

C A R L N I E L S E N

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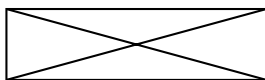
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Serie I. Scenemusik. Bind 6

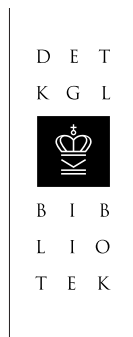
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Series I. Stage Music. Volume 6



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

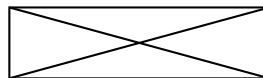
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GENERAL PREFACE

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.

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 Niensens 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 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.

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).

For the present edition the main source is the score, which has been collated with the instrumental parts and in the case of the singing parts with other relevant sources. No choir parts have been preserved.

The play begins with the personified Prologue's recitation of a poem of homage to summer. Then a citizen of Helsingør, Jeppe Jeppesen, asks the Prologue about Shakespeare and his significance. The Prologue speaks of Shakespeare as the sun of the North with his knowledge of mankind's joys, sorrows and longings, and calls for the poet to be celebrated in music (**Music No. 1**). The Prologue comes out of the castle with a stranger, both dressed in 16th-century costumes; Jeppesen sees them as ghosts (**Music No. 2**). The stranger, who turns out to come from England, talks to the Prologue about the Danish and English kings, about the Danes, about 'Elsinore' and Kronborg, and in the course of the conversation the plots of several of Shakespeare's plays are described. The Prologue begins to draw the stranger, while Caliban from Shakespeare's *The Tempest* sings (**Music No. 3**). During the song they speak of the duality of the mind with a light and sparkling side and a darker side (**Music No. 4, Ariel's Song**). In the text of the song the stranger sees the sustaining power of poetry, and in the pauses between the verses in the next song (**Music No. 5**) the Prologue calls for the imagination to be given free rein.

Kirsten Flensborg Petersen

BALLAD FOR
JÓHANN SIGURJÓNSSON'S
PLAY THE LIAR

For the play *The Liar*, written by the Icelandic-born author Jóhann Sigurjónsson¹⁶⁶ in 1917, Nielsen composed a 'kvad' or lay for song and harp. The plot is a dramatization of a single episode from *Njal's Saga*, an Icelandic family saga from the time when Christianity came to Iceland, and it includes the burning-down of Njal's house, Bergthorshvol, and the events that led up to this. Sigurjónsson was known to the Copenhagen public, since his play *The House of Hraunn* had been performed at the Royal Theatre in 1913, *Bjærg Eivind and his Wife* at the Dagmar Theatre in 1912 and *The Wish* in the same place from 22nd January 1915.

166 (1880-1919).

I nærværende udgave er hovedkilden det autografe partitur, som er kollationeret med instrumentalstemmerne og for sangstemmernes vedkommende med andre relevante kilder. Der er ikke overleveret korstemmer.

Stykket indledes med Prologens fremsigelse af et hyldestdigt til sommeren. Herefter udspørger en borger i Helsingør, Jeppe Jeppesen, Prologen om Shakespeare og hans betydning. Denne omtaler Shakespeare som Nordens sol med kendskab til menneskets glæder, sorger og længsler, og opfordrer til at lade digteren fejre i toner (**Musik nr. 1**). Prologen kommer sammen med en fremmed ud af slottet, begge klædt i 1500-tals dragter; Jeppesen ser dem som spøgelser (**Musik nr. 2**). Den fremmede, som viser sig at komme fra England, taler med Prologen om de danske og engelske konger, om danskerne, om Helsingør og Kronborg, og i samtaleens forløb beskrives handlingen i flere af Shakespeares skuespil. Prologen begynder at tegne den fremmede, mens Kaliban fra Shakespeares *Stormen* synger (**Musik nr. 3**). Under sangen taler de om sindets dobbeltsidighed med en lys og sprudlende side og en mere dunkel side (**Musik nr. 4, Ariels Sang**). I sangens tekst ser den fremmede poesiens bærende kræfter, og i opholdene mellem versene i den næste sang (**Musik nr. 5**) opfordrer Prologen til at lade fantasien råde.

Kirsten Flensborg Petersen

KVAD TIL
JÓHANN SIGURJÓNSSON'S
SKUESPIL LØGNEREN

Til skuespillet *Løgneren*, skrevet af den islandskfødte digter, Jóhann Sigurjónsson¹⁶⁶ i 1917, komponerede Carl Nielsen et kvad for sang og harpe. Handlingen er en dramatisering af en enkelt episode fra *Njals Saga*, som er en islandsk slægtssaga fra den tid, hvor kristendommen kom til Island, og den omfatter afbrændingen af Njals hus, Bergthorshvol, og de begivenheder, der førte hertil. Sigurjónsson var kendt af det københavnske publikum, idet hans skuespil *Gaarden Hraunn* var blevet opført på Det Kongelige Teater i 1913, *Bjærg Eivind og hans Hustru* på Dagmar-teatret i 1912 og *Ønsket* samme sted fra 22. januar 1915.

166 (1880-1919).

The play was written at the request of the Danes¹⁶⁷ and accepted for performance at the Royal Theatre on 21st May 1917.¹⁶⁸ The Theatre's dramatic adviser, Otto Borchsenius, was involved in the completion of the play, suggesting several adjustments in the final phase.¹⁶⁹ Prior to the premiere it had been presented to an audience at the Nordic Students' Meeting in Linsberg on 22nd July 1917, where Sigurjónsson read parts of the play.¹⁷⁰ It was also accepted in Stockholm, but was not performed there in the writer's lifetime,¹⁷¹ nor was *The Liar* performed in Iceland, where his modernization of the saga was unacceptable.¹⁷² The drama was published by Gyldendal in October 1917.¹⁷³

Nielsen was an obvious choice as composer, since he had worked earlier with *Njal's Saga* in connection with the orchestral work *Saga Dream*, composed in 1907-1908 and written under the inspiration of the saga – the printed edition from 1920 has a quotation as epigraph: "Now Gunnar dreams; let him enjoy his dream in peace." He had also composed the music for Einar Christiansen's¹⁷⁴ play *Native Land*, performed at the Royal Theatre in 1916. He may have had plans to write music for yet another saga, since his diary has a brief account of the action in a section of the *Saga of Gunnlaug Serpent-Tongue*, entered in 1917.¹⁷⁵

The *kvad* for *The Liar* has two stanzas, the first sung by the Skald in Act One at a banquet immediately after the guests have toasted Njal (**Musik No. 1:** "Dagene skriver Lykkens Runer"). Act Three begins with Hildigunn, Hoskuld's wife,

Skuespillet blev skrevet på opfordring fra dansk side¹⁶⁷ og antaget til opførelse på Det Kongelige Teater den 21. maj 1917.¹⁶⁸ Teatrets censor, Otto Borchsenius, var involveret i færdiggørelsen af stykket, idet han foreslog flere justeringer i sidste fase.¹⁶⁹ Forud for uropførelsen havde det været præsenteret for et publikum ved Det Nordiske Studentermøde i Linsberg den 22. juli 1917, hvor Sigurjónsson oplæste dele af skuespillet.¹⁷⁰ Ligeledes var det antaget i Stockholm, men blev dog ikke opført der i forfatterens levetid,¹⁷¹ og heller ikke på Island blev *Løgneren* opført, da man ikke tolererede hans modernisering af sagaen.¹⁷² Dramaet udkom på Gyldendals forlag i oktober 1917.¹⁷³

Carl Nielsen var et oplagt valg som komponist, da han tidligere havde beskæftiget sig med *Njals Saga* i forbindelse med orkesterværket *Saga-Drøm*, komponeret i 1907-1908, som var skrevet under inspiration af sagaen og i den trykte udgave fra 1920 bærer et citat: "Nu drømmer Gunnar; lad ham nyde sin Drøm i Fred." I øvrigt havde han komponeret musikken til Einar Christiansens¹⁷⁴ skuespil, *Fædreland*, som opførtes på Det Kongelige Teater i 1916. Muligvis har han haft planer om musik til endnu en saga, idet hans dagbog rummer et kortfattet referat af handlingen til et udsnit af sagaen om Gunløg Ormstunge, indskrevet i 1917.¹⁷⁵

Kvadet til *Løgneren* har to strofer, hvor første strofe synges af Skjalden i første akt ved en fest umiddelbart efter, at gæsterne har skålet for Njal (**Musik nr. 1:** "Dagene skriver Lykkens Runer"). Tredje akt indledes ved, at Hildigunn,

¹⁶⁷ Helge Toldberg, *Jóhann Sigurjónsson*, Copenhagen 1965, s. 121.

¹⁶⁸ Rigsarkivet, Det Kongelige Teater, Indsendte stykker 1897-1950, Censurer, Censurprotokol, juli 1907 – juni 1929. Nr. 1390.

¹⁶⁹ Helge Toldberg, *op. cit.*, p. 130.

¹⁷⁰ Letter of 22.7.1917 from the author to his wife Ingeborg Blom, quoted from the introduction by Gunnar Hansen, dated Copenhagen 1933 in the front matter of Jóhann Sigurjónsson's collected writings (*DK-Kk*, 1971/172. Mss. from Gyldendal, Jóhann Sigurjónsson).

¹⁷¹ Helge Toldberg, *op. cit.*, p. 121.

¹⁷² Helge Toldberg, *op. cit.*, p. 122.

¹⁷³ Cf. letter of thanks of 14.10.1917 from Georg Brandes to Sigurjónsson (*DK-Kk*, 4 Breve fra Georg Brandes til Jóhann Sigurjónsson, Brandes arkiv).

¹⁷⁴ Danish author (1861-1939), director of the Royal Theatre (1899-1909).

¹⁷⁵ Torben Schousboe, *op. cit.*, p. 414. The insertion has no date but Torben Schousboe has placed it between an insertion 22.3.1917 and a letter to Anne Marie Carl-Nielsen of 29.8.1917.

¹⁶⁷ Helge Toldberg, *Jóhann Sigurjónsson*, København 1965, s. 121.

¹⁶⁸ Rigsarkivet, Det Kongelige Teater, Indsendte stykker 1897-1950, Censurer, Censurprotokol, juli 1907 – juni 1929. Nr. 1390.

¹⁶⁹ Helge Toldberg, *op. cit.*, s. 130.

¹⁷⁰ Brev af 22.7.1917 fra forfatteren til dennes hustru Ingeborg Blom, citeret fra indledning af Gunnar Hansen, dateret København 1933 i forlæg til Jóhann Sigurjónssons samlede skrifter (*DK-Kk*, 1971/172. Mss. fra Gyldendal, Jóhann Sigurjónsson).

¹⁷¹ Helge Toldberg, *op. cit.*, s. 121.

¹⁷² Helge Toldberg, *op. cit.*, s. 122.

¹⁷³ Jf. takkeskrivelse af 14.10.1917 fra Georg Brandes til Sigurjónsson (*DK-Kk*, 4 Breve fra Georg Brandes til Jóhann Sigurjónsson, Brandes arkiv).

¹⁷⁴ Forfatter (1861-1939), direktør på Det Kongelige Teater (1899-1909).

¹⁷⁵ Torben Schousboe, *op. cit.*, s. 414. Indføringen er uden datering, men den er af Torben Schousboe placeret mellem en indføring 22.3.1917 og et brev til Anne Marie Carl-Nielsen af 29.8.1917.

humming the *kvad*. The second stanza appears in Act Four, where the Skald is urged to turn hatred to grief with the song in an attempt to prevent a revenge murder after the murder of Hoskuld (**Music No. 2**: “Dagene skriver Sorgens Runer”).

The play had its first performance on 15th February 1918 in Johannes Nielsen's¹⁷⁶ staging. The press gave it a rather muted reception, and the *kvad* is not mentioned in any of the reviews, apart from *Socialdemokraten*, which mentions the composer's name.¹⁷⁷ In the course of the season *The Liar* had ten performances.

The sources consist of a fair copy, a manuscript copy and a harp part. Among the stage music at the Royal Theatre there is also a sheet of music in the musicologist Angul Hammerich's hand, with four Icelandic melodies: *Ljuflingslag*, *Drinking Song*, “Nú skal seggjum segja”, “Ut af djypid han Oddur drø”. For the first-mentioned melody there are monophonic choral parts transposed up a major third. Apparently these choir parts were not used in the production.

The editorial work has been based on the fair copy. Since the texts in No. 1 and No. 2 are very different in mood, the differences in phrasing have been retained.

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Hoskuld's hustru, nynner kvadet. Anden strofe forekommer i fjerde akt, hvor Skjalden opfordres til at vende had til sorg gennem sangen i et forsøg på at forhindre et hævn mord efter mordet på Hoskuld (**Musik nr. 2**: “Dagene skriver Sorgens Runer”).

Skuespillet blev uropført den 15. februar 1918 i Johannes Niensens¹⁷⁶ iscenesættelse. Pressen gav det en noget mådeholden modtagelse, og kvadet nævnes ikke i nogen af anmeldelserne, bort set fra *Socialdemokraten*, som nævner komponistens navn.¹⁷⁷ I løbet af sæsonen fik *Løgneren* ti opførelser.

Kilderne består af en renskrift, en afskrift og en harpestemme. Desuden ligger blandt scenemusikken på Det Kongelige Teater et nodeark i musikforskeren Angul Hammerich's hånd, som rummer fire islandske melodier: *Ljuflingslag*, *Drikkesang*, “Nú skal seggjum segja”, “Ut af djypid han Oddur drø”. Til førstnævnte melodi findes enstemmige korstemmer, transponeret en stor terts op. Tilsyneladende har disse korstemmer ikke været anvendt i forestillingen.

Revisionen er foretaget på baggrund af renskriften. Da teksten i nr. 1 og nr. 2 er af meget forskellig karakter, er differencer i fraseringen bibeholdt.

Kirsten Flensborg Petersen

176 (1870-1935), sceneinstruktør og konstitueret direktør på Det Kongelige Teater (1914-1922).

177 *Socialdemokraten*, 16.2.1918.

176 (1870-1935), Danish stage director and interim director of the Royal Theatre (1914-1922).

177 *Socialdemokraten*, 16.2.1918.

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)

34.5x27 cm, 5 pages.

Dedication on first music page: "Til min Elev og Ven / Ove Scavenius / fra / Carl Nielsen. / Klintholm 7 - 4 - 17."⁴³

The paper is somewhat worm-eaten.

- I** Printed edition of the play, Carl Nielsen's copy.
DK-Kk, Musik- og Teaterafdelingen, Torben Schousboes Samling XIV.2.
Acquired by the Royal Library from Torben Schousboe in 2004.
Title page: "SHAKESPEARE / ET LILLE FESTSPIL / AF / HELGE RODE / KØBENHAVN / FORLAGT AF V. PIOS BOGHANDEL / POVL BRANNER / 1916".
21.5x15 cm, 35 pages.
Dedication on dust-cover title page: "Til Carl Nielsen / venligst fra / H. R."

The autograph fair copy (**A**), which has been collated with all relevant sources, has been chosen as the main source. Parts for all the numbers (**F**) and for *Ariel's Song* (**G**) have been copied from the score.

Nielsen has only given one stanza in the score, but in some cases he has added the number of stanzas to be performed. In the secondary sources, however, supplementary stanzas have been included, also in Nielsen's hand. In the present edition the first stanza of all numbers has been based on the score. The remaining stanzas, however, are based on the secondary autograph sources, supplemented by stanzas from the printed edition of the play (**I**), since it appears that Nielsen knew of the remaining stanzas. The *Critical Commentary* states precisely from where the individual stanzas have been taken.

For No. 5 in the piano score (**E**) the composer has specified the text distribution in tenor and bass from bar 6 in stanza 1 and from bar 4 in stanza 2. This text distribution has been used in the present edition.

T H E L I A R

- A** Score, autograph, fair copy
B Score, manuscript copy
C Score, manuscript copy
D Director's script, Adam Poulsen

- A** Score, autograph, fair copy.
DK-Km, Arkiv 15, Walter og Agnete Zacharias' Arkiv, copy in *DK-Kk*, CNS 344a.
Title page: "Dagene skriver Sorgens Runer; / Kvad / af / J. Sigurjónssons Skuespil / Løgneren / Musik af / Carl Nielsen".
Dating on title page: "Hr. Aage Fønss. / 29-1-1918. / Borchsenius."
35.5x26 cm, 2 bifolios including 5 pages written in ink; 1 unnumbered page, 1-4, 3 unnumbered pages.
Paper type: 12 staves (hand-ruled).
Title on first music page: "Dagene skriver Lykkens Runer / (Et Kvad) / Carl Nielsen".
Addition in pencil.
- B** Score, manuscript copy.
Det Kongelige Teater, København, Scenemusik No. 196 (2), copy in *DK-Kk*, CNS 344b.
Title page: "Kvad / i / 'Løgneren.' / Musik af / Carl Nielsen."; stamped "Scenemusik N^o."; inscribed "196".
35x26 cm, 2 bifolios including 5 pages written in ink; 3 unnumbered pages, 4-5, 3 unnumbered pages.
Paper type: 12 staves (hand-ruled).
"Scenemusik N^o. 196" stamped on second and on final music page. The score was copied by Emma Hansen, The Royal Theatre.
- C** Score, manuscript copy.
Det Kongelige Teater, København, Scenemusik No. 196 (3).
Title page: "'Løgneren.' / Harpe."; stamped "Scenemusik N^o."; inscribed "196 (3)".
35x26 cm, 2 bifolios including 5 pages written in ink; 2 unnumbered pages, 3-4, 4 unnumbered pages.
Paper type: 12 staves (hand-ruled).
"Scenemusik N^o. 196" stamped on p. 3 and on final music page. The score was copied by Emma Hansen, The Royal Theatre.
- D** Director's script, Adam Poulsen.
Det Kongelige Teater, København.
Title page: "'Løgneren.' / Skuespil i 5 Akter og et Forspil af / Johann Sigurjónsson. / Instruktørbog. / Forspil, første og Anden Akt."; stamped "DET KGL. THEATERS / SOUFFLEUR ARCHIV".

⁴³ "To my pupil and friend / Ove Scavenius / from / Carl Nielsen. / Klintholm 7 - 4 - 17."

Vol. 1:

24.5x21 cm, 200 pages; numbered on recto pages: unnumbered page, 2-100. Recto pages have typewritten text; additions in pencil.

Vol. 2:

24.5x21 cm, 240 pages, numbered on recto pages: 101-222.
Title: "Instruktions-Bog / 1917."; additions in pencil.

In addition, there is, among the stage music for *The Liar* at the Royal Theatre, a music folio in the hand of the musicologist Angul Hammerich, containing four Icelandic melodies: *Ljuflingslag* ("Máninn hatt á himni skín"), *Drikkesang* ("Drakk jeg i gær, og drekk jeg enn."), "Nú skal seggjum segja", and "Ut af djypid han Oddur drø". For the first of these melodies there are monophonic chorus parts, transposed up a major third. These chorus parts were apparently not used in the play.

The editing has been based on the fair copy (A). As the texts of Nos. 1 and 2 are very different in mood, the small musical differences have been retained. The text is based on the director's script (D).

Bar	Part	Comment
19	fl. ob. cl.2 fg. vl.1 va.	<i>dim.</i> added by analogy with cl.1, vl.2, vc., cb.; A (cl., str.): <i>dim.</i> added in pencil (CN)
19-24	cl.	slur emended from open slur; A : beginning of slur open (page turn); F (cl.2): b.19 note 1 to b.22: slur
19-24	cl.1	end of slur emended from b.22 note 4 by analogy with ob.2, cor.
20-21	fl.2	G : b.20 note 3 to b.21 note 1: tie
20	vl.1	G (vl.1 Nos.1-2): notes 2-4: <i>dim.</i>
21	cl.2 fg.2	G : <i>dim.</i>
21-22	T.solo	C :
22	cl.2	<i>dim.</i> added by analogy with fl., ob., cl.1, fg.
23	vl.2	tremolo slashes added by analogy with vl.1
24	cor.2	G :
24	vl.2 va.	stacc. added by analogy with vl.1
24	va.	G (va. No.2): repeat signs moved to b.22 in pencil

No. 5 "Hæder til Digtets Drot"

Bar	Part	Comment
2		stanza 2 added as in E
3	fg.	repeat signs added
		notes 1-2: slur emended from notes 1-4 by analogy with trb.b.; notes 3-4: ten. added by analogy with trb.b.
3	cor.	notes 1-3: slur omitted in accordance with trb.b.; notes 2-3: ten. added by analogy with trb.b.
3	CORO	I : stanza 1: <i>Kunstens</i> instead of <i>Digtets</i>
4	cor. trb.b	notes 1-4: marc. added by analogy with fg.
4-7	CORO	I : stanza 2: <i>Hersker af Skæmt og Spot, af Ondt og Godt</i> instead of <i>Fyrste af Ondt og Godt af Skæmt og Spot</i>
4	T. B.	stanza 1: og emended to i by analogy with S., A. and as in E
4	cb.	notes 1-2: emended to by analogy with fg.1, cor.1, trb.b., va.; A : notes 1-2: changed to in pencil (CN?); F :
5	fg. cor.	notes 1-2: slur added by analogy with trb.b.
5	cor. trb.b.	note 3: marc. added by analogy with fg.
6-15	T. B.	stanza 1: text emended from <i>Guld og Blaaf.</i> <i>Giv af din Overflod, Kærlighed, Vilje, Mod, Visdommens Helse-bod, o, høje Drot</i> as in E
6	trb.b.	note 1: marc. added by analogy with fg., cor.
7	fg. cor.	added by analogy with trb.b.
8	tr.	<i>f</i> added by analogy with trb.b.
9	T. B.	I : stanza 2: <i>Fyrste</i> instead of <i>Herre</i>
10	ob.	notes 2-3: emended to by analogy with fl., cl. and in accordance with F ; F : changed to in pencil
10	S. A.	I : stanza 2: <i>Fyrste</i> instead of <i>Herre</i>
13	trb.b.	notes 2-3: emended to by analogy with cor.
14	fl.1	note 1: superfluous <i>ff</i> omitted
14	tr.2	note 1: <i>ff</i> added by analogy with tr.1 and in accordance with F
15		repeat signs added

THE LIAR

No. 1: "Dagene skriver Lykkens Runer"

Bar	Part	Comment
	SKJALDEN	emended to
14	arpa 2	<i>f</i> : added by analogy with arpa 1
16	arpa	A : chord 2: added in pencil
20	SKJALDEN	C :

No. 2: "Dagene skriver Sorgens Runer"

Bar	Part	Comment
	arpa	the notation of the harp's is not identical in No. 1 and No. 2. As the mood of the text in No. 2 is different from No. 1, the notational difference has been kept
4	arpa 1	A : <i>c'</i> crossed out (CN)
6	arpa	B : erased
12	SKJALDEN	<i>den</i> emended to <i>sin</i> in accordance with D
14	arpa 1	bottom note (<i>d'</i>) added by analogy with No.1 b.14
15	SKJALDEN	note 1: illegible note (<i>f'</i> or <i>g'</i>) has been interpreted as <i>g'</i> by analogy with b.2
16	arpa	B , C : chord 2: missing
17	SKJALDEN	<i>dække</i> emended to <i>dækker</i>