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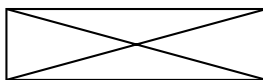
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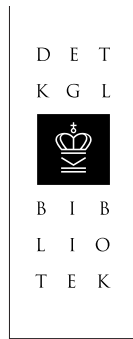
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Series I. Stage Music. Volume 6



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Copenhagen 2007





CARL NIELSEN

SKUESPILMUSIK 1

INCIDENTAL MUSIC 1

Udgivet af

Edited by

Niels Bo Foltmann

Lisbeth Ahlgren Jensen

Kirsten Flensburg Petersen



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Copenhagen 2007

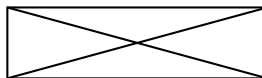
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SONG FOR	89	SANG TIL	
GUSTAV WIED'S AND JENS PETERSEN'S PLAY		GUSTAV WIEDS OG JENS PETERSENS SKUESPIL	
ATALANTA		ATALANTA	
<i>God Help Me!</i>	89	<i>Gudhjælp!</i>	

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>Vibeke's 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>	

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
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 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. Ligeledes er manglende, nødvendig tegnsætning i Carl Niensens 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 musikens 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), *Cosmus* (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), *Førelde* (1908), *Fædreland* (1916), *Løgneren* (1918), *Aladdin* (1919), *Moderen* (1921, opført samme år på Odense Teater), *Cosmus* (1922), *Hyldest til Holberg* (1922), samt *Grundtvig-Paaske-Aften* (1931). Hertil kommer naturligvis yderligere operaerne *Saul og David* (1902) og *Maskarade* (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 Flensburg 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 Slotsbanke 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 Flensburg Petersen: *Prolog til Shakespeare, Hagbarth og Signe, Fædreland og Løgneren*.

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

MUSIC FOR ANDREAS MUNCH'S
SKUESPIL EN AFTEN PAA GISKE

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

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

13 *Willemoes* (1908).

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

15 Norsk lyriker og dramatiker (1811-1884).

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

17 Komponist og kapelmester (1862-1944).

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-

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

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

MUSIC TIL OTTO BENZONS SKUESPIL 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 tekstbogen 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.

ence of his wife, he breaks off his playing but resumes a little later by striking a couple of chords. Once more, at the end of the play, the father plays the son's composition. It is evident from the score that he begins with an upbeat to bar 3, but it is not clear how much he is able to play before the curtain falls, since Nielsen's score has no concluding double bar line and fermata.

Parents was performed for the first time at the Royal Theatre on 9th February 1908 and was performed a further four times in the 1907-1908 season, then lay dormant for many years. With a total performance time of 25-30 minutes the one-acter did not fill a whole evening, but was played as a prelude to Karl Gjellerup's and C.F.E. Horneman's 'satyr play' *The Contest with the Muses*.⁶⁵ The reason for linking these two productions was that despite their different genres they had related subjects.

A few days after the premiere Nielsen wrote in a letter to Otto Benzon that he was looking forward to reading the play, so he could find out "how it can be that from the stage it seemed so extraordinarily perfect and architecturally fine as a little temple from Greece."

However, he was sorry about the context in which *Parents* was presented:

"It is a pity that the excellent little work has been linked together with the preposterous "Thamyris" [*The Contest with the Muses*]; but we may hope that the bond is severed very soon, so the audience may be given a chance to see our play".⁶⁶

Among the reviewers there was apparently only one who mentioned the music, and this was in a quite dispassionate tone: "to the musical bars of *Carl Nielsen* the curtain fell".⁶⁷

In 1923 *Parents* was revived at the Royal Theatre and now, under the overall title *Three Unframed Pictures*, had been supplemented by a further two one-acters by Otto Benzon, *Landscape with Figures* and *Genre Pictures*. In this form it was performed a total of 34 times from 4th January 1923 until 7th April 1924. Nielsen's piano pieces were still used in the stage performance of *Parents* (which was now called *Interior*), but they do not seem to have been mentioned in the newspapers.

65 *The Contest with the Muses* was an adaptation of Karl Gjellerup's (1857-1919) versified literary allegory *Thamyris* from 1887. C.F.E. Horneman's (1840-1906) music takes the form of something between drama and opera and is rich in song, choric scenes and dances.

66 Letter to Otto Benzon, 13.2.1908 (DK-Kk, Ny Kgl. Saml. 4838,4^o).

67 *Politiken*, 10.2.1908.

hustrus tilstedeværelse, afbryder han spillet men genoptager det lidt efter ved at anslå et par akkorder. Atter engang ved skuespillets slutning spiller faren sønnens komposition. Det fremgår af partituret, at han begynder med en optakt til takt 3, mens det ikke står klart, hvor meget han når at spille, før tæppet falder, da Carl Niensens partitur savner afsluttende dobbeltstreg og fermat.

Forældre blev opført på Det Kongelige Teater første gang den 9. februar 1908 og opførtes yderligere fire gange i sæsonen 1907-1908 for dernæst at ligge i dvale i en årrække. Med en samlet spilletid på 25-30 minutter udfyldte enakteren ikke en hel aften men spilledes som optakt til Karl Gjellerups og C.F.E. Hornemans satyrspil *Kampen med Muserne*.⁶⁵ Begrundelsen for at kæde disse to forestillinger sammen var, at de til trods for deres forskellige genrer var emnemæssigt beslægtet.

Nogle dage efter premieren skrev Carl Nielsen i et brev til Otto Benzon, at han glædede sig til at læse skuespillet, så han kunne finde ud af, "hvori det stikker, at det fra Scenen virkede saa overordenligt formfuldendt og arkitektonisk fint som et lille Tempel fra Grækenland."

Han var dog ked af den sammenhæng, *Forældre* blev præsenteret i:

"Det er Skade at det udmærkede lille Arbejde er koblet sammen med det sindsvage "Thamyris" [*Kampen med Muserne*]; men forhaabentlig bliver Baandet hugget over meget snart, saa at Publikum kan faa Lejlighed til at se Deres Stykke".⁶⁶

Blandt anmelderne var der tilsyneladende kun én, der nævnte musikken, og det skete i et ganske lidenskabsløst tonefald: "til *Carl Nielsen'ske* Musiktakter faldt Tæppet".⁶⁷

I 1923 blev *Forældre* genoptaget på Det Kongelige Teater og var nu under fællestitlen *Tre Billeder uden Ramme* udbygget med yderlige to enaktere af Otto Benzon, *Landskab med Figurer* og *Genrebilleder*. I denne skikkelse opførtes den i alt 34 gange fra 4. januar 1923 til 7. april 1924. Carl Niensens klaverstykker blev fortsat benyttet i den sceniske opførelse af *Forældre* (der nu kaldtes *Interior*), men de ser ikke ud til at være blevet genstand for omtale i dagspressen.

65 *Kampen med Muserne* var en omarbejdning af Karl Gjellerup's (1857-1919) versificerede litteraturallegori *Thamyris* fra 1887. C.F.E. Hornemans (1840-1906) musik former sig som en mellemting mellem drama og opera og er rig på sang, koriske optrin og danse.

66 Brev til Otto Benzon, 13.2.1908 (DK-Kk, Ny Kgl. Saml. 4838,4^o).

67 *Politiken*, 10.2.1908.

The sources for the musical items in *Parents* consist of Nielsen's draft, **D**, and the manuscript copies **A**, **B** and **C**. The manuscript copies are more or less identical, but since they all differ a little from the draft, they were probably copied from a now-unknown fair copy. At the bottom of the draft the name of the actor Karl Mantzius,⁶⁸ who played the father's role in the first season of the play, has been added.

The basis of the edition is **A**, which was used for the performance at the Royal Theatre in 1908.

It appears from the script that the first piano piece is played when the curtain goes up, and again when it goes down, and that the player has struck a couple of chords along the way. On the basis of this vague information about the performance of the music on stage, one cannot determine exactly how the individual pieces were played, and especially how the third piano piece ends, since it is not rounded off by a final chord, or even a double bar line – the music simply stops.

Only the first two piano pieces were notated by Nielsen, while the third, which is identical to the first, has been furnished with a verbal note that it is to be repeated at the end of the production. But since it is only to begin from b. 2, where an upbeat chord (quaver) has been added with a fermata, in connection with this edition it has been necessary to write out the piece in full, since b. 2 would otherwise be redundant.

Lisbeth Ahlgren Jensen

MUSIC FOR LUDVIG HOLSTEIN'S PLAY TOVE

The music for Ludvig Holstein's⁶⁹ play *Tove* was composed in the autumn of 1907 and the early months of 1908.

In June 1907 Nielsen had replied to an inquiry from his wife: "I have not yet begun on *Tove*; but it is a matter of trifles; once I set about it."⁷⁰ There are some indications, though, that he had underestimated the task, for his score comprises a whole 120 pages and is end-dated twice, on 16th December

68 For a period the actor Karl Mantzius (1860-1921) was also director of the Royal Theatre.

69 Danish author (1863-1943).

70 Letter to Anne Marie Carl-Nielsen, 25.6.1907, quoted from Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, pp. 244-245.

71 The datings are in the draft (Source **A**) on p. "36" and p. "07" respectively. The pagination is not sequential.

Kilderne til de musikalske indslag i *Forældre* består af Carl Niensens kladder, **D**, og afskrifterne **A**, **B** og **C**. Afskrifterne er stort set identiske, men da de alle afviger en smule fra kladden, er de formentlig afskrevet efter en nu ikke længere kendt renskrift. Nederst på kladden er tilføjet navnet på skuespilleren Karl Mantzius,⁶⁸ der udførte farens rolle i skuespillets første sæson.

Til grund for udgaven er lagt **A**, der blev benyttet ved opførelsen på Det Kgl. Teater i 1908.

Af tekstbogen fremgår det, at det første klaverstykke spilles, da tæppet går op, og atter lyder, da det går ned, samt at den spillende undervejs har anslået et par akkorder. På baggrund af disse vage oplysninger om musikken udførelse på scenen, kan man ikke afgøre, præcis hvordan de enkelte stykker er blevet spillet og navnlig ikke, hvordan det tredje klaverstykke slutter, da det ikke afrundes med en slutakkord, endsiges med en dobbeltstreg; musikken holder simpelthen bare op.

Fra Carl Niensens side er kun de to første klaverstykker noteret, mens det tredje, der altså er identisk med det første, er forsynet med en verbal angivelse af, at det skal gentages i slutningen af forestillingen. Men da det først skal sætte ind fra t. 2, hvor der er tilføjet en optaktsakkord af en ottendedels varighed, har det i forbindelse med udgivelsen været nødvendigt at udskrive stykket fuldstændigt, da t. 2 ellers ville blive overkomplet.

Lisbeth Ahlgren Jensen

MUSIK TIL LUDVIG HOLSTEIN'S SKUESPIL TOVE

Musikken til Ludvig Holsteins⁶⁹ skuespil *Tove* er komponeret i efteråret 1907 og de første måneder af 1908.

I juni 1907 havde Carl Nielsen på en forespørgsel fra sin hustru svaret: "Paa *Tove* har jeg ikke begyndt; men det er jo egentlig kun Bagateller; naar jeg først faar fat i en Ende."⁷⁰ Men noget tyder på, at han undervurderede opgaven, for hans partitur omfatter hele 120 sider og er slutdateret to gange, hhv.

68 Skuespilleren Karl Mantzius (1860-1921) var i en periode også direktør for Det Kongelige Teater.

69 Forfatter (1863-1943).

70 Brev til Anne Marie Carl-Nielsen 25.6.1907. Citeret efter Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 244-245.

71 Dateringerne findes i kladden (kilde **A**) på henholdsvis s. "36" og s. "07". Pagineringen er ikke fortløbende.

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)
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 Niensens 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 “Dagmartheatret”.
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)

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. Niensens 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 Niensens 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. Niensens 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”.

- E** Play, manuscript
- F** Printed play
- G** Printed play
- A** Piano score, manuscript copy.
DK-Kk, Det Kongelige Teater, Scenemusik 162 (copy at CNU).
Title page: "Sc. 162. / Musik / i / 'Forældre' / komp. af Carl Nielsen"; added in pencil in foreign hand: "(Signaler.) mundtlig Signal til No. 1. / straks efter Blink til No. 2 / Varsel og Sluk til No. 3 (ved Stykkets Slutning) / (Tæppet falder langsomt under Spillet)".¹²
34.7x24.5 cm, cover, unpaginated music folio written in ink with additions in blue crayon.
Paper type: 12 staves.
Above the first piano piece "straks"¹³ added; "Blink"¹⁴ added in the margin immediately preceding the second piano piece; and after the final bar "(No.1 som No.3)"¹⁵ added.
- B** Piano score, manuscript copy.
DK-Kk, Det Kongelige Teater, Scenemusik 162 (1) (copy at CNU).
Title page: stamped "DET KONGELIGE THEATER. / REGIS-SØREN. / Scenemusik No."; added in blue crayon: "162⁽¹⁾. / Musik / i 'Forældre', / komponeret af / Carl Nielsen."; added in foreign hand: "Signaler 1923: mundtlig Signal til Nr. 1. / straks efter Blink til Nr. 2 / Varsel og Sluk til Nr. 3 (ved / Stykkets Slutning) / Tæppet falder langsomt under Spillet."¹⁶
34.5x26.5 cm, cover, unpaginated folio written in ink with annotations in pencil.
Paper type: B. & H. No. 1. E (12 staves).
Above the first piano piece "straks"¹⁷ added; after the piece "Tales"¹⁸ added; above the second piano piece "Blink" added; after the final bar "Scenemusik No."¹⁹ stamped; and in foreign hand "162 (1) / Nr. 1 igen efter 20 Min."²⁰ added.
- C** Piano score, manuscript copy.
DK-Kk, Det Kongelige Teater, Scenemusik 162 (copy at CNU).
Title page: stamped "Scenemusik No. 162". / "Musik / i / 'Forældre' / komponeret af / Carl Nielsen."; added in foreign hand: "Signaler 1923: mundtlig Signal til No. 1 / straks efter Blink til No. 2 / Varsel og Blink til No. 3 (ved Stykkets Slutning) / Tæppet falder langsomt under Spillet."
34.5x24.5 cm, unpaginated bifolio written in ink with annotations in pencil.
Paper type: 12 staves.
Title on first music page: "Interiør"; bottom of both written music pages stamped "Scenemusik No. 162"; top of second music page "Scenemusik No. 162"; "(2)" added in blue ink.
- D** Piano score, draft.
DK-Kk, CNS 338b.
Dating at bottom right-hand corner: "26/1 08".
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.7x25.5 cm, folio, written on both pages in pencil; additions in black ink and blue crayon.
Paper type: 18 staves.
Added at top of folio: "Til Dr. Karl Mantzius."; added at bottom of folio in blue crayon: "Til 'Forældre' (Karl Mantzius)."; page numbering added in blue crayon at top right and top left corners, respectively; the only phrasing in the manuscript is a slur in No. 1 b. 9.
- E** Play, manuscript.
DK-Kk, Det Kongelige Teater, Sufflørarkiv No. 232.
Title on first text page: "Otto Benzon: / Forældre / Skuespil i 1 Akt."
20.7x13 cm, 42 pages written in ink with additions in blue crayon, numbered 1-41.
First text page stamped "DET KGL. THEATERS SOUFFLEUR ARCHIV."
- F** Printed play.
Title page: "OTTO BENZON / FORÆLDRE / SKUESPIL I ÉN AKT / KJØBENHAVN OG KRISTIANIA /GYLDENDALSKE BOGHANDEL / NORDISK FORLAG / MDCCCCVII".
17,5x11 cm, 37 pages.
- G** Printed play.
Title page: "OTTO BENZON / FORÆLDRE / TRE BILLEDER UDEN RAMME / I. INTERIØR / II. LANDSKAB MED FIGURER /

12 ["(Signals.) verbal signal for No. 1. / immediately afterwards flach for No. 2 / warning and switch off for No. 3 (at end of piece) / (Curtain slowly down during the music)"]

13 "immediately".

14 "flash"

15 "No. 1 as No. 3".

16 "Signals 1923: verbal signal for No. 1. / Immediately after, flash for No. 2 / caution and switch off for No. 3 (at the end of the play / Curtain slowly down during the music):"

17 "immediately".

18 "spoken".

19 "Stage music No.".

20 "162 (1) / No. 1 again after 20 mins.".

III. GENREBILLED / GYLDENDALSKE BOGHANDEL-NOR-DISK / FORLAG-KØBENHAVN-KRISTIANIA / LONDON-BERLIN-MDCCCXXII”.

9x13 cm, 156 pages.

Including 2 other plays performed together with *Parents* in 1923-24.

The musical sources for *Parents* consist of the draft **D**, which was probably the basis for a now lost fair copy; **D** was the source for the manuscript copies **A**, **B** and **C**. Notes added in **B** and **C** testify that these were used for the performance in 1923, while **A** was used in 1908. The main source for the edition is **A**.

T O V E

A Score, draft

B Printed edition for voice and piano (of *Vi Sletternes Sønner*, *Fuglefængervise*, *Toves Sang*, *Jægersang*)

C Manuscript of play, director's script

D Play, typescript

A Score, draft.

DK-Kk, CNS 348.

Prelude end-dated (fol. 14^f): “10-2-08”; No. 5, *Glenten styrter fra Fjeldets Kam*, end-dated (fol. 34^f): “6/12-07.”

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

34.5x25.5 cm and 35.5x26.5 cm, 62 folios with different pagination, foliated by library staff 1-62, written in pencil, black ink and blue crayon. Library binding.

Paper type:

fol. 1-14:		(18 staves)
fol. 15-17:	B. & H. No. 14. A.	(24 staves)
fol. 18-40:		(18 staves)
fol. 41-42:	B. & H. No. 2. E.	(14 staves)
fol. 43-51:		(18 staves)
fol. 52-53:	B. & H. No. 2. E.	(14 staves)
fol. 54-57:		(18 staves)
fol. 58-59:	B. & H. No. 2. E.	(14 staves)
fol. 60:		(18 staves)
fol. 61-62:	C.A.KLEMM./C.N ^o .7.	(12 staves grouped in 4 systems with pre-printed braces joining the two bottom staves)

Title on first music page: “Forspil til ‘Tove’”; added in foreign hand: “[Carl Nielsen:] *Tove*”; fol. 17^r is a crossed-out

page of the fair copy of *Maskarade*; “V. Høeberg. Norrefari-magsgade 19^f”, added on fol. 39^f.

B Printed edition for voice and piano (of *Vi Sletternes Sønner*, *Fuglefængervise*, *Toves Sang*, *Jægersang*).

Title page: “Wilhelm Herold / venskabeligst / tilegnet / Sange / af / Ludvig Holstein / Tove / komponerede / af / CARL NIELSEN / No. 1 Vi Sletternes Sønner har Drømme i Sind / 2 Fuglefængervise / 3 Toves Sang / 4 Jægersang. / Forlæggerens Ejendom / for alle Lande / København & Leipzig / Wilhelm Hansen, / Musik-Forlag.”

Pl. No.: 14237 a, b, c, d (1908).

33.7x26.5 cm, 4 fascicles with separate covers and pagination (2-3, 2-3, 2-3, 2-5).

C Manuscript of play, director's script.

DK-Kk, Dagmar-teatret 277.

Title page: “‘Tove.’ / Et lyrisk Kærlighedsdrama. / i fem Akter.”; stamped “DET KONGELIGE BIBLIOTEK / DRAMATISK BIBLIOTEK / POSTBOX 2149 / 1016 KØBENHAVN K / DANMARK” and “Selskabet DRAMATISK BIBLIOTEK / FIOLSTRÆDE 1-København K.”

22x17.8 cm, 208 pages numbered 3-200, written in black ink with additions in pencil and blue crayon. Bound.

A poster from the production listing among other things director, conductor and cast is pasted on front cover of binding; contains a number of additions about musical elements in the production as well as a few theatrical sketches.

D Play, typescript.

DK-Kk, Dramatisk Bibliotek.

Title on cover: “L. Holstein / Tove / Ludv. Holstein / ‘Tove’ / Et Sommersagn. / 5 Akter.”; stamped “Danske Dramatikeres Forbund.” and “DET KONGELIGE BIBLIOTEK / DRAMATISK BIBLIOTEK / POSTBOKS 2149 / 1016 KØBENHAVN K”.

33.6x21 cm, 69 bifolios paginated 1-69; typewritten on recto pages with additions in pencil.

The musical sources for *Tove* consist of the draft (**A**) and the printed edition of four of the songs (**C**). The music must have existed in a fair copy and part-material written out for performance at the theatre, but it has not been possible to locate them; neither has the basis for the printed songs, which is likely to have been a piano score, apparently survived.

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: 1 st Vers deklameres til Musik saaledes at Musikken spiller nogle Takter forud, da Talen ellers bliver unaturlig langsom. Ved * (Omkvædet) maa imidlertid Deklamationen og Musikken gaa i samme Rytm, som ifald 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. "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 moderlige Hav</i>
3	tr.	rest added
4-6	woodw. brass	rests added
5	timp.	note 1: ten., notes 2-4: stacc. added by analogy with b.4
5	vl.1	notes 5-6: stacc. added by analogy with b.4
6	cb.	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: <i>rall.</i> ; 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. b., timp., str.
18	va.	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	cl.1	G: above system: <i>rall.</i> added in pencil
25	cl.	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

Bar	Part	Comment
5	pf.2	D: chord 1: e, g ⁺ , b; chord 2: Ped
8	pf.2	D: chord 1: ↓ changed to ↓ by adding beam in black ink
9	pf.2	D: chord 2: c ⁺ , a, c ⁺
10	pf.1,2	B, C: <i>espress.</i> ; D: chord 1: ↓, rest of bar empty; (Replikker) '(lines)' added above bar

No. 2

Bar	Part	Comment
		$\frac{3}{4}$ added
3	pf.2	B: stacc.
5	pf.1	B: note 1: 3 (fingering)
6	pf.1	B: note 1: 3 (fingering); C: note 1: marc. missing
7	pf.1	B: note 2: 4 (fingering)
7	pf.2	slur added by analogy with bb.1-6
7-8	pf.2	ten. added by analogy with bb.1-6
8	pf.1	B: notes 1, 3, 4, 5, 6: 2, 3, 1, 2, 3 (fingering)
8-9	pf.2	slur added by analogy with pf.1
9	pf.	B: notes 4, 5, 6: 1, 2, 3 (fingering)
10	pf.2	slur added by analogy with pf.1; D: note 6: <i>poco rall.</i>
11	pf.1	D: <i>ppp</i>

No. 3 Tempo giusto

Bar	Part	Comment
+1	pf.1,2	see comments for No.1 <i>ff</i> added by analogy with the dynamic level of No.1

T O V E

No. 1

Bar	Part	Comment
1	vl.1,2 va. vc. cb.	<i>trem.</i> added
1	vc. cb.	<i>ff</i> added by analogy with woodw., brass, vl.1,2, va.
3	fl. ob. cl.	notes 1-2: slur added by analogy with cor., tr.
3	fl. ob.	notes 3-7: slur added by analogy with cl.
4	fl.	notes 1-2: slur added by analogy with ob., cl.
4	cl.	notes 3-5: slur added by analogy with fl., ob.
5	fl.	slur notes 3-4 emended to slur notes 3-5 by analogy with b.4
5	cl.	<i>ff</i> added by analogy with fl., ob.
6	fl.	slur notes 3-4 emended to slur notes 3-5 by analogy with b.4 and ob., cl.1,2
8	fl.	notes 1-2: slur added by analogy with ob., cl.; slur notes 3-4 emended to slur notes 3-5 by analogy with cl., cor.
8	ob.	slur notes 3-4 emended to slur notes 3-5 by analogy with cl., cor.
9	fl.	notes 1-2: slur added by analogy with ob., cl.; notes 3-5: slur added by analogy with b.4
9	cor. tr.	<i>dim.</i> added by analogy with fl., ob., cl., fg.
10	vc.	e, b added by analogy with bb.9, 11-23
10	cb.	e added by analogy with bb.9, 11-23
11-32	tr.	rests added; A: bars empty
12-13	fl.1 cl.1	b.12 note 2 to b.13: slur added by analogy with fg.

Bar	Part	Comment
13	fl.	g ⁺ added by analogy with ob.; p added by analogy with ob., cl., fg., str.
13	fl. fg.	rests added because of incomplete bar
13-16	fl.	rests added; A: bars empty
13-17	tr. trb.	rests added; A: bars empty
14-15	fg.	rests added; A: bars empty
15	cor.1	1. added
16	cl.1	note 2: open slur omitted; A: open slur ending note 2 (page turn)
16-19	fg.	slur emended from open slur; A: b.19: open slur (page turn)
16-17	cb.	trem. added
16	cor.1	open slur omitted; A: b.16: open slur (page turn)
17-18	fl.	slur added by analogy with cl.1,2
17-19	cl.1	slur emended from open slur; A: b.18: open slur (page turn)
17-19	cl.2	slur added by analogy with cl.1
19-21	fl. ob.	slur emended from open slur; A: b.20: open slur (page turn)
20	cor.	open slur emended to slur notes 1-3
20	cor.2	note 1: d ⁺ emended to d ⁺ by analogy with cl.2
21	ob.	b ⁺ added by analogy with fl.; = emended to ? =
21	cor.	b ⁺ emended to b ⁺
22	fl.1	slur notes 1-8 added by analogy with fl.2
23	fl. vl.1	<i>poco a poco cresc.</i> added by analogy with cl., vl.2
24	fl.	<i>cresc.</i> omitted (moved to b. 23)
24	cl.1	e ⁺ emended to f ⁺ by analogy with fl.1, vl.1
27-29	cl.2	slur bb.27-28 emended to slur bb.27-29 by analogy with fg.
27	cor. vc. cb.	<i>f</i> added by analogy with fl., ob., cl., trb., vl.1,2, va.
27	va.	notes 1-2: tie and notes 3-8: slur added by analogy with vl.1,2
29	vc.	G, d added by analogy with bb.27-28; A: bar empty
31-32	ob.	note 3: ten. added by analogy with vl.1,2, va.
31-32	cor.2	slur b.31 emended to slur bb.31-32 by analogy with cl.2
31	vl.1,2 va.	slur notes 1-3 added by analogy with ob.
32	vl.1,2 va.	slur notes 1-3 added by analogy with ob.; note 5: marc. added by analogy with b.31
33	ob.	note 5: marc. added by analogy with fl., vl.1,2, va.
33	vc.	<i>cresc.</i> added by analogy with cb.
34	fl.	notes 3-8: slur added by analogy with ob.
34	cl. fg. cor.	added by analogy with fl., ob., tr., trb., timp., str.
34	cl.1	note 3: e ⁺ emended to e ⁺ by analogy with cor.1, tr.1
35	vl.2	<i>ff</i> added by analogy with vl.1, va., vc., cb
38	tr.2	slur emended from open slur; A: open slur (page turn)
38	trb.	note 3: open tie omitted
39-44	tutti	notes added by analogy with bb.1-5 as indicated in capital letters below the system; A: only fl.1 is notated
44	fl.1	slur notes 1-2, 3-5 emended from slur notes 1-6 by analogy with b.4
45-46	fg.	tie emended from open tie; A: b.45: open tie (page turn)
45	cor.	notes 1-5: slur added by analogy with cl.
46-47	fl.	rests added; A: bars empty