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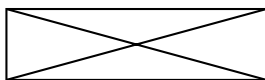
VÆ R K E R
W O R K S

Udgivet af Carl Nielsen Udgaven
Det Kongelige Bibliotek
Hovedredaktør Niels Krabbe

Serie I. Scenemusik. Bind 6

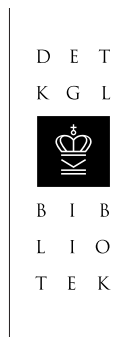
Published by The Carl Nielsen Edition
The Royal Library
Editor in chief Niels Krabbe

Series I. Stage Music. Volume 6



Edition Wilhelm Hansen
Copenhagen 2007





CARL NIELSEN

SKUESPILMUSIK 1

INCIDENTAL MUSIC 1

Udgivet af

Edited by

Niels Bo Foltmann

Lisbeth Ahlgren Jensen

Kirsten Flensburg Petersen



Edition Wilhelm Hansen
Copenhagen 2007

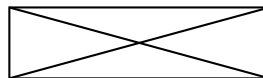
Graphic design Kontrapunkt A/S, Copenhagen
Music set in SCORE by New Notations, London
Text set in Swift
Printed by Quickly Tryk A/S, Copenhagen

CN 00045
ISBN 87-598-1606-6 / 978-87-598-1606-6
ISMN M-66134-205-2

Sponsored by Bikubenfonden

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

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GENERAL PREFACE

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

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

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

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

Series I, Stage Music

- Operas
- Incidental music

Series II, Instrumental Music

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

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

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

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

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

Serie I, Scenemusik

- Operaer
- Skuespilmusik

Serie II, Instrumentalmusik

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

Series III, Vocal Music

Cantatas
Songs and recitations with piano
Songs without accompaniment
Choral Pieces
Songs arranged for vocal soloists and orchestra

Series IV, Juvenilia et Addenda

Editorial principles

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised 2007

Serie III, Vokalmusik

Kantater
Enstemmige sange og recitation med klaver
Enstemmige sange uden akkompagnement
Korsatser
Enstemmige sange i arrangement for orkester

Serie IV, Juvenilia et Addenda

Redaktionelle principper

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

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

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

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

I Carl Nielsens manuskripter er de dynamiske angivelser undertiden placeret noget skødesløst, hvilket afspejler sig i de tidlige trykte udgaver. Dette er stiltiende justeret. Ligeledes er manglende, nødvendig tegnsætning i Carl Nielsens tekster stiltiende tilføjet.

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2007

FORORD

PREFACE

Carl Nielsen wrote music for no fewer than 22 plays performed in six different theatres, spread over a period of more than 40 years – from the earliest, *An Evening at Giske* from 1889-90, to the last, *Grundtvig Easter Evening*, performed less than six months before the death of the composer. So apart from the operas and symphonies, the theatre music is the genre that is most amply represented in Nielsen's overall oeuvre, and among the works are a couple of his most voluminous scores (*Aladdin* and *Sir Oluf He Rides*). In the present edition the theatre music has been published in four volumes in series I: volume 6, comprising the early works up to 1918; vol. 7, *Sir Oluf He Rides*; vol. 8, *Aladdin*; and vol. 9, the theatre music from the 1920s up to the death of the composer.

With nine works, The Royal Theatre in Copenhagen is the theatre to which Nielsen most frequently contributed stage music.¹ He knew the Theatre from the inside for better or worse, and his various relations with it were at times somewhat strained. In the years 1889-1905 he was employed as a second violinist in the Royal Orchestra, and between 1908 and 1914 as a conductor, after deputizing in this capacity for a short period around 1904-1905. He had to resign both these posts as a result of dissatisfaction with management decisions, and in 1919, in connection with the staging of *Aladdin*, he engaged in a public polemic on the role of the music in the performance.²

Three of the works were written for performance at the Open Air Theatre in Jægersborg Royal Deer Park north of Copenhagen.³ The establishment of an open air theatre in Denmark had been inspired by similar theatres in Germany and France, where the actor Adam Poulsen⁴ and the poet Lauritz Christian Nielsen,⁵ independently of each other, had attended

Carl Nielsen skrev musik til ikke færre end 22 skuespil, opført på seks forskellige teatre, fordelt over en periode på mere end 40 år – fra det tidligste, *En aften på Giske* fra 1889-90, til det sidste, *Grundtvig-Paaske-Aften*, opført mindre end et halvt år før komponistens død. Når der ses bort fra operaerne og symfonierne, er skuespilmusik således den genre, der er fyldigst repræsenteret i Carl Niensens samlede produktion, og blandt værkerne findes et par af hans allermest omfangsrige partiturer (*Aladdin* og *Hr. Oluf han rider*). Skuespilmusikken er i nærværende udgave gengivet i fire bind i Serie I, henholdsvis bind 6 omfattende de tidlige værker frem til 1918, bd. 7 *Hr. Oluf han rider*-, bd. 8 *Aladdin* og bd. 9 skuespilmusikken fra 1920'erne frem til komponisten død.

Med ni værker er Det Kongelige Teater i København det teater, til hvilket Carl Nielsen hyppigst bidrog med musik til skuespil.¹ Han kendte teatret indefra på godt og ondt og havde i sine forskellige relationer undertiden et noget anstrengt forhold til det. I årene 1889-1905 var han ansat som 2. violinist i Det Kongelige Kapel og mellem 1908 og 1914 som kapelmester efter i en kortere periode omkring 1904-1905 at have vikarieret som sådan. Begge de nævnte faste stillinger måtte han opsigte på grund af utilfredshed med ledelsens dispositioner, ligesom han i 1919, i forbindelse med opsætningen af *Aladdin*, førte en offentlig polemik omkring musikkens rolle i forestillingen.²

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

1 *Sir Oluf He Rides* – (1906), *Parents* (1908), *Native Land* (1916), *The Liar* (1918), *Aladdin* (1919), *The Mother* (1921, performed the same year at the Odense Theatre), *Cosmus* (1922), *Hommage to Holberg* (1922), and *Grundtvig Easter Evening* (1931). To these we can of course add the operas *Saul and David* (1902) and *Masquerade* (1906).
2 See the preface to *Carl Nielsen Works*. Published by The Carl Nielsen Edition, The Royal Library. Series I. Vol. 8. Edited by David Fanning, Copenhagen 2000, p. xvi.
3 *Hagbarth and Signe* (1910), *Midsummer Eve Play* (1913) and *Ebbe Skammelsen* (1925).
4 (1879-1969).
5 Danish poet (1871-1930).

1 *Hr. Oluf han rider* – (1906), *Forældre* (1908), *Fædreland* (1916), *Løgneren* (1918), *Aladdin* (1919), *Moderen* (1921, opført samme år på Odense Teater), *Cosmus* (1922), *Hyldest til Holberg* (1922), samt *Grundtvig-Paaske-Aften* (1931). Hertil kommer naturligvis yderligere operaerne *Saul og David* (1902) og *Masquerade* (1906).
2 Se forord i *Carl Nielsen Værker*. Udgivet af Carl Nielsen Udgaven, Det Kongelige Bibliotek. Serie I. Bind 8. Udgivet af David Fanning, København 2000, s. xvi.
3 *Hagbarth og Signe* (1910), *Sanct Hansaftenspil* (1913) og *Ebbe Skammelsen* (1925).
4 (1879-1969).
5 Digter (1871-1930).

such performances in the summer of 1909. The same autumn they drew up plans for the establishment of a similar institution in the Copenhagen area. They realized that the positive involvement of the press was necessary, so the editor of *Politiken*, Henrik Cavling,⁶ was drawn into the plans at an early stage. In the spring of 1910 a committee was formed to be responsible for the running of the theatre; Nielsen became a member and was most active in the dramatic sub-committee.⁷ Any profits from the performances were to be spent to "send Copenhagen council schoolchildren to holiday camps or for related purposes".⁸

The area Ulvedalene in the Royal Deer Park was well suited, since it was surrounded on three sides by forest, and on one side consisted of a high, broad slope that was laid out for the audience (with space for almost 4.000 people), all landscaped by the artist J.F. Willumsen.⁹ Several of the city's theatres also offered their services by lending costumes and props. In practice the theatre had neither walls nor curtain. The landscape was used as the scenic and acoustic backdrop, and presumably because of the special acoustic conditions Nielsen composed the music for the open-air performances for wind orchestra, whose sound penetrates better than that of string instruments when there are no walls and doors.

The Dagmar Theatre too occupies a prominent place in Nielsen's theatrical output: in the years 1890-1908 he composed music for five of the theatre's productions.¹⁰ This theatre was built in 1883 as Copenhagen's third private theatre – the other so-called 'second theatres' were Casino and The Folke-teatret – and existed until 1937. From 1889 on it succeeded in being a serious competitor to the Royal Theatre, inasmuch as at this time there was an easing of the restrictions that had hitherto limited the repertoire of the private theatres to popular comedies and operettas.¹¹ This more serious repertoire policy is reflected clearly in the productions for which Nielsen wrote music.

6 (1858-1933).

7 The other members were Professor Vilhelm Andersen, the ballet-master Hans Beck, the editors Blangstrup and Henrik Cavling, the chairman of the Union of Journalists Kristian Dahl, the painter Bertha Dorph, the painter N.V. Dorph, the chairman of the Journalists' Association Franz V. Jessen, the theatre director Johannes Nielsen, the writer L.C. Nielsen, Consul P. Nørgaard, the actor Adam Poulsen, the actor Johannes Ring, the lawyer Werner and the painter J.F. Willumsen – cf. *Beretning om Friluftsteatret i Ulvedalene 1910*, Copenhagen 1910.

8 *Beretning om Friluftsteatret i Ulvedalene 1910*, Copenhagen 1910. Adam Poulsen, *En skuespillers erindringer*, Copenhagen 1961, pp. 266-271.

9 Danish painter and sculptor (1863-1958).

10 *An Evening at Giske* (1890), *Snefrid* (1894), *The Fights in Stefan Borg's House* (1901), *Atalanta* (1901) and *Tove* (1908).

11 Elin Rask, "Dagmar-teatret. Nationalscenens 'dårlige samvittighed' ", *Dansk Teaterhistorie*, Copenhagen 1992, vol. 2, pp. 49-54.

sommeren 1909. Samme efterår lagde de planer for oprettelsen af en tilsvarende institution i Københavnsområdet. De indså, at det var nødvendigt med pressens positive medvirken, så *Politikens* redaktør Henrik Cavling⁶ blev tidligt involveret i planerne. I foråret 1910 nedsattes en komité, der stod for driften af teatret, hvor Carl Nielsen blev medlem og især lagde sit virke i komitéens dramatiske udvalg.⁷ Et eventuelt overskud fra forestillingerne skulle anvendes til "Anbringelse af københavnske Kommuneskolebørn i Feriekolonier eller dermed beslægtede Formaal".⁸

Ulvedalene i Dyrehaven var velegnet, da de på tre sider var omringet af skov, og på den ene side bestod af en høj, bred skråning, som blev indrettet til publikum (med plads til hen mod 4.000 personer), alt sammen udtænkt af billedkunstneren J.F. Willumsen.⁹ Flere af byens teatre stillede sig desuden til rådighed med udlån af kostumer og rekvisitter. Teatret var i praksis uden mure og scenetæppe. Man benyttede naturen som kulisse og klangbund, og formentlig på grund af de særlige akustiske forhold komponerede Carl Nielsen musikken til friluftsforestillingerne for blæserorkester, der bedre end strygerinstrumenter kan klinge igennem uden døre.

Også Dagmar-teatret indtager en fremtrædende plads i Carl Nielsens skuespilproduktion, idet han i årene 1890 til 1908 komponerede musik til fem af teatrets opsætninger.¹⁰ Dette teater blev opført i 1883 som Københavns tredje privat-teater – de øvrige, såkaldte 'Sekondteatre' udgjordes af Casino og Folketeatret – og eksisterede frem til 1937. Fra 1889 gjorde det sig gældende som en seriøs konkurrent til Det Kongelige Teater, idet der på dette tidspunkt indtrådte en lempelse i de restriktioner, som indtil da havde begrænset privatteatrenes repertoire til overvejende at omfatte folkekomedier og operetter.¹¹ Denne mere seriøse repertoirepolitik afspejles tydeligt i de forestillinger, som Carl Nielsen skrev musik til.

6 (1858-1933).

7 De øvrige medlemmer var professor Vilhelm Andersen, balletmester Hans Beck, redaktør Blangstrup, redaktør Henrik Cavling, formand for Journalistforbundet Kristian Dahl, maleren Bertha Dorph, maleren N.V. Dorph, formand for Journalistforeningen Franz V. Jessen, teaterdirektør Johannes Nielsen, forfatteren L.C. Nielsen, konsul P. Nørgaard, skuespiller Adam Poulsen, skuespiller Johannes Ring, overretssagfører Werner og maleren J.F. Willumsen, jf. *Beretning om Friluftsteatret i Ulvedalene 1910*, København 1910.

8 *Beretning om Friluftsteatret i Ulvedalene 1910*, København 1910. Adam Poulsen, *En skuespillers erindringer*, København 1961, s. 266-271.

9 Maler og billedhugger (1863-1958).

10 *En Aften paa Giske* (1890), *Snefrid* (1894), *Kampene i Stefan Borgs Hjem* (1901), *Atalanta* (1901) og *Tove* (1908).

11 Elin Rask, "Dagmar-teatret. Nationalscenens 'dårlige samvittighed' ", *Dansk Teaterhistorie*, København 1992, bd. 2, s. 49-54.

The other theatres for which Nielsen wrote stage music were the Aarhus Theatre,¹² The Folk Theatre in Copenhagen,¹³ and the Odense Theatre,¹⁴ to which we can add the performance of the *Prologue to Shakespeare* on the Kronborg Castle hills in 1916.

The works in this volume have been distributed among the three editors as follows:

Lisbeth Ahlgren Jensen: *Tove, Willemoes, Parents, The Wolf's Son and Midsummer Eve Play*.

Kirsten Flensborg Petersen: *Prologue to Shakespeare, Hagbarth and Signe, Native Land and The Liar*.

Niels Bo Foltmann: *An Evening at Giske, Snefrid, The Fights in Stefan Borg's House and Atalanta*

MUSIC FOR ANDREAS MUNCH'S PLAY AN EVENING AT GISKE

Nielsen's *Prelude* and *Final Chorus* for Andreas Munch's¹⁵ one-act *An Evening at Giske* were probably composed around New Year 1889-1890, but the further circumstances of their genesis remain obscure. It can be established, however, that this period was marked by great events both in Nielsen's private life and in his musical career. In September 1889 he had been engaged as a violinist in the Royal Orchestra, and the same autumn he had applied for and been awarded the grant *Det Anckerske Legat*, which was to take him on his first major European journey over the next two years. Finally, it was in this period that his relationship with the sweetheart of his youth – the eight years younger Emilie Demant¹⁶ – ended. Although no statement about the music for *An Evening at Giske* from the composer appears to have been preserved, it is not difficult to imagine how he might have come by this task. In the years 1889-1891 the close friend of Nielsen's youth and his fellow student at the Conservatory, Vilhelm Rosenberg,¹⁷ was conductor at the Dagmar Theatre, and it seems highly likely that he hired Nielsen to write this music. It must have been

12 *The Wolf's Son* (1909), *From Rold to Rebild* (1929) and the revival of *Native Land* in 1916.

13 *Willemoes* (1908).

14 *Cupid and the Poet* (1930) and a revival of *The Mother* in 1921.

15 Norwegian poet and dramatist (1811-1884).

16 Danish author, artist, ethnologist (1873-1958).

17 Danish composer and conductor (1862-1944).

De øvrige teatre, til hvilke Carl Nielsen har skrevet skuespilmusik, omfatter Aarhus Teater,¹² Folketeatret i København,¹³ Odense Teater,¹⁴ hvortil kommer opførelsen af Shakespeare-prologen på Kronborg Slotsbanker i 1916.

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

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

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

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

MUSIC TO ANDREAS MUNCH'S SKUESPIL EN AFTEN PAA GISKE

Carl Nielsens *Forspil* og *Slutningskor* til Andreas Munch's¹⁵ énakter *En Aften paa Giske* er sandsynligvis komponeret omkring årsskiftet 1889-1890, men de nærmere omstændigheder omkring tilblivelsen fortøner sig i det uvisse. Det kan dog fastslås, at denne tid var præget af store begivenheder i såvel Carl Nielsens privatliv som hans musikalske løbebane. I september 1889 var han blevet ansat som violinist i Det Kongelige Kapel, og samme efterår havde han søgt og modtaget Det Anckerske Legat, som i de følgende to år skulle føre ham ud på hans første store europarejse. Endelig var det netop i denne periode, at forholdet til hans ungdomskærlighed – den otte år yngre Emilie Demant¹⁶ – afsluttedes. Skønt der tilsyneladende ikke er bevaret nogen udsagn om musikken til *En Aften paa Giske* fra komponistens side, er det ikke vanskeligt at forestille sig, hvordan han kan have fået denne opgave. I årene 1889-1891 var Carl Nielsens nære ungdomsven og konservatoriekammerat, Vilhelm Rosenberg,¹⁷ kapelmester ved Dagmar-teatret, og det synes oplagt, at han har hyret Carl Nielsen til at skrive denne musik. Det må have været et attraktivt tilbud for den

12 *Ulvens Søn* (1909) og *Fra Rold til Rebild* (1929) samt genop-sætningen af *Fædreland* i 1916.

13 *Willemoes* (1908).

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

15 Norsk lyriker og dramatiker (1811-1884).

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

17 Komponist og kapelmester (1862-1944).

MUSIC FOR
ADAM OEHLenschläGER'S PLAY
HAGBARTH AND SIGNE

Concurrently with the work on his Third Symphony, Carl Nielsen undertook to compose the music for the Open Air Theatre's first production, Adam Oehlenschläger's⁹³ *Hagbarth and Signe*. In 1910 he was already an experienced composer of staged works, first and foremost through his operas, *Saul and David* from 1902 and *Masquerade* from 1906, as well as the plays mentioned earlier. It quickly became clear that Oehlenschläger's *Hagbarth and Signe* was to start off the theatre's first season.⁹⁴ Several members of the committee were behind the production: J.F. Willumsen⁹⁵ designed the stage sets as well as the audience facilities; Vilhelm Andersen⁹⁶ wrote the introduction to the programme; Adam Poulsen⁹⁷ played the leading male role in the play, Hagbarth; and finally, Nielsen composed and conducted the music. The play was directed by Poul Nielsen,⁹⁸ and Charles Wilken⁹⁹ sang the role of Halloges.

The story of Hagbarth and Signe is an old Danish legend preserved in a medieval Danish ballad and also retold by Saxo Grammaticus¹⁰⁰ in his history of Denmark, *Gesta Danorum*, written around 1200. The play performed in the Royal Deer Park was Oehlenschläger's tragedy from 1815. The poet had been inspired by the great interest of the period in the ballads, which had resulted in among other things Abrahamson, Nyerup and Rahbek's edition from the years 1812-1814, where *Hagbarth and Signe* appears in the fifth volume.¹⁰¹ The text of the tragedy is a romantic version of the legend and is rather different from both the ballad text and the version in Saxo's history – for example Oehlenschläger omits the scene where Hagbarth is disguised in women's clothes to mix with Signe's maids, nor does he have Hagbarth spending the night with

MUSIK TIL
ADAM OEHLenschläGER'S
SKUESPIL HAGBARTH OG SIGNE

Samtidig med arbejdet på sin tredje symfoni påtog Carl Nielsen sig at komponere musikken til Friluftsteatrets første forestilling, Adam Oehlenschlägers⁹³ *Hagbarth og Signe*. I 1910 var han allerede en erfaren komponist af sceniske værker, først og fremmest i kraft af sine operaer, *Saul og David* fra 1902 og *Maskarade* fra 1906 samt de tidligere omtalte skuespil. Det stod hurtigt klart, at Oehlenschlägers *Hagbarth og Signe* skulle indlede teatrets første sæson.⁹⁴ Flere af komitéens medlemmer stod bag forestillingen: J.F. Willumsen⁹⁵ udarbejdede scenografien til såvel scene som publikumsfaciliteter, Vilhelm Andersen⁹⁶ skrev indledningen til programmet, Adam Poulsen⁹⁷ spillede stykkets mandlige hovedrolle, Hagbarth, og endelig komponerede og dirigerede Carl Nielsen musikken. Stykket blev iscenesat af Poul Nielsen,⁹⁸ og Charles Wilken⁹⁹ sang Halloges parti.

Historien om Hagbarth og Signe er et gammelt dansk folkesagn, som er overleveret i en middelalderlig dansk folkevises og desuden genfortalt af Saxo Grammaticus¹⁰⁰ i den danske danmarkshistorie, *Gesta Danorum*, skrevet omkring 1200. Det i Dyrehaven opførte skuespil var Oehlenschlägers tragedie fra 1815. Digteren var inspireret af samtidens store interesse for folkeviser, som blandt andet resulterede i Abrahamson, Nyerup og Rahbeks folkeviseudgivelse fra årene 1812 til 1814, hvor *Hagbarth og Signe* optræder i femte bind.¹⁰¹ Tragediens tekst er en romantisk gendigtning af sagnet, som er temmelig forskellig fra såvel folkeviseteksten som Saxos danmarkshistorie – fx udelader Oehlenschläger scenen hvor Hagbarth lader sig klæde i kvindetøj for at blande sig med Signes terner, og han lader heller ikke Hagbarth overnatte hos Signe. Til opførelsen

93 Danish poet (1779-1850).

94 Adam Poulsen, *op. cit.*, p. 268.

95 Danish painter and sculptor (1863-1958).

96 Danish author and professor of literary history (1864-1953).

97 Danish actor (1879-1969).

98 Danish stage director (1862-1931), employed at the Royal Theatre 1907-1927.

99 Danish actor (1866-1956).

100 Danish historian (ca. 1132 – after 1208).

101 Abrahamson, Nyerup and Rahbek (eds.), *Udvalgte danske Viser fra Middelalderen efter A.S. Vedels og P. Syvs trykte Udgaver og efter haandskrevne Samlinger udgivne paa ny af Abrahamson, Nyerup og Rahbek*, Copenhagen 1812-1814, vol. 5, no. 111.

93 Digter (1779-1850).

94 Adam Poulsen, *op. cit.*, s. 268.

95 Maler og billedhugger (1863-1958).

96 Forfatter og professor i litteraturhistorie (1864-1953).

97 Skuespiller (1879-1969).

98 Sceneinstruktør (1862-1931), ansat på Det Kongelige Teater 1907-1927.

99 Skuespiller (1866-1956).

100 Historiker (ca. 1132 – efter 1208).

101 Abrahamson, Nyerup og Rahbek (udg.), *Udvalgte danske Viser fra Middelalderen efter A.S. Vedels og P. Syvs trykte Udgaver og efter haandskrevne Samlinger udgivne paa ny af Abrahamson, Nyerup og Rahbek*, København 1812-1814, bd. 5, nr. 111.

Signe. For the performance in the Royal Deer Park the drama was edited by Adam Poulsen's father, Emil Poulsen.¹⁰² His revisions consisted mainly of an abridgement of the text, omitting among other things a song for Signe's brother.¹⁰³

Nielsen's music was composed for singers and a wind orchestra, and the winds include four lur-horns – an instrument from the Nordic Bronze Age, ca. 1100 – 600 BC.¹⁰⁴ The lur has associations with both the play and the composer: it is mentioned explicitly in one of Oehlenschläger's lines in a dialogue between Signe and Rinda, one of her maids, who says: "It [the ship] comes to a stop, and to the sound of the lur the heroes disembark [the survivors of a battle]." In addition Nielsen had been involved in a minor dispute between Professor Kristian Kroman¹⁰⁵ and the musicologist Angul Hammerich¹⁰⁶ – described in *Aarbøger for nordisk Oldkyndighed og Historie* from 1902 until 1904 – where he had been called in as an expert in connection with a discussion of the compass of the lur.¹⁰⁷ Finally, the sound of the instrument was known to the Copenhagen public, since every year on Midsummer Day, 24th June, two lur-blowers played the lur from the roof of the National Museum – a tradition that was maintained from about 1890 until 1910.¹⁰⁸

Nielsen's melodies for the strophic songs in *Hagbarth and Signe* have many features in common with the melody of the old ballad in the form published by A.P. Berggreen in 1860.¹⁰⁹ The first phrases in Berggreen for *Kong Hagbard og Herre Kong Sivard*

i Dyrehaven blev dramaet redigeret af Adam Poulsens far, Emil Poulsen.¹⁰² Hans revision bestod hovedsageligt i en forkortelse af teksten, hvor blandt andet en sang til Signes bror er udeladt.¹⁰³

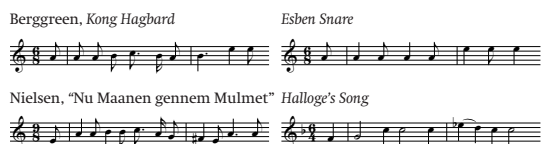
Carl Nielsens musik er komponeret for sangere og blæseorkester, og blandt blæserne findes fire lur – et instrument fra den nordiske bronzevalder, ca. 1100 – 600 f. Kr.¹⁰⁴ Luren har relationer til såvel skuespillet som komponisten: det nævnes direkte i en af Oehlenschlägers replikker i en samtale mellem Signe og Rinda, en af hendes tjenestepiger, som siger: "Det [skibet] standser alt, og under Lurens Klang Udstige Heltene [de overlevende efter en kamp]." Desuden havde Carl Nielsen været involveret i en mindre strid mellem professor Kristian Kroman¹⁰⁵ og musikforsker Angul Hammerich¹⁰⁶ – beskrevet i *Aarbøger for nordisk Oldkyndighed og Historie* fra 1902 til 1904 – hvor han var indkaldt som ekspert i forbindelse med en diskussion af luren toneomfang.¹⁰⁷ Endelig var instrumentets klang kendt for det københavnske publikum, idet to lurblæsere hvert år på sankthansdag den 24. juni spillede lur fra Nationalmuseets tag – en tradition som fandt sted fra ca. 1890 til 1910.¹⁰⁸

Carl Nielsens melodier til de strofiske sange i *Hagbarth og Signe* har mange træk fælles med folkevisen i den form, som var blevet udgivet af A.P. Berggreen i 1860.¹⁰⁹ De første fraser hos Berggreen til *Kong Hagbard og Herre Kong Sivard* (historien om Hagbarth og Signe) er næsten identiske med me-

- 102 Danish actor and stage director (1842-1911), stage director at the Royal Theatre 1874-1875 and 1893-1900.
- 103 For the first performance in 1816 at the Royal Theatre F.L.Ae. Kunzen composed music for two songs, *Halloges Song* and "Du som din Bolig har imellem Skjolde"; in performances in the same place in 1934 music by Frederik Rung was used, and in 1961-62 music by Knudåge Riisager.
- 104 The earliest find was made in Denmark in 1797, but lurs have also been found in Sweden, Norway, Latvia and northern Germany. They are made of bronze and are almost always found in pairs with the tubes curving in opposite directions (cf. H.C. Broholm, *Bronzelurerne i Nationalmuseet*, Copenhagen 1958, pp. 16-54, 76).
- 105 Danish philosopher (1846-1925).
- 106 Danish musicologist (1848-1931).
- 107 *Aarbøger for nordisk Oldkyndighed og Historie*, 1902, pp. 102-103.
- 108 "Den sidste Lurblæsning", *Københavns Orkesterforenings Medlemsblad*, vols. 10-11 (1910-1911) pp. 141-142.
- 109 The ballad of Hagbarth and Signe was printed as No. 12 in A.P. Berggreen, *Folke-Sange og Melodier*, vol. 1, Copenhagen 1860, pp. 28-29, and the ballad of Esben Snare is No. 45 in the same work, pp. 98-99.

- 102 Skuespiller og instruktør (1842-1911), sceneinstruktør ved Det Kongelige Teater 1874-1875 og 1893-1900.
- 103 Til uropførelsen i 1816 på Det Kongelige Teater komponerede F.L.Ae. Kunzen to sange til henholdsvis *Halloges sang* og "Du som din bolig har imellem Skjolde"; ved opførelser samme sted anvendte man i 1934 musik af Frederik Rung og i 1961-62 musik af Knudåge Riisager.
- 104 Det tidligste fund er gjort i Danmark i 1797, men lur er ligeledes fundet i Sverige, Norge, Letland og det nordlige Tyskland. De er udført i bronze og findes næsten altid parvis med svinget på røret i hver sin retning. (Jf. H.C. Broholm, *Bronzelurerne i Nationalmuseet*, København 1958, s. 16-54, 76).
- 105 Filosof (1846-1925).
- 106 Musikforsker (1848-1931).
- 107 *Aarbøger for nordisk Oldkyndighed og Historie*, 1902, s. 102-103.
- 108 "Den sidste Lurblæsning", *Københavns Orkesterforenings Medlemsblad*, årg. 10-11 (1910-1911) s. 141-142.
- 109 Folkevisen om Hagbarth og Signe blev trykt som nr. 12 i A.P. Berggreen, *Folke-Sange og Melodier*, bd. 1, København 1860, s. 28-29, og sangen om Esben Snare findes i samme som nr. 45, s. 98-99.

(the story of Hagbarth and Signe) are almost identical to the melody of “Nu Maanen gennem Mulmet saa mægtigt bryder”. Similarly the introduction to *Halloge's Song* resembles the ballad of Esben Snare from the same edition.

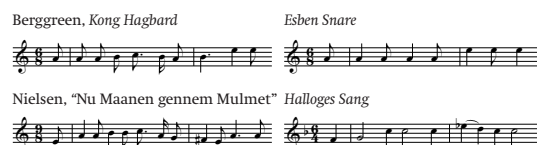


Information about the composer's work with the music is scanty. From the source material it appears that *Hagbarth and Signe* was composed at the same time as the first movement of the Third Symphony, since the draft also includes sketches for the latter. *Dance of the Handmaidens* (No. 5) is end-dated 16th May 1910, and as late as 28th May – a week before the first performance – Nielsen was still working with the music.¹¹⁰ The day before the premiere on 4th June he revealed in the press that he himself saw a new style in his composition:

“It proved necessary to compose more for Oehlenschläger's tragedy than I had expected, and now there are a total of eight small musical pieces strewn throughout the play. I have done it in a style I have not worked in before. I have made an effort to suffuse it with a certain faraway ballad-like melancholy and a sound of the poetry of the natural tones. The lurs (four of them) are used for the introduction and also in the funeral music at the end of the last act, where the sound suddenly enters. Otherwise the music has been made with the fewest possible resources. For me it is all an experiment of considerable musical interest, and when it comes to acoustics it is of the very greatest importance to learn how to treat music in this special way. Several times I have been in Ulvedalene. The other day the students sang for me from the stage, and although I went all the way up to the seats farthest back, that evening I could hear the most delicate piano and every word of the text. But the way it sounds out there differs greatly from day to day, and it is very peculiar to study the conditions”.¹¹¹

The premiere on 4th June was given particularly positive coverage as a theatrical event. The committee had succeeded in involving the press, and the newspapers featured announce-

lodies to “Nu Maanen gennem Mulmet saa mægtigt bryder”. Tilsvarende ligner indledningen til *Halloges Sang* folkevisen om Esben Snare fra samme udgivelse.



Oplysninger om komponistens arbejde med værket er sparsomme. Af kildematerialet fremgår, at *Hagbarth og Signe* blev komponeret på samme tid som første sats af tredje symfoni, idet kladden ligeledes rummer skitser til denne. *Ternernes Dans* (nr. 5) er slutdateret den 16. maj 1910, og så sent som 28. maj – en uge inden førsteopførelsen – arbejdede Carl Nielsen stadig med musikken.¹¹⁰ Dagen før uropførelsen den 4. juni afslørede han i dagspressen, at han selv så en ny stil i sin komposition:

“Det viste sig nødvendigt, at der maatte komponeres mere til Oehlenschlägers Tragedie, end jeg havde ventet, og nu er der ialt 8 smaa Musikstykker strøede ud over Stykket. Jeg har gjort det i en Stil, jeg ikke før har bevæget mig i. Jeg har bestræbt mig for at faa en vis fjern folkeviseagtig Melankoli over det hele og en Klang af Naturtonernes Poesi. Lurerne (4 Stk.) benyttes til Indledningen og ligeledes i Sørgemusiken i sidste Akts Slutning, hvor den pludselig toner ind. Ellers er Musiken gjort med færrest mulige Midler. Det hele er for mig et Eksperiment af betydelig musikalsk Interesse, og i akustisk Henseende er det af allerstørste Betydning at erfare, hvorledes man skal forholde sig med Musik paa denne særlige Maade. Jeg har flere Gange været i Ulvedalene. Studenterne sang forleden Dag for mig fra Scenen, og skønt jeg gik helt op paa de bageste Pladser, kunne jeg den Aften høre det fineste piano og hvert Ord af Teksten. Men det er højst forskelligt fra Dag til Dag, hvorledes det lyder derude, og meget ejendommeligt at studere Forholdene.”¹¹¹

Uropførelsen den 4. juni blev som teaterbegivenhed særdeles positivt omtalt. Det var lykkedes komitéen at engagere pressen, og aviserne bragte omtaler før og på premieredagen

¹¹⁰ Torben Schousboe, *op. cit.*, s. 291.

¹¹¹ *Politiken*, 3.6.1910.

¹¹⁰ Torben Schousboe, *op. cit.*, p. 291.

¹¹¹ *Politiken*, 3.6.1910.

ments both before and on the day of the premiere, as well as detailed reviews in the succeeding days. *A.J.P.* in *Dannebrog* went so far as to call the evening “a red-letter day in Danish theatre history”.¹¹² Most reviewers were enchanted by Willumsen’s stage design; in particular two figures in the form of stylized ravens on each side of the stage aroused great enthusiasm. There were many comments on the staging of the play, but it was mainly the combination of good theatre and the surrounding landscape that impressed the reviewers. The weather, which had given the newspapers a good deal of concern in the days up to the performance, was on its best behaviour on the evening and thus added favourably to the overall impression.

The music too was sympathetically received. *Dannebrog* wrote: “The entr’actes are filled with music to which the conductor *Carl Nielsen*, with his usual happy touch, has given a style that catches the spirit and mood of the tragedy with absolute precision. The effect of all thus culminates in the final act, when Hagbarth, to the tones of the lur and drum rolls, and by the light of torches, is led to the gallows”.¹¹³ *Socialdemokraten* on the same day notes the combination of styles: “To this mood *Carl Nielsen*’s excellent music contributed, with these Norse lur notes which, coupled with the rather oriental-sounding themes of the woodwinds, evoked a remote past in the imaginations of the spectators.” The music is discussed in most detail in *Nationaltidende*:

“The music composed by *Carl Nielsen* for ‘Hagbarth and Signe’ has a great deal of style, and throughout is kept discreetly in the background; but nevertheless, indeed probably for that very reason, it has an intrinsic effect on the whole and on the intended mood. The introduction played by four Old Norse lur-blowers immediately establishes the style, although the lur-blowing warriors were not all equally sure of themselves during the first bout yesterday evening. But we may hope that will come in the later performances. [...] The archaic ‘Old Norse element’ in all these things [i.e. the musical numbers] adds excellently and without any intrusiveness to the action. In all respects the performance was very successful. *Mr Wilken* excelled as the Skald with his fine recitation of the text”.¹¹⁴

samt udførlige anmeldelser i dagene efter. *A.J.P.* gik i *Dannebrog* så vidt som til at kalde aftenen “en Mærkedag i dansk Theaterhistorie.”¹¹² De fleste anmeldere var betaget af Willumsens scenografi, især vakte to figurer i form af stiliserede ravne på hver sin side af scenen stor begejstring. Stykkets iscenesættelse fik mange bemærkninger, men det var især sammensætningen af godt teater og den omkringliggende natur, som betog anmelderne. Vejret, som havde voldt aviserne en del bekymring i dagene op til opførelsen, artede sig fra sin bedste side om aftenen og bidrog dermed gunstigt til helhedsindtrykket.

Også musikken blev velvilligt modtaget. *Dannebrog* skriver at: “Mellemakterne udfyldes af en Musik, som Kapelmester *Carl Nielsen* med usædvanlig lykkelig Haand har givet en Stil, der paa det nøjeste træffer Tragediens Aand og Stemning. Virkningen af det hele kulminerer i Slutningsakten, da Hagbarth under Lurtoner og Trommehvirvler og i Fakkelskær føres til Galgen.”¹¹³ *Socialdemokraten* hæfter sig samme dag ved kombinationen af stilarter: “Til denne Stemning bidrog *Carl Nielsen*’s ypperlige Musik, disse nordiske Lurtoner, der parrede sig med Træblæsernes noget orientalsk klingende Motiver, som kaldte en fjærn Fortid frem i Tilskuerens Fantasi.” Mest udførligt omtales musikken i *Nationaltidende*:

“Den af *Carl Nielsen* til ‘Hagbarth og Signe’ komponerede Musik har megen Stil over sig og er helt igennem holdt diskret tilbage, men ikke desto mindre, ja vel netop derfor, af indgaaende Virkning for Helheden og den tilsigtede Stemning. Strax Introduktionen udført af 4 oldnordiske Lurblæsere, slaar Stilen fast, selv om de lurblæsende Kæmper ikke alle var lige sikre ved den første Holmgang i Aftes. Men det kommer forhaabentligt ved de senere Opførelser. [...] Det arkaiske, ‘oldnordiske Snit’ i alle disse Ting [d.v.s de musikalske numre] følger sig fortræffeligt og uden al Paagaenhed til Handlingen. Udførelsen var paa alle Punkter meget heldig, Hr. *Wilken* excellerede som Skjalden ved sin fortræffelige Textudtale.”¹¹⁴

¹¹² *Dannebrog*, 5.6.1910.

¹¹³ *Ibid.*

¹¹⁴ *Nationaltidende*, 5.6.1910.

¹¹² *Dannebrog*, 5.6.1910.

¹¹³ *Ibid.*

¹¹⁴ *Nationaltidende*, 5.6.1910.

Nielsen himself appears to have been well satisfied with the performance. In his diary he noted that the evening went “splendidly”, and that the music and the visual impression seemed more important to him than the text.¹¹⁵ *Hagbarth and Signe* went to eight performances in the summer of 1910; it was repeated the next year and restaged in the same place in 1930 with Erik Tuxen as the conductor.¹¹⁶ In the early years of the radio too there was an interest in the play with Nielsen’s music: on 26th September 1927 the Danish Broadcasting Corporation broadcast a performance of the whole play.¹¹⁷ Concurrently with the premiere two numbers from the play were printed by the publisher Wilhelm Hansen. These were a piano score of *Halloges Song and Dance of the Handmaidens*.

In May 1916, for a performance at the Open Air Theatre in Kristiania in Norway, Nielsen received a request from Johan Fahlstrøm to borrow the score and set of parts.¹¹⁸ Unfortunately at that time the composer had mislaid the score and parts, and the Norwegians refused to wait for the reconstruction Nielsen offered the organizer. They asked for the lur signals and the printed numbers, but it is unknown how much of Nielsen’s music was used.¹¹⁹

The sources for the composition consist of a fair copy of the score, an incomplete draft, parts from the premiere, as well as a fair copy and an autograph printing manuscript of the piano version of *Dance of the Handmaidens*. The main source for the present edition is the fair copy of the score, which has been collated with the parts and the printed singing part for *Halloges Song* as well as – where relevant – with the draft. The emendations have mainly been made on the basis of analogies in the main source.

¹¹⁵ Torben Schousboe, *op. cit.*, p. 291.

¹¹⁶ Cf. Christina Bernsen, “Friluftsteatret i Dyrehaven”, *Lyngbybogen*, Lyngby 1989, p. 203. Erik Tuxen, Danish conductor (1902-1957).

¹¹⁷ Knud Ketting, “Carl Nielsen and the radio”, *Carl Nielsen Studies* 2 (2005) p. 80. The same year Aarhus Theatre included four performances in the programme for the Jutland Educational Theatre, but whether Nielsen’s music was used is unknown.

¹¹⁸ Letter from Johan Fahlstrøm of 19.5.1916 (DK-Kk, CNA, I.A.b.). Norwegian actor (1867-1938).

¹¹⁹ Letter from Johan Fahlstrøm of 25.5.1916 (DK-Kk, CNA, I.A.b.). See also Torben Schousboe, *op. cit.*, p. 408.

Carl Nielsen var tilsyneladende selv godt tilfreds med opførelsen. I sin dagbog noterede han, at aftenen forløb “glimrende”, og at musikken og synsindtrykket forekom ham vigtigere end teksten.¹¹⁵ *Hagbarth og Signe* fik otte opførelser i sommeren 1910; det blev gentaget det følgende år og genopsat samme sted i 1930 med Erik Tuxen som dirigent.¹¹⁶ Også i radioens første år var der interesse for skuespillet med Carl Nielsens musik, idet Statsradiofonien den 26. september 1927 sendte en opførelse af hele skuespillet.¹¹⁷ Samtidig med uropførelsen blev to numre fra skuespillet trykt på Wilhelm Hansens forlag. Det drejer sig om et klaverpartitur af *Halloges Sang* samt *Ternernes Dans* i version for klaver.

Til en opførelse på Friluftsteatret i Kristiania i Norge modtog Carl Nielsen i maj 1916 en forespørgsel fra Johan Fahlstrøm om udlån af partitur og stemmesæt.¹¹⁸ Desværre var partitur og stemmer på det tidspunkt bortkommet for komponisten, og fra Norge afslog man at vente på den rekonstruktion, Carl Nielsen tilbød arrangøren. Man udbad sig lursignalerne og de trykte numre, men hvor meget af Carl Nielsens musik, der blev anvendt, er ukendt.¹¹⁹

Kilderne til kompositionen udgøres af en renskrift af partituret, en ufuldstændig kladde og stemmer fra uropførelsen. Hertil kommer henholdsvis renskrift og trykforlæg i autograf af klaverversionen af *Ternernes Dans*. Hovedkilde for nærværende udgave er renskriften af partituret, der er kollationeret med stemmerne og den trykte sangstemme til *Halloges Sang* samt – hvor det har været relevant – med kladden. Hovedsageligt er revisioner foretaget som analogier i hovedkilden.

¹¹⁵ Torben Schousboe, *op. cit.*, s. 291.

¹¹⁶ Jf. Christina Bernsen, “Friluftsteatret i Dyrehaven”, *Lyngbybogen*, Lyngby 1989, s. 203. Erik Tuxen, dirigent (1902-1957).

¹¹⁷ Knud Ketting, “Carl Nielsen and the radio”, *Carl Nielsen Studies* 2 (2005) s. 80. Samme år havde Aarhus Teater for Jydsk Skolescene programsat fire forestillinger, men om Nielsens musik blev anvendt er uvist.

¹¹⁸ Brev fra Johan Fahlstrøm af 19.5.1916 (DK-Kk, CNA, I.A.b.), norsk skuespiller (1867-1938).

¹¹⁹ Brev fra Johan Fahlstrøm af 25.5.1916 (DK-Kk, CNA, I.A.b.), se endvidere Torben Schousboe, *op. cit.*, s. 408.

SYNOPSIS

(**Music No. 1, Introduction**)

ACT ONE

(**Music No. 1a**). Queen Bera's servants, Grim and Erik, go to the beach to welcome a ship from Norway (**Music No. 1b**). It turns out that it is Hagbarth, King Hake's son, who has come to challenge Bera's sons Alf and Alger. The Queen comes to the beach (**Music No. 2**), and preparations are made for battle; Alf and Hagbarth are to duel (**Music No. 3**).

ACT TWO

Bera's daughter Signe and her maid Rinda wait tensely for reports of the result of the combat. To her great relief Rinda sees her sweetheart coming, but Signe must continue to wait for news of her brother's fate. She asks the skald Halloge to sing for her (**Music No. 4**). The song is about the duel, and its text suggests that Alf is dead.

After the duel Hagbarth visits Signe and asks her forgiveness for the killing of her brother. But Bera surprises them, demands that he leaves, and threatens him with death by hanging if he returns. Then she orders her second son to avenge Alf. Signe is left at her wits' end, divided between grief over the death of her brother and growing feelings for Hagbarth.

ACT THREE

(**Music No. 5, Dance of the Handmaidens**). In the Queen's house Signe's maids try to cheer her up with a dance (**Music No. 5** repeated) and a song (**Music No. 6**). Despite Bera's threat, Hagbarth chooses to visit Signe again, since he is deeply in love with her. He comes to the house, declares his love to Signe and urges her to follow him to Norway. But she cannot leave her mother and chooses to stay. Now they are discovered by Bera, who takes Hagbarth prisoner and locks Signe in her bower; but Alger, who has been left to guard Signe, arranges a last meeting between Hagbarth and Signe.

ACT FOUR.¹²⁰

Also at the request of Alger, the Skald comes to the prison tower to entertain Hagbarth with his song (**Music No. 7**, first stanza of *Halloges Song*). Hagbarth thanks the Skald, and he sings the second stanza (**Music No. 7**, second stanza). They are interrupted by Alger, who comes with Signe, and the young people declare

SCENE- OG HANDLINGSGANG

(**Musik nr. 1, Indledning**)

1. AKT

(**Musik nr. 1a**). Dronning Beras folk, Grim og Erik, tager på stranden imod et skib fra Norge (**Musik nr. 1b**). Det viser sig at være Hagbarth, kong Hakes søn, som kommer for at udfordre Beras Sønner, Alf og Alger. Dronningen kommer til stranden (**Musik nr. 2**), og man lægger an til kamp: Alf og Hagbarth skal duellere (**Musik nr. 3**).

2. AKT

Beras datter, Signe, og hendes terne, Rinda, venter med spænding på meldinger om udfaldet af kampen. Rinda ser til sin store lettelse sin kæreste komme, men Signe må stadig vente på meldinger om sin brors skæbne. Hun beder Skjalden, Halloge, synge for sig (**Musik nr. 4**). Visen handler om kampen, og i visens tekst antydes, at Alf er død.

Efter kampen opsøger Hagbarth Signe, og han beder om tilgivelse for mordet på hendes bror. Men Bera overrasker dem, forlanger, at han rejser, og truer ham med dødsstraf ved hængning, såfremt han vender tilbage. Derefter beordrer hun sin anden søn at hævne Alf. Signe står rådvild tilbage, splittet mellem sorgen over sin brors død og spirende varme følelser for Hagbarth.

3. AKT

(**Musik nr. 5, Ternernes Dans**). I dronningens gård forsøger Signes terner at opmuntre hende med en dans (**Musik nr. 5** gentages) og en sang (**Musik nr. 6**). På trods af Beras trussel vælger Hagbarth igen at opsøge Signe, da han er dybt forelsket i hende. Han kommer til gården, erklærer Signe sin kærlighed og opfordrer hende til at følge ham til Norge. Hun kan dog ikke forlade sin mor og vælger at blive. Nu afsløres de af Bera, som tager Hagbarth til fange, og låser Signe inde i jomfruburet; men Alger, der er sat til holde øje med Signe, arrangerer et sidste møde mellem Hagbarth og Signe.

4. AKT¹²⁰

Ligeledes på Algers foranledning kommer Skjalden til fangetårnet for at underholde Hagbarth med sin sang (**Musik nr. 7**, første vers af *Halloges sang*). Hagbarth takker Skjalden, og denne synger andet vers (**Musik nr. 7**, andet vers). De afbrydes af Alger,

¹²⁰ Musik nr. 7 har muligvis været spillet som forspil; Carl Nielsens kommentar herom er i partituret s. 14 overstreget.

¹²⁰ Music No. 7 may have been played as a prelude; Carl Nielsen's comment on this is crossed out in the score, p. 14.

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

ACT FIVE

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

Kirsten Flensborg Petersen

MUSIC FOR ADAM OEHLenschläger's MIDSUMMER EVE PLAY

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

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

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

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

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

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

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

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

5. AKT

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

Kirsten Flensborg Petersen

MUSIK TIL ADAM OEHLenschlägers SANCT HANSAFTENSPILE

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

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

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

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

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

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

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

4.

Fl.: *Fl.*
H.: *H.*
Klar.: *Klar.*
Fag.: *Fag.*
Cello: *Cello*
Tromm.: *Tromm.*

vedblive til Dronning Signe er helt gale

mellom de to Gjeng

Lang Dialog se Bogen Pag 16

Hagbarth: hvis dig lytte oppfyller jeg det
Løfte, jeg gav dig.
Hagbarth: Godt - - -
Rose gave min
gave

Hagbarth and Signe, No. 2 (ink manuscript, Source A): horn signal added in a foreign hand.

Hagbarth og Signe, nr. 2 (Blækmanuskript, kilde A). Tilskrift af hornsignal i ukendt hånd.

(26)

Andantino

Ms. Dette stykke Andantino er med Blyant tilføjet af Komponisten
 med den Bemærkning: "Tilføjet." Rindeskriftet skal som de
 "Wings" af Stykket, som blev søgt i sig af hende og med, den Andante.

B. & H. No. 11. A.
 11. 9.

B. & H. No. 11. A.
 11. 9.

Hagbarth and Signe (ink manuscript, Source A p. (26)); the beginning of the *Andantino* added by Carl Nielsen after the final music number.

Hagbarth og Signe (Blækmanuskript, kilde A s. (26)). Begyndelsen af *Andantino*, som er tilføjet af Carl Nielsen efter sidste nummer.



Hagbarth and Signe. Two lurs found in a bog at Brudevælde in 1797. Probably reconstructed instruments were played in 1910, but not copies of the ones shown here, since these are tuned in E flat.
Photo: Kit Weiss, The National Museum.

Hagbarth og Signe. To lurer, som blev fundet i en Mose ved Brudevælde i 1797. Formodentlig har man i 1910 spillet på rekonstruerede instrumenter, men ikke kopier af de her viste, da disse stemmer i Es.
Foto: Kit Weiss, Nationalmuseet.

B E S Æ T N I N G
O R C H E S T R A

flauto

oboe

2 clarinetti

2 fagotti

2 corni

4 lurs

tamburo piccolo

arpa

CHARACTERS APPEARING WITH THE MUSIC	PERSONER SOM OPTRÆDER I DE MUSIKALSKE NUMRE
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Halloge	Halloge
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Choir of Handmaidens	Kor af terner
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FORKORTELSER

ABBREVIATIONS

A.	alto	NKS	Ny Kongelig Samling (New Royal collection)
arm.	armonium	ob.	oboe
b.	bar	pf.	pianoforte
B.	basso	picc.	flauto piccolo
Bar.	baritono	Pl. No.	Plate Number
bb.	bars	ptto.sosp.	piatto sospeso
brass	brass instruments	S.	soprano
cb.	contrabbasso	sax.	sassofone
cl.	clarinetto	sord.	sordino
clav.	clavicòrdo	spicc.	spiccato
cmpli.	campanelli	stacc.	staccato
CN	Carl Nielsen	str.	strings
CNA	Carl Nielsen Arkivet (The Carl Nielsen Archives)	T.	tenore
CNS	Carl Nielsens Samling (The Carl Nielsen Collection)	tamb.picc.	tamburo piccolo
cnt.	cornetto	tb.	tuba
cor.	corno	ten.	tenuto
div.	divisi	timp.	timpani
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)	tr.	tromba
DK-Km(m)	Musikhistorisk Museum og Carl Claudius' Samling	trb.b.	trombone basso
fg.	fagotto	trb.t.	trombone tenore
fl.	flauto	trem.	tremolo
fl.gr.	flauto grande	trgl.	triangolo
fol.	folio	va.	viola
gr.c.	gran cassa	vc.	violoncello
marc.	marcato	vl.	violino
		WH Arkivet	Wilhelm Hansen Arkivet (The Wilhelm Hansen Archives)
		woodw.	woodwind instruments

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

- 1 “by analogy with” is used when something has been “added”, “emended” or “omitted” by analogy with another passage in the main source. The analogy may be vertical. When something is added “by analogy with” one or more instruments, it is understood that the analogy is with the same place in the same bar(s). Or it may be horizontal. When something is added “by analogy with” one or more bars, it is understood that the analogy is with a parallel place in the same instrument(s).
- 2 “as in” is used when something is “added”, “emended” or “omitted” to correspond to the same place in another source.
- 3 “in accordance with” is used in cases where there is no authoritative source, only a guideline – for example printed part material.

In the bar number column, the symbol “+” is used to indicate an upbeat to the bar in question.

SOURCES

A N E V E N I N G A T G I S K E

- A Parts, manuscript copy
- B Parts, manuscript copy
- C Printed edition of the play, prompt book

- A Parts, manuscript copy.
DK-Kk, CNS 337.
Donated to the Royal Library by the Dagmar Theatre in 1943.
34.8x26.2 cm, 14 instrumental parts and 7 vocal parts (prelude and final chorus).

Paper type: 10 staves (hand-ruled).
Rehearsal letters added in blue crayon.

- B Parts, manuscript copy.
DK-Kk, C II, 10.
35x26 cm, 2 parts (vl. 1) for the prelude.
Paper type: *Heimdal 1652*. (12 staves).
- C Printed edition of the play, prompt book.
DK-Kk, Dramatisk Bibliotek.
Title page: “En Aften paa Giske / historisk Skuespil i een Akt, / af / A. Munch. / Christiania. / Chr. Tønsbergs Forlag. / Trykt af H. J. Sørum. / 1855.”; top of page stamped “Dagmar-theatret”.
17x12.2 cm, 67 pp., in half-binding.
A few additions in pencil. On front of binding a printed label has been pasted with information on the cast of the play; on the spine labelled “10”.

The only complete source is the Dagmar Theatre’s set of parts (A). In addition there are two vl. 1 parts for the prelude (B), probably copied from Source A, since the rehearsal letters in B are given from the beginning, while they are added in blue crayon in A. The provenance of Source B is unknown, and it is not clear whether B was part of a complete set of parts for the prelude or whether it only served as duplicate parts for Source A. In both A and B a cut (bb. 89-100) is marked in pencil suggesting that the two sources were at some point used at the same event.

S N E F R I D

- A Score, autograph, fair copy (1899 version)
- B Score, draft (1899 version)
- C Parts, manuscript copy (1899 version)
- D Parts, manuscript copy (concert extracts, Nos. 1, 4-6)
- E Two parts, autograph (Nos. 4-6)

underlay; it also contains a melody sketch without text underlay and a harmonized setting of *Gamle Anders Røgters Sang* (C major) with scanty text underlay. The manuscript includes furthermore harmony exercises with the comment “De enkelte stemmer melodiske!!!!”²¹ and a note “Riis Magnussen / Tilf. Byen 1455y” (CN).

G Printed edition for voice and piano.

Title page: “Sange / af Jeppe Aakjær^s / Skuespil / ULVENS / SØN/ Musik af/Carl Nielsen. / EIGENTHUM DES VER-
LEGGERS FÜR ALLE LÄNDER.-PROPRIÉTÉ POUR TOUS PAYS. /
AUFFÜHRUNGSRECHT VORBEHALTEN.-DROITS DE REPRESENTATION RÉSERVÉS. / KJØBENHAVN & LEIPZIG. / WILHELM
HANSEN, MUSIK-FORLAG. / KRISTIANIA. NORSK MUSIK-FOR-
LAG. / (BRØDRENE HALS-WARMUTH-WILHELM HANSEN).”
Pl. No.: 14563 (1909).

34x27 cm, 5 pages, numbered 2-6.

Contains *I. Gamle Anders Røgters Sang* (D major). *II. Kommer I snart, I Husmænd!* (F major).

H Printed play

Title page: “JEPPE AAKJÆR / ULVENS SØN / DRAMA I FIRE
AKTER / KJØBENHAVN OG KRISTIANIA / GYLDENDALSKE
BOGHANDEL / NORDISK FORLAG / 1909”.

19x13 cm, 134 pages.

H A G B A R T H A N D S I G N E

A Score, autograph, fair copy

B Score, autograph, draft

C Parts, manuscript copy

D Printed piano score

E Printed piano score

F Piano score, autograph, printing manuscript

G Piano score, autograph, fair copy

H Typewritten script, Adam Poulsen's copy

A Score, autograph, fair copy.

DK-Kk, CNS 341a.

Title page: “Musik til ‘Hagbarth og Signe’ / af / Carl Nielsen /
(Partitur)”.

Donated to the Royal Library by Irmelin Eggert Møller in 1958.

35x26.5 cm, 15 folios with 26 pages written in ink, 1 page

(p. 26) in pencil; pagination: 1 unnumbered page, 1-25 (CN),
26 (foreign hand), 3 unnumbered pages, “14” written in
pencil (CN), “15” and “26” written in pencil (foreign hand).
Paper type: B & H. No. 14 A. / 11. 08 (24 staves).

The source has been restored. Ink smudged, especially in the
final movement because of rain during the performances. Ad-
ditions, including text cues, added in pencil, ink and red and
violet crayon by the composer as well as in foreign hands.

Title page includes a sketch in pencil in a foreign hand.

The melody is identical to signals in No. 1a, notated on
the title page with a bass clef, D flat major. On page 4,
below the music, a signal for 2 horns, notated in pencil in
a foreign hand, 3/4, F major (see facsimile p. lxxix). The final
music page includes a sketch of 9 bars with upbeat, 4/4,
3 staves, 4 parts, D major. The sketch belongs to the Third
Symphony, 4th movement bb. 16-21, where the final 3 bars
are identical to bb. 19-21. A 14-bar score for 4 lurs and drum
(CN), 3/4 time, *Andantino* notated on p. 26 in pencil. Head-
ing: “Tilslut”²² crossed out; “NB. Dette Stykke Andantino
er med blyant tilføjet af Komponisten / med den Bemærkn-
ing: ‘Tilslut.’ Rimeligvis er det ment som et ‘Klinger ud’
af Stykket, som bliver svagere og svagere og hører op med
‘dim-Akkorden.’”²³ (see facsimile p. lxx) notated in pencil
below the music (Emil Telmányi?/ John Frandsen?).

B Score, autograph, draft.

DK-Kk, CNS 341b.

End-dating on fol. 7^r: “16/5 10.”

Donated to the Royal Library by Irmelin Eggert Møller in 1958.
26x35 cm, 1 trimmed folio (4.5x27.5 cm), 3 folios, 2 bifolios,
1 gathering consisting of 2 bifolios, totalling 22 pages; 18
pages written in pencil and 1 in ink.

Pagination:

fol. 3^r: 1

fol. 4^v: 2

fol. 5^r: IV

fol. 5^v: 2 and (14)

fol. 6^r: (11)

fol. 6^v: III

Paper type:

fol. 1: 2 staves (trimmed)

fol. 2: 12 staves in oblong format (hand-ruled)

²² “At the end”

²³ “NB. This Andantino piece has been added in pencil by
the composer / with the remark: ‘At the end’. It is prob-
ably meant as a ‘fade-out’ of the piece, which becomes
fainter and fainter and ceases on the ‘dim’ chord. – “

²¹ “The individual parts, melodic!!!!”.

fols. 3-4: 12 staves in upright format (hand-ruled)
fols. 5-6: 14 staves in oblong format (hand-ruled)
fols. 7-11: 12 staves in oblong format (hand-ruled)

The source has been restored.

Contents:

fol. 1^r:

Fair copy in foreign hand: 16 bars for saxophone (B^b), bb. 4-12 are identical to No. 9 ob. b. 4 to b. 12 note 1; "3 B bag. Scenen"²⁴ added in pencil (foreign hand);

fol. 2^r:

No. 1: sketch for bb. 5-8, heading: "Signal bag Scen 'Hagbarth og Signe'",²⁵

No. 6: vocal parts partly accompanied by a harp, heading: "Ternernes Sang til Signe";²⁶

No. 8: draft for bb. 1-4, heading: "Udgang og Forspil";²⁷

fol. 2^v:

5 music lines with semibreves in a foreign hand, corrections by CN;

No. 8: draft for bb. 5-12;

fol. 3^r:

No. 1: draft for bb. 1-17, heading: "Lur-Forspil til 'Hagbarth og Signe'",²⁸

fols. 3^v-4^r:

sketches for Symphony No. 3, first movement bb. 587-593, 709-734;

fol. 4^v:

No. 1: draft for bb. 18-30;

fol. 5^r:

No. 8: draft for bb. 21-25, heading: "IV";

No. 9: sketch for bb. 4-19, heading: "'Hagbarth og Signe' Sørgemusik (Slutningsnummer)";²⁹

fol. 5^v:

No. 9: sketch for bb. 20-48;

sketch: *Menuet triste*, 9 bars with upbeat, E minor, 4 parts, 3/4;

fol. 6^r:

sketch for Symphony No. 3, first movement bb. 138-155, "Espansiva" added;

fol. 6^v:

No. 8: draft for bb. 13-20, heading: "Udgang og Forspil til 1 og 2 Akt af 'H. og S.'";³⁰

fol. 7^r:

No. 5: sketch for bb. 1-27, heading: "Dans af 'Hagbarth og Signe'";

fol. 7^v:

No. 5: sketch for bb. 28-41;

fol. 8^r:

No. 7: draft for bb. 1-13 for voice and piano, heading: "Halloges Sang af 'Hagbarth og Signe'";

fol. 8^v:

No. 7: draft for bb. 14-17¹ for voice and piano;

fol. 9^r:

No. 4: sketch for bb. 1-8; heading: "Hagbarth og Signe";

fol. 9^v:

No. 4: sketch for bb. 9-16;

fol. 10^r:

No. 4: sketch for bb. 17-21;

fol. 11^v:

16 bars of sketch for melody part and piano, D minor, 3/8;

C Parts, manuscript copy.

DK-Kk, C II, 10.

Datings: cor. 2: "Friluftsteater d. 4/6 1910 første Forestilling / 5/6 7/6-9/6-11/6-12/6 13/6 sidste Gang. / H. Lottenburger. / d. 21/6 22/6 23/6 1911";³¹ lur 4: "August Petersen / Radio 24/9 1927."

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34.5x27 cm, 19 parts.

The set of parts is copied in 4 different hands. It contains an almost complete set of parts used for the first performance (lur 1, arpa, tamb.picc. and vocal parts missing), written by the same copyist with marks of use in damp weather. In another hand there are parts for cl. 1, 2, sax. and trb.t. 1, 2, which are part of a more recent instrumentation of the work. Parts for cl. 1, 2, sax. and trb.t. 1, 2 however belong to a different instrumentation of the work and are written in a hand different from previous. More recent manuscript copies of fg. 1, 2 and tamb.picc. survive, yet in other hands. Some parts are much worn, others have pages pasted over and yet others have new pages inserted.

D Printed piano score.

Title page: "Til Vennerne / MARIE OG HOTHER PLOUG / HALLOGES / SANG / AF / HAGBARTH / OG / SIGNE / MUSIK /

24 "3 B behind the stage".

25 "Signal behind stage 'Hagbarth and Signe'"

26 "Song of the Handmaidens to Signe"

27 "Exit and Prelude"

28 "Lur prelude to 'Hagbarth and Signe'"

29 "'Hagbarth and Signe' Funeral Music (final number)"

30 "Exit and Prelude to Acts One and Two of 'H. and S.'"

31 "Open Air Theatre 4/6 1910, first performance / 5/6 7/6 - 9/6 - 11/6 - 12/6, 13/6 last time. / H. Lottenburger. / 21/6 22/6 23/6 1911".

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

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

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

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

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

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

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

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

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

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

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

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

Bar	Part	Comment
28-29	vc. cb.	notes added by analogy with b.27
29	cl. ptti.sosp.	
	tam. vl.2	<i>dim.</i> added by analogy with fl., ob., fg., vl.1
30	cor.2	note 3: <i>f</i> ³ emended to <i>f</i> ² by analogy with ob.
30	vl.2	<i>♩</i> emended to tremolo chord
31	fl.1 picc. ob.	
	cl. fg.	<i>pp</i> added by analogy with cor., tr., trb.
31	vl.1,2	A: chord changed several times, partly illegible
31	vl.2 va.	∞ added by analogy with vc. cb.

THE WOLF'S SON

No. 1 Come soon, ye Cottagers!

Bar	Part	Comment
		A: added on top of the page in blue crayon: <i>II, No 2 er ved overstregning ændret fra 3 'II, No.2 is changed from No. 3 by means of deletions'; E: Tempo giusto</i>
3	tr.2	B: <i>p</i> added in pencil
3	CORO	<i>f</i> added as in D
4	fg.	notes 4-5: marc. added by analogy with vc., cb.
5	tr.b.	notes 2-5: marc. added by analogy with fg.
5	CORO	C: note 4: <i>♩</i> ; E: brackets around bar and above system added in blue crayon: <i>poco mosso</i> . (CN)
5	vc. cb.	notes 3-6: marc. added by analogy with fg.
6	va. vc. cb.	marc. added by analogy with fg.
7-8	trb.b.	marc. added as in B
7-11	cl.	marc. added as in B
7	va. cb.	marc. added by analogy with vc.
9-11	ob.	marc. added as in B
9-10	tr.	marc. added as in B
9-10	trb.b.	marc. added as in B
9	vc. cb.	notes 2-5: marc. added by analogy with fg.
10-11	fl.	marc. added as in B
10	fg.	marc. added as in B
10	cor.	marc. added by analogy with tr., trb.b.
10	timp.	<i>ff</i> added by analogy with b.8
10	CORO	<i>fff</i> added as in C
10	vl.2 (lower part)	<i>♩</i> emended to <i>♩</i> with tie
10	vc. cb.	marc. added by analogy with vl.2 (upper part), va.
11	tutti	repeat sign added
11	fg.	note 3: marc. added by analogy with notes 1-2
11	cor.2	note 3: marc. added as in B
11	tr.1	note 1: marc; notes 1-2: slur added as in B
11	tr.2	marc. added as in B
11	trb.b.	marc. added by analogy with fg. (notes 1-2) and va.; B: note 1: ten.
11	CORO	C: <i>pesante</i> added above staff
11	vl.1	
	vl. 2 (upper part)	marc. added as in B
11	va. vc. cb.	marc. added by analogy with vl.1,2

No. 2 Old Anders Shepherd's Song

Bar	Part	Comment
		A: added on top of the page in blue crayon: <i>I, No 3 er ved overstregning ændret to 2 'I, No.3 is changed to 2 by means of deletions'; D: Noget langsomt, dog ikke drævende 'rather slow, but not drawling'</i>
1	CORO	<i>p</i> added as in C
5-10	CORO	A: b.5 note 3 to b.11 note 3: text missing
5-7	vc.	B: upper voice; b.5 to b.7 note 2: slur
7	vl.1,2 va. cb.	B: note 1: <i>♩</i>
10	CORO	notes 2-3: crotchets emended to quavers as in C
10	vl.1	B: note 2: <i>dim.</i>
10-11	vl.2 (upper part)	b.10 to b.11 note 1: tie added as in B; A: b.10: beginning of tie missing (page turn)
10-11	vl.2 (lower part)	slur emended from open slur; A: b.11: open slur (page turn)
10-11	vc.	B: slur
11	CORO	note 1: <i>dim.</i> added as in D; C: added above staff: <i>en stille Understrøm af Følelse 'a quiet undercurrent of feeling' (CN)</i>
11-12	CORO	E: b.11 note 3 to b.12 note 3: <i>langsomt, dybfølt 'slow, heartfelt'</i>
12	va.	<i>pp</i> added by analogy with vl.,1,2, vc., cb.
12	cb.	B: <i>f-f</i> ² - <i>g</i> doubled in the lower octave
13	CORO	D: note 1: <i>rall.</i>

HAGBARTH AND SIGNED

No. 1 Prelude

Bar	Part	Comment
	lur 2,3	C: added in pencil on top of page (CN):
		
1	lur	B: <i>♩</i> , <i>fz</i>
2	lur	B: <i>♩</i> , <i>fz</i>
4	lur	B: note 2: <i>ppp</i>
5	lur 1,2	B: notes 1-3: marc.
6	lur 1,2	B: note 1: stacc.
9	lur 1,2	B: note 5: <i>♩</i>
10-11	lur 1,2	b.10 note 3 to b.11 note 1: tie added by analogy with bb.6-7
16	lur 1,2	note 5: <i>♩</i> emended to <i>♩</i> (rhythmic error); B: note 5: <i>♩</i>
17-18	lur 3,4	A: below the staff: <i>8basso</i> added in pencil and blue crayon
18	lur 2	B: note 2: <i>♩</i> ; C: note 2 missing
21	lur 1,2	B: note 5: <i>♩</i>
21	lur 3	B: note 1: <i>c'</i>
23	lur 1,2	B: note 5: <i>♩</i>
24	lur 3,4	B: <i>♩</i> <i>♩</i> <i>♩</i> (<i>c, g</i>)
26-28	lur 3,4	<i>di-mi-nu-en-do</i> added by analogy with lur 1,2
		A: <i>Hornstemmerne maa have Lurernes Stemme skreven ovenover [?] for at kunne falde ind uden Dirigent i N^o 1 'the lur parts must be added above the horn parts, so that they can start playing in No. 1 without a conductor' added in red crayon (CN) at bottom of page</i>

ACT ONE

No. 1a

Bar	Part	Comment
3	cor.	A: notes 1-2: slur added in pencil (foreign hand); after b.3: <i>spilles tre Gange paa givet Signal</i> 'to be played three times at a given signal' added in ink (CN)
3	cor.2	C: note 2: $\curvearrowright$; note 1: no $\curvearrowright$

No. 2 Allegretto moderato

Bar	Part	Comment
1-2		A: at barline: repeat sign added in pencil
2	cl.1	<i>mf</i> added by analogy with fl., ob.
4	cl.1	note 7: ten. added as in C and by analogy with ob.
11-13	cor.	cor. added by analogy with fg. and in accordance with C
12-13		A: at barline: repeat sign added in pencil A: after final bar: <i>Lang Dialog</i> 'long dialogue' added in ink (CN); <i>mellem de to Gange / se Bogen Pag 16</i> 'between the repetitions / see the book page 16' added in violet crayon (CN);



added in pencil (see facsimile p. lxix). It does not appear from the text of the play from where No. 2 is to be repeated

No. 3 Andante

Bar	Part	Comment
		A: <i>Musikken paa sidste Replik</i> 'Music with the last lines' added in ink after text cue (CN)
	cor.1	C: added in pencil and ink:
		
	cor.2	C: added in pencil (CN?):
		
1, 3, 4	cor.	b.1 notes 2-3, b.3 notes 1-2, b.4 notes 1-2: superfluous slur omitted
1-10	cor.1	b.10 note 2: end of slur added; A: b.1 note 1 to b.9 note 3: end of slur open (change of system); b.10 note 2: end of slur added in pencil
1-10	cor.2	bb.5-10: end of slur added by analogy with cor.1; A: b.1 note 1 to b.4 note 2: end of slur open (change of system)
10	cor.2	<i>cresc.</i> added by analogy with cor.1
10	lur 1,2	$\curvearrowright$ added by analogy with lur 3

ACT TWO

No. 4 Andantino

Bar	Part	Comment
2	SKJALDEN	<i>mellem</i> emended to <i>imellem</i> as in H
4	SKJALDEN	H: <i>stig ned, o Harpe lad din Stemme lyde</i> instead of <i>lad Harpe dine Strengs lyde</i>
5	arpa	<i>Da</i> emended to <i>Frem</i> as in H; A: chord 1: <i>ff</i> added in pencil
8	arpa 1	A: <i>e'</i> added in pencil; first note erased; <i>b'</i> may be read as <i>a'</i>
9	SKJALDEN	<i>stevned</i> emended to <i>stævned frem</i> as in B, H
11	arpa	A: chord 2: <i>f</i> added in pencil (foreign hand)
19	SKJALDEN	<i>Aander</i> emended to <i>Aander til Freja</i> as in B, H
19-20	arpa	A: b.19 note 1 to b.20 note 1: slur added in pencil (foreign hand)

A C T T H R E E

No. 5 Dance of the Handmaidens

Bar	Part	Comment
		title added as in E, F; B, G: title: <i>Dans af "Hagbarth and Signe"</i>
		A: N ^o 5 <i>spilles ogsaa som mellemakt efter 2 Akt.</i> [No. 5] <i>efter Replikken - Signe: "Jeg plukker tavs taalmødig Blad for Blad. Far [?] hen mit Haab far hen i Nattens Vande [?]"</i> 'No. 5 also to be played as interlude after Act 2. [No. 5] after the lines - Signe: [...]' added in pencil on top of page (CN)
	fl. ob. cl.2	C: 2 <i>Gange med Ophold imellem</i> 'to be repeated twice with a break in-between' added in pencil (CN)
	cl.	C: on top of page: ob. (bb.1-4 th) added in pencil transposed for clarinet; on bottom of page: ob. (bb.29-36) added in pencil transposed for clarinet
4'	cl.2 cor.2	C: notes 1-2: slur added in pencil
6	fl. cl.1	note 3: marc. added by analogy with b.2 (ob.)
6-12	cl.2	C: fg.1, transposed for cl., added in pencil
12		A: <i>rall.</i> changed to <i>poco rall.</i> in pencil
13	ob.	note 1: <i>p</i> added by analogy with fl.
14	ob.	notes 1-2: superfluous slur omitted
17-21	ob.	slur emended from open slur; A: b.20: end of slur open (change of system)
19	cor.1	♪ emended to ♩ by analogy with cl.2, fg.
20	cor.1	stacc. added by analogy with fg.
22	fg.2	note 2: stacc. added by analogy with cor.2
25-26	fl. cl.1	b.26 note 8: end of slur added; A: end of slur open (page turn)
25-27	cl.1	C: b.25 note 1 to b.27 note 2: slur
25-26	cor.1	C: note 2: stacc.
28	fg.2	notes 1-2: slur added by analogy with cor.2
29-41	cl.2	C: added in pencil instead of bb.21-41:



Bar	Part	Comment
33	fg.1	C: note 1: ten.
40	cl.1 fg.1 cor.1	<i>rall.</i> emended to <i>poco rall.</i> by analogy with ob., cor.2
40	cor.1	C: at bottom of page: fg.1 (bb.29-36) added in pencil transposed for cor.; added in pencil:
		
40	cor.2	C: <i>rall.</i>

No. 6 "Nu Maanen gennem Mulmet saa mægtigt bryder"

Bar	Part	Comment
1-17	fl.	A: on top of page: <i>Se bog Pag 39-40</i> 'See book pp. 39-40' added in pencil (CN) C: crossed out in pencil; text added in pencil
1-6	cor.1	C: fg.1 added in pencil transposed for cor.
2	HANDMAIDENS	<i>Solo</i> added; A: <i>e'</i> may be read as <i>f'</i> ; a reading as <i>e'</i> is supported by the repetition of b.4 note 5
+3-4	cl.	C: on top of page: vocal part of first handmaiden (b.+3-4) added in pencil (CN)
3	tutti	A: repeat sign added in pencil
3	ob. cor.	1. <i>volta</i> added
4	cor.2	note 1: superfluous <i>p</i> omitted
6	cl.2	note 5: <i>mf</i> added by analogy with cl.1
6	cor.2	note 1: superfluous <i>p</i> omitted; notes 2-4:  added by analogy with cl., fg.
7	HANDMAIDENS	B: <i>Kor</i> (chorus) (CN)
10	fg.1	notes 1-2: tie added by analogy with cl.1
10	HANDMAIDENS	note 1: marc. added by analogy with b.9
11	ob.	note 1: <i>pp</i> added by analogy with fl., cl., fg.
11-13	cor.1	C: added in pencil: 
13	cl.1	notes 1-2: tie added by analogy with b.9
14-15 ⁱ	fg.	b.14: beginning of slur added by analogy with cl., cor.; A: b.15 ⁱ : beginning of slur open (change of system)
15 ⁱ	cor.1	C: <i>d^{tr}</i>
16	ob.	<i>espressivo</i> added by analogy with b.1 A: on bottom of page: <i>N.7 Spilles først som Forspil / efter Replikken: / Signe: For Kjerlighed har Jorden intet Fangsel</i> 'No. 7 to be played first as a prelude / after the lines: / Signe: [...]' added in pencil (CN), crossed out in violet crayon

ACT FOUR

No. 7 Halloges's Song

Bar	Part	Comment
		Title added as in C; A: on top of page: <i>Replik til 1st Vers Hagb: "Forskaan mig Skjald"</i> : 'Lines for the first stanza Hagb.: [...]' added in pencil (CN); B: title: <i>Halloges sang af "Hagbarth and Signe"</i>
1	fl. ob.	C: transposition to D major pasted in <i>p</i> added by analogy with fg.1

Bar	Part	Comment
1	fg.2	notes 1-2:  added by analogy with the other parts
1	cor.1	notes 1-2: slur added as in C and by analogy with cor.2
2	tutti	A: repeat sign added in pencil
2	cl. fg.2 cor.	<i>p</i> added by analogy with dynamic level in fl., ob., fg.1
2-5	cl.2	slur emended from open slur in accordance with C; A: b.4 note 2: end of slur open (change of system); b.5 notes 1-2: slur
2-5	cor.	slur emended from open slur in accordance with C (cor.1); A: b.2 note 1 to b.4 note 2: end of slur open (change of system); b.5 notes 1-2: slur
4-5	cl.1	slur emended from open slur in accordance with C; A: b.4 note 2: end of slur open (change of system); b.5 notes 1-2: slur
4	fg.1	notes 1-2, 3-4: slur added by analogy with fl., ob.
5	fg.1	note 2:  emended to  by analogy with fl., ob.
5	HALLOGE	A: note 1:  added in pencil (foreign hand)
6	HALLOGE	stanza 1: <i>det</i> emended to <i>alt</i> as in H
9	cl.1	C: notes 1-2: superfluous slur omitted
9	cl.2	C: note 3: 
9	fg.1	note 2:  emended to  by analogy with fl., ob.
10	cl.2	notes 1-3: slur added by analogy with fg.2, cor.1
14	fl. ob. fg.1	note 1: superfluous <i>p</i> omitted
15	HALLOGE	B: notes 1-2: 
15	ob.	A: note 5: <i>b^{tr}</i> added in pencil (foreign hand)
16	HALLOGE	B: note 3: <i>e''</i>
17 ⁱ	fl.	C: note 2: 
17 ⁱ	fl. ob.	notes 1-2: superfluous slur omitted
17 ^{tr}		second volta added because of repetitions and upbeat
		A: at bottom of page: <i>Ophold mellem Versene</i> 'pause between the stanzas' added in violet crayon (CN)

No. 8 Andantino

Bar	Part	Comment
		A: <i>Musik under den sidste Sætning</i> 'Music during the last sentence' added in ink (CN)
	cl.1	C: crossed out in pencil; ob. (bb.1-7) added in pencil transposed for cl.
	cl.2	C: crossed out in pencil and blue crayon
1	ob.	A, B, C: no dynamic markings
8-15	cor.1	slur emended from open slur; A: b.13: end of slur open (page turn); C: b.8 note 1 to b.12 note 3: end of slur open (change of system)
8	cor.1	<i>espressivo</i> added by analogy with b.1 (ob.), b.5 (fg.1)
9	ob.	note 1:  emended to  in accordance with B; A: rhythmic error
10	ob.	A: no dynamic markings
11	fl.	marc. added by analogy with cl.1
11	cl.1	A: no dynamic markings; C: note 1: <i>mf</i>
12-15	cor.2	slur emended from open slur; A: b.13: end of slur open (page turn)

Bar	Part	Comment
12	cor.2	note 2: <i>cresc.</i> added by analogy with cor.1 and in accordance with C
13	fg.1	C: notes 1-2: crossed out in pencil, C-C added in pencil
13	fg.2	<i>mf</i> added by analogy with b.12 (cl.2, cor.2)
14-18	ob.	b.14 note 1 to b.18 note 3: slurs emended to one slur; A: b.17 note 8: end of slur open (change of system); b.18 notes 1-3: slur <i>p</i> emended to <i>pp</i> by analogy with fg., cor. and in accordance with C
15	cl.2	<i>p</i> emended to <i>pp</i> by analogy with fg., cor. and in accordance with C
15	fg.2	<i>p</i> emended to <i>p</i> by analogy with cl.2, fg.1, cor.
17-18	fl. cl. cor.1	b.17 note 1 to b.18 note 3: slurs emended to one slur; A: b.17 note 8: end of slur open (change of system); b.18 notes 1-3: slur
19	ob. cl.1	stacc. added by analogy with fl.
19	cor.2	<i>dim.</i> added by analogy with fg.
21	fg.2 cor.2	<i>dim.</i> added by analogy with fg.1, cor.1
23	fg.	<i>dim.</i> added by analogy with cl.2
24	cl.2	<i>p</i> emended to <i>p</i> by analogy with fg.

A C T F I V E

No. 9 Andante con moto

Bar	Part	Comment
		A: on top of page: 1 st Gang Naar Lurerne er kommet tilsyne 'The first time when the lurs have appeared' added in pencil (CN); B: titel: Sørgeomusik 'Funeral music' note 2: ten. added by analogy with fg.1
1	fg.2	C: crossed out in pencil; before b.1:
1-31	cor.1	
		and cl.1 (bb.4-11), transposed for cor., added in pencil
1-31	cor.2	C: crossed out in pencil; before b.1: notes for cl.2 (bb.1-19), transposed for cor., added in pencil
1	tamb.picc.	note 1: <i>p</i> added by analogy with fg. (b.1) and cl. (b.2)
2	fg.	A: notes 1-2: stacc. and marc. added in pencil (Emil Telmányi?)
4	tutti	A: repeat sign crossed out in pencil; at bottom of page: NB Repetitionen synes at være stryget af Komponisten 'NB. The repetition seems to have been crossed out by the composer' (Emil Telmányi?)
4-11	fl.	slur emended from open slur; A: b.5 notes 1-5: slur; b.7: beginning of slur open (page turn)
4-11	ob.	end of slur emended from b.25 note 7 to b.11 note 2 by analogy with fl.
7-8	cl.2	b.7 note 3 to b.8 note 1: tie added by analogy with cl.1; A: b.7 note 3 to b.8 note 1: tie added in pencil (Emil Telmányi?)
11	tutti	A: repeat sign crossed out in pencil
12-19		bb.12-19 is a repetition of bb.4-11
19-20	cl.	A: b.19 note 2 to b.20 note 1: tie added in pencil; C: b.19 note 2 to b.20 note 1: tie

Bar	Part	Comment
20-27	tutti	A: <i>vi-de</i> (CN?); at bottom of page: <i>vi-de: Denne Forkortelse synes at være foreslaet af Komponisten</i> 'This cut seems to have been suggested by the composer' (Emil Telmányi?)
20-27	fl. ob. fg.2	C: crossed out in pencil
20-31	cl.2	slur emended from open slur; A: b.27 note 3: end of slur open (page turn)
23	ob. cl.2	<i>dim.</i> added by analogy with fl., cl.1
25	ob.	note 8: marc. added as in C and by analogy with fl.
25-31	ob.	beginning of slur added by analogy with fl.; A: b.28 note 1 to b.31 note 3: beginning of slur open (page turn)
27	cor.1	<i>cresc.</i> added by analogy with cor.2
29	cor.2	C: <i>cresc.</i> added in pencil (CN)
32-35	fg.1	slur emended from open slur by analogy with fg.2; A: b.35 note 1: beginning of slur open (page turn)
34-35	ob.	b.34 to b.35 note 1: tie added by analogy with fl., cl., fg.
35	tamb.picc	stacc. added by analogy with b.33
35	lur 3,4	<i>cresc.</i> added by analogy with lur 1,2
36-43	ob.	b.42 note 1 to b.43 note 6: end of slur added by analogy with fl.; A: b.42 note 1: end of slur open
44-47	tutti	A: repeat sign crossed out in pencil; at bottom of page: NB Denne Repetition synes at være stryget af Komp. 'NB. This repeat seems to have been crossed out by the composer' (Emil Telmányi?)
44	fl. lur 2	C: <i>ff</i>
44-47	fl.	slur b.44 note 1 to b.47 note 6 emended to two slurs by analogy with ob., cl., fg.
44	tamb.picc.	note 1: stacc. added by analogy with b.46 note 1
46-47	fl.	b.46 to b.47 note 1: tie added by analogy with ob., cl., fg. and in accordance with C
47-55	tamb.picc.	note 1: stacc. added by analogy with b.46
48-53	ob. cl.	slur emended from open slur in accordance with C (cl.); A: b.51: end of slur open (page turn); b.52 note 1 to b.53: slur
48-56	fg.1 cor.	slur emended from open slur in accordance with C (cor.2); A: b.51: end of slur open (page turn); b.52 note 1 to b.56: slur
49, 51	fg.1	<i>f⁺</i> emended to <i>a'</i> by analogy with ob., cl.2, cor.1
51	fg. tamb.picc.	<i>dim.</i> added by analogy with the other parts
54	cl.1 fg.2	<i>dim.</i> added by analogy with cl.2, fg.1
		A: music added at p.26 in pencil (CN), see facsimile p. lxx; title: Tilslut crossed out in pencil; on bottom of page: NB Dette stykke Andantino er med blyant tilføjet af Komponisten med den Bemærkning: "Tilslut". Rimeligvis er det ment som et "Klingen ud" af Stykket, som bliver svagere og svagere og hører op med "dim" Akkorden. 'This andantino was added by the composer in pencil with the following remark: "At Last". It probably means a kind of "fading out" of the piece, which becomes fainter and fainter and ceases on the "dim" chord.' added in pencil (Emil Telmányi?)