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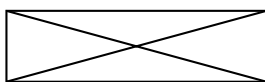
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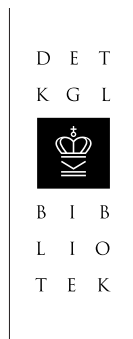
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Edition Wilhelm Hansen
Copenhagen 2007





CARL NIELSEN

SKUESPILMUSIK 2

INCIDENTAL MUSIC 2

Udgivet af

Edited by

Elly Bruunshuus Petersen

Kirsten Flensborg Petersen



Edition Wilhelm Hansen
Copenhagen 2007

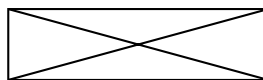
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GENERAL PREFACE

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
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

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

Elly Bruunshuus Petersen

MUSIC FOR A GRUNDTVIG EASTER EVENING

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

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

Elly Bruunshuus Petersen

MUSIC TIL GRUNDTVIG - PAASKE - AFTEN

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

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

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

the building of the nave and the crypt – suggestions were made for a Grundtvig benefit concert for the construction of the church. It is clear from a letter from N.V. Dorph¹⁶⁰ to Nielsen that certain details had already been decided:¹⁶¹ Nielsen had promised to compose the music; Vilhelm Andersen,¹⁶² who later read or declaimed Grundtvig's texts, had been called in to take part in the preparatory work; and finally Anders Rachlew was also to attend the meeting.¹⁶³ He was a pianist and conductor of the choir *Bel Canto*, and perhaps at this juncture in the planning phase it was intended that he and his choir would participate. Other important points surrounding the project had not yet been decided, including time and place; nor had the idea of an Easter Eve production at the Royal Theatre yet been conceived. Later two meetings were held at the home of Nielsen, on 9 February and 25 March 1931,¹⁶⁴ and this is where these last elements must have fallen into place.

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

Grundtvig-Koncert til fordel for kirkebyggeriet. Af et brev fra N.V. Dorph¹⁶⁰ til Carl Nielsen fremgår, at visse detaljer allerede var besluttet:¹⁶¹ Carl Nielsen havde lovet at komponere musikken, Vilhelm Andersen,¹⁶² som senere læste eller deklamerede Grundtvigs tekster, var indkaldt til at være med i det forberedende arbejde, og endelig skulle også Anders Rachlew deltage i mødet.¹⁶³ Han var pianist og dirigent for koret *Bel Canto*, og måske havde man på dette tidspunkt i planlægningsfasen tænkt, at han og hans kor skulle medvirke. Andre vigtige punkter omkring projektet var endnu ikke afgjort, herunder tid og sted; idéen med en påskeaften-forestilling på Det Kongelige Teater var endnu ikke født. Der blev siden holdt to møder hos Carl Nielsen: 9. februar og 25. marts 1931,¹⁶⁴ og her må de sidste brikker være faldet på plads.

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

160 Danish painter (1862-1931), member of the executive committee for the building of Grundtvigskirken.
161 Letter of 26.9.1930 (DK-Kk, CNA, I.A.b.).
162 Danish literary historian (1864-1953).
163 Danish-Norwegian professor, pianist and choral director (1882-1970).
164 Cf. Torben Schousboe, *op. cit.*, pp. 592 and 600.
165 *Daffodil*: in Danish *Päskelilje*, which literally translated would be "Daffodil".
166 Printed in *Salmer og Aandelige Sange*, published by Wilhelm Hansens musikforlag 1919.
167 Nielsen may be referring to his own melody, printed in *Salmer og Aandelige Sange*, published by Wilhelm Hansens musikforlag 1919; the most frequently used melody in the Danish Church, however, was composed by L.M. Lindeman in 1862.

160 Maler (1862-1931), medlem af forretningsudvalget for opførelsen af Grundtvigskirken.
161 Brev af 26.9.1930 (DK-Kk, CNA, I.A.b.).
162 Litteraturhistoriker (1864-1953).
163 Dansk-norsk professor, pianist og korleder (1882-1970).
164 Jf. Torben Schousboe, *op. cit.*, s. 592 og 600.
165 Trykt i *Salmer og Aandelige Sange*, udgivet af Wilhelm Hansens musikforlag 1919.
166 Carl Nielsen kan muligvis henvise til sin egen melodi, trykt i *Salmer og Aandelige Sange*, udgivet af Wilhelm Hansens musikforlag 1919; den hyppigst anvendte melodi i den danske folkekirke er dog komponeret af L.M. Lindeman i 1862.

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

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

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

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

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

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

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

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

But may it never be repeated".¹⁷¹

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

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

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

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

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

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

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

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

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

Men gid den aldrig maa blive gentaget".¹⁷⁰

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

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

168 Højskoleforstander (1859-1937).

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

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

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

169 Danish Folk high school principal (1859-1937).

170 *Det Kongelige Teaters Arkiv*, Journal 1st Dec. 1928 – June 1936.

171 *Højskolebladet*, no. 15, 1931, p. 239.

“No truly fortunate overall effect arose from this mixture of literary history, declamation and music: the music sounded somewhat ‘miserere-like’ in relation to the text, and the voice had some difficulty penetrating through it.”¹⁷²

Of the actual music of the play it was said that “Here *Carl Nielsen’s* music too had the Grundtvigian tone.”

William Behrend’s review in *Berlingske Tidende* is by far the most detailed; he divides it into themes: “Holger Begtrup’s speech”, “Wilhelm Andersen’s declamation”, “The Daffodil”, “Student song and community singing” and finally “On the music”, about which he wrote:

“Are *Hans Christian Andersen* and *N.F.S. Grundtvig* really poets for music? Hardly: neither of them was particularly musical himself. Grundtvig certainly least so.

All the same, within just a brief period Carl Nielsen has twice been called to set music to or lay it over these two poets: at the festival this summer in Odense, yesterday at the Easter celebrations at the Royal Theatre. And with his clear, simple aesthetic, his fine, vital empathy or whatever else one could call strong imagination, he has solved the problem of giving the two poets a musical life – indeed a highly distinctive one for each of them.

As far as Grundtvig is concerned, the task yesterday – as the circumstances required – was fairly limited. It was only a matter of small introductory or connecting instrumental pieces, a few postludes and a fragment of chorus. That was all. In particular the music wreathed with beauty and variety below and through the kind of ‘Prologue’ that Vilh. Andersen partly spoke, partly declaimed (in the case of the interspersed ‘Grundtvigian’ poetry). This was what had captured the composer’s interest and inspired him. And in the small pieces, each only lasting a minute or two, he had conceived something truly Grundtvigian: the mixture of the Christian and the Nordic. For the Hadding tale¹⁷³ we heard music evocative of the legendary mystery of antiquity; for ‘The Land of the Living’ itself a beautiful, purely chorale-like strophe, apparently adapted from an older Carl Nielsen religious song, to ‘The Daffodil’, again an expansive hymn-like arrangement and a very short choral

“Nogen helt heldig Helhedsvirkning opstod ikke af denne Blanding af Litteraturhistorie, Deklamation og Musik, Musiken klang noget ‘miserere’, stemt i Forhold til Teksten, og Stemmen havde svært ved at trænge gennem den.”¹⁷¹

Om selve skuespillets musik hed det, at “Her havde ogsaa *Carl Niensens* Musik den grundtvigske Tone.”

William Behrends anmeldelse i *Berlingske Tidende* er langt den mest udførlige; han inddeler den i emner, “Holger Begtrups Tale”, “Wilhelm Andersens Deklamation”, “Paaskeliljen”, “Studentersang og Sammensang” og endelig “Om det musikalske”, hvorom han skrev:

“Er *H.C. Andersen* og *N.F.S. Grundtvig* egentlig Poeter for Musik? Næppe; ingen af dem var vist synderlig musikalske selv. Grundtvig sikkert mindst.

Alligevel er Carl Nielsen i Løbet af kort Tid to Gange kaldt til just at gøre Musik til eller over disse to Digtere: ved Festspillene i Sommer i Odense, i gaar ved Paaskefesten i Det kgl. Teater. Og med sin klare, enkle Æstetik, sin fine og levende Indføling, eller hvad man ogsaa kan kalde den stærke Fantasi, har han løst Opgaven at give de to Poeter musikalsk Liv – tilmed et for hver af dem særdeles særpræget.

Over for Grundtvig var Opgaven i Gaar – som Forholdene bød det – ret begrænset. Kun smaa indledende eller forbindende instrumentale Stykker drejede det sig om, nogle Efterspil og en Stump Kor. Det var alt. Navnlig snoede Musikken sig skønt og afvekslende virkningsfuld under og ind i den Art ‘Prolog’, som Vilh. Andersen dels talte, dels deklamerede (for saa vidt angik den indflettede ‘Grundtvigske’ Lyrik). Det var denne, der havde fanget Komponistens Interesse og inspireret ham. Og i de smaa Stykker, hvert kun paa et Minut eller to, havde han undfanget noget ægte grundtvigsk: Blandingen af Kristelighed og Nordiskhed. Til Hadding-Sagnet¹⁷² hørtes en Musik af oldtidsagtig Sagn-Mystik; til selve ‘De Levendes Land’ en skøn og ren koralagtig Strofe, vistnok bearbejdet efter en ældre Carl Niensens[k] aandelig Sang, til ‘Paaskeliljen’ atter en bred salmeagtig Indstudering og en ganske kort – ligesom

171 *Politiken*, 5.4.1931.

172 Jf. Scene- og handlingsgang s. lxii.

172 *Politiken*, 5.4.1931.

173 Cf. synopsis p. lxii.

celebration – like the staging itself, almost *too* modest – of the miracle of the Resurrection.

All the music was arranged for wind instruments. This led to a certain stylish consistency and the maintenance of a serious tone; but it cannot be denied that the winds used, even in such a simple configuration, with their distinct and penetrating tone and sounds, did much to 'steal the thunder' from even as robust and practiced a declaimer as Vilh. Andersen.¹⁷⁴

Among the songs that Studenterforeningen sang in conclusion was "Sig mig, Blomst, hvad vilst du her". The title is the first line of the first stanza of the poem that frames Grundtvig's dramatic scene. Several years earlier Nielsen had composed a melody for this, which however began with Stanza 9: "Paaskeblomst, en Draabe stærk".¹⁷⁵

About this song William Behrend wrote that it contained the whole spirit of *The Daffodil*:

"And in Carl Nielsen's melody for the last of the three songs we seemed to be given the concentrated mood of 'The Daffodil' – the essence that Grundtvig himself pressed out of it: 'Easter bloom! A potent drink from your yellow cup conveys me.'¹⁷⁶

Højskolebladet's hope that *A Grundtvig Easter Evening* would not be performed again was well and truly dashed. In the period 1931-1942 the performance was repeated every Easter Eve for the benefit of the Grundtvig Church – the last time on 13 April 1942, two years after the consecration of the nave on 8 September 1940.¹⁷⁷

Over the years, various people have given the introductory speech, the readings have perhaps also been different, and sometimes only *The Daffodil* has been performed.¹⁷⁸

The fair copy has been chosen as the main source, with the parts from the first performance as guidance in cases of doubt and as corrective material where Nielsen's corrections are quite clear. The editorial work has mainly consisted of completions by analogy of articulation and phrasing. In addition the sometimes deficient punctuation of the text has been improved.

¹⁷⁴ *Berlingske Tidende*, 5.4.1931.

¹⁷⁵ Cf. letter of 30.4.1930 from Nielsen to P.V. Jensen-Klint, (DK-Kk, Tilg. 525, I-B-1); the melody was composed and published by Wilhelm Hansens musikforlag 1910.

¹⁷⁶ Translation of the line of the poem by Holger Scheibel.

¹⁷⁷ DK-Kk, CNS 346b, datings noted in clarinet and trombone parts (Source E) and *Det Kongelige Teaters Arkiv*, Journal 1st Dec. 1928 – June 1936.

¹⁷⁸ Cf. additions in the clarinet part (Source E).

Isenesættelsen næsten for beskeden – kormæssig Markering af Opstandelses-Underet.

Al Musikken var sat kun for Blæseinstrumenter.

Det gav den en vis stilfuld Ensartethed og en fastholdt alvorlig Tone; men det kan ikke nægtes, at de selv i saa enkel Besætning anvendte Blæsere ved deres distinkte og gennemtrængende Tone og Klange lovlig meget 'tog Tonen' fra selv en saa haandfast og øvet Deklamator som Vilh. Andersen.¹⁷³

Blandt de sange, som Studenterforeningen sang til slut, var "Sig mig, Blomst, hvad vilst du her". Titlen er første linie i første strofe i det digt, der omslutter Grundtvigs dramatiske optrin. Carl Nielsen havde flere år tidligere komponeret en melodi dertil, som dog begyndte med strofe ni: "Paaskeblomst, en Draabe stærk".¹⁷⁴

Om denne sang skrev William Behrend, at den indeholdt hele ånden i *Paaskelilien*:

"Og i Carl Nielsens Melodi til den sidste af de tre Sange fik man ligesom koncentreret Stemningen af 'Paaskeliljen' – den Essens, som Grundtvig selv udpressede af den, da han sang: 'Paaskeblomst, en Draabe stærk drak jeg af dit gule Bæger.'"

Højskolebladets håb om, at *Grundtvig-Paaske-Aften* ikke blev opført mere, blev gjort grundigt til skamme. Fra 1931-1942 blev forestillingen gentaget hver påskelørdag til fordel for Grundtvigskirken – den sidste gang 13. april 1942, to år efter kirkeskibets indvielse den 8. september 1940.¹⁷⁵

Gennem årene har forskellige personer holdt den indledende tale, læsningerne har måske også været forskellige, og nogle gange er kun *Paaske-liljen* blevet opført.¹⁷⁶

Renskriften er valgt som hovedkilde med stemmerne fra uropførelsen som vejledere i tvivlstilfælde og som korrigerende instans, hvor Carl Nielsens rettelser er entydige. Revisionsarbejdet har overvejende bestået i analogikomplettering af artikulation og fraseringsbuer. Desuden er den til tider mangelfulde tegnsætning i teksten udbedret.

¹⁷³ *Berlingske Tidende*, 5.4.1931.

¹⁷⁴ Jf. brev af 30.4.1930 fra Carl Nielsen til P.V. Jensen-Klint, (DK-Kk, Tilg. 525, I-B-1); melodien blev komponeret og udgivet af Wilhelm Hansens musikforlag 1910.

¹⁷⁵ DK-Kk, CNS 346b, dateringer indført i klarinet- og trombone-stemmer (kilde E) og *Det Kongelige Teaters Arkiv*, Journal 1.dec.1928-juni 1936.

¹⁷⁶ Jf. tilføjelser i klarinetstemmen (kilde E).

SYNOPSIS

After a speech by Holger Begtrup and after Studentersangforeningen had sung Grundtvig's *Modersmaalet* (melody by Henrik Rung), an extended sequence followed – melodrama, readings of poems and prose texts, and instrumental interludes by Nielsen – gathered under a common title, *THE LAND OF THE LIVING*, *Visions and Songs by Grundtvig*. The texts were probably put together by Vilhelm Andersen, who attended at least one of the planning meetings,¹⁷⁹ and who recited the texts in the performance. It is evident from the programme, text and cues in Nielsen's draft and fair copy which of Grundtvig's writings the texts were taken from,¹⁸⁰ but we cannot tell which specific extracts were read.

This synopsis below follows the programme for the first performance on 4 April 1931.¹⁸¹

THE LAND OF THE LIVING

Paradis (Music No. 1)

THE LAND OF THE LIVING begins with the melodrama *Paradis*. Almost all of the text has music underlaid and is about the longing for the lost Paradise that can be glimpsed here on earth in the beauty of nature, in the peace of the home and in the happiness of childhood.¹⁸²

Reading: *The Land Beyond the Sea*

This is followed by two readings, the first of which tries to answer the question printed in the programme: "Do we need religion?"¹⁸³ At one point the text says: "We live in a valley bounded by an immense rolling sea. Awakened by tradition, and driven by an inexplicable urge, we glimpse obscurely that beyond the sea there must be a land with more beautiful plants and purer air – our first home."

The thought of Paradise and a life after death is developed further.

SCENE- OG HANDLINGSGANG

Efter en tale af Holger Begtrup og efter at Studentersangforeningen havde sunget Grundtvigs *Modersmaalet* (melodi af Henrik Rung), fulgte et længere forløb – melodrama, oplæsninger af såvel digte som prosatekster samt instrumentale mellem-spil af Carl Nielsen – samlet under en fælles titel: *DE LEVENDES LAND*, *Syner og Sange af Grundtvig*. Teksterne er sandsynligvis sammensat af Vilhelm Andersen, som deltog i hvert fald i ét af planlægningsmøderne,¹⁷⁷ og som fremførte teksterne ved opførelsen. Det fremgår af programmet, teksten og stikord i Carl Nielsens kladde og renskrift, hvilke af Grundtvigs skrifter teksterne er taget fra,¹⁷⁸ men det lader sig ikke afgøre, hvilke konkrete uddrag, der blev læst.

Den følgende gennemgang følger programmet for førsteopførelsen den 4. april 1931.¹⁷⁹

DE LEVENDES LAND

Paradis (Musik nr. 1.)

Denne del begynder med melodramaet *Paradis*. Næsten hele teksten er underlagt musik og handler om længslen efter det tabte Paradis, som anes her på jorden i naturens skønhed, i hjemmets fred og i barndommens lykke.¹⁸⁰

Oplæsning: *Landet paa hin Side Havet*

Herefter følger to oplæsninger, hvoraf den første forsøger at svare på spørgsmålet trykt i programmet: "Trænge vi til Religion?"¹⁸¹ Et sted i teksten står: "Vi leve i en Dal, begrændset af et uoverskueligt, bølgende Hav. Vakte ved Traditionen, og drevne af en uforklarlig Trang, ahne vi dunkelt, at paa hin Side Havet maa være et Land med skønnere Vexter, og renere Luft – vort oprindelige Hiem."

Tanken om Paradis og et liv efter døden er ført videre.

177 Jf. det i forordet nævnte brev fra N.V. Dorph til Carl Nielsen.

178 Jeg skylder Christian Thodberg, kgl. konfessionarius, prof. dr.phil., tak for hjælpen med at afklare disse forhold.

179 DK-Kk, CNA, I.E.b.1.

180 N.F.S. Grundtvig, *Krønike-Riim til Levende Skolebrug*, 2. Udgave, København 1842, s. 1-2.

181 Holger Begtrup (udg.), *N.F.S. Grundtvigs Udvalgte Skrifter*, København 1907, bd. V, s.138.

179 Cf. the letter mentioned in the preface, from N.V. Dorph to Nielsen.

180 My thanks are due to Prof. Christian Thodberg, dr. phil., Royal Chaplain-in-Ordinary, for help in clarifying these matters.

181 DK-Kk, CNA, I.E.b.1.

182 N.F.S. Grundtvig, *Krønike-Riim til Levende Skolebrug*, 2nd Edition, Copenhagen 1842, pp. 1-2.

183 Holger Begtrup (ed.), *N.F.S. Grundtvigs Udvalgte Skrifter*, Copenhagen 1907, vol. V, p. 138.

Reading: *The Tale of Hadding*

The next reading, of *The Tale of Hadding*, speaks – as an example of life after death – of how the Danish legendary figure King Hadding witnesses a cockerel awakened to new life after death.¹⁸⁴ Hadding has been led by a sorceress to an impassable wall that separates life from death, and in order to force her way through:

“[she] then only had to wring the neck of a cockerel she happened to have with her and throw it over the wall, and immediately a cock could be heard crowing on the other side, as testimony that the bird had come to life again!”

Hadding in the Underworld (Music No. 2)

Nielsen has written the last sentence into the score as the cue for the melodrama *Hadding in the Underworld*, which follows immediately after the reading of Saxo's tale of King Hadding. Grundtvig's poem, according to a note by Holger Begtrup, forms an introduction to the Tale of Hadding; the whole poem can be found in Nielsen's music and describes Hadding's feeling of being imprisoned, and how a longing is born in his heart.¹⁸⁵

Reading: *The Revival of Hadding*

The next reading – in the programme entitled *The Revival of Hadding* – is an extract from a long poem sequence, *New Year's Morning*. How much was read is uncertain, but it was probably only extracts from Poem V,¹⁸⁶ and especially the story of how Nornegæst and his mother went on an underground journey that was like King Hadding's; Grundtvig repeats the episode with the cockerel and ends the poem by urging all men to unite as sons of 'the mother of the living'.

Reading: *Ansgar*

The next reading is of the poem *Ansgar*, which is about the time when Ansgar brought Christianity to Denmark. The last stanza, the first and last two lines of which are in Nielsen's fair copy as cues, is:

“And each Easter morning clear,
As the birds are singing,

184 Grammaticus, Saxo, *Danmarks Krønike fordansket ved Nik. Fred. Sev. Grundtvig*, Copenhagen 1818, vol. 1, pp. 53-54.

185 Svend Grundtvig (ed.), *N.F.S. Grundtvigs Poetiske Skrifter*, Copenhagen 1883, vol. 5, pp. 38-40.

186 Svend Grundtvig, *op. cit.*, vol. 5, of *Nyaars-Morgen*, Poem V, pp. 196-209.

Oplæsning: *Haddings Eventyr*

Med den næste oplæsning af *Haddings Eventyr* berettes – som eksempel på et liv efter døden – hvorledes den danske sagnfigur, Kong Hadding, er vidne til, at en hane genopstår til nyt liv efter døden.¹⁸² Hadding er af en troldkvinde blevet ført til en uigennemtrængelig mur, der adskiller liv og død, og for at forcere den:

“maatte [hun] da nøies med at vride Hovedet om paa en Hane, hun just havde hos sig, og kaste det over Muren, og flux hørtes Hanegal fra den anden Side, til Vidnesbyrd om, at Fuglen var kommet til Live paa Ny!”

Haddings Undrykkelse (Musik nr. 2)

Den sidste sætning har Carl Nielsen indskrevet i partituret som stikord til melodramaet *Haddings Undrykkelse*, som følger umiddelbart efter oplæsningen af Saxo's eventyr om Kong Hadding. Grundtvigs digt danner ifølge en note af Holger Begtrup indledning til *Haddings Eventyr*; hele digtet findes i Carl Nielsens musik og beskriver Haddings følelse af at være indespærret i et fængsel, og hvorledes en længsel fødes i hans hjerte.¹⁸³

Oplæsning: *Haddings Oplivelse*

Den efterfølgende oplæsning – i programmet betitlet *Haddings Oplivelse* – er et uddrag af et langt digt, *Nyaarsmorgen*. Hvor meget der blev læst, står hen i det uvisse, men det drejer sig sandsynligvis kun om uddrag af digt V,¹⁸⁴ og specielt historien om, hvorledes Nornegæst sammen med sin Moder kom ud på en underjordisk rejse, der lignede Kong Haddings; Grundtvig gentager episoden med hanen og ender digtet med at opfordre alle mennesker til at forene sig som sønner af de levendes Moder.

Oplæsning: *Ansgar*

Den næste læsning gælder digtet *Ansgar*, som handler om tiden omkring Ansgars kristning af Danmark. Det sidste vers, hvoraf de to første og de to sidste linier findes som stikord i Carl Nielsens renskrift, lyder:

“Og hver Paaske-Morgen klar,
Under Fugle-Sangen,

182 Grammaticus, Saxo, *Danmarks Krønike fordansket ved Nik. Fred. Sev. Grundtvig*, København 1818, bd. 1, s. 53-54.

183 Svend Grundtvig (udg.), *N.F.S. Grundtvigs Poetiske Skrifter*, København 1883, bd. 5, s. 38-40.

184 Svend Grundtvig, *op. cit.*, bd. 5, af *Nyaars-Morgen*, digt V, s. 196-209.

Lovely flower for Ansgar
Lilies in the meadow,
For with him in the House of Death
Dana lived a thousand years!¹⁸⁷

Before “New Year’s Morning” (Music No. 3)

The above stanza is the cue for the next instrumental interlude:
Before “New Year’s Morning”.

Reading: *Morning Greeting*

This is followed by a reading of Grundtvig’s *Morning Greeting*:¹⁸⁸ Stanzas 1-3 greet us “God’s peace and good-morning / on mountain and field!”, while stanzas 4-8 are about fallen man, who would make himself God, and finally Stanza 9 describes how “the spirit” leads mankind to comfort with Baptism in the church. The stanza, the beginning and end of which Nielsen has written in the fair copy, is as follows:

“The *spirit* chastised me
With comforting words,
And on His hand bore me
To chancel in church;
And there He baptized me
To penance for sin,
And He who redeemed us
From death with His blood,
Such life did He grant me
As to Him is given
With the kiss in the chalice of love.”

The Land of the Living (Music No. 4)

The above verse is the cue for the last prelude and interlude in the first part of the evening: *The Land of the Living*

Chorus: *The Land of the Living*

Following this, Grundtvig’s poem, *The Land of the Living*, is sung on the melody *O, Kristelighed* (see preface p. lviii).¹⁸⁹ After the

Yndig blomstre for A n s g a r
Lilier i Vangen,
Thi med ham, i Dødens Gaard,
Dana leved t u s i n d Aar!¹⁸⁵

Før “Nyaars Morgen” (Musik nr. 3)

Ovenstående vers er stikordet til det næste instrumentale mellemspil: *Før “Nyaars Morgen”.*

Oplæsning: *Morgen-Hilsen*

Herefter følger oplæsning af Grundtvigs *Morgenhilsen*;¹⁸⁶ strofe 1-3 hilser os “Guds Fred og God-Morgen / paa Mark og paa Fjeld!”, mens strofe 4-8 handler om det fortabte menneske, der vil gøre sig selv til Gud, og endelig skildres i strofe 9, hvorledes “Aanden” leder mennesket til trøst med dåben i kirken. Verset, hvis begyndelse og slutning Carl Nielsen har indført i renskriften, lyder:

“Saa tugted mig *Aanden*
Med trøstende Ord,
Og bar mig paa Haanden
Til Kirke i Chor;
Der selv Han mig døbde
Til Anger og Bod,
Og Han, som os kiøbde,
Fra Død med sit Blod,
Han skiænked mig Livet,
Som Ham det er givet,
Med Kysset i Kiærligheds Kalk.”

De Levendes Land (Musik nr. 4)

Ovenstående vers er stikord til det sidste for- og mellemspil i aftenens første del: *De Levendes Land*

Kor: *De Levendes Land*

Herefter synges Grundtvigs digt, *De Levendes Land* på melodien til *O, Kristelighed* (se forord s. lviii).¹⁸⁷ Efter sidste vers gentages

187 N.F.S. Grundtvig, *op. cit.*, Copenhagen 1842, pp. 105-109.
188 N.F.S. Grundtvig, *Sang-Værk til den danske Kirke*, Copenhagen 1837, vol. 1, pp. 13-17.
189 Svend Grundtvig, *op. cit.*, vol. 5, pp. 283-286. An abridged form of the poem is known from *Den Danske Salmebog*, where the below-quoted stanza is the first stanza, and where the words in the second-last line, “mit Land, siger Livet” (“my country, Life tells me”), have been changed to “mit Land, siger Herren” (“my country, the Lord saith”).

185 N.F.S. Grundtvig, *op. cit.*, København 1842, s. 105-109.

186 N.F.S. Grundtvig, *Sang-Værk til den Danske Kirke*, København 1837, bd. 1, s. 13-17.

187 Svend Grundtvig, *op. cit.*, bd. 5, s. 283-286. En forkortet form af digtet kendes i *Den Danske Salmebog*, hvor nedenfor citerede vers er første vers, og hvor ordene i næstsidste linje, “mit Land, siger Livet”, er ændret til “mit Land, siger Herren”.

last stanza the interlude is repeated (**Music No. 4**). This poem provides the answer to where mankind's longing for Paradise can be fulfilled:

“O Christian faith,
Thou grantest our heart what the world does not know;
What faintly we glimpse while the eye is yet blue,
We know that it liveth, we feel it within;
My country, Life tells me, is Heaven and Earth,
Where love it doth dwell.”

THE DAFFODIL

After a break the programme continues into a second half with *The Daffodil*, a dramatic scene by Grundtvig.¹⁹⁰

The scene begins, according to the stage manager's book of the Royal Theatre (Source I), with Stanzas 1, 3 and Stanzas 9-11 of the poem *The Daffodil*. Immediately after Stanza 11 comes:

Prelude to “The Daffodil” (Music No. 5)
Instrumental prelude.

Dramatic scene

Roman soldiers and a Pharisee keep watch at the tomb of Christ: they talk among themselves about Jesus and his words about rising from the dead. The Roman centurion mocks the Pharisee for his story about his friend who witnessed the miracles of Jesus and the resurrection of a dead man. Tacitus, one of the soldiers, talks of an old, venerable Roman centurion who saw the Crucifixion and now hopes for the resurrection of Christ. At dawn the stone is rolled away from the tomb. Tacitus says:

“... Look, yon man of lightning
Now rolls the stone away!
O, Light! O, splendour! O, now the holy one rises!
There's thunder, oh! O, God! In Jesus' name”

The above lines, quoted in the fair copy, are the cue for the instrumental intermezzo after the resurrection of Christ (**Music No. 6**).

Choir of Angels (Music No. 7)

The angels sing of the conquest of death and thus of life for the faithful.

mellemspillet (**Musik nr. 4**). I dette digt gives svaret på, hvor mennesket kan få sin længsel efter Paradis stillet:

“O Kristelighed”
Du skjænker vort Hjærte, hvad Verden ej véd;
Hvad svagt vi kun skimte, mens Øjet er blaat,
Det lever dog i os, det føle vi godt;
Mit Land, siger Livet, er Himmel og Jord,
Hvor Kjærlighed bor.”

PAASKE-LILIEN

Efter en pause fortsætter anden halvdel af aftenens program med *Paaske-Lilien*, dramatisk optrin af Grundtvig.¹⁸⁸

Optrinet indledes ifølge Det Kongelige Teaters regissør-bog (I) med strofe 1, 3 samt strofe 9-11 af digtet *Paaske-Lilien*. Straks efter strofe 11 følger:

Forspil før “Paaskelilien” (Musik nr. 5)
Instrumentalt forspil.

Dramatisk optrin

Romerske soldater og en farisæer holder vagt ved Jesu grav: de taler indbyrdes om Jesus og hans ord om at stå op fra de døde. Den romerske hovedsmand håner farisæeren for hans beretning om sin vens vidnesbyrd om Jesu undergerninger og genoplivelse af en død mand. Tacitus, en af soldaterne, beretter om en gammel, ærværdig romersk hovedsmand, der havde oplevet korsfæstelsen og nu håbede på Jesu opstandelse. Ved morgengryet væltes stenen bort fra graven; Tacitus siger:

“... See, nu vælter
Den Lynildsmand jo Stenen bort!
O! Lys! o, Glands! o, nu opstaar den Fromme!
Det tordner, ak! o, Gud! i Jesu Navn”

Ovenstående replik, citeret i renskriften, er stikordet til det instrumentale intermezzo efter Jesu opstandelse (**Musik nr. 6**).

Engle-Kor (Musik nr. 7)

Englene besynger dødens overvindelse og dermed livet for de troende.

188 N.F.S. Grundtvig, *Paaske-Liljen*, København 1926, 15.
Udgave, regissør-eksemplar (kilde I).

190 N.F.S. Grundtvig, *Paaske-Liljen*, Copenhagen 1926, 15th
Edition, stage manager's copy (Source I).

The scene ends with the Archangel Gabriel urging the watchers at the tomb to go out and announce “Who is a sinner, / Who is God!” and he commands the women to go to meet the risen Lord.

The dramatic scene ends with Stanzas 16, 17 and 21 of the poem *The Daffodil*.

SONGS BY GRUNDTVIG

The programme continues with songs by Grundtvig, sung by Studentersangforeningen and set by the following composers: J.P.E. Hartmann's “De Snekker mødtes i Kvæld paa Hav”; P. Heise's “Det var en Sommermorgen”; Nielsen's “Sig mig, Blomst! hvad vilst du her”.

The Blessed Day (Music No. 8)

To conclude the evening the whole cast and audience sang Grundtvig's “Den signede dag med fryd vi ser” to Weyse's melody, arranged for winds by Nielsen.¹⁹¹

In later performances, for example on 8 April 1939,¹⁹² the choir or all those present sang other songs with texts by Grundtvig, and the order of *Visions and Songs* in *THE LAND OF THE LIVING* was also changed, as can be seen in the score, where the musical sections have been given new numbers:

Reading: *The Land Beyond the Sea*

Reading: *The Tale of Hadding*

Music No. 1, *Hadding in the Underworld* (in the first performance No. 2)

Reading: *The Revival of Hadding*

Music No. 2, *Paradis* (in the first performance No. 1)

Reading: *Ansgar*

Music No. 3, *Before New Year's Morning* (as in the first performance)

Reading: *Morning Greeting*

Music No. 4, *The Land of the Living*, prelude and postlude (as in the first performance)

Chorus, *The Land of the Living* (probably as in the first performance)

Elly Bruunshuus Petersen

Optrinet slutter med ærkeenglen Gabriels opfordring til vogterne af graven om at gå ud og forkynde “Hvem der er Synder, / Hvem der er Gud!” og hans befaling til kvinderne om at møde den opstandne Herre.

Det dramatiske optrin afsluttes med strofe 16, 17 og 21 af digtet *Paaske-Lilien*.

SANGE AF GRUNDTVIG

Programmet fortsætter med sange af Grundtvig, sunget af Studentersangforeningen: J.P.E. Hartmanns “De Snekker mødtes i Kvæld paa Hav”, P. Heises “Det var en Sommermorgen”, Carl Nielsens “Sig mig, Blomst! hvad vilst du her”.

Den Signede Dag (Musik nr. 8)

Som afslutning på aftenen sang hele forsamlingen Grundtvigs “Den signede dag med fryd vi ser” på Weyses melodi, instrumenteret for blæsere af Carl Nielsen.¹⁸⁹

Ved senere opførelser, blandt andet 8. april 1939,¹⁹⁰ sang koret eller forsamlingen andre sange med tekster af Grundtvig, og rækkefølgen af *Syner og Sange* i *DE LEVENDES LAND* blev ligeledes ændret, hvilket også kan ses i partituret, hvor musikdelene har fået nye numre:

Oplæsning: *Landet paa hin Side Havet*

Oplæsning: *Haddings Eventyr*

Musik nr. 1, *Haddings Undrykkelse* (ved uropførelsen nr. 2)

Oplæsning: *Haddings Oplivelse*

Musik nr. 2, *Paradis* (ved uropførelsen nr. 1)

Oplæsning: *Ansgar*

Musik nr. 3, *Før “Nyaars Morgen”* (som ved uropførelsen)

Oplæsning: *Morgen-Hilsen*

Musik nr. 4, *De Levenes Land*, for- og efterspil (som ved uropførelsen)

Kor, *De Levenes Land* (sandsynligvis som ved uropførelsen)

Elly Bruunshuus Petersen

¹⁸⁹ I programmet er trykt vers 1, 2 og 4.

¹⁹⁰ DK-Kk, CNA, E.b.5.

¹⁹¹ In the programme stanzas 1, 2 and 4 are printed.

¹⁹² DK-Kk, CNA, E.b.5.

B E S Æ T N I N G
O R C H E S T R A

flauto

oboe

clarinetto

fagotto

2 corni

2 tromboni

timpani

CHARACTERS	PERSONER
APPEARING WITH THE MUSIC	SOM OPTRÆDER I DE MUSIKALSKE NUMRE

Recitation	Recitation
Choir of Angels	Englekor

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

31 folios numbered 3-31, folios 1-2 unnumbered, carbon copy, typewritten.
28x22 cm, stapled in grey boards.
Added on the front of the cover in ink: "Til / Komponisten Carl Nielsen / med venligst Hilsen / fra / Sophus Michaëlis."
Added on verso of the cover "1950". On the back cover: "Amager 4330y / do 2869y / Nora 1123" and upside-down "Fald 3748 / Asmussen - " added in pencil by Nielsen.
Contains the text for *Cupid and the Poet* with additions in pencil by Nielsen, as well as references to the use of a moving backcloth added in ink by Sophus Michaëlis.

J² Script, play script, photo copy.
DK-Kk, CNS 333a.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
Photo copy of **J¹**, including Nielsen's and Sophus Michaëlis' additions.

J³ Script, play script, photo copy.
Odense Theatre.
Photo copy of **J¹**, including Nielsen's and Sophus Michaëlis' additions.

K Text folio.
DK-Kk, CNS 333a.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
26x20.5 cm, 1 folio, unpaginated yellow card written in ink and pencil.
Contains textual source for *Aria*. Recto, top: "med venligst Hilsen fra / Sophus Michaëlis" crossed out in pencil; the title "*Aria*" added by Nielsen; Guido Cavalcanti's poem "In un boschetto" in a manuscript copy by Sophus Michaëlis; there is also a textual correction in ink and pencil sketches for the music in Nielsen's hand.
Verso: Sophus Michaëlis' Danish translation of Guido Cavalcanti's poem; "(Oversættelse af Sophus Michaëlis)"³³ added in ink by Nielsen. Below this Dante's *Noi leggevamo un giorno*, in Latin and in Chr. K.F. Molbech's translation in manuscript copies by Sophus Michaëlis.
The folio is enclosed in the fair copy (**A**).

The fair copy (**A**) containing both the overture and the stage music was written on the basis of the draft for the overture (**F**) and the sketches and draft for the stage music (**G**). There are also earlier sketches for the overture (**I**) and for the stage music

No. 2 (**H**). The source of the text in the fair copy – with the exception of No. 8 – is Sophus Michaëlis' text (**J¹**), which Nielsen used almost without alterations and additions. Nielsen's textual source for No. 8, *Aria* is enclosed in the fair copy on a separate bifolio (**K**).

The parts (**D**, **E**) were written on the basis of the fair copy (**A**); among the parts for the overture (**D**), vl. 1 (Nos. 3, 4), vl. 2 (Nos. 2, 3), va. (Nos. 2, 3), vc. (Nos. 1, 2) and cb. (No. 1) were copied respectively from vl. 1 (Nos. 1, 2), vl. 2 (Nos. 1, 4), va. (No. 1), vc. (No. 3) and cb. (No. 1) – probably in connection with the concert performances. On the same occasion Emil Telmányi wrote many additions in both the fair copy and the parts. No. 8 of the fair copy (**A**) is the printing manuscript for the printed edition of *Aria* (**B**).

The fair copy (**A**) has been chosen as the main source for the music, since it represents the last approved version of the whole work. Emil Telmányi's additions are regarded as part of it, since they were made during Nielsen's lifetime and must be considered as approved by the composer. All additions are mentioned in the *Editorial emendations and alternative readings*. The two printed piano scores, *Aria* (**B**) and "Vi elsker dig, vort høje Nord" (**C**) have been used as correctives since – having been printed in 1930 – they must be considered Nielsen's *Fassung letzter Hand*.

Sophus Michaëlis's text (**J¹**) is the main source for the text. Punctuation and spelling have been tacitly corrected. The text in the fair copy (**A**) has been followed in any cases where Nielsen changed the wording for the sake of the musical flow.

Most of the editorial work has consisted of completions of slurs and articulation.

A GRUNDTVIG EASTER EVENING

- A** Score, autograph, fair copy
- B** Score, manuscript copy
- C** Score, manuscript copy
- D** Score, autograph, draft
- E** Parts, manuscript copy
- F** Parts, manuscript copy
- G** Vocal score, printed
- H** Vocal score, Xerox copy
- I** Printed script, play script

33 "(Translation by Sophus Michaëlis)".

- A** Score, autograph, fair copy.
DK-Kk, CNS 346a.
Title page: "Musik til Grundtvig-Paaske-Aften / paa det kgl Theater / Paaskelørdag 4^{de} April 1931. / Partitur / af / Carl Nielsen".
Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34.5x25 cm, 14 pages written in ink, pencil and red crayon.
pp. 1-3: numbered 1-3 in ink
p. 4: numbered 3 in ink and changed to 4 in pencil in unknown hand
p. 5: numbered 4 in pencil and changed to 5 in pencil in unknown hand
pp. 6-11: numbered 5-10 in ink and changed to 6-11 in pencil in unknown hand
pp. 12-14: numbered 12-14 in pencil in unknown hand
Paper type:
pp. 1-12: 18 staves (hand-ruled)
pp. 13-14: "Heimdal" 1652 12 staves
The source is in library binding.
Contains the score for *A Grundtvig Easter Evening* with text underlay in the melodrama passages and cues for the individual numbers as well as additions in red crayon in an unknown hand. As well as in the fair copy of the main music text, No. 7 is found on p. 13 in an autograph fair copy entitled "Kor. (Mandsstemmer)"³⁴, in the *Editorial emendations and alternative readings* designated **A7b**.
- B** Score, manuscript copy.
DK-Kk, CNS 346b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34.5x26 cm, 1 gathering of 3 bifolios written in black and red ink, paginated 1-11, last page unwritten.
Paper type: 18 staves.
Contains the score for *A Grundtvig Easter Evening* with text underlay in the melodrama passages; stage directions and cues in red ink as well as additions in pencil in an unknown hand.
- C** Score, manuscript copy.
DK-Kk, C II, 10.
Title page:
"Paritur [sic] / Carl Nielsen / Musik til / Grundtvigs-Paaske-Aften / paa det Kgl. Teater / den 4. April 1931."
- Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34.5x26 cm, 1 gathering of 2 bifolios and 1 folio written in ink paginated 2-9, title page and last page unnumbered.
Paper type: W. H. No. 7. F. 20. 20 staves
The score looks unused.
Contains the score for *A Grundtvig Easter Evening* with text underlay in melodrama passages and cues as well as a single addition in pencil in an unknown hand.
- D** Score, autograph, draft.
DK-Kk, CNS 346c.
Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34.5x25 cm, 2 folios, 2 bifolios written in pencil and ink paginated 1-9, with bifolio 1, folio 2^r and bifolio 2, folio 1^v and folio 2^r unpaginated.
Paper type:
2 folios: 12 staves (hand-ruled)
Bifolio 1: 10 staves
Bifolio 2: Wilhelm Hansen No. 3. F. 12. 12 staves
Contains draft of Nos. 1-4, 6-7 and the beginning of No. 5. Also "Kontrapunktisk Opgave."³⁵ consisting of 4 examination tasks each notated on its own staff, added in ink on bifolio 1, folio 2^r.
- E** Parts, manuscript copy.
DK-Kk, CNS 346b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958. 35x26 cm, 9 parts.
Paper type: 12 staves.
The parts contain additions in ink, pencil and red crayon, and performance dates from 1931 to 1942. The clarinet part, which was performed by Aage Oxenvad, also has indications of speakers and conductors. Trb. 2 only has datings from 1941 and 1942. Cor. 1 contains a pasted-in music staff with a change in No. 1 bb. 19-21 in Nielsen's hand. The parts are enclosed with the score, Source **B**.
- F** Parts, manuscript copy.
DK-Kk, C II, 10.
34.5x 25.5 cm, 9 parts.
Paper type: ES (12 staves).
The parts are enclosed with the score, Source **C**.

³⁴ "Choir (Male voices)".

³⁵ "counterpoint exercise".

G Vocal score, printed.
DK-Kk, Studentersangforening archives no. 71.
20x19 cm, vocal score.
Contains No. 7, *Englekor*, for 4-part male choir.

H Vocal score, Xerox copy.
DK-Kk, The Royal Theatre, sc 299.
Contains No. 7, *Englekor*, for 4-part male choir.

I Printed script, play script.
DK-Kk, Royal Theatre Archives.
N.F.S. Grundtvig, *Paaske-Liljen*, Copenhagen 1926, 15th ed.
Stage manager's copy.
Contains deletions and text changes added in pencil.

Texts consulted:

J N.F.S. Grundtvig, *Krønike-Riim til Levende Skolebrug*, 2nd ed.,
Copenhagen 1842, pp. 1-2. pp. 105-109.

K Holger Begtrup (ed.), N.F.S. Grundtvigs *Udvalgte Skrifter*,
Copenhagen 1907, vol. V p. 138.

L Saxo, Grammaticus, *Danmarks Krønike fordansket ved Nik.
Fred. Sev. Grundtvig*, Copenhagen 1818, vol. 1, pp. 53-54.

M Svend Grundtvig (ed.), N.F.S. Grundtvigs *Poetiske Skrifter*,
Copenhagen 1883, vol. 5, pp. 38-40, pp. 196-209, pp. 283-286.

N Svend Grundtvig (ed.), N.F.S. Grundtvigs *Poetiske Skrifter*,
Copenhagen 1883, vol. 5 of *Nyaars-Morgen*, Poem No. V, pp.
196-209.

O N.F.S. Grundtvig, *Sang-Værk til den Danske Kirke*, Copenhagen
1837, vol. 1, pp. 13-17.

The earliest preserved source for *A Grundtvig Easter Evening* is the draft (**D**), which forms the basis for the fair copy (**A**). The two copied scores (**B** and **C**) were made from the fair copy (**A**) in the same hand. The parts (**E**) were written out on the basis of the fair copy (**A**), while the set of parts (**F**) was written out after the first set of parts (**E**). The fair copy has been chosen as the main source for both text and music, since it is the only and last complete source from Nielsen's hand. The parts from the first performance have been consulted in cases of doubt and in a single case as a supplementary source (cor. 1 No. 1 bb. 19-21). The editorial work has mainly consisted of completion by analogy of articulation and slurs. In addition the at times inadequate punctuation and inconsistent spelling in the text have been tacitly corrected.

Bar	Part	Comment
19	fl.1 ob.1	G: <i>Ob. og Fl. Melodi</i>
20	DIGT.	J: <i>tales til Musik, men Jenny Lind synger med Koret o.s.v., Tekst: Evig Sang og Poesil, /: Evig Sang: ' [lines] to be delivered with music while Jenny Lind sings with the chorus etc. Text: eternal song and poetry, /: eternal song' added in pencil (CN)</i> G: fl. not written out
22-24	fl.	G: <i>Ob.</i> ; same phrase as fl.1 notated an octave lower
22-24	ob.	G: <i>Ob.</i> ; same phrase as fl.1 notated an octave lower
23	DIGT.	A: <i>se</i> added in pencil (Emil Telmányi)
24-25	pf.2	upper part b.24 note 1 to b.25 note 1: slur emended from open slur; A: upper part b.24 note 1: end of slur open before page turn
27-30	fg.1,2	b.27 note 1 to b.30 note 1: slur emended from open slur; A: end of slur open before page turn
28-29	tutti	repeat marking removed and bars written out twice because of placement of text in b.29; b.29 third crotchet: superfluous <i>cresc.</i> omitted
28-29	picc.	bb.28-29 emended from 
28-29	fg.2	by analogy with bb.30-31, 32-33, 34-35, 36-37 <i>cresc.</i> added by analogy with fg.1 (above staff)
28-34	pf.	b.28 chord 1 to b.34 chord 1: slur emended from open slur; A: b.28 chord 1: end of slur open before page turn
29-30	trb.t.	b.29 note 2 to b.30 note 1 slur emended from open slur; A: b.29 note 1: end of slur open before page turn
30		A: below system: <i>Clar og Obo* med Violiner 8va basso 'Cl. and ob.' with violins 8va basso'</i>
30	picc.	mp added by analogy with cl.
30	picc.1	E: <i>f</i>
30	picc.2	<i>cresc.</i> added by analogy with cl.1
30	ob.	E: notes 7-12: <i>cresc.</i>
30	fg.2	note 6: ten. omitted by analogy with fg.1, trb.t
30	cor.1,2	notes 1-5: stacc. omitted by analogy with bb.28-29 and in accordance with E
30	trb.t	<i>cresc.</i> added by analogy with fg.
30	vc. cb.	<i>cresc.</i> added by analogy with cor.1,2
31	ob.	notes 1-3: superfluous slur omitted
31	cl.	E: note 4: ten.
31	fg.2	notes 1-6: ten. added by analogy with fg.1 and in accordance with E
33-34	picc.1	slur added by analogy with bb.31-32
33	ob.	E: note 4: ten.
33	cl.	notes 1-6: slur emended from open slur by analogy with ob.; A: end of slur open before page turn; E: note 4: ten.
33	trb.t.	note 11: ten. added by analogy with fg. and in accordance with E (trb.2)
36	fg.	notes 3-5: marc. added by analogy with b.35
36	pf.2	notes 13-18: rhythm emended from  by analogy with pf.1
36-40	DIVAEN	G: phrase with text added in ink on a handwritten staff below the system

Bar	Part	Comment
37-39	vc. cb.	marc. added by analogy with bb.35-36
38-39	fg.	notes 3-5, 8-10: marc. added by analogy with bb.35-37

A G R U N D T V I G E A S T E R E V E N I N G

No. 1. Paradise

Bar	Part	Comment
		<i>Paradiis</i> emended to <i>Paradis</i>
		A: 2 added after <i>No. 1</i> in read crayon; B: 2. added in read ink; C: <i>Nr.1-2.</i>
		E: <i>No. 1</i> changed to <i>No. 2</i> in blue crayon
	fl. cor.1	E: <i>Nº 1</i> changed to <i>Nº2</i> in pencil
	ob. cl.	E: <i>Nº 1</i> changed to <i>Nº 2</i> in red crayon
	cor.2 trb. timp.	mp added by analogy with fl. and in accordance with E
	fg.	B: <i>Timpani I</i> added in pencil (CN?)
1	fg.	slur emended from open slur; A, B: bb.3-6: end of slur open before change of system
1	[timp.]	slur emended from open slur; A, E: b.6 note 1: end of slur open before change of system; A, E: beginning of slur b.7 note 1
3-8	ob.	<i>Recitation</i> added
6-11	cl.	<i>søgte</i> emended to <i>søgtes</i> , in accordance with J
7		C: <i>Billed</i> instead of <i>Billede</i>
8		C: <i>rall.</i>
9		rest 1:  added by analogy with the other parts
10	fl.	text from <i>til Lyst</i> to <i>I Barndoms-Tiden, naar den svandt hen</i> , added in accordance with J
11	cl.	tie added because of the slur
13-14	fg.	tie added because of the slur
14-15	cl.	C: <i>men</i> instead of <i>med</i> ; J: <i>Støtets</i> instead of <i>Dødens</i>
15		J: <i>Gladhjem</i> instead of <i>Gudhjem</i>
16		B, C: <i>Bøgers</i> instead of <i>Bøges</i>
18		A: notes 1-3: <i>g' - d'' - g'</i> changed to <i>e' - b' - e'</i> in pencil; B: notes 1-3: <i>e' - b' - e'</i>
19	cor.1	<i>tranquillo</i>  p added as in E ; E: bb.19-21 notated on inserted music paper (CN)
19-21	cor.1	E: cue notes 1-3: <i>g' - d'' - g'</i>
19	cor.2	slur emended from open slur; A, B: b.20 note 1 to b.26: end of slur open before change of system
20-27	ob.	A: notes 3-4:  added in pencil
20	cor.1	slur emended from open slur; A, B: b.21 note 1 to b.26: end of slur open before change of system
21-27	fg.	A: note 2:  added (CN?); D, E: note 2: <i>g Jer</i> added in accordance with J and by analogy with C (b.24)
22	fg.	slur emended from open slur; A, B: bb.23-26: end of slur open before change of system
23-27	fl.	B: note 2: <i>b''</i> ; note 4: <i>g''</i>
24	fl.	<i>og</i> emended to <i>et</i> in accordance with J
25		rest added
26	cl.	<i>Priis</i> emended to <i>Pris</i> ; B, C: <i>Fyld</i> instead of <i>Fylde</i>
26		end of b.27: double bar-line added
27		<i>Paradiis</i> emended to <i>Paradis</i> ; C: <i>Paradiss</i>
27		

Bar	Part	Comment
27		A: after b.27: <i>herefter Ansgar uden Musik saa</i> Nº 3 added in read crayon; (5 Pause) added in pencil (CN); B: <i>herefter Ansgar uden Musik saa</i> Nº 3 added in read ink

No. 2 Hadding in the Underworld

Bar	Part	Comment
	fl.	A: after Nº 2: 1. added in red crayon E: No. 2 changed to No. 1 in blue crayon; <i>Bag Scenen</i> 'Off stage' added in blue crayon
	ob. cl. cor.2 trb. timp. fg. cor.1	E: Nº 2 changed to Nº 1 in pencil E: Nº 2 changed to Nº 1 in red crayon E: Nº 2 changed to Nº 1 in blue crayon B: <i>Tegn</i> added in pencil
2	cl. cor.1	A: note 2: $\flat$ crossed out in pencil
5	trb.	slur emended from open slur; A: b.5 note 1 to b.11: end of slur open before page turn
5-14		<i>Recitation</i> added
5		note 6: stacc. added by analogy with b.4
7	fl. ob. cl.	C: below system: (<i>to Linier i hver Takt</i>) 'two lines in each bar'
7		B: <i>Dætten</i> instead of <i>Jætten</i>
11		<i>Lillevaande</i> emended to <i>Lillevaanden</i> in accordance with N
12		<i>udraget</i> emended to <i>udraged</i> in accordance with N
13		— emended from $\sharp$ and $\curvearrowright$ added by analogy ob., cl., fg., cor., trb. and in accordance with B
14	fl.	A: — added in red crayon E: — added in red crayon E: — added in blue crayon E: — added in pencil E: — added in pencil E: — added in pencil rest 1: $\curvearrowright$ added by analogy with the other parts
14	fl. ob. cl. fg. cor. trb. cl. fg. cor.1 cor.2 trb.1 trb.2 timp.	A: — added in red crayon E: — added in red crayon E: — added in blue crayon E: — added in pencil E: — added in pencil E: — added in pencil rest 1: $\curvearrowright$ added by analogy with the other parts
14		<i>bragen</i> emended to <i>bragende</i> in accordance with N
14		Text from <i>Glommen</i> to <i>da han i Salen saa</i> <i>kun sin Længsel</i> ; added in accordance with N; (<i>musik</i>) notated after <i>dæmpe</i> omitted; C: text begins: <i>Da tyktes Dalen</i>
17	fl. cl.	notes 2-4: slur added in accordance with B (fl.)
18		A: <i>hold helt ud</i> 'sustain to end' added in pencil (CN); B: <i>hold helt ud</i> , added in pencil
18	ob.	E: after b.18: <i>poi Paradis</i> added in pencil

No. 3 Before "New Year's Morning"

Bar	Part	Comment
8-11	trb.	slur added by analogy with bb.1-7
8-9	trb.1	tie added by analogy with bb.1-2 and in accordance with E
10	trb.2	A: $c^{\sharp}$ added in pencil

No. 4 The Land of the Living

Bar	Part	Comment
		time signature emended from $\frac{4}{4}$ to $\frac{3}{4}$
1-4	fg.	b.4 note 1 to b.4 note 4: end of slur emended from b.5 note 1 by analogy with fl., ob., cl.
1-2	cor.1	tie added by analogy with cor.2
2	fl.	A: after note 3: breathing caesura added in pencil (CN?)
2	fl. ob.	E: after note 3: double caesura added in pencil
2	ob. cl.	breathing caesura added by analogy with fl. and in accordance with E
2	cl.	E: b.2 after note 3: breathing caesura added in pencil (Aage Oxenvad)
2	fg. trb.2	E: after note 3: breathing caesura added in pencil
2	cor.	E: after note 4: breathing caesura added in pencil
4	fl.	A: after note 4: breathing caesura added in pencil (CN?)
4	fl. ob.	E: after note 4: double caesura added in pencil
4	ob. cl. fg. cor. trb.	breathing caesura added by analogy with fl. and in accordance with E (ob., cl., fg., cor.)
4	cl.	B: notes 2-4: slur; E: after note 4: breathing caesura added in pencil (Aage Oxenvad)
4	fg. cor.	E: b.2 after note 4: breathing caesura added in pencil
5		$\frac{3}{4}$ added
8	fl. ob.	E: after note 1: double caesura added in pencil
8	fl. cl. cor.1	A: after note 1: breathing caesura added in pencil (CN?)
8	ob. fg.	breathing caesura added by analogy with fl., cl., cor. and in accordance with E
8	cl.	E: after note 1: breathing caesura added in pencil (Aage Oxenvad); + added in pencil, referring to footnote below bottom system: + <i>Carl Nielsens Vejtrækninger</i> 'Carl Nielsen's breathing markings' (Aage Oxenvad)
8	fg. cor.2	E: after note 1: breathing caesura added in pencil
8	cor.1	E: after note 4: breathing caesura added in pencil
9		$\frac{4}{4}$ added; A: above system: $\frac{4}{4}$ added in pencil
9	trb.2	E: note 5: ten.
10		$\frac{3}{4}$ added; A: above system: $\frac{3}{4}$ added in pencil
11		A: <i>Ophold efter 1^{ste} Gang, men / efter Ordene</i> "O, Kristelighed, Du / skænker vort Hjerte, hvad Verden ej ved, / o.s.v. / mit Land, siger Livet, er Himmel og Jord, / hvor Kærlighed bor" / <i>spilles</i> Nº 4 2 ^{de} Gang 'pause after the first time, but / after the words' 'O, Kristelighed, Du / skænker vort Hjerte, hvad Verden ej ved, / o.s.v. / mit Land, siger Livet, er Himmel og Jord, / hvor Kærlighed bor' No. 4 is to be played a second time'

No. 5 Prelude to "The Daffodil"

Bar	Part	Comment
		A: above first system: <i>Bag Scenen</i> 'Off stage' added in pencil (CN); B: <i>Bag Scenen</i> added in pencil
1-3	fl.	C: fragment
1	fg.	E: above system: <i>Herfra paa Scenen</i> 'From here on stage' added in pencil and erased
1	cor.	A: note 4 (<i>f³</i>) added in pencil
1	cor.1	E: above top system: <i>Bag Scenen</i> 'Off stage' added in blue crayon and crossed out in blue crayon
1-11	cor.2	ten. added by analogy with fl., cl., fg., trb.1
1-7	trb.2	ten. added by analogy with b.1 (trb.1)
2	fl.	E: after note 3: caesura added in pencil
2	fl. cl.	<i>segue</i> omitted
2-3	fl. ob. cl. fg.	ten. added by analogy with b.+1-1
2-4	trb.1	ten. added by analogy with b.+1-1
2-11	cor.1	ten. added by analogy with b.+1-1
+5-7	fl. ob. cl. fg. trb.1	ten. added by analogy with b.+1-1
6	fl.	E: after note 3: caesura added in pencil
8-10	cor.2	E: b.8 note 3 to b.10 note 2: ten.
9-11	trb.2	ten. added by analogy with b.7 note 3 to b.8 note 1
10-11	fl. ob. cl. fg. trb.1	ten. added by analogy with bb.8-9

No. 6 Tempo giusto

Bar	Part	Comment
		above first system: (<i>Musik.</i>) (<i>1. Gongongslag</i>) omitted; footnote: <i>Musikken indledes med et gongongslag</i> . 'The music begins with a gong beat' added in accordance with CN's indication above the first system
		A: above first system: (<i>1. Gongongslag</i>) added in pencil (CN); B, C: <i>Miskund dig Gud!</i> ; E (timp.): <i>Før N^o6 et stærkt Gongongslag (Tegn)</i> 'before No. 6 a loud gong beat (give sign)' added in pencil (CN) and crossed out in red crayon
1-3	cor.1	E: marc. added in blue crayon
4	fl.	<i>b³</i> emended to <i>b³</i> in accordance with E; E: note 2: <i>♯</i> added in pencil; notes 2-4: <i>♯</i> changed to <i>♯</i>
4	cl.	<i>d³</i> emended to <i>d³</i> in accordance with E; E: note 2: <i>♯</i> added in pencil; notes 2-4: slur added by analogy with fl.
4	cor.1	E: notes 1-6: marc. added in red crayon; notes 6-12: marc. added in blue crayon
5	cor.1	E: marc. added in blue crayon

No. 7 Choir of Angels

Bar	Part	Comment
1-8		A: brackets added in pencil at the beginning and end of No. 7
6-8	B.	text added
6	T. B.	A7b:  <i>p</i>
7	T.	A7b: (<i>brede</i>)
7	T. B.	A7b: 
8	T. B.	A7b: <i>ff</i>

No. 8 The Blessed Day

Bar	Part	Comment
		DEN SIGNEDE DAG, music by C.E.F. Weyse, orchestrated by CN

