  added in pencil (Emil Telmányi); note 7: <i>poco animando</i> added in pencil (Emil Telmányi)
9-10	vc.	<b>E</b> : b.9 note 2 to b.10 note 12: phrase phrased in square bracket and <i>marc.</i> in margin added in pencil (Emil Telmányi)
10	fg.1	<b>A</b> : <i>cant.</i> added in pencil (Emil Telmányi)
10	vc.	<b>A</b> : notes 1-12:  added in pencil (Emil Telmányi); <b>E</b> : notes 8-12:  added in pencil (Emil Telmányi)
11	vl.1	<b>E</b> (vl.1 Nos.1,2): note 2: <i>espr.</i> added in pencil (Emil Telmányi)
12	vl.1	<b>E</b> (vl.1 Nos.1,2): notes 6-8:  added in pencil (Emil Telmányi)
12	vc.	<b>A</b> : notes 1-3:  added in pencil (Emil Telmányi); <b>E</b> : note 3: <i>cantabile</i> added in pencil (Emil Telmányi)
13	vl.1	added by analogy with vc.
13	vc.	<b>A</b> : notes 1-12:  added in pencil (Emil Telmányi)
14	fg.1	<b>A, E</b> : notes 1-3: <i>espr.</i> added in pencil (Emil Telmányi)
14	vl.1	<b>A</b> : notes 1-6:  added in pencil (Emil Telmányi)
15	fg.1	<b>A</b> : notes 1-3:  added in pencil (Emil Telmányi)
15	vl.1	<b>A</b> : notes 6-12:  added in pencil (Emil Telmányi)
16	fg.1	<b>G</b> : <i>a</i> <sup>#</sup> instead of <i>b</i> <sup>b</sup> 
16-23	DIGT.	<b>J</b> <sup>1</sup> : text to bb.16-23 is not extant
16	vl.1	<b>A</b> : notes 2-4:  added in pencil (Emil Telmányi); <b>E</b> (vl.1 Nos.1,2): notes 1-6: <i>poco</i> added in pencil (Emil Telmányi); note 9:  added in pencil (Emil Telmányi)
16-17	vl.1	added by analogy with bb.17-18
16	vc.	added by analogy with vl.1 and in accordance with <b>E</b> ; <b>E</b> : notes 1-2:  added in pencil (Emil Telmányi); notes 3-4:  added in pencil (Emil Telmányi); <b>A, E</b> : note 4: <i>marc.</i> added in pencil (Emil Telmányi)
16-17	vc.	<b>E</b> : b.16 note 4 to b.17 sixth quaver:  added in pencil (Emil Telmányi)
17	fg.1	<b>A</b> : notes 4-5:  added in pencil (Emil Telmányi)

Bar	Part	Comment
17	vl.1	<b>A</b> : <i>mf</i> added in pencil (Emil Telmányi); <b>E</b> (vl.1 Nos.1,2): notes 2-6:  added in pencil (Emil Telmányi); note 10:  added in pencil (Emil Telmányi)
17	vc.	<b>E</b> : seventh to ninth quaver:  added in pencil (Emil Telmányi)
18	fg.1 vl.1	<b>A</b> : <b>pp</b> added in pencil (Emil Telmányi)
18	vl.1	notes 6, 8, 12, 14, 16: <i>a</i> <sup>b</sup> emended <i>a</i> <sup>#</sup> ; <b>E</b> (vl.1 Nos.1,2): note 1: <b>pp</b> added in pencil (Emil Telmányi)
18	va.	<b>A</b> : note 1: <i>p</i> changed to <b>pp</b> in pencil (Emil Telmányi); <b>E</b> (va. No.1): <i>p</i>
18	vc.	<b>pp</b> added by analogy with fg., vl.1, va. and in accordance with <b>E</b> ; <b>E</b> : note 1: <b>pp</b> added in pencil (Emil Telmányi)
19	fg.1	<b>G</b> : note 4: <i>♩</i> corrected to <i>♪</i> in ink (CN)
19	vl.1	<b>E</b> (vl.1 Nos.1,2): notes 9-16:  added in pencil (Emil Telmányi)
19	vl.1 va.	<b>A</b> :  added in pencil (Emil Telmányi)
19	vc.	added by analogy with vl.1, va.; <b>E</b> : notes 2-4:  added in pencil (Emil Telmányi)
20	fg.1	<b>G</b> : note 1: <i>f</i> <sup>#</sup>
20	vl.1	<b>A</b> : note 10: <i>dim</i> added in pencil (Emil Telmányi); <b>A, E</b> (vl.1 Nos.1,2): note 1: <i>mf</i> added in pencil (Emil Telmányi)
20	va.	<b>A</b> : <i>mf</i> added in pencil (Emil Telmányi)
20	va. vc.	<i>dim.</i> added by analogy with vl.1
20	vc.	<i>mf</i> added by analogy with vl.1, va.
21	vl.1	added by analogy with va. and in accordance with <b>E</b> ; <b>E</b> (vl.1 Nos.1,2): notes 1-12:  added in pencil (Emil Telmányi)
21	vc.	added by analogy with va. and in accordance with <b>E</b> ; <b>A, E</b> :  added in pencil (Emil Telmányi)
22	vl.1	<b>A</b> : note 7: <i>marc.</i> added in pencil (Emil Telmányi); note 9: <i>ten.</i> added in pencil (Emil Telmányi); <b>E</b> (vl.1 Nos.1,2): notes 7-8:  added in pencil (Emil Telmányi)
22-23	vl.1	<b>E</b> (vl.1 Nos.1,2): b.22 note 11 to b.23 note 2:  added in pencil (Emil Telmányi)
22	vl.1 va. vc.	<i>dim.</i> added because of <i>dim</i> in the middle of the system; <b>A</b> : <i>dim.</i> added in the middle of the system in pencil (Emil Telmányi)
22	vc.	<b>E</b> : notes 3-4:  added in pencil (Emil Telmányi); notes 4-5:  added in pencil (Emil Telmányi)
23-24	vl.1	<b>E</b> (vl.1 No.1): b.23 note 8 to b.24 note 2:  added in pencil (Emil Telmányi)
23	vc.	<b>E</b> : notes 1-2:  added in pencil (Emil Telmányi); notes 2-3:  added in pencil (Emil Telmányi)
24	fg.1	<b>E</b> : note 2: <i>dolce</i> added in pencil (Emil Telmányi?)
24	vl.1 va. vc.	<b>pp</b> added because of <b>pp</b> in the middle of the system; <b>A</b> : note 1: <b>pp</b> added in the middle of the system in pencil (Emil Telmányi)
24	va.	<b>A</b> : <i>poco cant.</i> added in pencil (Emil Telmányi); <b>E</b> (va. No.1): <i>express.</i>

No. 3 Andantino

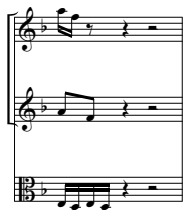
Bar	Part	Comment
26	cor.1	<i>Il<sup>do</sup></i> omitted in accordance with E; A: <i>Il<sup>do</sup></i> added in pencil (Emil Telmányi)
26	CORO	A: <i>Ved koncertopførelse udføres af Horn</i> 'to be played by horns in concert performances' added in pencil (Emil Telmányi)
27	CORO	<i>p</i> emended to <i>pp</i> ; A: <i>pp</i> added below staff in pencil (Emil Telmányi)
27	vl.1	<i>p</i> added by analogy with b.26 (vl.2)
29	S. A.	~~~~~ added by analogy with T., B.
29	T. B.	A: chord 4: ~~~~~ added below staff in pencil (Emil Telmányi)
30	CORO	A: <i>espr</i> added in pencil (Emil Telmányi)
31	S. A.	~~~~~ added by analogy with T., B.; A: note 5: <i>pp</i> added in pencil (Emil Telmányi)
31	T. B.	<i>pp</i> added by analogy with S., A.; A: ~~~~~ added below staff in pencil (Emil Telmányi)
32	CORO	A: notes 1-4: ~~~~~ added in pencil (Emil Telmányi)
33	CORO	A: <i>mf</i> added in pencil (Emil Telmányi)
33-34	S. A.	beginning of ~~~~~ emended from b.34 note 1 by analogy with T., B.
33-34	T. B.	A: b.33 note 5 to b.34 note 3: ~~~~~ added in pencil (Emil Telmányi)
34	S. A.	end of ~~~~~ emended from note 5; note 5: <i>pp</i> added by analogy with T., B.; A: notes 1-6: ~~~~~ added in pencil (Emil Telmányi)
34	T. B.	A: note 5: <i>pp</i> added in pencil (Emil Telmányi)
35	CORO	<i>pp</i> omitted after change of system; A: note 1: <i>pp</i> added in pencil (Emil Telmányi)
36	cl.1	rest 2: ☺ added by analogy with CORO
36	DIGT.	J <sup>1</sup> : *A <i>Dur Stykket</i> added in pencil (CN)
36	CORO	<i>selv.</i> emended to <i>selv!</i> as in J <sup>1</sup> ; rest 1: ☺ added by analogy with vl.1,2
36	vl.1,2	rest 1: ☺ added by analogy with CORO
37	cl.1	G: <i>quasi allegretto</i>
37	DIGT.	<i>selv</i> added as in J <sup>1</sup>

No. 4 Andante quasi sostenuto

Bar	Part	Comment
41		G: <i>Andante</i>
41	vl.1,2	superfluous <i>con sord.</i> omitted
42	vl.1	G: <i>o.s.v.</i>
43	vl.2	notes 1-3: slur emended from open slur by analogy with bb.44, 46; A: note 1: end of slur open before page turn; E (vl.2 Nos.1-3): notes 1-3: slur
45	va.	superfluous <i>con sord</i> omitted
46	DIGT.	<i>overende</i> emended to <i>over Ende</i> as in J <sup>1</sup>
47	vl.2	E (vl.2 Nos.1-3): notes 1-3: slur added in pencil
47-48	vl.2	b.47 note 1 to b.48 note 2: slur added by analogy with va.
49	vc.	<i>pp</i> added by analogy with vl.1,2, va.
50	cb.	note 2: <i>dim.</i> added by analogy with vl.1,2, va., vc.
52	cb.	stacc. added by analogy with bb.50-51

Bar	Part	Comment
53	cb.	note 1: stacc. added by analogy with bb.50-51
55	vl.1	note 3: <i>g<sup>2</sup></i> emended to <i>g<sup>3</sup></i>
57	vl.1	between notes 2-3, 4-5: beam broken by analogy with va.
57	vc.	upper part: <i>trem.</i> added
57-60	vc.	<i>div.</i> added
58	DIGT.	J <sup>1</sup> : after <i>Vove: Hertil</i> ☺ added in ink (CN)
59	vl.2	E (vl.2 No.1): note 1: <i>dim.</i> added in pencil
59-60	vl.2 va.	<i>dim.</i> emended to <i>di-mi-nu-en-do</i> by analogy with vl.1
59-60	vc.	<i>dim</i> in b.59 and b.60 emended to <i>di-mi-nu-en-do</i> by analogy with vl.1
60	vl.1	NB $\frac{1}{4}$ Tone ? omitted and * added with reference to footnote; A: note 4: NB $\frac{1}{4}$ Tone ? added in pencil (Emil Telmányi); below system: NB <i>Der bør spilles <math>\frac{1}{4}</math> Tone mellem c-cis</i> 'should be played a $\frac{1}{4}$ tone between C and C <sup>♯</sup> ' added in pencil (Emil Telmányi)
61	va.	note 3: stacc. omitted by analogy with bb.59-60 (vc.)
64	va.	stacc. omitted by analogy with vl.1,2

No. 5 Allegro moderato

Bar	Part	Comment
1	vl.1	E (vl.1 Nos.1,2): <i>senz sord.</i> added in pencil (Emil Telmányi?)
2	vl.1	<i>arco</i> omitted
4	tamb.picc.	note 1: stacc. added by analogy with notes 2-4 and in accordance with E
6-14	vl.2	stacc. added by analogy with bb.2-5
7	fl.1 ob.2 fg.	E: <i>p</i> changed to <i>pp</i> in pencil (Emil Telmányi?)
7	fl.2	E: <i>p</i>
7	ob.1	E: <i>p</i> changed to <i>ppp</i> in pencil (Emil Telmányi?)
7-14	tamb.picc.	stacc. added by analogy with bb.4-6
10	cl.	superfluous <i>pp</i> omitted
10-14	vl.1	stacc. added by analogy with bb.2-5
10-20	vc.	E: above bar-line between bb.10-11: line drawn in pencil from ☺ to ☺ between bb.19-20; <i>gælder kun 1<sup>ste</sup> Gang</i> 'applies only to the first time' added in pencil (CN)
11	fl.	A: note 1: <i>pp</i> added in pencil (Emil Telmányi)
11	fl.1	E: <i>pp</i> added in pencil (Emil Telmányi?)
11	ob. fg.	<i>pp</i> added by analogy with fl.
11	fg.	E: <i>pp</i> added in pencil (Emil Telmányi)
15	cl.	<i>pp</i> added by analogy with the dynamic level in fl., fg.
15	vl.1,2 va.	G:
		
		CN has presumably forgotten to copy the phrases in vl.1,2, va., vc. in connection with a page turn, but as vc. is incomplete no revision has been made
16-17	CORO	J <sup>1</sup> : <i>Drommeminde</i> instead of <i>Ungdomsminde</i>




Bar	Part	Comment
17	fl.	stacc. omitted by analogy with fl.2, cl., fg.
17-19	tamb.picc.	stacc. added by analogy with bb.4-6
17-18	vl.1,2	stacc. added by analogy with bb.2-5
19-24	vl.2	stacc. added by analogy with bb.2-5
20	vl.2	G: phrase as b.19

#### No. 6 Allegro risoluto

Bar	Part	Comment
		J <sup>1</sup> : $\frac{2}{4}$ added in pencil (CN) G: <i>Allegro energico</i>
1-5	vl.1,2	G: phrase as vl.1 notated on one staff
3	vl.1	note 12: stacc. added by analogy with notes 1-11
3	va.	note 4: g' emended to f <sup>#</sup> ' by analogy with vl.1,2 and in accordance with E; E (va. No.1): note 4: g' changed to f <sup>#</sup> ' in ink
4	vl.1	G: note 1: ♯ added in ink (CN)
4-5	vl.1	stacc. added by analogy with b.3
5	vl.1	G: note 3: ♯ added in ink (CN)
6	cl. fg.	G: <i>p</i>
8	cl.1	G: note 1: ♯ added in ink (CN)
11	vl.2 va.	G: <i>Viol II og Viola (ff); pizz; II Og Viola</i>
15	vc.	stacc. added by analogy with cb. and in accordance with E
16	DRENG.	note 4: ♭ (b <sup>2</sup> ) added; A: note 4: ♯, but note missing
16-17	vl.2	b.16 notes 2-3, b.17 note 1: notes added by analogy with bb.14-15; b.16 note 1 to b.17 note 1: slur added by analogy with bb.14-15 and in accordance with G
17	fg.1	G: <i>mf</i>
19	DRENG.	J <sup>1</sup> : <i>Drengen danser under Efterspillet</i> 'the boy dances during the postlude' added in pencil (CN)
19-21	DRENG.	A: text: <i>tra-la-la, tra-la-la-la-la-la</i> added in pencil CN
20-21	cl.1	E: stacc.
20	cl.2	E: stacc.; G: note 2: c <sup>#</sup>
20	va.	superfluous <i>pizz</i> omitted; $\frac{2}{4}$ emended from $\frac{3}{4}$ by analogy with cl.
21	cl. fg.1	$\frac{3}{4}$ moved from b.22 by analogy with vl.1,2 and in accordance with G
21	vc. cb.	$\frac{3}{4}$ moved from b.20 by analogy with vl.1,2 and in accordance with G
27	cl. fg. vl.2	marc. added by analogy with vl.1 and in accordance with E (cl.2, fg.2)
28	fg.1	G: note 1: A
28	fg.2	G: note 1: D
28	vl.1	G: last quaver: d'', d'''
28	vl.2	chord 1: f', f <sup>#</sup> ' emended to a', f <sup>#</sup> ' by analogy with b.29 and in accordance with E, G; E (vl.2 No.2): chord 1: f <sup>#</sup> ' changed to a' in pencil

#### No. 7 Andante


Bar	Part	Comment
2	vl.1	E (vl.1 Nos.1,2): <i>dim....</i> added in pencil (Emil Telmányi?)
2	vc. cb.	G: g instead of g'
3-4	vl.1	E (vl.1 Nos.1,2): <i>dim. --- p</i> crossed out in pencil (CN?)
4-7	fg.	G: notated an octave lower

Bar	Part	Comment
4	fg. cor.	G: <i>molto</i> in 
4-7	cor.2	b.4 to b.7: slur emended from open slur by analogy with cor.1; A: b.4: end of slur open before page turn; b.5 note 1 to b.7 note 1: slur
4	vl.2	<i>p</i> added by analogy with vl.1 and in accordance with E (vl.2 Nos.1,2)
5	cor.2	♯ added as in G
7	fg.	note 1: emended from ♭ by analogy with cor.

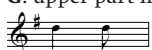
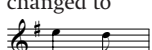
#### No. 8 Aria. "In un boschetto"

Bar	Part	Comment
		Carl Nielsen / Op 54 omitted, opus number applies only to ARIA; A: above system: Carl Nielsen, Op 54 added in pencil (CN)
	DIVAEN	Sang emended to DIVAEN
9	pf.1	lower part note 1: slur omitted in accordance with pf.1 upper part; A: beginning of slur open after change of system
18	pf.2	lower part notes 1-2: ♭ ♭ emended to ♭ ♭ as in B
23-24	pf.2	A: upper part b.23 note 2 and b.24 note 6: ♭ crossed out (engraver)
25	DIVAEN	notes 3, 6-7: e'' emended to e''' as in B, G
26	DIVAEN	notes 3-7: stacc. added as in B and by analogy with b.25 note 6 to b.26 note 2
31	pf.2	chord 3: ten. added by analogy with pf.1
33	DIVAEN	note 7: stacc. added as in B
39-46	pf.2	b.39 chord 1 to b.46 chord 3: slur added as in B
41	pf.1	notes 6, 10: b'' emended to b''' by analogy with b.40
43	DIVAEN	slur emended from open slur; A: note 3: beginning of slur open after change of system
44	DIVAEN	note 1: ten. emended to stacc. as in B
44	pf.1	note 6: b'' emended to b''' by analogy with b.43
48-49	pf.2	b.48 note 10, b.49 notes 5, 10: stacc. added by analogy with b.48 note 5
51	DIVAEN	notes 2-6 : ten added as in B; note 7: stacc. added as in B
51	pf.1	G: note 2: ♭
52-53	DIVAEN	stacc. added as in B
53	DIVAEN	G: rest 2: † added in ink (CN)
53	pf.2	G: last three semiquavers notated in bass clef
54	DIVAEN	G: first crotchet: $\gamma$ ♭
54-55	pf.2	lower part b.54 to b.55 note 2: slur emended from open slur; A: lower part b.55 note 2: beginning of slur open after change of system
55	DIVAEN	notes 4-5: emended from ♭ ♭ as in B
55	pf.1	upper part notes 2-3: slur added as in B; before rest 1: superfluous $\gamma$ with $\curvearrowright$ omitted as in B
55	pf.2	G: rest 1: $\curvearrowright$
56-61	pf.2	b.56 chord 1 to b.61 note 1: slur added as in B
58-60	DIVAEN	stacc. added by analogy with b.57
59-60	DIVAEN	G:



Bar	Part	Comment
62	DIVAEN	<i>cadenza</i> added; upper staff note 28: $\flat$ added as in <b>G</b>
62	pf.	$\frown$ added by analogy with DIVAEN
64	DIVAEN	<b>G:</b> 
65	pf.	<b>G:</b> <i>molto espressivo</i> in $\lll$
66-67	DIVAEN	<b>A:</b> b.66 note 4 to b.67 note 1: slur above staff crossed out in pencil; b.66 notes 5-7: slur added in pencil
66	pf.1	lower part note 5: ten. added by analogy with upper part; lower part note 7: $\frown$ added as in <b>B</b> ; <b>G:</b> lower part notes 6, 7: $\frown$ added as in <b>B</b> ; <b>G:</b> lower part notes 6, 7: $\frown$ added as in <b>B</b> ; <b>G:</b> lower part notes 6, 7: $\frown$ added as in <b>B</b>
67-68	DIVAEN	bb.67-68: tie omitted in accordance with the change of hyphenation; <b>A:</b> bb.67-68: <i>gia</i> (b.67) changed to <i>gi</i> (b.67) - <i>a</i> (b.68) in pencil (CN?)
68	DIVAEN	<b>A:</b> $\downarrow \dot{\downarrow}$ - changed to $\circ$ in pencil (CN?); <b>G:</b> $\downarrow \dot{\downarrow}$ -
69	DIVAEN	<b>A:</b> note 1 and rests 1-2: $\equiv$ changed to $\downarrow \dot{\downarrow}$ - (CN?); note 1 tied to previous note in pencil (CN?)

#### No. 9 "Vi elsker dig, vort høje Nord"

Bar	Part	Comment
3-4	DIVAEN pf.2	<i>Sang</i> emended to DIVAEN slur emended from open slur as in <b>C</b> ; <b>A:</b> b.3 note 1 to b.4: end of slur open before change of system
4	pf.1	<b>G:</b> upper part note 3:  changed to  in ink (CN)
4	pf.2	<b>G:</b> upper part note 5: <i>d</i> changed to <i>e</i> in ink (CN)
6	DIVAEN	<b>C:</b> <i>bly</i> in stead of <i>blaa</i>
6	pf.1	upper part note 1 to lower part note 3, upper part note 2 to lower part note 6: slurs omitted; lower part notes 1-3, 4-6: slurs added; upper part note 2: $\downarrow$ emended to $\downarrow$ as in <b>C</b> and by analogy with note 1
7	DIVAEN	<b>J<sup>1</sup>:</b> <i>Nordlysets Hvide Spejl</i> changed to <i>Det hvide Nordlysspejl</i> in pencil (CN)
7	pf.1	lower part last quaver: $f^{\sharp'}$ emended to $f^{\natural'}$ as in <b>C</b>
8	pf.1	note 2: $f^{\sharp'}$ emended to $f^{\natural'}$ as in <b>C</b> ; chord 2: $f^{\sharp''}$ emended to $f^{\natural''}$ as in <b>C</b>
8	pf.2	upper part notes 4, 6: $f^{\sharp}$ emended to $f^{\natural}$ as in <b>C</b>
9	pf.1	upper part notes 4, 5: $f^{\sharp'}$ , $f^{\sharp''}$ emended to $f^{\natural'}$ , $f^{\natural''}$ as in <b>C</b>
9	pf.2	upper part note 5: $f^{\sharp}$ emended to $f^{\natural}$ as in <b>C</b>
11	DIVAEN pf.	<b>G:</b> <i>dim</i> added in blue crayon (CN)
12	DIVAEN pf.	<b>G:</b> <i>p</i> added in blue crayon (CN)
13	pf.	<b>G:</b> <i>f</i> added in ink (CN)
13	pf.1	middle part notes 1-2: tie added in accordance with <b>G</b> ; <b>G:</b> middle part: $\downarrow$ .
15	pf.2	end of slur emended from b.16 note 1 as in <b>C</b> and by analogy with pf.1
15-16'	DIVAEN	<b>J<sup>1</sup>:</b> <i>vor Nordlys-Mor!</i> instead of <i>vort høje Nord.</i>
16'	DIVAEN	rest 1: $\dot{\downarrow}$ added

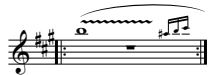
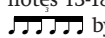
Bar	Part	Comment
18-19	pf.2	upper part: b.18 note 1 to b.19 note 1: slur added by analogy with b.17 between Nos. 9 and 10: <i>Pause</i> omitted

#### No. 10 Andante sostenuto

Bar	Part	Comment
1		<b>G:</b> <i>Andante</i>
1-26	DIGT.	<b>G:</b> <i>Med Vemod mindes jeg min stakkels Moder.</i> preceding the musical number and crossed out, thus moving the remaining text a bar forward. Fragments of the text end in b.25 <i>Kloster</i>
1	vl.1	<b>E</b> (vl.1 Nos.1,2): <i>con sordino</i> added in pencil
1	vl.2	<b>E</b> (vl.2 Nos.1,2): <i>Sordino</i> added in pencil
1	va.	<b>E</b> (va. No.1): <i>Sordino</i> added in pencil
1	vc.	<b>E:</b> <i>con Sordin</i> added in pencil
8	DIGT.	<i>hjælpe</i> emended to <i>hjælpes</i> as in <b>J<sup>1</sup></b>
8	DIVAEN	text-cue added as in <b>J<sup>1</sup></b>
9	vl.1,2 va.	<i>trem.</i> added
9	va.	note 2: $\frown$ added by analogy with vl.1,2, vc.
10	vc.	note 2: $\downarrow$ emended to $\downarrow$ by analogy with b.11
13	DIGT.	<i>Tilbunds</i> emended to <i>Til Bunds</i> as in <b>J<sup>1</sup></b>
18	vl.1	last quaver: $\frown$ omitted by analogy with vl.2, va., vc. and in accordance with <b>E</b> ; <b>A:</b> last quaver: $\frown$ added in pencil (CN/Emil Telmányi?)
20	DIGT.	brackets round <i>henvifted Pilens eviggrønne Blade</i> omitted as in <b>J<sup>1</sup></b> ; <b>A:</b> brackets round <i>henvifted Pilens eviggrønne Blade</i> added in pencil (CN/Emil Telmányi?)
21	vl.1	<b>E</b> (vl.1 No.1): note 3: $\frown$ added in pencil (Emil Telmányi?)
25	DIGT.	<i>De</i> added as in <b>J<sup>1</sup></b>

#### No. 11 Andante tranquillo


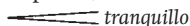


Bar	Part	Comment
1		<b>G:</b> <i>Andante sostenuto</i>
1-40	trb.t.	bass clef emended to tenor clef
1	pf.	instrument name added in accordance with b.9
2-3		<b>G:</b> between bb.2-3: 1 bar identical with b.3
7-8	pf.1	lower part b.7 note 2 to b.8: slur omitted by analogy with bb.9-10; <b>A:</b> lower part b.7 note 2 to b.8: end of slur open before page turn
8	pf.2	upper part notes 1-8: slur emended from open slur; <b>A:</b> note 1: end of slur open before page turn
10	DIVAEN	<b>J<sup>1</sup>:</b> <i>Hav og Bjerg og Dal,</i>
13-16	pf.2	upper part bb.13, 14, 15, 16 notes 1-8: slurs emended from one open slur by analogy with bb.1-12; <b>A:</b> b.13 to b.16: beginning and end of slur open
14	cor.1	note 2: $\lll$ added by analogy with b.13
15	cor.1	<i>mp</i> $\lll$ <i>pp</i> $\lll$ added by analogy with b.13
16	cor.1	$\lll$ added by analogy with b.12
17	cor.1	<i>mp</i> $\lll$ <i>pp</i> added by analogy with b.13
17	DIVAEN	<i>af</i> emended to <i>ad</i> as in <b>J<sup>1</sup></b>

Bar	Part	Comment
19	fl.1 ob.1	<b>G:</b> <i>Ob. og Fl. Melodi</i>
20	DIGT.	<b>J<sup>1</sup>:</b> <i>tales til Musik, men Jenny Lind synger med Koret o.s.v., Tekst: Evig Sang og Poesi, /: Evig Sang</i> : '[lines] to be delivered with music while Jenny Lind sings with the chorus etc. Text: eternal song and poetry, /: eternal song' added in pencil (CN)
22-24	fl.	<b>G:</b> fl. not written out
22-24	ob.	<b>G:</b> <i>Ob.</i> ; same phrase as fl.1 notated an octave lower
23	DIGT.	<b>A:</b> <i>se</i> added in pencil (Emil Telmányi)
24-25	pf.2	upper part b.24 note 1 to b.25 note 1: slur emended from open slur; <b>A:</b> upper part b.24 note 1: end of slur open before page turn
27-30	fg.1,2	b.27 note 1 to b.30 note 1: slur emended from open slur; <b>A:</b> end of slur open before page turn
28-29	tutti	repeat marking removed and bars written out twice because of placement of text in b.29; b.29 third crotchet: superfluous <i>cresc.</i> omitted
28-29	picc.	bb.28-29 emended from 
		by analogy with bb.30-31, 32-33, 34-35, 36-37
28-29	fg.2	<i>cresc.</i> added by analogy with fg.1 (above staff)
28-34	pf.	b.28 chord 1 to b.34 chord 1: slur emended from open slur; <b>A:</b> b.28 chord 1: end of slur open before page turn
29-30	trb.t.	b.29 note 2 to b.30 note 1 slur emended from open slur; <b>A:</b> b.29 note 1: end of slur open before page turn
30		<b>A:</b> below system: <i>Clar og Obo* med Violiner 8va basso</i> 'Cl. and ob.* with violins 8va basso'
30	picc.	<b>mp</b> added by analogy with cl.
30	picc.1	<b>E:</b> <b><i>f</i></b>
30	picc.2	<i>cresc.</i> added by analogy with cl.1
30	ob.	<b>E:</b> notes 7-12: <i>cresc.</i>
30	fg.2	note 6: ten. omitted by analogy with fg.1, trb.t
30	cor.1,2	notes 1-5: stacc. omitted by analogy with bb.28-29 and in accordance with <b>E</b>
30	trb.t.	<i>cresc.</i> added by analogy with fg.
30	vc. cb.	<i>cresc.</i> added by analogy with cor.1,2
31	ob.	notes 1-3: superfluous slur omitted
31	cl.	<b>E:</b> note 4: ten.
31	fg.2	notes 1-6: ten. added by analogy with fg.1 and in accordance with <b>E</b>
33-34	picc.1	slur added by analogy with bb.31-32
33	ob.	<b>E:</b> note 4: ten.
33	cl.	notes 1-6: slur emended from open slur by analogy with ob.; <b>A:</b> end of slur open before page turn; <b>E:</b> note 4: ten.
33	trb.t.	note 11: ten. added by analogy with fg. and in accordance with <b>E</b> (trb.2)
36	fg.	notes 3-5: marc. added by analogy with b.35
36	pf.2	notes 13-18: rhythm emended from  by analogy with pf.1
36-40	DIVAEN	<b>G:</b> phrase with text added in ink on a handwritten staff below the system

Bar	Part	Comment
37-39	vc. cb.	marc. added by analogy with bb.35-36
38-39	fg.	notes 3-5, 8-10: marc. added by analogy with bb.35-37








## A G R U N D T V I G E A S T E R E V E N I N G

### No. 1. Paradise

Bar	Part	Comment
		<i>Paradiis</i> emended to <i>Paradis</i>
		<b>A:</b> 2 added after <i>No. 1</i> in read crayon; <b>B:</b> 2. added in read ink; <b>C:</b> <i>Nr.1-2</i> .
		<b>E:</b> <i>No. 1</i> changed to <i>No. 2</i> in blue crayon
	fl. cor.1	
	ob. cl.	
	cor.2 trb. timp.	<b>E:</b> <i>Nº 1</i> changed to <i>Nº 2</i> in pencil
	fg.	<b>E:</b> <i>Nº 1</i> changed to <i>Nº 2</i> in red crayon
1	fg.	<b>mp</b> added by analogy with fl. and in accordance with <b>E</b>
1	[timp.]	<b>B:</b> <i>Timpani I</i> added in pencil (CN?)
3-8	ob.	slur emended from open slur; <b>A, B:</b> bb.3-6: end of slur open before change of system
6-11	cl.	slur emended from open slur; <b>A, E:</b> b.6 note 1: end of slur open before change of system; <b>A, E:</b> beginning of slur b.7 note 1
7		<i>Recitation</i> added
8		<i>søgte</i> emended to <i>søgtes</i> , in accordance with <b>J</b>
9		<b>C:</b> <i>Billed</i> instead of <i>Billede</i>
10	fl.	<b>C:</b> <i>rall.</i>
11	cl.	rest 1:  added by analogy with the other parts
11		text from <i>til Lyst</i> to <i>I Barndoms-Tiden, naar den svandt hen</i> , added in accordance with <b>J</b>
13-14	fg.	tie added because of the slur
14-15	cl.	tie added because of the slur
15		<b>C:</b> <i>men</i> instead of <i>med</i> ; <b>J:</b> <i>Støvets</i> instead of <i>Dødens</i>
16		<b>J:</b> <i>Gladhjem</i> instead of <i>Gudhjem</i>
18		<b>B, C:</b> <i>Bøgers</i> instead of <i>Bøges</i>
19	cor.1	<b>A:</b> notes 1-3: <i>g'- d''- g'</i> changed to <i>e'- b'- e'</i> in pencil; <b>B:</b> notes 1-3: <i>e'- b'- e'</i>
19-21	cor.1	 <b>p</b> added as in <b>E</b> ; <b>E:</b> bb.19-21 notated on inserted music paper (CN)
19	cor.2	<b>E:</b> cue notes 1-3: <i>g'- d''- g'</i>
20-27	ob.	slur emended from open slur; <b>A, B:</b> b.20 note 1 to b.26: end of slur open before change of system
20	cor.1	<b>A:</b> notes 3-4:  added in pencil
21-27	fg.	slur emended from open slur; <b>A, B:</b> b.21 note 1 to b.26: end of slur open before change of system
22	fg.	<b>A:</b> note 2:  added (CN?); <b>D, E:</b> note 2: <i>g Jer</i> added in accordance with <b>J</b> and by analogy with <b>C</b> (b.24)
22		
23-27	fl.	slur emended from open slur; <b>A, B:</b> bb.23-26: end of slur open before change of system
24	fl.	<b>B:</b> note 2: <i>b<sup>b''</sup></i> ; note 4: <i>g''</i>
25		<i>og</i> emended to <i>et</i> in accordance with <b>J</b>
26	cl.	rest added
26		<i>Priis</i> emended to <i>Pris</i> ; <b>B, C:</b> <i>Fyld</i> instead of <i>Fylde</i>
27		end of b.27: double bar-line added
27		<i>Paradiis</i> emended to <i>Paradis</i> ; <b>C:</b> <i>Paradiss</i>

Bar	Part	Comment
27		<b>A:</b> after b.27: <i>herefter Ansgar uden Musik saa</i> N <sup>o</sup> 3 added in read crayon; (5 <i>Pause</i> ) added in pencil (CN); <b>B:</b> <i>herefter Ansgar uden Musik saa</i> N <sup>o</sup> 3 added in read ink

### No. 2 Hadding in the Underworld

Bar	Part	Comment
	fl.	<b>A:</b> after N <sup>o</sup> 2: 1. added in red crayon <b>E:</b> No. 2 changed to No. 1 in blue crayon; <i>Bag Scenen</i> 'Off stage' added in blue crayon
	ob. cl.	
	cor.2 trb. timp.	<b>E:</b> N <sup>o</sup> 2 changed to N <sup>o</sup> 1 in pencil
	fg.	<b>E:</b> N <sup>o</sup> 2 changed to N <sup>o</sup> 1 in red crayon
	cor.1	<b>E:</b> N <sup>o</sup> 2 changed to N <sup>o</sup> 1 in blue crayon
2		<b>B:</b> <i>Tegn</i> added in pencil
5	cl. cor.1	<b>A:</b> note 2: <i>b</i> crossed out in pencil
5-14	trb.	slur emended from open slur; <b>A:</b> b.5 note 1 to b.11: end of slur open before page turn <i>Recitation</i> added
5		
7	fl. ob. cl.	note 6: stacc. added by analogy with b.4
7		<b>C:</b> below system: ( <i>to Linier i hver Takt</i> ) 'two lines in each bar'
11		<b>B:</b> <i>Dætten</i> instead of <i>Jætten</i>
12		<i>Lillevaande</i> emended to <i>Lilievaanden</i> in accordance with <b>N</b>
13		<i>udraget</i> emended to <i>udraged</i> in accordance with <b>N</b>
14	fl.	<i>-</i> emended from <i>†</i> and <i>∩</i> added by analogy ob., cl., fg., cor., trb. and in accordance with <b>B</b>
14	fl. ob. cl. fg.	
	cor. trb.	<b>A:</b>  added in red crayon
14	cl.	<b>E:</b>  <i>f</i> added in pencil
14	fg.	<b>E:</b>  added in red crayon
14	cor.1	<b>E:</b>  <i>fz</i> added in blue crayon
14	cor.2	<b>E:</b>  <i>fz</i> added in pencil
14	trb.1	<b>E:</b>  added in pencil
14	trb.2	<b>E:</b> <i>f</i>  added in pencil
14	timp.	rest 1: <i>∩</i> added by analogy with the other parts
14		<i>bragen</i> emended to <i>bragende</i> in accordance with <b>N</b>
14		Text from <i>Glommen</i> to <i>da han i Salen saa' kun sin Længsel</i> ; added in accordance with <b>N</b> ; ( <i>musik</i> ) notated after <i>dæmpe</i> omitted; <b>C:</b> text begins: <i>Da tyktes Dalen</i>
17	fl. cl.	notes 2-4: slur added in accordance with <b>B</b> (fl.)
18		<b>A:</b> <i>hold helt ud</i> 'sustain to end' added in pencil (CN); <b>B:</b> <i>hold helt ud.</i> added in pencil
18	ob.	<b>E:</b> after b.18: <i>poi Paradis</i> added in pencil

### No. 3 Before "New Year's Morning"

Bar	Part	Comment
8-11	trb.	slur added by analogy with bb.1-7
8-9	trb.1	tie added by analogy with bb.1-2 and in accordance with <b>E</b>
10	trb.2	<b>A:</b> <i>c</i> <sup>2</sup> added in pencil





### No. 4 The Land of the Living

Bar	Part	Comment
1-4	fg.	time signature emended from $\frac{4}{4}$ $\frac{3}{4}$ to $\frac{4}{4}$ b.4 note 1 to b.4 note 4: end of slur emended from b.5 note 1 by analogy with fl., ob., cl.
1-2	cor.1	tie added by analogy with cor.2
2	fl.	<b>A:</b> after note 3: breathing caesura added in pencil (CN?)
2	fl. ob.	<b>E:</b> after note 3: double caesura added in pencil
2	ob. cl.	breathing caesura added by analogy with fl. and in accordance with <b>E</b>
2	cl.	<b>E:</b> b.2 after note 3: breathing caesura added in pencil (Aage Oxenvad)
2	fg. trb.2	<b>E:</b> after note 3: breathing caesura added in pencil
2	cor.	<b>E:</b> after note 4: breathing caesura added in pencil
4	fl.	<b>A:</b> after note 4: breathing caesura added in pencil (CN?)
4	fl. ob.	<b>E:</b> after note 4: double caesura added in pencil
4	ob. cl. fg. cor. trb.	breathing caesura added by analogy with fl. and in accordance with <b>E</b> (ob., cl., fg., cor.)
4	cl.	<b>B:</b> notes 2-4: slur; <b>E:</b> after note 4: breathing caesura added in pencil (Aage Oxenvad)
4	fg. cor.	<b>E:</b> b.2 after note 4: breathing caesura added in pencil
5		$\frac{3}{4}$ added
8	fl. ob.	<b>E:</b> after note 1: double caesura added in pencil
8	fl. cl. cor.1	<b>A:</b> after note 1: breathing caesura added in pencil (CN?)
8	ob. fg.	breathing caesura added by analogy with fl., cl., cor. and in accordance with <b>E</b>
8	cl.	<b>E:</b> after note 1: breathing caesura added in pencil (Aage Oxenvad);+ added in pencil, referring to footnote below bottom system: + <i>Carl Nielsens Vejtrækninger</i> 'Carl Nielsen's breathing markings' (Aage Oxenvad)
8	fg. cor.2	<b>E:</b> after note 1: breathing caesura added in pencil
8	cor.1	<b>E:</b> after note 4: breathing caesura added in pencil
9		$\frac{4}{4}$ added; <b>A:</b> above system: $\frac{4}{4}$ added in pencil
9	trb.2	<b>E:</b> note 5: ten.
10		$\frac{3}{4}$ added; <b>A:</b> above system: $\frac{3}{4}$ added in pencil
11		<b>A:</b> <i>Ophold efter 1<sup>ste</sup> Gang, men / efter Ordene "O, Kristelighed, Du / skænker vort Hjerte, hvad Verden ej ved, / o.s.v - - - - / mit Land, siger Livet, er Himmel og Jord, / hvor Kærlighed bor" / spilles N<sup>o</sup> 4 2<sup>den</sup> Gang</i> 'pause after the first time, but / after the words' 'O, Kristelighed, Du / skænker vort Hjerte, hvad Verden ej ved, / o.s.v - - - - / mit Land, siger Livet, er Himmel og Jord, / hvor Kærlighed bor' <u>No. 4 is to be played a second time</u> '



No. 5 Prelude to "The Daffodil"

Bar	Part	Comment
		A: above first system: <i>Bag Scenen</i> 'Off stage' added in pencil (CN); <b>B</b> : <i>Bag Scenen</i> added in pencil
1-3	fl.	<b>C</b> : fragment
1	fg.	<b>E</b> : above system: <i>Herfra paa Scenen</i> 'From here on stage' added in pencil and erased
1	cor.	A: note 4 ( <i>f<sup>z</sup></i> ) added in pencil
1	cor.1	<b>E</b> : above top system: <i>Bag Scenen</i> 'Off stage' added in blue crayon and crossed out in blue crayon
1-11	cor.2	ten. added by analogy with fl., cl., fg., trb.1
1-7	trb.2	ten. added by analogy with b.1 (trb.1)
2	fl.	<b>E</b> : after note 3: caesura added in pencil
2	fl. cl.	<i>segue</i> omitted
2-3	fl. ob. cl. fg.	ten. added by analogy with b.+1-1
2-4	trb.1	ten. added by analogy with b.+1-1
2-11	cor.1	ten. added by analogy with b.+1-1
+5-7	fl. ob. cl. fg. trb.1	ten. added by analogy with b.+1-1
6	fl.	<b>E</b> : after note 3: caesura added in pencil
8-10	cor.2	<b>E</b> : b.8 note 3 to b.10 note 2: ten.
9-11	trb.2	ten. added by analogy with b.7 note 3 to b.8 note 1
10-11	fl. ob. cl. fg. trb.1	ten. added by analogy with bb.8-9

No. 6 Tempo giusto

Bar	Part	Comment
		above first system: ( <i>Musik.</i> ) ( <i>1. Gongongslag</i> ) omitted; footnote: <i>Musikken indledes med et gongongslag</i> . 'The music begins with a gong beat' added in accordance with CN's indication above the first system
		A: above first system: ( <i>1. Gongongslag</i> ) added in pencil (CN); <b>B</b> , <b>C</b> : <i>Miskund dig Gud!</i> ; <b>E</b> (timp.): <i>Før N<sup>o</sup>6 et stærkt Gongongslag (Tegn)</i> 'before No. 6 a loud gong beat (give sign)' added in pencil (CN) and crossed out in red crayon
1-3	cor.1	<b>E</b> : marc. added in blue crayon
4	fl.	<i>b<sup>b</sup></i> emended to <i>b<sup>z</sup></i> in accordance with <b>E</b> ; <b>E</b> : note 2:  added in pencil; notes 2-4:  changed to 
4	cl.	<i>d<sup>b</sup></i> emended to <i>d<sup>z</sup></i> in accordance with <b>E</b> ; <b>E</b> : note 2:  added in pencil; notes 2-4: slur added by analogy with fl.
4	cor.1	<b>E</b> : notes 1-6: marc. added in red crayon; notes 6-12: marc. added in blue crayon
5	cor.1	<b>E</b> : marc. added in blue crayon

No. 7 Choir of Angels

Bar	Part	Comment
1-8		A: brackets added in pencil at the beginning and end of No. 7
6-8	B.	text added
6	T. B.	<b>A7b</b> :  <i>p</i>
7	T.	<b>A7b</b> : ( <i>bredt</i> )
7	T. B.	<b>A7b</b> : 
8	T. B.	<b>A7b</b> : <i>ff</i>

No. 8 The Blessed Day

Bar	Part	Comment
		<i>DEN SIGNEDE DAG</i> , music by C.E.F. Weyse, orchestrated by CN

