

C A R L N I E L S E N

1 8 6 5 - 1 9 3 1

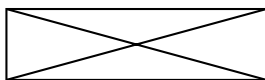
VÆ R K E R
W O R K S

Udgivet af Carl Nielsen Udgaven
Det Kongelige Bibliotek
Hovedredaktør Niels Krabbe

Serie I. Scenemusik. Bind 6

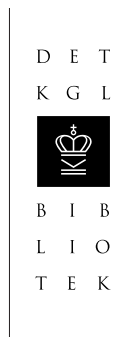
Published by The Carl Nielsen Edition
The Royal Library
Editor in chief Niels Krabbe

Series I. Stage Music. Volume 6



Edition Wilhelm Hansen
Copenhagen 2007





CARL NIELSEN

SKUESPILMUSIK 1

INCIDENTAL MUSIC 1

Udgivet af

Edited by

Niels Bo Foltmann

Lisbeth Ahlgren Jensen

Kirsten Flensburg Petersen



Edition Wilhelm Hansen
Copenhagen 2007

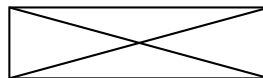
Graphic design Kontrapunkt A/S, Copenhagen
Music set in SCORE by New Notations, London
Text set in Swift
Printed by Quickly Tryk A/S, Copenhagen

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

Sponsored by Bikubenfonden

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

© 2007 Carl Nielsen Udgiven, Det Kongelige Bibliotek, København
All rights reserved 2007



SONG FOR	89	SANG TIL
GUSTAV WIED'S AND JENS PETERSEN'S PLAY		GUSTAV WIEDS OG JENS PETERSENS SKUESPIL
ATALANTA		ATALANTA
<i>God Help Me!</i>	89	<i>Gudhjælp!</i>

MUSIC FOR LAURITZ CHRISTIAN NIELSEN'S PLAY	91	MUSIK TIL LAURITZ CHRISTIAN NIELSENS SKUESPIL
WILLEMOES		WILLEMOES
No. 1 <i>Our native Land</i>	91	Nr. 1 <i>Fædreland</i>
No. 2 <i>Then take us, o Mother</i>	92	Nr. 2 <i>Ja, tag os, vor Moder</i>
No. 3 <i>The Song of the Sea</i>	96	Nr. 3 <i>Havets Sang</i>
No. 4 <i>Prelude</i>	99	Nr. 4 <i>Forspil</i>
No. 5 <i>Vibeke's Song</i>	102	Nr. 5 <i>Vibekes Sang</i>

MUSIC FOR OTTO BENZON'S PLAY	105	MUSIK TIL OTTO BENZONS SKUESPIL
PARENTS		FORÆLDRE
No. 1 <i>Tempo giusto</i>	105	Nr. 1 <i>Tempo giusto</i>
No. 2	105	Nr. 2
No. 3 <i>Tempo giusto</i>	106	Nr. 3 <i>Tempo giusto</i>

MUSIC FOR LUDVIG HOLSTEIN'S PLAY	109	MUSIK TIL LUDVIG HOLSTEINS SKUESPIL
TOVE		TOVE
No. 1 <i>Prelude</i>	109	Nr. 1 <i>Forspil</i>
No. 2 "Fru Kedsomhed satte sin Krone paa"	121	Nr. 2 "Fru Kedsomhed satte sin Krone paa"
No. 3 "Det er Lærkernes Tid"	125	Nr. 3 "Det er Lærkernes Tid"
No. 4 <i>Andante</i>	132	Nr. 4 <i>Andante</i>
No. 5 "Glenten styrter fra Fjeldets Kam"	140	Nr. 5 "Glenten styrter fra Fjeldets Kam"
No. 6 <i>Fowler Lay</i>	152	Nr. 6 <i>Fuglefængervise</i>
No. 7 <i>We Sons of the Plains</i>	153	Nr. 7 <i>Vi Sletternes Sønner</i>
No. 8 "Der sad to Fluer paa Aakandens Blad"	158	Nr. 8 "Der sad to Fluer paa Aakandens Blad"
No. 9 "Der stod en Engel hos mig"	162	Nr. 9 "Der stod en Engel hos mig"
No. 10 <i>Prelude</i>	163	Nr. 10 <i>Forspil</i>
No. 11 <i>Andantino</i>	165	Nr. 11 <i>Andantino</i>
No. 12 <i>Prelude</i>	176	Nr. 12 <i>Forspil</i>
No. 13 <i>Andante</i>	179	Nr. 13 <i>Andante</i>

MUSIC FOR JEPPE AAKJÆR'S PLAY	189	MUSIK TIL JEPPE AAKJÆRS SKUESPIL
THE WOLF'S SON		ULVENS SØN
No. 1 <i>Come soon, ye Cottagers!</i>	189	Nr. 1 <i>Kommer I snart, I Husmænd!</i>
No. 2 <i>Old Anders Shepherd's Song</i>	191	Nr. 2 <i>Gamle Anders Røgters Sang</i>

GENERAL PREFACE

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

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

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

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

Series I, Stage Music

- Operas
- Incidental music

Series II, Instrumental Music

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

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

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

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

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

Serie I, Scenemusik

- Operaer
- Skuespilmusik

Serie II, Instrumentalmusik

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

Series III, Vocal Music

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

Series IV, Juvenilia et Addenda

Editorial principles

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised 2007

Serie III, Vokalmusik

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

Serie IV, Juvenilia et Addenda

Redaktionelle principper

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

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

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2007

FORORD

PREFACE

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

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

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

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

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

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

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

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

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

4 (1879-1969).

5 Danish poet (1871-1930).

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

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

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

4 (1879-1969).

5 Digter (1871-1930).

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

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

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

6 (1858-1933).

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

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

9 Danish painter and sculptor (1863-1958).

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

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

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

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

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

6 (1858-1933).

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

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

9 Maler og billedhugger (1863-1958).

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

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

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

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

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

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

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

MUSIC FOR ANDREAS MUNCH'S PLAY AN EVENING AT GISKE

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

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

13 *Willemoes* (1908).

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

15 Norwegian poet and dramatist (1811-1884).

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

17 Danish composer and conductor (1862-1944).

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

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

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

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

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

MUSIC TIL ANDREAS MUNCH'S SKUESPIL EN AFTEN PAA GISKE

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

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

13 *Willemoes* (1908).

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

15 Norsk lyriker og dramatiker (1811-1884).

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

17 Komponist og kapelmester (1862-1944).

Atalanta, who has grown up in the USA as the daughter of a rich businessman – her odd name was incidentally given to her because she was born on an Atlantic steamer. Now the 17-year-old Atalanta comes to Denmark to marry a high school principal on whom she has earlier had a crush. In Act Two Atalanta sings two songs where she accompanies herself on a harmonium. First she sings “I Danmark er jeg født”⁵³ and then *God Help Me!* On the advice of the Baroness, Atalanta pretends to have lost all her fortune, whereupon the high school principal immediately beats a retreat. Finally a young American arrives – the one Atalanta at heart really loves – and the young couple are united.

Only a single musical source has survived for the song *God Help Me!*, Nielsen’s ink manuscript. Besides this there is Jens Petersen’s autograph manuscript for the text (included in the ink manuscript), the text that Nielsen used for the composition. The text is further preserved in the Dagmar Theatre’s script and in the printed edition of the play from 1901. There are only minor differences between the text in Nielsen’s manuscript and the other three textual sources. These differences are listed in the *Editorial Emendations and Alternative Readings*, p. 318.

Niels Bo Foltmann

MUSIC FOR LAURITZ CHRISTIAN NIELSEN’S PLAY WILLEMOES

Lauritz Christian Nielsen’s⁵⁴ play *Willemoes* was performed at the Folketeatret in 1908 with music by Nielsen and Emilius Bangert.⁵⁵ Of the two composers Emilius Bangert contributed most of the music, while Nielsen confined himself to composing an orchestral prelude for Act Three and four songs. The songs were published the same year with the title *Sange til L.C. Nielsen’s Skuespil “Willemoes”* (“Songs for L.C. Nielsen’s play ‘Willemoes’”) and in reality became the play’s only enduring success.

The immediate occasion for *Willemoes* was the centenary in 1908 of the death of the naval hero Peter Willemoes at the Battle of Zealand Point, but the true agenda of the play was agitation for defence measures that had been debated several times since the 1870s and had become topical again in 1908

53 Presumably Henrik Rung’s melody to Hans Christian Andersen’s text.

54 (1871-1930).

55 The Danish composer and organist Emilius Bangert (1883-1962) was a pupil of Carl Nielsen.

der er vokset op i USA som datter af en velhavende forretningsmand – hendes ejendommelige navn skyldes i øvrigt, at hun kom til verden på en atlantehavsdamper. Nu kommer den 17-årige Atalanta til Danmark for at gifte sig med en højskoleforstander, hun tidligere har sværmet for. I anden akt optræder Atalanta med to sange, som hun selv akkompagnerer på et stueorgel. Først synger hun “I Danmark er jeg født”⁵³ og derefter *Gudhjælp!* Efter baronessens råd foregiver Atalanta at have mistet hele sin formue, hvorefter højskolemanden straks trækker sig tilbage. Til sidst ankommer en ung amerikaner – han som Atalanta elsker inderst inde – og det unge par får hinanden.

Der er kun overleveret en enkelt musikalsk kilde til sangen *Gudhjælp!*, nemlig Carl Nielsens blækmanuskript. Herudover findes Jens Petersens egenhændige manuskript til teksten (indgår i blækmanuskriptet), den tekst som Carl Nielsen anvendte ved kompositionen. Endvidere foreligger teksten i Dagmartheatrets tekstbog samt i den trykte udgave af skuespillet fra 1901. Der forekommer kun mindre afvigelser imellem teksten i Carl Nielsens manuskript og de tre øvrige tekstkilder. Disse afvigelser er meddelt i *Editorial Emendations and Alternative Readings*, s. 318.

Niels Bo Foltmann

MUSIC TIL LAURITZ CHRISTIAN NIELSENS SKUESPIL WILLEMOES

Lauritz Christian Nielsens⁵⁴ skuespil *Willemoes* opførtes på Folketeatret i 1908 med musik af Carl Nielsen og Emilius Bangert.⁵⁵ Af de to komponister bidrog Emilius Bangert med hovedparten af musikken, mens Carl Nielsen begrænsede sig til at komponere et orkesterforspil til tredje akt og fire sange. Sangene udkom samme år under titlen *Sange til L.C. Nielsen’s Skuespil “Willemoes”* og blev i realiteten skuespillets eneste varige succes.

Willemoes var umiddelbart motiveret af, at det i 1908 var 100 år siden søhelten Peter Willemoes omkom under slaget ved Sjællands Odde, men skuespillets egentlige anliggende var agitation for forsvarsspørgsmålet, der havde været debatteret i flere omgange siden 1870erne og i 1908 var aktualiseret

53 Antagelig Henrik Rungs melodi til H.C. Andersen’s tekst.
54 (1871-1930).

55 Komponisten og organisten Emilius Bangert (1883-1962) var elev af Carl Nielsen.

because the Defence Commission was to issue a report on a reform of the Danish military. *Nationaltidende* wrote for example: "Much of the play's earnest dialogue is in fact only superficially addressed to the Danes who lived in 1808. In reality it is the Denmark of 1908 they wish to adjure and arouse".⁵⁶ *Politiken* mentions that one of the actresses shows the colours of the flag "as if the young lady bore a message from the Defence Commission".⁵⁷

The reviews in the newspapers were about as partisan as the play itself; the Radical-Liberal *Politiken* thought that the author must have had

"the large, wide, naive public in mind, the public in whose minds the idea of the Fatherland lives as a deep, obscure instinct and which permits itself to be fired and enthralled when brought face to face with armed victories and cannon shot on stage – just as it is entranced by boxing and wrestling bouts in the rings".⁵⁸

But not even the defence-friendly *Nationaltidende* could work up greater enthusiasm than to declare:

"There is a beautiful, poetic atmosphere over several of these scenes, a direct popular impact in the battle scenes – but dramatically the whole play is inept".⁵⁹

Some of the most dramatic scenes in the play, including the Battle of Copenhagen in 1801 and the daring troop transports over the turbulent sea heralded by the later so popular song *Havet omkring Danmark* ("The Sea around Denmark") were not shown on stage, only reported. Of the music *Nationaltidende* stated very briefly: "For the songs in the play Mr Carl Nielsen has written some melodies of a popular stamp while one of his pupils, Mr Bangert, has composed the expressive entr'acte music".⁶⁰

Willemoes went through a total of 31 performances at the Folketeatret in Copenhagen between 7th February and 18th April 1908 and in 1909 was played five times at the Aarhus Theatre.

The above-mentioned publication of Nielsen's songs comprises five songs, but the play only has four of his songs. The song *Our native Land*, ("Følger hvo, som følge kan") which

af, at forsvarskommissionen skulle afgive betænkning om en nyordning af det danske forsvar. I *Nationaltidende* hedder det fx "Mange af Stykkets alvorstunge Replikker er da ogsaa kun tilsyneladende henvendt til de danske, der levede i 1808. Det er i Virkeligheden paa et Danmark fra 1908, det er deres Hensigt at virke manende og vækkende."⁵⁶ I *Politiken* nævnes det, at en af de kvindelige skuespillere viser flagets farver "som kom Frøkenen med Bud fra Forsvarskommissionen".⁵⁷

Anmeldelserne i dagbladene var omtrent lige så partiske som stykket selv; den radikale *Politiken* mente, at forfatteren måtte have haft

"det store, brede, naive Publikum for Øje, det Publikum, i hvis Sind Fædrelandets Idé lever som et dybt, uklart Instinkt, og som lader sig begejstre og henføre, naar det stilles Ansigt til Ansigt med Vaabensejre og Kanonnederlag paa Scenen – paa samme Maade, som det betages over Bokse- og Brydekampe paa Tribunerne."⁵⁸

Heller ikke den forsvarsvenlige *Nationaltidende* kunne dog svinge sig op til større højder end at erklære:

"Der er smuk poetisk Stemning over flere af disse Optrin, umiddelbar folkelig Virkning i Slagscenerne, men – dramatisk er det hele Skuespil ubehjælpsomt."⁵⁹

Nogle af skuespillets mest dramatiske optrin, herunder Slaget på Reden i 1801 og de dristige troppetransporter over det oprørte hav, der indvarsledes af den siden så udbredte sang, "Havet omkring Danmark", blev således ikke fremstillet scenisk, men blot genfortalt. Om musikken udtalte *Nationaltidende* sig ganske kort: "Til Stykkets Sange har Hr. Carl Nielsen skrevet nogle Melodier af folkeligt Tilsnit, medens en Elev af ham, Hr. Bangert, har komponeret den malende Mellemaktsmusik."⁶⁰

Willemoes opnåede i alt 31 opførelser på Folketeatret i København mellem 7. februar og 18. april 1908 og blev i 1909 opført fem gange på Aarhus Teater.

Den nævnte udgave af Carl Nielsens sange indeholder fem sange, mens skuespillet kun indeholder fire sange af

⁵⁶ *Nationaltidende*, 8.2.1908.

⁵⁷ *Politiken*, 8.2.1908. The review is signed "S.L."

⁵⁸ *Ibid.*

⁵⁹ *Nationaltidende*, 8.2.1908.

⁶⁰ *Nationaltidende*, 7.2.1908.

⁵⁶ *Nationaltidende*, 8.2.1908.

⁵⁷ *Politiken*, 8.2.1908. Anmeldelsen er signeret "S.L."

⁵⁸ *Ibid.*

⁵⁹ *Nationaltidende*, 8.2.1908.

⁶⁰ *Nationaltidende*, 7.2.1908.

is included in the play, has a text by K.L. Rahbek⁶¹ and in the stage performance of *Willemoes* was sung to a melody by the Folketeatret's conductor Axel Schiøler.⁶² In connection with the publication, however, Nielsen composed his own melody for Rahbek's text, but it was not sung at The Folk Theatre.

Despite the fact that *Willemoes* has music by no fewer than three composers – Bangert, Nielsen and Schiøler – there is no evidence in the musical material that they worked together on any of the individual musical numbers.⁶³ The only unified source for the music of the play is the performance material from the Folketeatret (Source I), which also includes Axel Schiøler's song and Emilius Bangert's music for the prelude, first, second and fourth act as well as the final scene; as part of the music in the final scene there is also a quotation of C.E.F. Weyse's melody for Grundtvig's poem *Gather round, ye maidens small*, written in memory of Peter Willemoes.

The sources for *Willemoes* comprise Nielsen's ink fair copy of the songs and the orchestral prelude to Act Three plus drafts and sketches for *Vibeke's Song*, *Our Native Land*, *Then take us, o Mother* and the orchestral prelude. There is also a set of parts in a manuscript copy.

The basis for the edition is the fair copy, partly completed by analogy from the source itself, partly edited with support from the parts and the draft. The printed edition of the songs has also been consulted as far as the songs are concerned.

SYNOPSIS

The play consists of a prelude and four acts. Except for Act Three all sections have an orchestral prelude or an orchestral interlude by Emilius Bangert.

The prelude to the play takes place during the Battle of Copenhagen on 2nd April 1801. The course of the battle is followed at a distance through the eyes of the Willemoes brothers' landlady, Madam Paaske. In the second scene of the prelude *Our Native Land* is sung (**Music No. 1**) by a crowd of passers-by to the accompaniment of a bass drum. In the seventh scene Willemoes returns and gives a report of the battle to his brothers and his friends Grundtvig and Christen Pram. The young girl Vibeke enters to ascertain that Willemoes is

ham. Sangen *Fædreland* ("Følger hvo, som følge kan"), der indgår i skuespillet, har tekst af K.L. Rahbek⁶¹ og blev i den sceniske opførelse af *Willemoes* sunget på en melodi af Folketeatrets kapelmester Axel Schiøler.⁶² I forbindelse med udgaven komponerede Carl Nielsen imidlertid sin egen melodi til Rahbeks tekst, men det var altså ikke denne, man sang på Folketeatret.

Til trods for at *Willemoes* har musik af hele tre komponister, Bangert, Nielsen og Schiøler, er der ikke vidnesbyrd i nodematerialet om, at de arbejdede sammen om de enkelte musikalske indslag.⁶³ Den eneste samlede kilde til skuespilmusikken er opførelsesmaterialet fra Folketeatret, kilde I, der til lige indeholder Axel Schiølers sang og Emilius Bangerts musik til forspillet, første, anden og fjerde akt samt til slutscenen; som led i musikken i slutscenen citeres i øvrigt C.E.F. Weyses melodi til Grundtvigs digt *Kommer hid, I Piger smaa*, skrevet til minde om Peter Willemoes.

Kilderne til *Willemoes* omfatter Carl Nielsens blærenskrift af sangene og orkesterforspillet til tredje akt samt kladder og skitser til *Vibeke's Sang*, *Fædreland*, *Ja, tag os, vor Moder* og orkesterforspillet. Hertil kommer et sæt stemmer i afskrift.

Til grund for udgaven er lagt renskriften, der dels er analogikompletteret på kildens egne præmisser, dels er revideret med støtte i stemmerne og kladden. Desuden er den trykte udgave af sangene konsulteret for sangenes vedkommende.

SCENE- OG HANDLINGSGANG

Skuespillet omfatter et forspil og fire akter. På nær tredje akt har alle dele orkesterforpil eller orkestermellemspil af Emilius Bangert.

Forspillet foregår under Slaget på Reden den 2. april 1801. Slagets gang følges på afstand gennem brødrene Willemoes' værtinde, madam Paaske. I forspillets anden scene synges *Fædreland* (**Musik nr. 1**) af en forbipasserende skare til akkompagnement af stortromme. I syvende scene vender Willemoes tilbage og aflægger beretning om slaget til sine brødre og vennerne Grundtvig og Christen Pram. Den unge pige Vibeke kommer til for at få vished om, at Willemoes er uskadt. K.L. Rahbeks sang *Fædreland* ("Følger hvo, som følge kan"), lyder i niende scene fra en skare af kunstnere, studen-

61 Danish poet (1760-1830).

62 Danish composer, violinist and conductor (1872-1930).

63 Emilius Bangert's music for *Willemoes* is preserved in DK-Kk, Emilius Bangerts Samling, I/1, and in Source I.

61 Digter (1760-1830).

62 Komponist, violinist og kapelmester (1872-1930).

63 Emilius Bangerts musik til *Willemoes* er bevaret i DK-Kk, Emilius Bangerts Samling, I/1, samt i kilde I.

unharmed. K.L. Rahbek's song *Fædreland* ("Følger hvo, som følge kan") is heard in the ninth scene from a crowd of artists, students, workers and citizens who go off to the Royal Palace to demonstrate their allegiance. Willemoes and his brothers and friends join the crowd, and the prelude ends with Willemoes breaking into song with *Then take us, o Mother* (**Music No. 2**). Everyone joins in the refrain.

Act One takes place in Tranekær Manor Park on the island of Langeland on a sunny day in August 1807. In the first scene we meet Grundtvig, who is the tutor of the young Carl Leth. They talk about Willemoes, who has sought service in faraway Russia, but now that Denmark is again threatened by the English, the fatherland has need of him, thinks Grundtvig, who complains that Willemoes' brave deeds have only been rewarded with exile. At the end of the act it is announced that Willemoes is expected home.

The first section of Act Two begins a week later at a landing stage off the coast of Langeland, where some men under the command of Willemoes repel an attack from the English. Despite the harsh weather Willemoes orders the troops from a Jutland regiment to sail over to Lolland so they can join a regiment there. His decision brings protests from the officers of the troops, but Willemoes insists and urges Pram to strengthen the men's resolve with a song. Pram then breaks into *The Song of the Sea* (**Music No. 3**). Between each verse the storm can be heard. Willemoes takes a tender farewell of Vibeke and promises to return. This is followed by an orchestral interlude by Bangert illustrating the raging of the storm. In the second section of the act Willemoes' return from his perilous journey is awaited with longing, and finally he appears. Vibeke declares her love for him.

Act Three, which begins with Nielsen's orchestral prelude (**Music No. 4**), takes place a few weeks later in a hall at Tranekær Manor. Vibeke sits at a piano and when the curtain rises she sings *Vibeke's Song* (**Music No. 5**). Suddenly a message comes that the English have taken all the Danish ships, and that the capital is in flames. Willemoes asks what has gone wrong, and is told that they had forgotten to act while there was time. As a condition of peace the English demand the Danish fleet. Willemoes announces that he will immediately seek to be released from his service on Langeland and will find a ship from which he can resume the struggle. He takes a tearful farewell of Vibeke, who hangs a medallion around his neck as a token of their love.

ter, arbejdere og borgere, der drager af sted til kongeslottet for at vise deres troskab. Willemoes og hans brødre og venner slutter sig til skaren, hvorpå forspillet slutter med, at Willemoes bryder ud i sangen *Ja, tag os, vor Moder* (**Musik nr. 2**). Alle synger med på omkvædet.

Første akt udspiller sig på Langeland i Tranekær slotspark en solfyldt dag i august 1807. I første scene møder man Grundtvig, der er huslærer for den unge Carl Leth. De taler om Willemoes, der har søgt tjeneste i det fjerne Rusland, men nu da Danmark atter er truet af englænderne, har fædrelandet brug for ham, mener Grundtvig, der beklager, at Willemoes' modige bedrifter kun er blevet lønnet med landflygtighed. I slutningen af akten bebudes det, at Willemoes ventes tilbage.

Anden akt, første afdeling foregår en uge senere ved et udskibningssted ud for Langelands kyst, hvor nogle mænd under Willemoes' ledelse afværger et angreb fra englænderne. Trods det hårde vejr befaler Willemoes at lade troppe fra et jysk regiment sejle over til Lolland, for at de kan slutte sig til et regiment dér. Hans beslutning får troppernes officerer til at protestere, men Willemoes står fast og opfordrer Pram til at styrke mændenes mod med en sang. Pram bryder derpå ud i *Havets Sang* (**Musik nr. 3**). Mellem hvert vers høres stormen. Willemoes tager en varm afsked med Vibeke og lover at komme tilbage. Herpå følger et orkestermellemspil af Bangert, der illustrerer stormens rasen. I aktens anden afdeling venter man med længsel Willemoes tilbage efter den farefulde færd, og endelig kommer han. Vibeke erklærer ham sin kærlighed.

Tredje akt, der indledes med Carl Nielsens orkesterforspil (**Musik nr. 4**), foregår nogle uger senere i en sal på Tranekær slot. Vibeke sidder ved et flygel, og da tæppet går op, synger hun *Vibeke's Sang* (**Musik nr. 5**). Pludselig kommer der besked om, at englænderne har taget alle de danske skibe, og at hovedstaden står i brand. Willemoes spørger, hvad der er gået galt, og får svaret, at man glemte at handle, mens det var tid. Som betingelse for freden kræver englænderne den danske flåde. Willemoes bebuder, at han straks vil søge om at blive løst fra sin tjeneste på Langeland og finde et skib, hvorfra han kan tage kampen op. Han tager en tårevædet afsked med Vibeke, som hænger en medaljon om hans hals til minde om sin kærlighed.

Act Four is set in the officers' mess on the ship *Prins Christian*. Five foreign ships of the line are approaching and they prepare for battle. The captains Jessen, Willemoes, Lieutenant Top and Pram step silently out of the commander's cabin. But the wind is favourable to the English, who are numerically superior. The men have consulted fortune-telling cards that bode ill for Willemoes. He hears this, but does not fear death. He takes Vibeke's medallion out and kisses it. During an engagement he is shot by the enemy's bullets and dies of his wounds, praising his unhappy country. The concluding tableau, which is accompanied by Bangert's orchestral music, shows Vibeke leaning against Grundtvig.

Lisbeth Ahlgren Jensen

MUSIC FOR OTTO BENZON'S PLAY PARENTS

In 1908, for the author Otto Benzon's⁶⁴ one-act *Parents*, Nielsen composed two short piano pieces that not only frame the play musically but also help to express its central idea.

The music thus plays an important role for the two male characters, a father and a son: as a young man the father has been divided between his love of music on the one hand and duty on the other. Now, many years later, he sees his son facing a similar dilemma, because his love of a woman – a married woman into the bargain – has inspired him to create music; the son is thus attracted by the idea of becoming an artist. But duty dictates that he should continue with his sensible law studies. The mother, too, tells her son that she has been tempted to break out of her marriage of duty. After being told the story of each of his parents, the son is left to his own reflections, while his parents grow closer and find their way to a new understanding.

The first of the piano pieces, which according to the script has been left on the piano by the composing son, starts off the dialogue, as the mother asks the father whether he has been playing one of his own youthful works. During the playing his face has expressed happy surprise, and he approvingly repeats the musical theme. When he becomes aware of the pres-

Fjerde akt foregår i officersmessen på skibet *Prins Christian*. Fem fremmede linjeskibe nærmer sig, og man gør klar til kamp. Kaptajnerne Jessen, Willemoes, løjtnant Top og Pram træder tavse frem fra chefkahytten. Men vinden er gunstig for englænderne, der er talmæssigt overlegne. Mændene har lagt spåkort op, der varsler ilde for Willemoes. Han hører det, men frygter ikke døden. Han tager Vibekes medaljon frem og kysser den. Under en træfning rammes han af fjendens kugler og dør af sine sår, idet han priser sit ulykkelige land. Det afsluttende tableau, der ledsages af Bangerts orkestermusik, viser Vibeke støttende sig til Grundtvig.

Lisbeth Ahlgren Jensen

MUSIK TIL OTTO BENZONS SKUE-SPIL FOR ÆLDRE

Til forfatteren Otto Benzons⁶⁴ enakter *Forældre* komponerede Carl Nielsen i 1908 to korte klaverstykker, der ikke blot indrammer skuespillet musikalsk men også er med til at udtrykke dets centrale idé.

Musikken spiller således en vigtig rolle for de to mandlige figurer, en far og en søn, idet faren som ung har været splittet mellem sin kærlighed til musikken på den ene side og pligten på den anden. Nu mange år senere oplever han sønnen stå foran et lignende dilemma, der er udløst af, at kærligheden til en kvinde – der oven i købet er gift – har inspireret ham til at skabe musik; sønnen føler sig altså draget af tanken om at blive kunstner. Men pligten dikterer ham at fortsætte med det fornuftsbetonede jurastudium. Også moren fortæller sønnen, at hun har følt sig fristet til at bryde ud af sit pligtbundne ægteskab. Efter at være blevet betroet hver af sine forældres historie overlades sønnen til sine egne overvejelser, mens forældrene nærmer sig hinanden og finder frem til en slags ny forståelse.

Det første af klaverstykkerne, der ifølge teksten er efterladt på klaveret af den komponerende søn, sætter dialogen i gang ved at moren spørger faren, om han er i færd med at spille et af sine egne ungdomsværker. Under spillet har hans ansigt udtrykt glædelig overraskelse, og bifaldende gentager han det musikalske motiv. Da han bliver opmærksom på sin

⁶⁴ Forfatteren Otto Benzon (1856-1927) virkede også som farmaceut og var i en periode direktør for Det Kongelige Teater.

⁶⁴ The author Otto Benzon (1856-1927) also worked as a pharmacist and for a period was director of the Royal Theatre.

—

B E S Æ T N I N G

O R C H E S T R A

flauto

2 clarinetti

2 corni

2 trombe

trombone basso

timpani

gran cassa

archi

clavicin

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

coro (male choir)	coro (mandskor)
-------------------	-----------------

Vibeke	Vibeke
--------	--------

FORKORTELSER

ABBREVIATIONS

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

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

SOURCES

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

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

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

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

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

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

S N E F R I D

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

D Printed play.

Title page: "ATALANTA / ELLER / NAAR PIGER HAR PENGE / KOMEDIE I TRE AKTER / AF / JENS PETERSEN OG GUSTAV WIED / KØBENHAVN / GYLDENDALSKE BOGHANDELS FORLAG / FR. BAGGES BOGTRYKKERI / 1901".

18.3x12.2 cm, 247 pp.

Nielsen's fair copy (A) is the only preserved musical source for this song.

W I L L E M O E S

A Score, manuscript, autograph

B Sketch

C Score, autograph

D Sketch for unison chorus

E Sketch for mixed choir

F Printed score for voice and piano

G Score, autograph

H Draft

I Parts, manuscript copy

J Score and parts, manuscript copy

K Director's script, typescript

L Play, typescript

A Score, manuscript, autograph.

DK-Kk, CNS 350a.

Title page: "To Sange til / L.C. Nielsens / Skuespil / 'Willemoes' / med Musik af Carl Nielsen / (Partitur)".

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

34.5x26 cm, 12 pages written in ink.

Paper type: 18 staves.

Contains *Ja, tag os vor Moder* and *Havets Sang* for voice and orchestra.

B Sketch.

DK-Kk, CNS 350b.

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

35.5x27 cm, 3 bifolios, written in pencil, unpaginated.

Paper type:

pp. 1-4: B. & H. No. 14. A. (24 staves)

pp. 5-8: (18 staves)

pp. 9-12: B. & H. No. 14. A. (24 staves)

Sketch for *Havets Sang* (17 bars) notated on a piano system and sketch for *Følger hvo som følge kan* in piano notation (12 bars) in Nielsen's arrangement (not used in the play, but printed in F) and other works.

C Score, autograph.

DK-Kk, CNS 350c.

Title page: "Carl Nielsen. / Sange til 'Willemoes' / I Fædreland! / II Ja, tag os, vor Moder. / III Havets Sang. / IV Vibeke's Sang."; also noted on the title page: "1 Fl / 2 Cl / 2 Horn / 2 Tr / 1 Bas / Pauk / 2^{lm} / 1^{ll} / 1 Br / 1 C / Cb".

End-dating: "31/12 07".

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

34.5x26 cm, 4 gatherings; 12 pages, blank, numbered 1-8, 3 pages blank, written in ink, pencil and blue crayon.

Paper type: 18 staves (hand-ruled).

Contains *Fædreland* for voice and bass drum; *Ja, tag os, vor Moder* for voice and piano; *Havets Sang* for voice and piano; *Vibeke's Sang* for voice and harpsichord; contains also a two-bar sketch for *Fædreland*; added on the final page in pencil: "K Lyhne Rahbek / Op til Vaaben danske Mænd / hør dit Fædre".

D Sketch for unison chorus.

DK-Kk, CNS 350d.

Donated to the Royal Library by Emilius Bangert, Roskilde, probably in 1935.

8.5x25 cm, 1 folio (trimmed), written in ink and pencil.

Contains *Fædreland* (melody only) in an envelope addressed to "Komponist Hr. Emilius Bangert / Østerbrogade 116 / Ø" and postmarked "14.12.07"; contains also a one-bar pencil sketch for another work.

E Sketch for mixed choir.

DK-Kk, CNS 350e.

Acquired by the Royal Library from the estate of Henrik Knudsen.

18x27 cm, 1 folio (trimmed), written in pencil.

Contains "Ja, tag os, vor Moder" for SATB; added in foreign hand: "C. Nielsen"; noted on verso of the folio: "Hr. T. Siboni / Brogade 22."

F Printed score for voice and piano.

Title page: "Helge Nissen tilegnet. / SANGE / TIL / L.C. NIELSEN'S SKUESPIL / 'WILLEMoes' / KOMPONEREDE / AF / CARL NIELSEN. / FORLÆGGERENS EJENDOM FOR ALLE

LANDE: / KJØBENHAVN & LEIPZIG. / WILHELM HANSEN,
MUSIK-FORLAG. / TRYKT I WILHELM HANSENS ETABL.,
KØBENHAVN.”
Pl. No.: 14197 (1908).
34x26.5 cm, 9 pages.

G Score, autograph.

DK-Kk, CNS 54a.

Title page: “Forspil til 3die Akt / af L.C. Nielsens Skuespil
‘Willemoes’ / komponeret / af / Carl Nielsen. / (Partitur).
End-dating: “31/1 08”.

Donated to the Royal Library by Emilius Bangert, Roskilde,
probably in 1935.

34.5x25.5 cm, 2 bifolios, 8 pages (1 unpaginated page,
pp. 1-5, 2 unpaginated pages), written in ink.

Paper type: 18 staves.

Contains Prelude to Act Three.

H Draft.

DK-Kk, CNS 54b.

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

34.5x25.5 cm. 3 bifolios, paginated 1-5, written in pencil
and blue crayon.

Title on first music page: “Forspil til 3die Akt af ‘Wille-
moes’”.

End-dating on final music page: “30/1 08”.

I Parts, manuscript copy.

DK-Kk, Folketeatret 134 (C II, 10, Carl Nielsens Samling).

Contains 15 instrumental parts, 1 vocal part for Nos. 1-3
and *Fædrelandssang* without text underlay, but with text
cues, a manuscript copy of the melody for Axel Schiøler’s
setting of *Fædrelandssang* (“Følger hvo som følge kan”),

4 vocal parts for Nos. 1-2, 2 vocal parts for Schiøler’s
Fædrelandssang for voice and piano, 4 vocal parts for No. 3,
a manuscript copy of the vocal part for No. 5, two manu-
script copies (in D minor and C minor respectively) of No. 5
for voice and keyboard instrument.

Contains also the parts for Emilius Bangert’s music.

J Score and parts, manuscript copy.

Copy at CNU of performance material from Aarhus Theatre.

End-dating: “Aarhus d. 13. Marts 1908. Carl Overgaard.”

Contains 9 instrumental parts for *Prelude* and *Melodrama*

(*Prelude* is an arrangement of C.E.F. Weyse’s *Kommer hid
I Piger smaa*, and *Melodrama* is Carl Overgaard’s arrange-
ment). Parts and score in manuscript copy for “2 Sange
til L.C. Nielsens Skuespil ‘Willemoes’ med Musik af Carl
Nielsen.”,¹⁰ which include parts for No. 2 (fl., cl., tr., trb.b.,
timp., vl. 1, 2, va., vc., cb., and No. 5 in score for song voice
and harpsichord, transposed to B^b minor.

K Director’s script, typescript.

DK-Kk, Folketeatret 4. Dramatisk Bibliotek.

Title on first text page (added by hand): “Laurits Christian
Nielsen / ‘Willemoes’”; added in top right-hand corner:
“Folketeatret”; stamped “DRAMATISK BIBLIOTEK / FJOL-
STRÆDE 1 / 1171 KØBENHAVN K.”

26.5x 21 cm, 129 typewritten pages, numbered 2-129, addi-
tions and crossings-out in pencil.

Contains stage plans.

L Play typescript.

DK-Kk, Dramatisk Bibliotek.

Title page: “Willemoes / Billeder fra Danmarks Ungdom i
et Forspil og 4 Akter / af / L.C. Nielsen.”; stamped “Selska-
bet DRAMATISK BIBLIOTEK / Fiolstræde 1 - København K.”;
added in pencil: “samt et tableaux”.¹¹

27.5x21 cm, each act separately paginated (2-30; 2-26; 2-18;
2-18; 2-21; 2-20, respectively), typewritten, additions and
crossings-out in pencil.

Contains stage plans.

The ink fair copy of Nielsen’s share of the music for *Willemoes* is
distributed between several sources: **A** contains No. 2 and No. 3;
C contains No. 1 and No. 4; and **B**, **D** and **E** are sketches for
Nos 4, 1 and 2, respectively. The orchestral prelude to Act Three
is preserved in the ink fair copy **G**, which is based on the draft
H. **A** and **C** may have formed the printing manuscript for the
edition of the songs, **F**.

P A R E N T S

A Piano score, manuscript copy

B Piano score, manuscript copy

C Piano score, manuscript copy

D Piano score, draft

¹⁰ “2 songs for L.C. Nielsen’s play ‘Willemoes’ with music
by Carl Nielsen.”

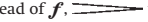
¹¹ “including a tableau”.

No. 17 Funeral Music

Bar	Part	Comment
1		A: № 16
3-4	timp.	stacc. added by analogy with bb.1-2 and in accordance with C
10-11	tb.	open slur emended to slur; A: bb.11-12: page turn
10	timp.	stacc. added by analogy with bb.8-9 and in accordance with C
16	timp.	stacc. added by analogy with bb.14-15
19	tr.	note 2: marc. added by analogy with ob. and b.23
26	ob.	A: <i>pp</i> changed to <i>mf</i> in blue crayon
30-32	cor.1	slur emended from open slur b.30 and slur b.31 note 1 to b.32 note 1; A: bb.30-31: page turn
30-31	cor.2	slur emended from open slur b.30 and slur b.31 note 1-3; A: bb.30-31: page turn
31, 32	trb.t.2	note 2: stacc. added by analogy with bb.26-30
32-33	tb.	C: <i>mf</i> added in pencil (CN?)
34	timp.	stacc. added by analogy with bb.31-33

THE FIGHTS IN STEFAN BORG'S HOUSE

The pencil draft, **B**, consists of one stanza only, with first and second endings.

Bar	Part	Comment
1	pf.	B: note 1: <i>pp</i>
1	pf.	B: no tempo indication
2-10	VOICE	D: first stanza: <i>Skal Blomsterkalken visne, før den er sprunget ud? Skal Kildeklangen isne, før den har sunget ud?</i>
5	pf.	B:  instead of <i>cresc.</i>
6	VOICE	full stop emended to question mark as in C
6	pf.	B: second crotchet: no 
7-8	pf.	B: 
9	pf.	B: <i>espress.</i> instead of <i>f</i> ,  through the whole bar, crossed out
10	VOICE	full stop emended to question mark as in C, D
12	pf.	B: no <i>dim.</i>
13-15	VOICE	C, D: fourth stanza, verse 2: <i>Aa læg det ind til dit!</i>
13	pf.	B: no <i>poco rit.</i>
15-19	VOICE	C: second stanza, verses 3-4: <i>Og den, som kun ser Muldet, han gir dig daarligt Raad.</i>

ATALANTA

GOD HELP ME!

In A the following four-bar introduction has been added in pencil:



Bar	Part	Comment
5	ATALANTA	<i>f</i> added by analogy with arm.

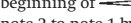
Bar	Part	Comment
8, 10	ATALANTA	third stanza: dash added by analogy with first and second stanza and in accordance with B
10-12	ATALANTA	C: b.10 note 2 to b.12 note 1: <i>Hils dem and bring dem vort</i> changed to <i>Bring Slægt og Venner vort</i> in pencil
14 ¹ 14 ^{II}	ATALANTA	<i>mf</i> added by analogy with arm. and b.+1

WILLEMOES

No. 1 Our Native Land

Bar	Part	Comment
	CORO	D: <i>Marschtempo</i>
	gr.c.	I: 
	gr.c.	C: <i>Tambour grande</i>
1	gr.c.	C: above the staff: (<i>fjernt</i>)
3	CORO	D: marc.
4	CORO	D: note 1: marc.
6	CORO	D: notes 1-2: 
8	CORO	D: notes 1-2: 
9	CORO	D: note 5: <i>fz</i> ten.

No. 2 Then Take us, O Mother

Bar	Part	Comment
	CORO	I: 
+1	cl. CORO	<i>mp</i> added as in I and by analogy with fl., vl.1,2, va., vc.
2	fl.	I: notes 3-4: ten.
2	cl.	I: note 2: ten.; note 3: stacc.
3	fl.	I: notes 2-4: stacc.
3	cl.2	note 3: ten. added by analogy with fl., cl.1
3	vl.1,2	notes 2-4: ten. added by analogy with fl., cl.1
4	cl.	notes 2-3: ten. added by analogy with fl.
4	vc. cb.	I: note 3: marc.; note 4: stacc.
4	CORO	I: note 1:  , 8-pause
7	cl.2	I: note 1:  missing
7	vc. cb.	 added by analogy with cl., cor.2, vl.1,2, va.
8	va.	<i>trem.</i> added;  added as in I and by analogy with fl., cl.1,2, vl., vc., cb.
9	fl. cl.1	note 2: marc. added by analogy with cl.2, cor., tr., trb.b., vl.1,2, va.
9	cl.	I: <i>herfra i 2det Vers</i> 'from here in the second stanza' added in pencil
9	CORO	<i>f</i> added by analogy with woodw., brass, str.
10	cl.1 tr.1	note 3: stacc. added by analogy with fl., vl.1
11	cl.1	I: notes 1-3: slur
13	cor.2	I: changed from <i>f'</i> to <i>a'</i>
14	cl.2 vl.2 va.	ten. added by analogy with cl.1, vl.1
16	vl.2	<i>trem.</i> added
17	trb.b.	I: <i>ligato</i> added in pencil
17	va.	<i>trem.</i> added
17	vc. cb.	marc. added by analogy with trb.b. and b.21 notes 2-7 (vc.)
18-20	trb.b. vc. cb.	marc. added by analogy with b.17 (trb.b.)
19	vl.1	I: first chord: <i>d'</i> is missing
20	cl.	beginning of  emended from note 2 to note 1 by analogy with fl., cor., tr., trb.b., str.
20	cb.	I:  begins at note 1

Bar	Part	Comment
20	va.	 added by analogy with woodw., vl.1,2, vc., cb.
21	CORO	ff and notes 2-7: marc. added as in C, I
21	tr.1	I : note 1: marc.
22	tr.2	notes 2-3: marc. added as in I
22	vl.1,2 va.	chords 2-3: marc. added by analogy with fl., cl.1,2
23	timp.	note 3:  added by analogy with woodw., str.
23	va.	 above 7 added by analogy with woodw., vl., vc., cb. C : added after final bar; <i>1^{ste} Vers deklameres til Musik saaledes at Musiken spiller nogle Takter forud, da Talen ellers bliver unaturlig langsom. Ved * (Omkvædet) maa imidlertid Deklamationen og Musiken gaa i samme Rytme, som iføldt om det var Sang og naturligvis afpasses i Styrkegrad. I 2^{de} Vers falder Koret ind ved Omkvædet. I 3^{de} Vers synger Koret i fuld Kraft hele Melodien.</i> "The first stanza is to be recited with the music in such a way that the music plays a few bars in advance; otherwise the recitation would be unnaturally slow. At * (the refrain) the music and the declamation must, however, use the same rhythm, as if it were singing and of course adjusted as to loudness. In the second stanza the chorus joins at the refrain. In the third stanza the chorus sings the whole melody in a loud voice."

No. 3 The Song of the Sea

Bar	Part	Comment
1	CORO	I :  time signature added
2	cor.2	I : p
2	CORO	mf added by analogy with I, C
2	CORO	K, L : third stanza: <i>du modertlige Hav</i>
3	tr.	rest added
4-6	woodw. brass	rests added
	timp.	
5	vl.1	note 1: ten., notes 2-4: stacc. added by analogy with b.4
5	cb.	notes 5-6: stacc. added by analogy with b.4
6	CORO	second stanza: <i>Ky-ster</i> emended to <i>Kløfter</i> as in K, L
7	CORO	 added by analogy with woodw., str.
7	cb.	I :  begins at note 1
8	vl.1	I : note 6: <i>b'</i>
10-12	CORO	A : text missing
10	CORO	note 1: redundant mp omitted;  added as in C
10	va.	I :  begins on note 1
11	CORO	 added as in C
11	vc.	I :  begins on note 1
12	CORO	final crotchet emended to two quavers as in I, C (and because of two syllables)
12	cl.1	note 6: <i>d'</i> emended to <i>f'</i> by analogy with vl.1, CORO and as correction in pencil in I
14	cl.	note 4: ten. added by analogy with notes 1-3 and fl.
14-15	cor.2	b.14 to b.15 note 2: slur added by analogy with cor.1
15	CORO	note 4: f added as in C

Bar	Part	Comment
15	CORO	C : rall.; above  : <i>lang</i>
16	tr. trb.b.	ff added by analogy with fl., cl., cor., str.
16	va.	I : 
17	tutti	A : <i>allarg.</i>
18	fl.	 added by analogy with cl., cor., tr., trb.
18	va.	b., timp., str. chord and rest added as in I ; A : blank

No. 4 Prelude

Bar	Part	Comment
1	vl.1,2 va. vc.	H : <i>con sord.</i>
3-4	cl.2	I : beginning of tie missing
4-5	cl. vc.	I : tie missing
4	cl.2	 added by analogy with cl.1, vl.1,2, va., vc.
4-6	vc.	H : ties missing
13	cl.1	slur notes 2-4 emended to slur notes 1-4 by analogy with fl., cl.2
15	cl.	slur notes 2-4 emended to slur notes 1-4 by analogy with fl.
16	cl.1	notes 3, 5: marc. added by analogy with fl., cl.2
16	cb.	H : 
17	cl.	H : notes 2-7: notated as two triplets with one slur
20-21	cl.	H : blank
22	vl.1	H : <i>f²</i> doubled an octave lower
25		G : above system: <i>rall.</i> added in pencil
25	cl.1	I : notes 4-5: emended in pencil to 
25	cl.	H : 
30-32	vl.1	H : slur notes 1-3 and slur notes 4-6
36-37	vl.2	b.36 note 3 to b.37 note 2: slur added by analogy with va.
37	vl.2	ppp added as in I and by analogy with fl., cl., vl.1, va.
37	vc.	I : mf  added in pencil

No. 5 Vibeke's Song

Bar	Part	Comment
	VIBEKE	L : all three stanzas crossed out in blue crayon
2	VIBEKE	K : (first stanza): <i>mødte en Sang langs den</i> ; (third stanza): <i>søger min Sang langs den</i>
5	VIBEKE	F : note 1: grace note (<i>a'</i>); I : note 1: grace note (<i>a'</i>) added in pencil
5	pf.	F : note 3: 
6	VIBEKE	K : (second stanza): <i>fylgte mit Hjærte, det</i>
6	pf.	F : 
7	VIBEKE	K : (third stanza): <i>fylgte mig før?</i>
7	pf.	F : 
8		( = ) added
10	VIBEKE	<i>rall.</i> added as in F and by analogy with pf.

P A R E N T S

No. 1 Tempo giusto

Bar	Part	Comment
1	pf.2	D : chord 2: <i>C[♯], c[♯]</i>
4	pf.	chord 2: stacc. added; chord 3: marc. added by analogy with b.3; D : chord 4: arpeggio