

C A R L N I E L S E N

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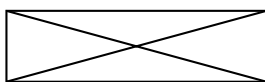
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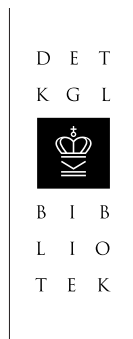
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Copenhagen 2007





C A R L N I E L S E N

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

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

Udgivet af

Edited by

Elly Bruunshuus Petersen

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Edition Wilhelm Hansen
Copenhagen 2007

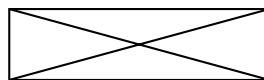
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GENERAL PREFACE

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

Series IV, Juvenilia, Addenda et Corrigenda

Editorial principles

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

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

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

"Muta in" in connection with the retuning of timpani and changes between two instruments (for example clarinet in A and B^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.

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised 2006

Serie III, Vokalmusik

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

Serie IV, Juvenilia, Addenda et Corrigenda

Redaktionelle principper

Nodeteksten gengives uden typografisk markering af redaktionelle tilføjelser eller ændringer. Disse er dokumenteret i den kritiske beretning. Typografi, partituropstilling, instrument- og 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.

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2006

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

SCENE SEVEN

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

Kirsten Flensborg Petersen

SONGS FOR EINAR CHRISTIANSEN'S PLAY COSMUS

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

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

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

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

SYVENDE BILLEDE

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

Kirsten Flensborg Petersen

SANGE TIL EINAR CHRISTIANSENS SKUESPIL COSMUS

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

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

54 Forfatter (1861-1939). Einar Christiansen var direktør på Det Kongelige Teater 1899-1909 og kunstnerisk konsulent og iscenesætter 1931-1933.
55 (1893-1974).

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

Cosmus had been published as a reading drama in 1897 by Gyldendalske Boghandels Forlag, and three years later in a French translation in Paris, and the poems of the drama had inspired the composer P.E. Lange-Müller⁵⁷ to write four songs which were printed in 1898. The play is about the attempts of a revolutionary group to overthrow the ruling prince – a tale that had now become topical in the years after the Russian Revolution in 1917. It was the Royal Theatre’s censor, Otto Borchsenius,⁵⁸ who suggested to the theatre management that they should stage *Cosmus*, and despite Einar Christiansen’s plans to offer the play to the Dagmar Theatre, he agreed to a production at the Royal Theatre. The script was finished in the summer of 1920,⁵⁹ and the final acceptance was approved in November 1920.⁶⁰

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

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

Cosmus var udkommet som læsedrama i 1897 på Gyldendalske Boghandels Forlag og tre år senere i fransk oversættelse i Paris, og dramaets digte havde inspireret komponisten P.E. Lange-Müller⁵⁷ til fire sange, som blev trykt i 1898. Skuespillet handler om en revolutionær gruppes bestræbelser på at omstyrte den regerende fyrste – en fortælling, som nu var blevet aktuel i årene efter den russiske revolution i 1917. Det var Det Kongelige Teaters censor, Otto Borchsenius,⁵⁸ som foreslog teaterledelsen at opsætte *Cosmus*, og på trods af Einar Christiansens planer om at tilbyde stykket til Dagmartheatret tilsluttede han sig en opsætning på Det Kongelige Teater. Teksten blev afsluttet i sommeren 1920⁵⁹ og endeligt antaget i november 1920.⁶⁰

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

De autografe kilder er valgt til hovedkilde for nærværende udgave.

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

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

⁶⁴ Danish conductor and composer (1898-1951).

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

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

⁶⁴ Dirigent og komponist (1898-1951).

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

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

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

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

Kirsten Flensborg Petersen

MUSIC FOR HANS HARTVIG SEEDORFF PEDERSEN'S HOMAGE TO HOLBERG

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

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

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

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

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

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

Kirsten Flensborg Petersen

MUSIK TIL HANS HARTVIG SEEDORFF PEDERSENS HYLDEST TIL HOLBERG

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

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

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

FORKORTELSER

ABBREVIATIONS

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

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

SOURCES

THE MOTHER

- A** Score, partly autograph (Carl Nielsen, Emil Reesen), fair copy
B Parts, manuscript copy

SOLO SONGS

- C** Printed piano score, Ove Scavenius' copy
D Piano score, partly autograph, fair copy or manuscript copy, printing manuscript
E Piano score, autograph, fair copy
F Piano score, manuscript copy

CHORAL SONGS

- G** Piano score, fair copy (Emil Reesen)

ECHO SONG

- Ha** Piano score, partly autograph, fair copy
Hb Score, autograph, draft

CHORUS. "SOM EN REJSELYSTEN FLAADE"

- Ia** Choral score, autograph, fair copy, printing manuscript
Ib Choral score, autograph, fair copy
Ic Piano score, autograph, draft
Id Autograph, draft
Ie Sketch
If Parts, manuscript copy
Ig Printed choral part
Ih Printed choral part
Ii Printed choral part
Ik Choral score, partly autograph, fair copy and draft
Il Printed parts

"SØNDRET FOLK ER VOKSET SAMMEN"

- J** Piano score, sketch

SAGA DREAM

- K** Printed parts

FAITH AND HOPE ARE PLAYING, THE CHILDREN ARE PLAYING

- La** Part, manuscript copy
Lb Part, manuscript copy
Lc Part, manuscript copy
Ld Part, manuscript copy

GRAMOPHONE WALTZ

- Ma** Piano part, autograph, draft
Mb Piano part, manuscript copy

C O S M U S

- A** Score, autograph, fair copy
- B** Vocal part, autograph, fair copy
- C** Score, autograph, draft
- D** Choral parts, manuscript copy
- E** Orchestral parts in manuscript copy and printed piano part
- AA** Textual source, Einar Christiansen autograph
- BB** Prompt book, typewritten
- CC** Director's book, typewritten
- DD** Printed script

- A** Score, autograph, fair copy.
DK-Kk, CNS 335a.
Title page: "Musik / til / Einar Christiansen's Skuespil / 'Cosmus' / komponeret / af / Carl Nielsen." Inscribed: "948" in blue crayon. Stamped: "DET KGL. THEATERS / MUSIKARKIV". Added note in pencil: "15 Sop I. / 6 [Sop] II. / 6 Alt. I. / 5. [Alt] II. / 8 Ten. I / 6 [Ten.] II. / 7. Bas I. / 8 Bas II".
Dating on p. 6: "Kjøbenhavn / 29 - 9 - 21".
Donated to the Royal Library from the Royal Theatre in 1938. 34x26 cm, 2 bifolios, 7 pages written in ink and 1 page written in pencil. Pagination: Title page unnumbered, 1-6, last page unnumbered. The pages are sewn together with a cover of brown-patterned boards.
Paper type: 10 staves.
Contains No. 1: *The Fisherman's Song*, No. 2: "Da Klokke-taarnet styrted", and a pencil manuscript copy of "Da Klokke-taarnet styrted" (unknown hand). Additions in blue crayon.
- B** Vocal part, autograph, fair copy.
DK-Kk, CNS 335c.
Donated to the Royal Library by Irmelin Eggert Møller in 1958. 17.5x26 cm, 1 folio, with 1 page written in ink.
Paper type: 6 staves, paper trimmed.
Title: "Solen springer ud som en Rose. / Carl Nielsen." After the last note: "(Einar Christiansen)" (Nielsen).
- C** Score, autograph, draft.
DK-Kk, CNS 335b, included in CNS 309b.
Dating on second music page: "Damgaard / 10 - 9 - 21".
Donated to the Royal Library by Irmelin Eggert Møller in 1958. 35x26 cm. Of the 7 bifolios of the source, the draft consists of 2 music pages written in pencil.
Paper type: 12 staves.

The source contains drafts for *Springtime on Funen*, "Da Klokke-taarnet styrted" and a sketch in piano score: 2 bars with upbeat, 4/4, D minor.

- D** Choral parts, manuscript copy.
DK-Kk, KT-A 0948.
Datings: Tenor 1: "Brianetick [?] 7/12-21". Tenor 1: "C. Vollmer 7/12 1921". Tenor 1: "Alexis Florenty 7-12-21". Bass 1: "Hr. Wulf 7/XII-21". Bass 2: "Thingsted 7/12.21".
Donated to the Royal Library from the Royal Theatre (s. a.). 26.5x35 cm, 51 parts.
Paper type: 10 staves in oblong format.
Title, Soprano 1: "N^o 2. af 'Cosmos.' Carl Nielsen"
Contains "Da Klokke-taarnet styrted".
- E** Orchestral parts in manuscript copy and printed piano part.
DK-Kk, KT-A 0948.
Donated to the Royal Library from the Royal Theatre (s. a.). 34.5x26 cm, 6 parts in manuscript copy (vl. 1, vl. 2, cb., cornet 1, 2, perc., pf.) and printed piano part: "MUSIK FÖR ALLA / POPULÄRT MUSIKBIBLIOTEK [...] / 24. Polka-Album [...] STOCKHOLM. / CARL GEHRMANS MUSIKFÖRLAG".
Paper type for parts in manuscript copy: 12 staves.
Title page on vl. 1: "1^{ste} Violin. / *Cosmus*".
Vl. 1, vl. 2 and cb. contain 3 numbers; cornet and perc. 4 numbers. No. 1 is a waltz, No. 2 a fanfare, No. 3 an instrumentation of the first polka from the printed piano part (Frida Jungbeck: *Lifslust polka*). No. 4 (cornet, perc.) is *Fanen-marsch*. The piano part contains Nos. 1 and 2 as well as *Fanen-marsch*, with the latter notated in score, 2 parts in treble clef and perc. in treble clef. Additions in pencil and blue crayon.
- AA** Textual source, Einar Christiansen's autograph.
DK-Kk, CNA I.a.b., capsule 22, letter fragments.
20.5x13 cm, 2 bifolios, 3 pages of which are written in ink. Contains the text for the two songs of the play. No titles or attribution to author. Written above the text of *The Fisherman's Song*: "(*Synges of en ung Fisker bag / Scenen*)"¹⁸ and below the same song: "(*Der kan ikke anvendes instrumental / Ledsagelse.*)"¹⁹. Written above the text of "Da Klokke-taarnet styrted": "(baade Mænd and Kvinder / *Chor udenfor Scenen af de hjemløse / Mennesker^x, der kredser hvileløse / omkring den styrtede Domkirkes / Ruin.*)"²⁰ The

¹⁸ "(to be sung by a young fisherman behind the scenes)".

¹⁹ "(Instrumental accompaniment cannot be used.)".

²⁰ "(both men and women / Chorus off stage of the homeless / people^x, who circle restlessly / around the toppled cathedral / ruin.)"

^x refers to the text at the bottom of the page: “(ogsaa uden al orkestral Medvirkning)”²¹ Added on fol. 2^v by Nielsen: “Kungfutse – Gespräche / Erläutert von / Richard Wilhelm” – a reference to a book that appeared in Rudolstadt in 1914.

BB Prompt book, typewritten.

The Royal Theatre, Copenhagen.

Title page: “Einar Christiansen: / Cosmus. / Drama i to Afdelinger. / (ti Billeder)”. Added in ink: “Sufflørbog 1921.” and an “Et” [indefinite article] in front of “Drama”. Stamped: “DET KGL. THEATERS / SOUFFLEUR ARCHIV”.

24x22 cm, 179 folios, typewritten text on recto pages. Pagination on recto pages; title page unnumbered, 2-55, 55a-55f, 56-127, 128-173. The source is bound with end-papers in brown-patterned boards with a leather spine. Between p. 55f and p. 56 a page is folded together with the numbering “55” and between p. 127 and p. 128 a slip has been inserted with durations for the scenes of the play and the text: “Cosmus / 1^{ste} opf. 25/2 22”.²²

Contains the text of the play with additions and deletions in pencil and black ink.

CC Director’s book, typewritten.

The Royal Theatre, Copenhagen.

Title page: “Einar Christiansen: / Cosmus. / Drama i to Afdelinger. / (ti Billeder)”. Added in ink: “Instruktionsbog 1921.” Stamped: “DET KGL. THEATERS / SOUFFLEUR ARCHIV”.

24x22 cm, 189 folios, typewritten text on verso pages. Pagination on verso pages: Title page unnumbered, 2-52, 53-58, 58a-58f, 59-182, 1 unpaginated folio. The source is bound with end-papers in brown-patterned boards with a leather spine. Between p. 52 and p. 53 2 texts have been inserted: on the one hand a typewritten text, “Moliere”, with “Sophus Michaelis: / Prolog og 15. januar / 1922.” added with in ink, six folios paginated 2-7; and on the other hand 4 folios with the same stencilled manuscript list of sound effects for Scene Four of *Cosmus*.

Contains the text of the play with additions and deletions in pencil, black and red ink. On the recto pages stage directions have been noted. On the flyleaf: “Musik Chor.”

DD Printed script, play script.

Title page: “EINAR CHRISTIANSEN / COSMUS / DRAMA I TO AFDELINGER / (TI BILLEDER) / (SCENE UDGAVE) / GYLDEN-

DALSKE BOGHANDEL – NORDISK / FORLAG – KJØBENHAVN – KRISTIANIA / BERLIN – LONDON – MDCCCXXXII”. Gyldendalske Boghandel (1922). 19.5x13.5 cm, 158 pp.

The source material comprises an autograph fair copy of the score (A), a fair copy of the vocal part (B), an autograph draft for the choral song (C) and choral parts in manuscript copy (D). In addition, Nielsen’s copy of Einar Christiansen’s textual source (AA), the printed text of the play (DD) and performance material from the Royal Theatre: prompt book (BB), director’s book (CC) and stage music. Nielsen’s fair copy of the score (A) has been chosen as the main source. The text in the score is identical to Christiansen’s text.

HOMAGE TO HOLBERG

- A Score, autograph, fair copy
- B Piano score, autograph, fair copy
- C Piano short score, sketch, autograph
- D Parts, manuscript copy
- E Vocal parts in print and manuscript copy
- AA Stencilled typewritten text, sketch
- BB Stencilled typewritten text
- CC Printed script, play script

- A Score, autograph, fair copy.
DK-Kk, CNS 314a.
Title page: “‘Hyldest til Holberg.’ / Tekst af / Hans Hartvig Seedorff Pedersen / Musik af / Carl Nielsen / for / Soli, Kor og Orkester. / (Partitur)”. Stamped “DET. KGL. TEATER”.
Inscribed in blue crayon “956”.
End-dating: “Frederiksholms Kanal / Kjøbenhavn den 4^{de} Septbr 22.”
Donated to the Royal Library from the Royal Theatre before 1947.
30x35.5 cm, 44 pages, 40 of these written in ink. Pagination: title page unnumbered, 1-39, 4 unnumbered pages. Bound with end-papers in green-patterned half-binding. Between the last 2 folios 1 music folio has been cut out. Paper type: 20 staves (hand-ruled).
Conductor’s instructions added in blue crayon in an unknown hand, additions in pencil (Nielsen) and in an unknown hand; on p. 31 the choral setting is notated

21 “(also without any orchestral participation)”.

22 “1st perf., 25/2/22”.

Bar	Part	Comment
8	cor.2	note 6:  emended to  by analogy with tr.2, trb.t.2
10	cor.	rest 1:  added by analogy with tr., trb., tb., gr.c.
	tr.1	O: added after final bar-line:



Maestoso

Bar	Part	Comment
		<i>God save</i> emended to <i>God Save our Gracious King</i>
8	tb.	notes 1-3: stacc. added by analogy with trb.b.
10	trb.b. tb. tr.1	stacc. added by analogy with b.8 O: added after final bar-line:



Alla Marcia vivace

Bar	Part	Comment
+1-8		O: music crossed out in pencil or blue crayon
+1-1	tr.2	+1 to b.1 rest 1:  (<i>e^b</i>)  (<i>e^b</i>) added in pencil
2	trb.t.2	note 3: stacc. added by analogy trb.t.1
2	tb.	notes 1-2: stacc. added by analogy with b.1
4	cor.2	note 1: stacc. added by analogy with cor.2
4	tr.	note 1: stacc. added by analogy with cor.1
4	trb.t.	note 3: stacc. added by analogy with b.2 (trb.t.1)
4	trb.b.	notes 1, 3: stacc. added by analogy with b.2
5	tr.	note 5: stacc. added by analogy with b.1
5-6	trb.b.	b.5, b.6 notes 1, 3: stacc. added by analogy with bb.1-2
5-6	tb.	stacc. added by analogy with b.1
7	cor.2	note 2: stacc. added by analogy with cor.1
7	trb.t.2	notes 1-2: stacc. added by analogy with trb.t.1
8	tr.	 emended to  by analogy with cor.
8	tb. gr.c. tr.1	 emended to  O: added after final bar-line:



Maestoso ma non troppo

Bar	Part	Comment
2	tr.2	notes 2-3: stacc. added by analogy with trb.t.1
2	trb.t.2	notes 1-2: stacc. added by analogy with trb.t.1
4	tr. trb.t.	notes 1-2: stacc. added by analogy with b.2 (trb.t.1)
8	trb.b. tb. cor. trb. tb. gr.c. tr.	 added O: after final bar-line: <i>Marseillaise D.C.</i> O: after final bar-line: <i>Marseillaise</i> transposed for tr. (Bb)

No. 6 "Vildt den stakkels Nar maa bande"

Bar	Part	Comment
1-12		A: crossed out in blue crayon
1	NARREN	(<i>fint i foredraget</i>) emended to <i>fint i foredraget</i>
8	NARREN	AA, BB: after <i>Hjerte: Hurtigt ned!</i>
11	arpa	chord 1: wavy line added

This Fair and Lovely Land

Bar	Part	Comment
		$\frac{4}{4}$ emended to C
4	vl.2	note 2: marc. added by analogy with vl.1
10	vc.	note 3: marc. added by analogy with vl.1,2, va.
11-12	vl.2 va.	b.11 note 2 to b.12 note 2: marc. added by analogy with vl.1, vc.; O: b.11 note 3 to b.12 note 2: music added in ink
11-12	vc.	O: b.11 note 1 to b.12 note 2: music added in ink
19-20	vl.2 va.	O: b.19 note 3 to b.20 note 2: music added in ink
19	arpa	<i>non arpeggio</i> added by analogy with b.11

C O S M U S

No. 1 The Fisherman's Song

Bar	Part	Comment
	staff 1	B: <i>Langt dragen i Foredraget, men dog ikke for langsomt</i> 'Slowly and meticulously in accordance with the words but not too slow'
	staff 1	note 17:  added by analogy with staff 3
	staff 2	note 16, staff 5 note 17; B: note 17: 
	staff 5	B: after note 1:  B: after note 1:  ; after note 5:  ; note 10:  instead of  ; after note 17: 

No. 2 "Da Klokkeaarnt styrted"

Bar	Part	Comment
+1	B.	<i>ff</i> added by analogy with S., A., T.
13	CORO	note 1: superfluous <i>dim.</i> omitted; A: above final note:  added in blue crayon
18	CORO	C: notes 1-2:  ; notes 3-6: 
19-20		A: on the bar-line: <i>Da Capo</i>  added in blue crayon
20		<i>ekstatisk</i> : brackets omitted
20	CORO	C: <i>ff</i>
20	S.1,2 A. T.2	D: <i>ff</i>
22	B.1	D: note 5: <i>poco larg.</i>
22	B.2	D: note 5: <i>poco allarg.</i>
27	A. T. B.	comma added by analogy with S.
27	B.1	notes 3-4: superfluous slur omitted