

C A R L N I E L S E N

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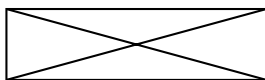
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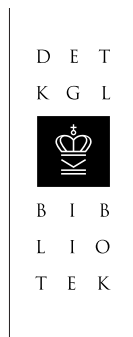
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Series I. Stage Music. Volume 6



Edition Wilhelm Hansen
Copenhagen 2007





C A R L N I E L S E N

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

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

Udgivet af

Edited by

Niels Bo Foltmann

Lisbeth Ahlgren Jensen

Kirsten Flensburg Petersen



Edition Wilhelm Hansen
Copenhagen 2007

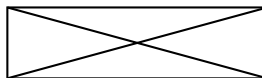
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GENERAL PREFACE

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

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

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

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

Series I, Stage Music

- Operas
- Incidental music

Series II, Instrumental Music

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

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

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

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

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

Serie I, Scenemusik

- Operaer
- Skuespilmusik

Serie II, Instrumentalmusik

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

Series III, Vocal Music

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

Series IV, Juvenilia et Addenda

Editorial principles

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised 2007

Serie III, Vokalmusik

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

Serie IV, Juvenilia et Addenda

Redaktionelle principper

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

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

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2007

FORORD PREFACE

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

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

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

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

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

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

1 *Sir Oluf He Rides* – (1906), *Parents* (1908), *Native Land* (1916), *The Liar* (1918), *Aladdin* (1919), *The Mother* (1921, performed the same year at the Odense Theatre), *Cosmos* (1922), *Hommage to Holberg* (1922), and *Grundtvig Easter Evening* (1931). To these we can of course add the operas *Saul and David* (1902) and *Masquerade* (1906).

2 See the preface to *Carl Nielsen Works*. Published by The Carl Nielsen Edition, The Royal Library. Series I. Vol. 8. Edited by David Fanning, Copenhagen 2000, p. xvi.

3 *Hagbarth and Signe* (1910), *Midsummer Eve Play* (1913) and *Ebbe Skammelsen* (1925).

4 (1879-1969).

5 Danish poet (1871-1930).

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

2 Se forord i *Carl Nielsen Værker*. Udgivet af Carl Nielsen Udgaven, Det Kongelige Bibliotek. Serie I. Bind 8. Udgivet af David Fanning, København 2000, s. xvi.

3 *Hagbarth og Signe* (1910), *Sanct Hansaftenspil* (1913) og *Ebbe Skammelsen* (1925).

4 (1879-1969).

5 Digter (1871-1930).

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

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

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

6 (1858-1933).

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

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

9 Danish painter and sculptor (1863-1958).

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

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

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

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

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

6 (1858-1933).

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

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

9 Maler og billedhugger (1863-1958).

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

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

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

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

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

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

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

MUSIC FOR ANDREAS MUNCH'S PLAY AN EVENING AT GISKE

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

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

13 *Willemoes* (1908).

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

15 Norwegian poet and dramatist (1811-1884).

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

17 Danish composer and conductor (1862-1944).

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

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

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

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

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

MUSIC FOR ANDREAS MUNCH'S SKUESPIL EN AFTEN PAA GISKE

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

12 *Ulvens Søn* (1909) og *Fra Rold til Rebild* (1929) samt 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).

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

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

Lisbeth Ahlgren Jensen

MUSIC FOR EINAR CHRISTIANSEN'S PLAY NATIVE LAND

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

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

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

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

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

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

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

Lisbeth Ahlgren Jensen

MUSIK TIL EINAR CHRISTIANSENS SKUESPIL FÆDRELAND

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

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

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

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

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

August 1915,¹⁴¹ and as a favour to the stage director Johannes Nielsen¹⁴² Nielsen composed the *Military March* and arranged his melody for “Denne er Dagen, som Herren har gjort!” for three equal voices.¹⁴³

Military March appears in the play in both a piano and an orchestral version. The introduction to the play includes a scene with a procession of returning soldiers accompanied by the orchestral version. In the second section of Act Three the trio of the piano version is used as entertainment music at a hotel. The last act begins with the orchestral version, and “Denne er Dagen, som Herren har gjort!” is heard twice: first during the conversation between the severely wounded soldier and his lady friend, and then when he has been told that he will not survive his injuries.

The premiere took place on 5th February 1916, and the play was a great audience success with 27 performances, 21 of which were sold out. The reception was positive without being effusive, and Johannes Nielsen's directing was particularly emphasized. The music is not mentioned except in *Socialdemokraten*, which mentions the composer's name.¹⁴⁴

At the Aarhus Theatre Einar Christiansen's play was staged with its premiere on 22nd September the same year, and it saw twelve performances in the course of the 1916-1917 season.¹⁴⁵ For this staging Nielsen's music was used, and was procured from the Royal Theatre in Copenhagen.¹⁴⁶ At the

ændrede version den 12. august 1915,¹⁴¹ og som en vennetjeneste over for teaterinstruktøren Johannes Nielsen¹⁴² komponerede Carl Nielsen *Soldatermarsch* og udsatte sin melodi til “Denne er Dagen, som Herren har gjort!” for tre lige stemmer.¹⁴³

Soldatermarsch optræder i skuespillet i såvel klaver- som orkesterversion. Skuespillets indledning omfatter en scene med et optog af hjemvendte soldater, der ledsages af orkesterversionen. I tredje akts anden afdeling anvendes trioen af klaverversionen som underholdningsmusik på et hotel. Sidste akt indledes med orkesterversionen, og “Denne er Dagen, som Herren har gjort!” lyder to gange: først under samtalen mellem den hårdt sårede soldat og hans veninde, og dernæst da han er blevet fortalt, at han ikke vil overleve sine læsioner.

Uropførelsen fandt sted den 5. februar 1916, og stykket blev en stor publikumssucces med 27 opførelser, hvoraf de 21 var udsolgte. Modtagelsen var positiv uden at være overstrømmende, og især Johannes Niensens instruktion fremhævedes. Musikken omtales ikke bort set fra *Socialdemokraten*, som nævner komponistens navn.¹⁴⁴

På Aarhus Teater blev Einar Christiansens stykke sat op med premiere den 22. september samme år og fik tolv opførelser i løbet af sæsonen 1916-1917.¹⁴⁵ Til denne iscenesættelse anvendte man Carl Niensens musik, som blev fremskaffet fra Det Kongelige Teater.¹⁴⁶ Også på Odense Teater spillede

141 Rigsarkivet, Det Kongelige Teater, Indsendte stykker 1897-1950, Censurer, Censurprotokol, Juli 1907 – juni 1929. Nr. 1390.

142 (1870-1935), Danish stage director and interim director of the Royal Theatre (1914-1922). Letter from Carl Nielsen to Johannes Nielsen of 15.2.1916 (DK-Kk, CNA, I.A.c.). In the autograph manuscript there is an annotation at the trio, “Melody by J. N.”, and this was composed by Johannes Nielsen.

143 The hymn has a text by N.F.S. Grundtvig. As early as 1914 Nielsen was collaborating with Paul Helmuth on the book *Hymns and Spiritual Songs*, in which it is included. Most of the hymns had already been composed in 1915; cf. letter from Carl Nielsen to Anne Marie Carl-Nielsen of 19.3.1915 (Torben Schousboe (ed.), *op. cit.*, p. 397). *Hymns and Spiritual Songs* appeared in 1919.

144 *Socialdemokraten*, 6.2.1916.

145 Emanuel Sejr and Sven Gundel, *Aarhus Teater gennem 50 år*, Århus 1950, p. 501.

146 Letter of 1.9.1916 from Georg Allin (musician at the Royal Theatre) to Andreas John Gutfeld (1859-1942, conductor at the Aarhus Theatre 1906-1927) (*Aarhus Teaters Arkiv*); letter from Ferdinand Hemme (choir director at the Royal Theatre) to Gutfeld of 20.8.1916 (*Aarhus Teaters Arkiv*). It appears from the latter that in the introduction to the play the *Military March* was begun from the trio and then started over again. In the second part of Act Two the trio was used as a national anthem (it does not say where), and in Act Four it was played with a reduced ensemble and begun over again. It is noted that bb.17-24 of the choral movement “opringes” (“is rung up”), but what this means is not evident from other sources.

141 Rigsarkivet, Det Kongelige Teater, Indsendte stykker 1897-1950, Censurer, Censurprotokol, Juli 1907 – juni 1929. Nr. 1390.

142 (1870-1935), sceneinstruktør og konstitueret direktør på Det Kongelige Teater (1914-1922). Brev fra Carl Nielsen til Johannes Nielsen af 15.2.1916 (DK-Kk, CNA, I.A.c.). I det autografe manuskript er ved trioen anført: “Melodi af J. N.”, og denne er komponeret af Johannes Nielsen.

143 Salmen har tekst af N.F.S. Grundtvig. Så tidligt som i 1914 samarbejdede Nielsen med Paul Helmuth om *Salmer og aandelige Sange*, hvori den indgår. De fleste af salmerne var komponeret allerede i 1915, jf. brev fra Carl Nielsen til Anne Marie Carl-Nielsen af 19.3.1915 (Torben Schousboe (udg.), *op. cit.*, s. 397). *Salmer og aandelige Sange* udkom i 1919.

144 *Socialdemokraten*, 6.2.1916.

145 Emanuel Sejr og Sven Gundel, *Aarhus Teater gennem 50 år*, Århus 1950, s. 501.

146 Brev af 1.9.1916 fra Georg Allin (musiker ved Det Kongelige Teater) til Andreas John Gutfeld (1859-1942, kapelmester ved Aarhus Teater 1906-1927) (*Aarhus Teaters Arkiv*), brev fra Ferdinand Hemme (korsyngemester ved Det Kongelige Teater) til Gutfeld af 20.8.1916 (*Aarhus Teaters Arkiv*). Af sidstnævnte brev fremgår, at man i skuespillets indledning begyndte *Soldatermarsch* fra trioen og derpå startede forfra. I anden del af anden akt har man brugt trioen som nationalhymne (der er ikke anført hvor), og i fjerde akt spillede man med reduceret besætning og begyndte forfra. Om kortsatsen er det noteret, at t.17-24 “opringes”, men hvad der tænkes på, fremgår ikke af andre kilder.

Odense Theatre too *Native Land* was performed for the first time on 24th November 1916 and saw a further 17 performances in November and December, directed by Svend Kornbeck. However, Nielsen's name is not mentioned in that connection, so it is doubtful whether the theatre's conductor, Christian Danning¹⁴⁷ used his music in the play. In Stockholm the play was performed at the Intima Theatre from 16th January 1917, where it was given 34 performances¹⁴⁸ – a production which like the Aarhus Theatre's used Nielsen's music.¹⁴⁹

The autograph sources consists of a piano part for *Military March* and a choral score for "Denne er Dagen, som Herren har gjort!", as well as a score in an unknown hand with autograph corrections to a wind band version of *Military March*, two sets of parts with different instrumentations and choral parts. At the Royal Theatre there is also stage music for the play by other composers.

In the present edition *Military March* is included in both the piano and wind band versions because of Nielsen's endorsement of the instrumentation for wind band by making corrections in the fair copy. The emendations of the choral song and the piano and wind band versions of the march were made on the basis of the sources themselves.

Kirsten Flensborg Petersen

MUSIC FOR HELGE RODE'S PROLOGUE SHAKESPEARE

In June 1916 the Danish Writers' Association wanted to commemorate the tricentenary of the death of Shakespeare with a large-scale event at Kronborg Castle in Helsingør ('Elsinore'), including a performance of *Hamlet*. For the occasion Helge Rode¹⁵⁰ was asked to write a prologue for which Nielsen composed music for five songs.¹⁵¹ The celebrations were to be held outside on the castle hills.

147 Danish composer and conductor (1867-1925). *Fyns Tidende* mentions him as a conductor at the premiere on 25.11.1916.

148 *Teater i Stockholm 1910-1970, Repertoire*, Stockholm 1982, p. 181.

149 Letter of 22.12.1916 from Einar Christiansen to Carl Nielsen (DK-Kk, CNA, I.A.b.).

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

151 Immediately before the *Prologue to Shakespeare* he had collaborated with Johannes Nielsen, the director at the Royal Theatre, on music for the play *Native Land* – see above.

man *Fædreland*, hvor det første gang blev opført den 24. november 1916 og fik yderligere 17 opførelser i november og december måned i iscenesættelse af Svend Kornbeck. Imidlertid nævnes Carl Niensens navn ikke i den forbindelse, så det er tvivlsomt om teatrets kapelmester, Christian Danning¹⁴⁷ inddrog hans musik i skuespillet. I Stockholm blev stykket opført på Intima Teatern fra den 16. januar 1917, hvor det fik 34 opførelser,¹⁴⁸ – en opsætning, der ligesom på Aarhus Teater anvendte Niensens musik.¹⁴⁹

De autografe kilder udgøres af en klaverstemme til *Soldatermarsch* og et korpartitur til "Denne er Dagen, som Herren har gjort!". Hertil kommer et partitur i fremmed hånd med autografe rettelser af en blæseorkesterversion af *Soldatermarsch* samt to stemmesæt i forskellig besætning og korstemmer. Endvidere findes på Det Kongelige Teater scenemusik til stykket af andre komponister.

I nærværende udgave er *Soldatermarsch* medtaget i såvel klaver- som blæseorkesterversion på grund af Carl Niensens sanktionering af instrumentationen for blæseorkester via rettelser i renskriften. Revisioner til korsangen og klaver- og blæseorkesterversionen af marchen er foretaget på kildernes egne præmisser.

Kirsten Flensborg Petersen

MUSIC TIL HELGE RODE'S PROLOG SHAKESPEARE

I juni 1916 ønskede man fra Dansk Forfatterforening at markere 300-året for Shakespeares død ved et stort anlagt arrangement på Kronborg Slot i Helsingør, herunder en opførelse af *Hamlet*. I den anledning bad man Helge Rode¹⁵⁰ om at skrive en prolog, hvortil Carl Nielsen komponerede musik til fem sange.¹⁵¹ Festlighederne skulle foregå udendørs på slotsbankerne.

147 Komponist og dirigent (1867-1925). *Fyns Tidende* nævner ham som kapelmester ved premieren 25.11.1916.

148 *Teater i Stockholm 1910-1970, Repertoire*, Stockholm 1982, s. 181.

149 Brev af 22.12.1916 fra Einar Christiansen til Carl Nielsen (DK-Kk, CNA, I.A.b.).

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

151 Umiddelbart inden *Prolog til Shakespeare* havde han samarbejdet med instruktøren ved Det Kongelige Teater, Johannes Nielsen, om musik til skuespillet *Fædreland*, se ovenfor.

B E S Æ T N I N G
O R C H E S T R A

flauto piccolo

flauto

2 oboi

2 clarinetti

fagotto

2 corni

2 trombe

2 tromboni

tuba

tamburo piccolo

gran cassa

triangolo

pianoforte

coro (S S A)

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)

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

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

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

NATIVE LAND

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

³⁶ "Choir"

³⁷ See CNU, Vol. II/12, p. xlii

C Score, fair copy.

Det Kongelige Teater, Scenemusik Nr.186 (2).

35x25.5 cm, 2 bifolios including 7 pages written in ink; unnumbered page, 2-7, unnumbered page.

Paper type: 14 staves (hand-ruled).

Title on first music page: "Soldater-Marsch."

Contains instrumentation of *Soldater-Marsch* for fl. 1, fl. 2, ob. 1, ob. 2, cl. 1, cl. 2, fg., cor. 1, cor. 2, tr. 1, tr. 2, trb. 1, trb. 2, tamb.picc., gr.c., trgl.; signature and corrections in pencil (CN and foreign hand); first music page, pp. 3, 5 and 7 stamped "Scenemusik N^o."; inscribed: "186 (2)"; "(benyttes ikke i denne Instrumentation)"³⁸ added in pencil (foreign hand). Score fair-copied by Julius Schilling.

D Parts, manuscript copy.

Det Kongelige Teater, København, Scenemusik Nr. 186 (2).

35x26 cm, 16 parts.

Title on picc.: "Soldater-Marsch Flauto Piccolo / Carl Nielsen"; additions in pencil (foreign hand), apparently an indication of change in instrumentation; the suggestions are not followed consistently in **E**.

E Parts, manuscript copy.

Det Kongelige Teater, København, Scenemusik Nr. 186 (1).

26x17.5 cm, 13 parts.

Instrumentation in **E**: picc, ob., cl., tr. 1, tr. 2, tr. 3, cor. 1, cor. 2, cor. 3, trb. 1, trb. 2, trb. 3, tb.; drum introduction and drum interlude before trio omitted. Source **E** contains a rearranged version transposed to D flat of the wind band version of *Native Land*.

F Vocal parts, manuscript copy.

Det Kongelige Teater, København, Scenemusik Nr. 186 (4).

27x35.5 cm, a total of 34 parts.

Title on Soprano 1: "Sopran 1^{mo} / til / 'Fædreland'."; contains vocal parts for "Denne er Dagen, som Herren har gjort!" for S. 1, S. 2, A., and parts designated "Børn / i / 'Fædreland.'"³⁹, which are identical to S. 1; music copied by Emma Hansen, The Royal Theatre.

G Piano part, manuscript copy.

Det Kongelige Teater, København, Scenemusik Nr. 186 (6).

35.5x27 cm, 1 folio including 1 page written in ink.

Paper type: 16 staves.

Contains an arrangement of the trio of *Soldater-Marsch*, transposed to G major; stamped "Scenemusik N^o."; inscribed "186 (6)"; "Klaver i 3^{die} Akts / 2nd Afd. / Fædreland"⁴⁰ added at bottom of recto page.

H Piano part, manuscript copy.

Det Kongelige Teater, København, Scenemusik Nr. 186 (3).

Title page: "Carl Nielsen: / Soldater-Marsch / til / 'Fædreland' / af / Einar Christiansen."

34.5x27 cm, 1 bifolio in grey boards including 3 pages written in ink. Paper type: "Sünova" No. 4-12 zeilig (12 staves).

Title page stamped "Scenemusik N^o. 186"; inscribed "(3)"; pp. 2, 3 stamped "Scenemusik N^o. 186".

I Vocal score, manuscript copy.

Det Kongelige Teater, København, Scenemusik No. 186 (4).

Title page: "Til 'Fædreland' / af / Einar Christiansen / Sang for tre lige Stemmer / af / Carl Nielsen."

34x27 cm, 1 bifolio including 2 pages written in ink.

Paper type: "Sünova" No. 4-12 zeilig (12 staves).

Title page stamped "Scenemusik N^o. 186"; inscribed "(4)"; pp. 2, 3 stamped "Scenemusik N^o. 186".

J Piano part with text underlay, autograph, printing manuscript.

DK-Kk, CNS 101a.

35x25.5 cm, 1 folio including 1 page written in ink.

Paper type: 12 staves (hand-ruled).

Title on music page: "3 Denne er Dagen, som Herren har gjort."; additions in pencil. A printed version of stanzas 2-4, probably from *Songbook for Folk High Schools*, pasted at the bottom of the music page. The source is part of CNS 220, the printing manuscript for *Hymns and Spiritual Songs*.

K Piano part, autograph, draft.

DK-Kk, CNS 101b.

35x26 cm, 1 bifolio including 4 pages written in pencil.

Paper type: 2 (12 staves).

The draft is for the same song as **J** but without text; contains also a sketch on the first music page for the same song (8 bars, 3/4, E major) and drafts for "Ak, min Rose visner bort", "Jeg ved et lille Himmerig" and "Som den gyldne Sol frembryder", and a sketch for "Har nogen Lyst at kende".

³⁸ "(not to be used in this instrumentation)"

³⁹ "Children / in / 'Native Land.'"

⁴⁰ "Piano in 3rd Act / 2nd Section. / 'Native Land.'"

- L** Director's script, Adam Poulsen.
DK-Kk, Adam Poulsens Arkiv, Utilg. 591.
Title page: "Einar Christiansen / 'Fædreland'. / Skuespil i 4 Akter med et Forspil..."
Dating on title page: "Adam Poulsen / (Instruktibog) / 1916."
Donated to the Royal Library by Adam Poulsen in 1968.
28x22 cm, 310 pages; title page unnumbered, numbered 2-155 on recto pages; sewn in covers of strong blue paper.
Recto pages with typewritten and stencilled text; verso pages blank or with comments added mainly in red pen.
Stage photos are pasted in.
- M** Character part, Adam Poulsen.
DK-Kk, Adam Poulsens Arkiv, Utilg. 591.
Title page: "Anthio / i / Fædreland."
Dating on title page: "Hr. Adam Poulsen / 10-9-1915. / Borchsenius."
Donated to the Royal Library by Adam Poulsen in 1968.
22.5x18.5 cm, 186 pages; 184 pages numbered 1-56, 56a-b, 57-182, while the last 2 pages are unnumbered and blank; a folio has been inserted between pp. 56 and 57; pages written in black pen and pencil; bound with flyleaves in brown boards.
The book contains Anthio's part.
- N** Printed edition of the play.
Title page: "EINAR CHRISTIANSEN / FÆDRELAND / EN TRAGEDIE / GYLDENDALSKE BOGHANDEL / NORDISK FORLAG / MDCCCCX".
Gyldendals forlag, 1910, 254 pages.

The autograph sources are a piano score part for *Soldater-Marsch* (A) and a vocal score for "Denne er Dagen, som Herren har gjort!" (B). To this should be added a score for a wind band version of *Soldater-Marsch* (C) in a foreign hand with autograph corrections, two sets of parts for different wind band ensembles (D, E), vocal parts (F) and a number of manuscript copies, all in a foreign hand. The present edition of *Soldater-Marsch* includes both a piano and an wind band version as Nielsen sanctioned the instrumentation for wind band via corrections in the fair copy (C).

The present edition is based on the autograph piano version (A), the score for the wind band version of *Soldater-Marsch* (C) and the autograph vocal score for "Denne er Dagen, som Herren har gjort!" (B). The score (C) has been collated with the set of parts (D), as has the vocal score (B) with the vocal parts

(F). In the present edition emendations are based exclusively on A, B and C themselves. The text of the choral song is based on B. In the score for wind band (C) a foreign hand has indicated changes in the instrumentation for wind band in pencil; these changes, however, does not appear in the set of parts (E). The changes have been listed in the editorial commentary as variants in C.

PROLOGUE TO SHAKESPEARE

- A** Score, autograph, fair copy
B Score and short score, autograph, sketch
C Piano score, autograph, printing manuscript
D Piano score, autograph, fair copy
E Piano score, autograph, fair copy
F Parts, manuscript copy
G Parts, manuscript copy
H Printed piano score, dedication copy
I Printed edition of the play, dedication copy
- A** Score, autograph, fair copy.
DK-Kk, CNS 327a.
Title page: "Musik til Kantate-forspillet / ved Shakespeare-Mindefesten i / Helsingør i Juni 1916 / af / Carl Nielsen / (Texten af Helge Rode)".
Dating on p. 18: "Søndag Aften / den 18 Juni 16."
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35.5x27.5 cm, 5 bifolios, written in ink; title page unnumbered, 1-18, 1 unnumbered page; in library binding with flyleaves.
Paper type: B. & H. No. 14 A. / 7.09 (24 staves).
The source has been restored.
Annotations added in pencil and blue crayon (CN and foreign hand); text cues added in pencil (CN).
- B** Score and short score, autograph, sketch.
DK-Kk, CNS 327b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x26 cm, 2 bifolios including 7 pages written in pencil, no pagination.
Paper type: 12 staves (hand-ruled). Bottom of fol. 2 has been trimmed eliminating 2 staves.

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

NATIVE LAND

No. 1a Military March

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

No. 1b Military March

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

Bar	Part	Comment
53-55	trb.1	C: notes as cl.2, but an octave lower, added in pencil; D: notes as cl.2, but an octave lower, added in ink

No. 2 "Denne er Dagen, som Herren har gjort!"

Bar	Part	Comment
1	A.	<i>mf</i> added by analogy with S.
6-7	S.2	F: b.6 note 3 to b.7 note 1: tie missing
10	S.2	F: note 3: <i>d</i> [#]
14-15	S.2	F: b.14 note 3 to b.15 note 1: tie missing
30-31	S.2	F: b.30 note 3 to b.31 note 1: tie missing
32		after b.32: <i>Damekor</i> 'Female choir' added (foreign hand)

P R O L O G U E S H A K E S P E A R E

No. 1 "Mod og Vilje har du hærdet"

Bar	Part	Comment
5-6	cl.2	stanzas 2-5 added as in I, E (stanza 4) b.5 note 1 to b.6 note 1: superfluous slur omitted
7	cor.1	note 1: <i>♯</i> corrected to <i>♮</i>
9	cl.2	notes 3-4: slur added by analogy with cl.1
11	ob.1	note 1: <i>mp</i> added by analogy with fl.1
12	cor.	notes 1-2: slur added by analogy with b.11
13	ob.2	<i>mp</i> added by analogy with fl.2
13	cor. va.	<i>—————</i> added by analogy with the other parts
13-14	T.solo	E: <i>♯</i> =
14-21	fl.1	Incomplete slurs emended to two slurs in accordance with F; A: bb.15-21: beginning of slur open (page turn); b.18 note 1 to b.19 note 2: slur
14-17	ob.1	slur added by analogy with fl.1
14-17	ob.2	slur emended from open slur; A: b.15: beginning of slur open (page turn)
14	fg.2 cor. va.	note 1: <i>f</i> added by analogy with the other parts
14	T.	notes 1-3: <i>a</i> emended to <i>d'</i> as in E
17	ob.2	<i>♮</i> emended to <i>♯</i> by analogy with tr.
18-19	fl.1	b.18 note 1 to b.19 note 2: superfluous slur omitted
18	ob.2	notes 1-4: slur added by analogy with fl.2, cl.
21	cb.	<i>♮</i> emended to <i>♯</i> by analogy with the other parts

No. 2 "Længsel op til Himmelblaaet"

Bar	Part	Comment
		stanzas 2-4 added as in D; I: stanzas 2 and 3 have changed positions
1		D: <i>Allegretto</i>
1	cor.1	<i>Solo</i> added in accordance with F; F: <i>Solo</i> added in pencil
2-5	fl.2	b.2 note 1 to b.5 note 2: slur added by analogy with fl.1
3	S.solo	I: stanza 2: <i>Sindets</i> instead of <i>Lykkens</i>
5	S.solo	D: note 3: <i>♮</i> ; D, E: stanza 1: <i>Hjertet</i> instead of <i>Døden</i>
6	S.solo	I: stanza 2: <i>følt</i> instead of <i>set</i> ; stanza 3: <i>gode</i> instead of <i>Bedste</i>

Bar	Part	Comment
6-7	vl.1,2	slur emended from open slur; A: b.6 note 1 to b.7 note 2: end of slur open (page turn)
8	vl.2	note 1: <i>p</i> emended to <i>pp</i> by analogy with vl.1
8	va.	notes 2-3: slur added by analogy with vl.1,2 and in accordance with F
9	S.solo	stanza 1: <i>ej</i> emended to <i>og</i> by analogy with b.15 and in accordance with I; I: stanza 2: <i>blidt</i> instead of <i>blødt</i>
10-15	S.solo	I: stanza 3: <i>al vor Lykke</i> – <i>al vor Gru</i> instead of <i>Lysets Glæde, Mørkets Gru</i>
12-19 ⁱ	fg.2	F: b.12 note 1 to b.17 note 3: slur
12-13	cor.2	b.12 to b.13 note 1: tie added by analogy with fg.1
12	CORO	I: stanza 2: <i>følt</i> instead of <i>set</i>
13-14	va.	b.13 note 4 to b.14 note 1: slur added by analogy with vl.1,2
15	S.solo	E: <i>♮</i>
15	CORO	I: stanza 2: <i>blidt</i> instead of <i>blødt</i>
16	ob.1	note 2: <i>cresc.</i> added by analogy with fl.2, ob.2
16	ob.2	notes 2-3: slur added by analogy with ob.1
16-20	CORO	I: stanza 3: <i>al vor Lykke</i> – <i>al vor Gru</i> instead of <i>Lysets Glæde, Mørkets Gru</i>
16	va.	note 3: <i>♯</i> added by analogy with ob.2, A.
17-19 ⁱ	fl.1	slur emended from open slur in accordance with F; A: b.17: end of slur open (page turn)
17-19 ⁱ	fl.2	slur emended from open slur in accordance with F; A: b.17 notes 2-4: slur; b.18 note 1: beginning of slur open (page turn)
17	cl.1	<i>cresc.</i> added by analogy with fl.1, cor.1
17-19 ⁱ	vl.2	F (vl.2 No.2): b.17 note 2 to b.19 ⁱ note 2: slur
17	va.	chord 1 bottom note: <i>d'</i> emended to <i>e'</i> by analogy with ob.2, cl.1, cor.1
18-19 ⁱ	ob.2	b.18 note 2 to b.19 ⁱ note 1, b.19 ⁱ notes 1-2: tie added by analogy with fl.1, cl.2
18	S. A.	<i>dim.</i> added by analogy with T., B.
18-20	vl.2	end of slur emended from b.19 ⁱ by analogy with va.
18-19 ⁱ	va.	slur emended from open slur; A: b.18 note 1: beginning of slur open (page turn); F (va. No.1): b.17 chord 2: beginning of slur
19 ⁱ	cor.2	notes 1-2: tie added by analogy with fl.1, cl.2
19 ⁱ	vl.2	chord 2 bottom note: <i>♮</i> emended to <i>♯</i> by analogy with the other parts
19 ⁱⁱ -20	fl.2 ob.1 cl.1 fg.1 cor.1 va.	slur from b.19 ⁱⁱ note 1 emended to open slur (scribal error in connection with <i>voltas</i>)
19 ⁱⁱ -20	cor.1	F: bb.19 ⁱⁱ -20: slur
19 ⁱⁱ	S. A.	<i>dim.</i> added by analogy with T., B.
19 ⁱⁱ -20	A.	tie added by analogy with S., T., B.
19 ⁱⁱ -20	vl.2	upper part: tie added by analogy with vl.1
20	fl.1	F: <i>♮</i>
20	cl.1	A: <i>♯</i> added in pencil
20	fg. S. A.	<i>♮</i> corrected to <i>♯</i>
20	vl.2	<i>pp</i> added by analogy with vl.1

No. 3 "Lad mig snorke her i Skyggen"

Bar	Part	Comment
1	va.	stanzas 2-6 added as in I
		note 4: <i>dim.</i> added by analogy with vl.1,2, vc., cb.