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V Æ R K E R

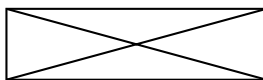
W O R K S

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Copenhagen 2007





CARL NIELSEN

SKUESPILMUSIK 2

INCIDENTAL MUSIC 2

Udgivet af
Edited by
Elly Bruunshuus Petersen
Kirsten Flensburg Petersen



Edition Wilhelm Hansen
Copenhagen 2007

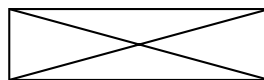
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GENERELT FORORD

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 Niensens 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 Niensens 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

SONG FOR VILHELM FROM
BARTRUMSEN'S PLAY
FROM ROLD TO REBILD

Vilhelm From Bartrumsen's play *From Rold to Rebild* was performed on 3 February 1929 at the Aarhus Theatre.¹¹² The playwright himself wrote an article about the content of the play in the programme:

"Rold and Rebild are good Jutland names, each of which refers to something that is an expression of the distinctiveness of the Jutland landscape. [...] The plan of the play is – insofar as the limited time of an evening at the theatre permits – to express the distinctiveness of Jutlanders with the aid of a series of scenes which combined with a prelude and postlude depict Jutlanders in the conditions and circumstances that the extent of the country and the changing times offer".¹¹³

The prelude and postlude take place in the hours just before the beginning of the Rebild Festival,¹¹⁴ while four scenes relate legends and tales from Jutland. While most of the music for the play was composed and arranged by Thomas Jensen,¹¹⁵ Carl Nielsen wrote the song *Vi er Jyder* ('We of Jutland') for song and chamber orchestra with piano. The song appears as the conclusion of the postlude and the instrumental setting is also used – along with a 17-bar introductory paraphrase of the melody, composed by Thomas Jensen – as the conclusion of the interlude music between the fourth scene and the *Postlude*.

From Rold to Rebild was performed 17 times at the Aarhus Theatre,¹¹⁶ and with its interpolated songs and folk dances was a success with the audience. The reception in the press was rather mixed, although *Jyllandsposten* characterized Nielsen's song as "plain, simple and powerful". While the play has never been revived since, the song won popularity immediately and was printed the same year in a version for song and piano as well as in a version for mixed choir arranged by Georg Fjelrad.¹¹⁷

112 Vilhelm From Bartrumsen (1881-1967), Danish shipbroker and poet in Mariager, cousin of the author Kaj Munk. Cf. Helge Ribe, "Digterrødder", in *Historisk Aarboog fra Randers Amt*, 1989, pp. 41-46.

113 DK-Kk, Småtryksamlingen, Aarhus Theatre, 1928-1929 season.

114 According to Peter Riismøller, *Rebild, Motiver og Mål for Udvandring og Hjemfærd*, Copenhagen 1952, since 1912 Danish Americans have held a large feast in the Rebild Hills on the USA's Independence Day, 4 July.

115 Danish composer and conductor (1898-1963). Score and parts in *Aarhus Teaters Arkiv*, C82 (Source **G, H, I**).

116 Cf. *Aarhus Teaters Arkiv*.

117 Kaabers Musikforlag, 1929 (Sources **D** and **F**).

SANG TIL VILHELM FROM
BARTRUMSENS SKUESPIL
FRA ROLD TIL REBILD

Vilhelm From Bartrumsens skuespil *Fra Rold til Rebild* blev opført den 3. februar 1929 på Aarhus Theater.¹¹² Forfatteren skrev selv en artikel om stykkets indhold i *Aarhus Theaters* program:

"Rold og Rebild er gode, jyske Navne, som hver for sig peger paa noget, der staar som Udtryk for det jyske Lands Særpræg. [...] Skuespillets Plan er – saavidt en Teateraftens begrænsede Tid tillader det – at udtrykke det jyske Folks Særpræg ved Hjælp af en Række Billeder, der i Forbindelse med For- og Efterspil skildrer Jyder under de Kaar og Omstændigheder, som Landets Udstrækning og Tidernes Veksling byder."¹¹³

For- og efterspil foregår i timerne lige før Rebildfestens begyndelse,¹¹⁴ mens fire billeder fortæller sagn og historier om jyderne. Musikken til skuespillet er for størstedelens vedkommende komponeret og arrangeret af Thomas Jensen,¹¹⁵ mens Carl Nielsen kun har skrevet sangen *Vi er Jyder* for sang og kammerorkester med klaver; denne sang indgår som slutning på efterspillet, og desuden anvendes den instrumentale sats – sammen med en 17 takters indledende parafrase over melodien, komponeret af Thomas Jensen – som afslutning på mellemaktsmusikken mellem fjerde billede og *Efterspil*.

Fra Rold til Rebild blev opført 17 gange på Aarhus Theater,¹¹⁶ og det blev med sine indlagte sange og folkedanse en publikumssucces. Modtagelsen i pressen var noget blandet, idet dog *Jyllandsposten* karakteriserede Carl Nielsens sang som "jævn, enfoldig og kraftfuld." Selvom skuespillet ikke senere er blevet genopført, blev Carl Nielsens sang dog udbredt med det samme, idet den samme år blev trykt i en udgave for sang og klaver samt i en udgave for blandet kor arrangeret af Georg Fjelrad.¹¹⁷

112 Vilhelm From Bartrumsen (1881-1967), skibsmægler og digter i Mariager, fætter til Kaj Munk. Jf. Helge Ribe, "Digterrødder", i *Historisk Aarboog fra Randers Amt*, 1989, s. 41-46.

113 DK-Kk, Småtryksamlingen, Aarhus Theatre, sæson 1928-1929.

114 Ifølge Peter Riismøller, *Rebild, Motiver og Mål for Udvandring og Hjemfærd*, København 1952, har dansk-amerikanerne siden 1912 afholdt en stor fest i Rebild Bakker på USA's uafhængighedsdag 4. juli.

115 Komponist og kapelmester (1898-1963). Partitur og stemmer findes i *Aarhus Teaters Arkiv*, C82. (kilde **G, H, I**).

116 Jf. *Aarhus Teaters Arkiv*.

117 Kaabers Musikforlag, 1929 (kilde **D** og **F**).

Nielsen's score is the main source of the music and Vilhelm Bartrumsen's script of the text. The editorial work has consisted of completions of the dynamics and articulation.

Elly Bruunshuus Petersen

MUSIC FOR SOPHUS MICHAËLIS'S
PLAY CUPID AND THE POET

Between 12 to 16 July 1930, the 125th anniversary of the birth of Hans Christian Andersen was celebrated with pomp and splendour in Odense, involving among other events the performance at the Odense Theatre of Sophus Michaëlis's play *Cupid and the Poet* with music by Carl Nielsen. The preparations for this celebration began as early as October 1928 with the constitution of a programme committee with Hans Steenstrup Holbeck as chairman.¹¹⁸ Shortly afterwards – on 2 November – Nielsen was in Odense to conduct, and on this occasion he was contacted by Holbeck, who asked him if he would like to contribute to the upcoming festivities in 1930. About this Nielsen said later in an interview in *Politiken* on 10 December 1928:

“When I was in Odense, they asked me to write a cantata, but really cantatas are no fun. And so it was that I suggested making a little festival play instead, and now Michaëlis and I have agreed that it should be the tale of ‘The Naughty Boy’. I think it may be charming – a little image of life viewed through the wrong end of a telescope, all very small ... and yet so big”.¹¹⁹

The preserved sources do not reveal how the collaboration between Nielsen and Sophus Michaëlis¹²⁰ was arranged, but it seems reasonable to believe that two natives of the city were wanted – Nielsen after all almost came from nearby Odense

118 Hans Steenstrup Holbeck (1867-1959), Principal of the Odense Cathedral School, city councillor, member of the board of Odense Theatre and Chairman of the Hans Christian Andersen Society. For further information on the planning of the celebrations in 1930, including the performance of *Cupid and the Poet*, please see Jørgen Larsen, “Carl Nielsen og H.C. Andersen – ‘Amor og Digteren’, 1930” in *Festskrift til Niels Oxenvad*, Odense 1988, p. 59.

119 Quoted from John Fellow, *op. cit.*, p. 515.

120 Danish author and translator (1865-1932), born in Odense.

Carl Niensens partitur er hovedkilde til musikken og Vilhelm Bartrumsens skuespiltekst til teksten. Revisionsarbejdet har bestået i komplettering af dynamik og artikulation.

Elly Bruunshuus Petersen

MUSIK TIL SOPHUS MICHAËLIS'S
SKUESPIL AMOR OG DIGTEREN

I dagene 12. til 16. juli 1930 fejredes 125-året for H.C. Andersens fødsel med pomp og pragt i Odense, bl.a. med opførelsen på Odense Teater af Sophus Michaëlis' skuespil *Amor og Digteren* med musik af Carl Nielsen. Forberedelserne til denne fest indledtes allerede i oktober 1928 med nedsættelse af et programudvalg med Hans Steenstrup Holbeck som formand.¹¹⁸ Kort efter – den 2. november – var Carl Nielsen i Odense for at dirigere, og ved denne lejlighed blev han kontaktet af Holbeck, der spurgte ham, om han havde lyst til at bidrage til de kommende festligheder i 1930. Herom udtalte Carl Nielsen sig senere i et interview i *Politiken* den 10. december 1928:

“Da jeg varovre i Odense, bad de mig skrive en Kantate, men Kantater er jo ikke morsomme. Saa var det, jeg foreslog dem i Stedet for at lave et lille Festspil, og nu er Michaëlis og jeg blevet enige om, at det skal være Eventyret om ‘Den uartige Dreng’. Jeg tror det kan blive yndigt – et lille Billede af Livet set gennem den forkerte Ende af Kikkerten, altsammen ganske smaat... og saa stort alligevel.”¹¹⁹

De overleverede kilder afslører ikke, hvorledes samarbejdet mellem Carl Nielsen og Sophus Michaëlis¹²⁰ kom i stand, men det er nærliggende at tro, at man ønskede to bysbørn – Carl Nielsen kommer jo næsten fra Odense – til at fejre det tredje

118 Hans Steenstrup Holbeck (1867-1959), rektor for Odense Katedralskole, medlem af byrådet, Odense Teaters bestyrelse og formand for H.C. Andersen-selskabet. For yderligere oplysninger om planlægningen af festlighederne i 1930, heriblandt opførelsen af *Amor og Digteren*, henvises til Jørgen Larsen, “Carl Nielsen og H.C. Andersen – ‘Amor og Digteren’, 1930” i *Festskrift til Niels Oxenvad*, Odense 1988, s. 59.

119 Citeret fra John Fellow, *op. cit.*, s. 515.

120 Forfatter og oversætter (1865-1932), født i Odense.

—

B E S Æ T N I N G

O R C H E S T R A

flauto
clarinetto
tromba
trombone
timpani
archi
pianoforte

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

Hans Hans
Chorus of Jutlanders Kor af Jyder

F O R K O R T E L S E R

A B B R E V I A T I O N S

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 Niensens 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

On p. 96 there are pencil additions and on p. 114 pasted-in typewritten text.

J Text folio.

DK-Kk, Musik- og Teaterafdelingen. Torben Schousboes Samling. Donated to the Royal Library in 2004.

34.3x21.8 cm, 1 folio, carbon copy of typewritten text.

Contains 5 stanzas for No. 14 with the title "N A R R E N S V I S E / a f 'EBBE SKAMMELSEN'"; autograph addition in ink and an addition in pencil in an unknown hand.

K Part (Ebbe), Adam Poulsen's copy.

DK-Kt, Ma 2005/2.

Title page: "Ebbe Skammelsen / Selskabet for Friluftsteatret i Dyrehaven".

42 folios typewritten on all the recto pages.

Contains pencil deletions and additions in Adam Poulsen's hand.

The source material for *Ebbe Skammelsen* consists of the draft (**B**), which forms the basis for the fair copy (**A**) with respect to the numbers 1-2, 4-7, 9-11 and 15, while the numbers 3, 8, 12, 13 and 14 do not exist in draft form. The parts (**E**, **F**) were written out on the basis of the fair copy (**A**). The fair copy of bb. 3-6 (**D**) may have been made on the basis of both draft and fair copy. The vocal part for No. 14, the Jester's Song (**C**) may be a transcript of the fair copy or of an unknown draft. The transcript of the score (**G**) containing Nos. 1, 2, 3, 4, 6, 7 and the trumpet part for Nos. 8 and 14 (**H**) have been written out on the basis of the fair copy (**A**).

For the music, the fair copy (**A**) has been chosen as the main source. The parts (**E**, **F**) have been consulted in cases of doubt; variants in these are included in the *Editorial emendations and alternative readings* if they are of significance for any emendations. In a few cases abridgements have been made in both the fair copy (**A**) and parts (**E**, **F**); since it cannot be proven that the abridgements were made with the acceptance of Nielsen, we have chosen to publish the work in its full form; the abridgements are mentioned in the *Editorial emendations and alternative readings*.

Adam Poulsen's director's book (**Ia**) is the main source for the text. Punctuation and spelling have been tacitly corrected. Changes and deletions in the director's book (**Ia**) have been disregarded; these have been included – insofar as they concern text that is in the fair copy (**A**) – in the critical commentary.

The text in the fair copy (**A**) has been followed in any cases where Nielsen has changed the wording to conform to the music.

FROM ROLD TO REBILD

A Score, autograph, fair copy

B Parts, autograph

C Piano score, autograph, draft

D Piano score, printed

E Piano score, autograph, draft

F Choral score, printed

G Score, fair copy

H Piano score, draft

I Parts, manuscript copy

J Director's book

A Score, autograph, fair copy.

Aarhus Teaters Arkiv, C82.

Title page: "Vi er Jyder / Tekst af V.F. Bartrumsen / Musik / af / Carl Nielsen / (Partitur)"

35x26 cm: 5 pages numbered 1-4, first page unnumbered, written in ink.

Paper type: 12 staves.

Title on first music page: "Vi er Jyder".²⁹

B Parts, autograph.

Aarhus Teaters Arkiv, C82.

26x17.5 cm, 10 parts: fl., cl. (B), tr. (F), trb., timp., pf., vl. 1, 2, vc., cb.

Piano part:

Title page: "'Jylland' / Tekst af From Bartrumsen / Musik / af / Carl Nielsen".

35x26 cm, 1 bifolio written in ink.

"Forspil"³⁰ and first bar added in an unknown hand.

Contains piano part with text underlay and 2 stanzas below the last system.

C Piano score, autograph, draft.

DK-Kk, CNS 339a.

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

34x25.5 cm, 1 folio written in pencil, ink and blue crayon.

Paper type: 12 staves (keyboard instrument).

The recto page has a piano score with text underlay in bb.

1-4, additions in ink and blue crayon by Nielsen. The verso page has an 11-bar sketch for the piano setting.

²⁹ "We of Jutland".

³⁰ "Prelude".

- D** Piano score, printed.
Title page: "Carl Nielsen: / VI JYDER / Sang af / Vilhelm From Bartrumsens Skuespil / 'Fra Rold til Rebild' / Kaabers Musikforlag / Aarhus Musikhandel / Søndergade 1^a / Aarhus / Copyright 1929 by A. Kaaber, Aarhus".
33.5x27 cm, 1 bifolio unpaginated.
Contains singer's part with text underlay in 3 stanzas with piano accompaniment.
- E** Piano score, autograph, draft.
DK-Kk, CNS 339b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34x25 cm, 1 folio, unpaginated, written in pencil.
Paper type: 12 staves (keyboard instrument and solo).
Title on music page: "Vi'er Jy".
The recto page has a 1-bar introduction and a vocal part with text underlay in bb. 2-3. The remainder is piano accompaniment with no vocal part. The whole page is crossed out in pencil.
Contains draft for printing manuscript for printed edition (**D**); enclosed in *Smaa Præludier for Orgel eller Harmonium*, Op. 51 (DK-Kk, CNS 3a).
- F** Choral score, printed.
Title page: "Carl Nielsen / VI JYDER / SANG AF / VILHELM FROM BARTRUMSEN'S / SKUESPIL / 'FRA ROLD TIL REBILD' / UDSAT FOR BLANDET KOR AF / GEORG FJELRAD / AFSKRIFT AF PARTITUR ELLER STEMME FORBUDT IFLG. LOVEN / PRIS 50 ØRE / Kaabers Musikforlag / Aarhus Musikhandel / Søndergade 1^a / Aarhus / COPYRIGHT 1929 BY A. KAABER / AARHUS". Top left-hand corner: "BLANDET KOR".
25x17 cm, 1 bifolio unpaginated.
Contains vocal score for SATB on 2 staves with 3 stanzas between the staves.
- G** Score, fair copy.
Aarhus Teaters Arkiv, C82.
Title page: "Fra Rold til Rebild / Mellemaktsmusik (Thomas Jensen) / Spilles 1xGang (Mellem 'Forspil' og 'Rold Skov') forfra til 1^{ste} Fine. / 2^{den} Gang ('Rold Skov' og 'Julegæsten') fra Tal 2 til 2^{det} Fine. / 3^{die} Gang ('Høstgildet' og 'Efterspil') forfra til Φ , derefter Coda. / Foran 'Strandingen' bruges 'Peer Gynts Hjemkomst' af Grieg. / Foran og under 'Høstgildet' bruges 'Gamle Jydske Folkedanse'. / Sange: Carl Nielsen: Vi'er Jyder. / Thomas Jensen: Hr Ædelig." "C82" added in black crayon.
25.5x35 cm, 1 gathering of 2 bifolios paginated 1-16, written in ink and pencil.
Paper type: 12 staves.
Contains entr'acte music composed and arranged by Thomas Jensen.
Pp. 14-15 contain a coda of 17 bars in an arrangement of *We of Jutland* by Thomas Jensen. After the last double bar line "Vi Jyder" has been added above fl., vl. and pf.
- H** Piano score, draft.
Aarhus Teaters Arkiv, C82.
35x26 cm, 1 bifolio, unpaginated.
Paper type: 14 staves.
Title on first music page: "Piano / Mellemaktsmusik til 'Fra Rold til Rebild'".
Contains sketch for entr'acte music composed and arranged by Thomas Jensen. The last page contains a coda with 17 bars in an arrangement of *We of Jutland* by Thomas Jensen, followed by a transcript of Nielsen's piano part (**B**).
- I** Parts, manuscript copy.
Aarhus Teaters Arkiv, C82.
9 parts.
Contains entr'acte music composed and arranged by Thomas Jensen, including a coda with 17 bars in an arrangement of *We of Jutland* by Thomas Jensen, followed by a transcription of Nielsen's parts (**B**).
- J** Director's book.
Aarhus Teaters Arkiv, 464.
Title page: "Fr a R o l d t i l R e b i l d' / Skuespil i 2 Afdelinger / (Et Forspil, - fem Billeder og et Efterspil) / af / Vilhelm From Bartrumsen."
29x20 cm, 190 typewritten pages with many additions in pencil.
Contains Vilhelm Bartrumsen's text for *From Rold to Rebild*. At p. 190 a letter of 30 December 1928 from Vilhelm From Bartrumsen to E. Henning-Jensen with a change in stanza 3 has been inserted.
The fair copy (**A**) may have been made on the basis of the piano setting (**C**), since Nielsen may have written the instrumentation for the song directly in the fair copy without first writing a draft. He has written the parts (**B**) on the basis of the fair copy (**A**). The draft (**E**) for a printing manuscript for the printed song and piano

version (D) was probably written later than the piano setting (C) and was drawn up on the basis of the latter or the fair copy (A).

The fair copy is the main source for the music, while the parts have been consulted in cases of doubt. Variants in the parts (B) and in the piano setting (C) have been included in the *Editorial emendations and alternative readings*. The director's book (J) is the main source for the text with Bartrumsen's letter as a corrective in the third stanza.

CUPID AND THE POET

- A Score, autograph, fair copy
- B Printed piano score
- C Printed piano score
- D Parts, manuscript copy
- E Parts, manuscript copy
- F Score, autograph, draft
- G Score, autograph, sketches and draft
- H Piano score, sketch
- I Sketches
- J¹ Script, play script, carbon copy, typewritten
- J² Script, play script, photo copy
- J³ Script, play script, photo copy
- K Text folio

- A Score, autograph, fair copy.
DK-Kk, CNS 333a.
Title page: "Amor og Digteren. / Festspil / af / Sophus Michaëlis / Musiken / af / Carl Nielsen. / (Partitur.)".
Overture end-dated: "Klintholm 9-IV-30."
Stage music end-dated: "7.V.1930".
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35x26.5 cm, 76 pages written in ink and pencil. Title page unnumbered, overture paginated 1-22, 22-29, p. 30 unnumbered; stage music paginated 1-41, last 3 pages unnumbered.
Paper type:
Overture: pp. 1-30 16 staves (hand-ruled ?)
Stage music: pp. 1-22 16 staves (hand-ruled ?)
pp. 23-28: 12 staves (hand-ruled)
pp. 29-42: 18 staves (hand-ruled ?)
pp. 43-44: 16 staves (hand-ruled ?)

The source has been restored and sewn in library binding. Before the music pages is the first sheet of a grey cover

with the inscription "Amor og Digteren. / Musiken af / Carl Nielsen" added by Emil Telmányi. Added on the back of the cover by Emil Telmányi: "Ved Koncertopførelser spilles / Overture / Scenemusik N^o 2-3-4."³¹



The score contains additions and changes in ink and pencil by Nielsen and in the overture and in the stage numbers 2, 3, 4 also by Emil Telmányi. In the stage music the pages 23-27 with corrections and proofing for the music engraver are the printing manuscript for *Aria*. "In un boschetto", op. 54. Bar numbers added in red crayon in an unknown hand at pp. 30-41.


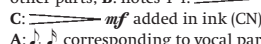

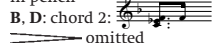
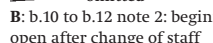
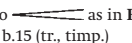

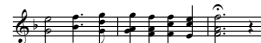



- B Printed piano score.
Title page: "Carl Nielsen / Italiensk Hyrdearie / for / Sopran og Pianoforte / Op. 54 / Ejendom for alle Lande / SKANDINAVISK OG BORUPS MUSIKFORLAG / AKTIESELSKAB / NORDISK NODESTIK- & TRYKKERI. KØBENHAVN / BREDGADE 31 / KØBENHAVN / II".
Pl. No.: S. B. M. 757 (1930).
30.8x25.5 cm, paginated 2-7, title page and last page unnumbered.
The piano score contains *Aria*. "In un boschetto", op. 54. Above the music the poem is printed in Italian and in Danish in Sophus Michaëlis' translation. Title above the first staff: "Aria". Title page drawn by Anne Marie Telmányi.
- C Printed piano score.
Title page: "VI ELSKER DIG, / VORT HØJE NORD / DIGT AF / SOPHUS MICHAËLIS / KOMPONERET / AF CARL NIELSEN / Ejendom for alle Lande: / SKANDINAVISK OG BORUPS MUSIKFORLAG / AKTIESELSKAB / NORDISK NODESTIK- & TRYKKERI KØBENHAVN / BREDGADE 31 / KØBENHAVN K. / 11".
Pl. No.: S. B. M. 751 (1930).
30.7x23.5 cm, 1 bifolio paginated 2-3, title page and last page unnumbered.
- D Parts, manuscript copy.
DK-Kk, Mf. A. 1749.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x25.5 cm, 31 parts.
Contains parts for the overture with many additions and corrections by Emil Telmányi in ink, pencil and crayon.
Cor. 1-4 also contain stage music Nos. 2 and 3. Cor. 1-2 are also written out for trb. 1, 2 respectively (Emil Telmányi?)

³¹ "In concert performances play / Overture / Stage music Nos. 2-3-4."

Bar	Part	Comment
12		A: last bar-line: single bar-line changed to a repeat sign in blue crayon
12	ob. fg.	A, F: last bar-line: single bar-line changed to a repeat sign in blue crayon
12	cl.	slur emended from open slur by analogy with cor.1,2; A: b.12 note 1: end of slur open before last bar
12	cl.	<i>dim.</i> added by analogy with the other parts
13	cl. tb. tam.	<i>p</i> added by analogy with ob., fg., cor.

FROM ROLD TO REBILD

Bar	Part	Comment
1		<i>Forspil</i> omitted; A, B: <i>Forspil</i> added
1	fl.	B: bar added
2		first bar-line: repeat marking added
2-17	HANS	stanzas 2-3 added as in J
2-17	CORO	A: stanza 3: identical to stanza in Bartrumsen's letter of 30.12.1928 as a replacement for stanza in J pp.184-185 and p.190
2-17	HANS	B: no stanza 3 but: <i>Vestenvind har blæst saa længe, at vort Sind blev stridt. Heden lærte os at strænge Styrken an for Lidt. Men paa Landets østre Mulde slider vi os Lader fulde. Vi har holdt i Lyst og Nød hver en Pugt, som Landet bød.</i>
2-17	HANS	J: pp.184-185: <i>Jylland, Mor vor Livsens Kilde: Alvor fandt dit Smil. Du kan favne os saa stille ind i Hedens Mil. Med dit faste Drag om Læbe har du manet os at stræbe. Vi forstaar dig uden Ord. – Jylland, Jylland. – Gammelmor!</i>
2-17		J: p.190: stanza as on pp.184-185
2	cl.	A: notes 1-2: corrected from <i>d''f''</i> ; below note 1: <i>d</i> added
2	pf.2	B: notes 1-4: marc.
3	cl.	A: corrected from <i>f''</i>
3	pf.1	B: bottom note 1: <i>J</i>
4	vl.2	marc. added by analogy with vl.1
4	pf.1	B, C: chords 3-4: <i>f'</i> , <i>b''</i> , <i>d''</i>
5	tr.	B: 
5	trb.	B: <i>mf</i>
6	fl.	slur emended from open slur by analogy with slurs in bb.2-3; A: note 1: end of slur open before page turn
6-9	fl.	B: b.6 note 1 to b.9 note 1: one slur
6	cl.	slur emended from open slur as in B; A: note 1: end of slur open before page turn; B: notes 1-2: slur
6	vl.2	marc. added by analogy with vl.1
6	vc.	B: chord 1: only <i>g</i> ; chord 2: only <i>a</i>
7	cl.	notes 1-2: slur omitted
7-9	cl.	B: 
7-8	cl.	B: b.7 note 1 to b.8 note 2: slur erased; b.7 note 2 to b.8 note 1: tie added

Bar	Part	Comment
8	cl.	B: notes 1-2, 3-4: slurs and no marc.
8	vl.2	marc. added by analogy with vl.1
9-10	fl.	slur emended from open slur; A: b.9 note 2: end of slur open before page turn
9-10	cl.	slur emended from open slur as in B; A: b.9 note 2: end of slur open before page turn
9	cb.	 added by analogy with the other parts; B: notes 1-4: 
9	pf.	C: <i>mf</i> added in ink (CN)
9	pf.1	A:  corresponding to vocal part added in pencil
9	pf.1	B, D: chord 2: 
9	pf.2	 omitted
10-12	fl.	B: b.10 to b.12 note 2: beginning of slur open after change of staff
11	vc.	B: chord 1: only <i>b'</i>
12	cl.	notes 1-6: marc. added by analogy with fl. and in accordance with B
12	vl.1	notes 1-6: marc. added by analogy with fl.
13-15	pf.	C: <i>crescendo</i> --- <i>ff</i> added in ink (CN)
14	fl.	end of slur emended from note 3 by analogy with cl., tr. and in accordance with B
14-15	fl. cl. tr. timp.	<i>cre-scen-do</i> emended to  as in B
14-15	vl.1,2 vc. cb. pf.	and by analogy with b.15 (tr., timp.)
14-15	cl.	B: b.14 note 1 to b.15 note 1: slur
14	trb.	<i>p</i> added by analogy with tr. and in accordance with B
14-15	trb.	 added by analogy with the other parts and in accordance with B
14	vl.1	chord 4: marc. added by analogy with chords 1-3
14	vl.2	marc. added by analogy with vl.1
15	cl.	B: note 1: <i>d</i> added above staff
15-17	vl.2	B: 
15	pf.2	B: chords 2-3: only <i>D, E</i>
16	fl. cl.	marc. added by analogy with tr. and in accordance with B; B: notes 1-4: marc.
16	vl.1,2	marc. added by analogy with tr. and in accordance with B (fl., cl.)
16	pf.1	B: chord 1: <i>c'</i> , <i>g'</i> , <i>a'</i>
16	pf.2	B: chord 1: only <i>F</i>
16	pf.2	C: notes 4-5: changed from 
17		in blue crayon
17	timp.	b.17 final bar-line: repeat marking added
17	pf.2	 emended from rest 1 by analogy with cb., pf.2
17		B: bar incomplete 

CUPID AND THE POET

Overture

Bar	Part	Comment
1		above system: $\text{♩} = 100$ a 104. emended to $\text{♩} = 88-92$ by analogy with marking above tamb.picc.; A: above tamb.picc.: 100 a 104. changed to 88-92 in pencil (Emil Telmányi)