

D E T

K G L



B I B

L I O

T E K

C A R L N I E L S E N

1 8 6 5 - 1 9 3 1

V Æ R K E R

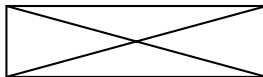
W O R K S

Udgivet af Carl Nielsen Udgaven
Det Kongelige Bibliotek
Hovedredaktør Niels Krabbe

Serie I. Scenemusik. Bind 6

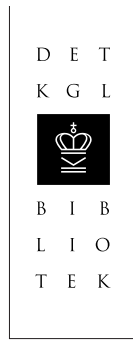
Published by The Carl Nielsen Edition
The Royal Library
Editor in chief Niels Krabbe

Series I. Stage Music. Volume 6



Edition Wilhelm Hansen
Copenhagen 2007





CARL NIELSEN

SKUESPILMUSIK 1

INCIDENTAL MUSIC 1

Udgivet af

Edited by

Niels Bo Foltmann

Lisbeth Ahlgren Jensen

Kirsten Flensburg Petersen



Edition Wilhelm Hansen
Copenhagen 2007

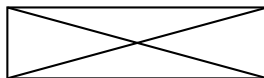
Graphic design Kontrapunkt A/S, Copenhagen
Music set in SCORE by New Notations, London
Text set in Swift
Printed by Quickly Tryk A/S, Copenhagen

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

Sponsored by Bikubenfonden

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

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



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

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

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

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

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

GENERAL PREFACE

GENERELT FORORD

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 Niensens *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 Niensens 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 Niensens 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).

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.

1907 and 10th February 1908,⁷¹ and after the latter date too he worked on with the music, as is evident from his letter to his friend Alette Schou:

“At present I am again so busy, but it is progressing, and now I will soon be finished with some music I had promised to compose for Ludv. Holstein’s drama ‘Tove’ and which is to come up at the Dagmar Theatre very soon”.⁷²

A few weeks before this Ludvig Holstein had commented on the music, while at the same time asking a little impatiently for the missing numbers:

“Very soon the rehearsals of ‘Tove’ begin. [...] Bear with my stage fright and don’t be angry because I remind you of what is still missing – a tripping waltz behind the scenes (1st Act), Lady Boredom, and a little music in the final scene in Act Five. Whether the last of these is necessary I leave anyway to your discretion. But should there not be music before the curtain goes up?”⁷³

So as late as six weeks before the premiere Nielsen had still not composed some of the music. It comes as no surprise, then, that he had to ask the pianist Henrik Knudsen for assistance with the fair-copying of the score so he could finish it in time.⁷⁴

Not only from the letter from Ludvig Holstein, but also from the two different datings in the draft, can one see that Nielsen did not work consecutively with the music, but that he composed some of the first music at a late stage and some of the songs from the middle of the play before that. Concurrently with finishing the orchestral score, and even before the play had been performed, he was busy publishing four of the songs, *We sons of the plains* (Vi Sletternes Sønner), *Fowler Lay* (Fuglefængervise), *Tove’s Song* and *Hunting Song*. They appeared in a booklet with a title page designed by his wife and daughter, and they could even be bought individually.⁷⁵

Holstein was mainly enthusiastic about the music Nielsen had created for *Tove*; but he thought one of the songs was not successful:

72 Letter to Alette Schou, 15.2.1908 (DK-Kk, NBD, 2.rk.).

73 Letter to Carl Nielsen, 2.2.1908 (DK-Kk, CNA, I.A.b.).

74 Carl Nielsen’s message to Henrik Knudsen about the fair copy appears in his note in the draft, p. “50 (a)”.

75 Carl Nielsen, *Songs by Ludvig Holstein*. Tove. Wilhelm Hansen, Musik-Forlag, Pl. No. 14237a [1908]. Anne Marie Carl-Nielsens’s proposal for the title page was commented on by Carl Nielsen in a letter of 10.2.1908; cf. Torben Schousboe, *op. cit.*, p. 270.

16. december 1907 og 10. februar 1908,⁷¹ og også efter sidstnævnte dato arbejdede han videre med musikken, således som det fremgår af hans brev til veninden Alette Schou:

“For Tiden har jeg atter saa travlt, men det gaar dog, og nu er jeg snart færdig med en Del Musik, jeg havde lovet at komponere til Ludv. Holsteins Drama ‘Tove’ og som skal frem paa Dagmartheatret meget snart.”⁷²

Nogle uger forinden havde Ludvig Holstein kommenteret musikken, samtidig med at han lidt utålmodigt rykkede for de manglende numre:

“Meget snart begynder Indstuderingen af ‘Tove’. [...] Bær over med min Lampefeber og vær ikke vred fordi jeg minder Dem om det endnu manglende – en Trippevals bag Scenen (1ste Akt), Fru Kedsomhed, og lidt Musik i Slutscenen i 5te Akt. Om det sidste er nødvendigt overlader jeg forøvrigt til Deres bedste Skøn. Men skulde der ikke noget Musik før Tæppet går op?”⁷³

Så sent som seks uger før premieren manglede Carl Nielsen altså stadig at komponere en del af musikken. Det kan derfor ikke undre, at han måtte bede pianisten Henrik Knudsen om at assistere med renskrivningen af partituret for at nå det i tide.⁷⁴

Af brevet fra Ludvig Holstein, men også af de to forskellige dateringer i kladden kan man se, at Carl Nielsen ikke arbejdede fortløbende med musikken, men at han komponerede noget af det første til sidst og nogle af sangene midt i skuespillet som det tidligste. Sideløbende med at han færdiggjorde orkesterpartituret, og endnu inden skuespillet var blevet opført, var han således i færd med at udgive fire af sangene, *Vi Sletternes Sønner*, *Fuglefængervise*, *Toves Sang* og *Jægersang*. De udkom i et hæfte med titelblad udført af hans hustru og datter, og de kunne endog købes enkeltvis.⁷⁵

Holstein var helt overvejende begejstret for den musik, Carl Nielsen havde skabt til *Tove*; men én af sangene syntes han dog ikke var vellykket:

72 Brev til Alette Schou, 15.2.1908 (DK-Kk, NBD, 2.rk.).

73 Brev til Carl Nielsen, 2.2.1908 (DK-Kk, CNA, I.A.b.).

74 Carl Nielsens besked til Henrik Knudsen angående renskriften fremgår af hans tilskrift i kladden, s. “50 (a)”.

75 Carl Nielsen, *Sange af Ludvig Holstein*. Tove. Wilhelm Hansen, Musik-Forlag, Pl. nr. 14237a [1908]. Anne Marie Carl-Nielsens forslag til titelbladet blev kommenteret af Carl Nielsen i et brev den 10.2.1908, jf. Torben Schousboe, *op. cit.*, s. 270.

“I think you have struck the tone in my play. Only ‘The Song of the Larks’ eludes me, undoubtedly my fault”.⁷⁶

Perhaps Nielsen was also himself dissatisfied with his setting of “Det er Lærkernes Tid”, for it is not among the four published songs from *Tove* and later became well known with a melody by Thorvald Aagaard.⁷⁷

Despite the fact that the music for *Tove* was created under great pressure of time and turned out to be a bigger task than Nielsen had thought, he did end up looking back at it as a successful piece of work. When he was asked later in 1908 to provide some information about his earlier works, he mentioned the music for the play as an enriching experience to have tried his strength with.

“I have myself written a few minor things and a rather voluminous opus – music for Ludv. Holstein’s drama ‘Tove’ which was performed at the Dagmar Theatre. This work – if I may say so – has its own Zealandish charm and warmth, and I believe I succeeded in finding the musical tone for it; friends of my music say that in ‘Tove’ there is a new, distinctively Danish element that I have not shown so strongly earlier. At any rate I suppose it is always good on the one hand to get and on the other to give oneself tasks of different kinds and sizes; it isn’t good for the bow to be constantly stretched to the limit”.⁷⁸

Tove was performed for the first time at the Dagmar Theatre on 20th March 1908 and managed a further eight performances in the 1907-1908 season, but does not seem to have been performed at any theatre later. The reception of the play was rather lukewarm, but the reviewers were more or less agreed that Nielsen’s music was successful. In *Politiken* Charles Kjerulf wrote of the music:

“There is no shortage of it in the play and between the acts, but one does not really get any impression that it plays a major role; in this respect the composer – quite rightly – has kept it so to speak on another plane: illustrative, declamatory, accompanying.

⁷⁶ Letter to Carl Nielsen, 2.2.1908 (DK-Kk, CNA, I.A.b.).
⁷⁷ Thorvald Aagaard’s setting of *Song of the Larks* is dated 1927 and was printed as no. 570 in Carl Nielsen, Thomas Laub and Thorvald Aagaard (eds.), *Folkehøjskolens Melodibog, Tredje Oplag (med Tillæg)*. Copenhagen [1928].
⁷⁸ Letter to Knud Harder, 8.5.1908, quoted from Irmelin Eggert Møller and Torben Meyer (eds.), *Carl Niensens Breve*, Copenhagen, 1954, pp. 94-95.

“jeg synes De har fundet Tonen i mit Stykke. Kun ‘Lærkernes Sang’ lykkedes det mig ikke at faa fat paa, det er utvivlsomt min Fejl.”⁷⁶

Måske var Carl Nielsen også selv utilfreds med sin udsættelse af “Det er Lærkernes Tid”, for den er ikke blandt de fire udgivne sange fra *Tove* og blev senere udbredt med en melodi af Thorvald Aagaard.⁷⁷

På trods af at musikken til *Tove* skabtes under et ret stort tidspres og viste sig at være et større arbejde end Carl Nielsen havde tænkt sig, endte han dog med at se tilbage på det som et vellykket arbejde. Da han senere på året 1908 blev bedt om at give nogle oplysninger om sin hidtidige produktion, nævnte han nemlig skuespilmusikken som en berigende oplevelse at have prøvet kræfter med:

“Jeg selv har skrevet en Del mindre Ting og et ret omfangsrigt Opus, nemlig Musik til Ludv. Holsteins Drama ‘Tove’ som er opført paa Dagmartheatret. Dette Arbejde er af en – om jeg maa sige – egen sjællandsk Ynde og Varme og jeg tror det er lykkedes mig at finde den musikalske Tone herfor; Venner af min Musik siger at der i ‘Tove’ er et nyt, særlig dansk Moment, som jeg ikke tidligere har vist saa stærkt. Ihvertfald er det vel altid godt, dels at faa og dels at stille sig Opgaver af forskjellig Art og Omfang; det er ikke godt at Buen bestandig er spændt til det yderste.”⁷⁸

Tove blev opført første gang på Dagmartheatret den 20. marts 1908 og opnåede yderligere otte opførelser i sæsonen 1907-1908 men synes ikke at have været opført på et teater senere. Modtagelsen af skuespillet var temmelig lunken, men der var dog nogenlunde enighed blandt anmelderne om, at Carl Niensens musik var vellykket. I *Politiken* skrev Charles Kjerulf om musikken:

“Der er ikke saa lidt af den i Stykket og mellem Akterne, men man faar egentlig ikke noget Indtryk af, den spiller en stor Rolle; dertil har Komponisten – med Rette – holdt den ligesom i andet Plan: illustrerende, deklamerende, akkompagnerende.

⁷⁶ Brev til Carl Nielsen, 2.2.1908 (DK-Kk, CNA, I.A.b.).
⁷⁷ Thorvald Aagaards udsættelse af *Lærkernes Sang* daterer sig fra 1927 og er trykt som nr. 570 i Carl Nielsen, Thomas Laub og Thorvald Aagaard (udg.), *Folkehøjskolens Melodibog, Tredje Oplag (med Tillæg)*. København [1928].
⁷⁸ Brev til Knud Harder, 8.5.1908, citeret efter Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Niensens Breve*, København, 1954, s. 94-95.

The entr'acte music is pleasant-sounding and natural, but – when it comes to the lighter subjects – a touch superficial. Only when the tragic appears does it take on real character and form.

There are quite a few songs in the play. Some went over the heads of the audience, but a couple were extraordinarily beautiful and apt, for example the Hunting Song, Folkvard's Song and – especially – the melancholy song about the roses. It was sung by Mrs Anna Larssen in a very small voice, but was touchingly beautiful and fine. One feels in every note the lady sings how musical she is.

Mr Psilander, who played Folkvard, has a truly good singing voice, but still uses it irregularly, despite the fact that – indeed perhaps precisely because – he makes such an effort. A debutant, Mr Povl Bjørnskjold (the Hunter), had some tenor resources, but very little grasp of managing them. He went to work extremely cautiously, indeed awkwardly, on his song”.⁷⁹

In *Berlingske Tidende* too the music was appreciated more than Holstein's “dramatically inept” work:

“For the play *Mr Carl Nielsen* had written some music, among which one especially noted a couple of atmospheric preludes and some fresh and pretty songs which, however, were not always given the most flattering performance”.⁸⁰

In the newspaper *Dannebrog*, where the music was discussed in a separate review, the reviewer was not particularly enthusiastic, and thought that Carl Nielsen – despite his ability – was not sufficiently lyrically inclined to “spin a web of harmonies over a summer legend of King Volmer and Tove.”

“Against such a dangerous background as J.P.E. Hartmann, C.F.E. Horneman and Lange-Müller, whom the same subject has inspired to beautiful strophes, much of Carl Nielsen's music seems dry. It has been hatched in a clear, cool brain, and does not flow often from a warm, beating heart. By contrast there are elements of humour – as in the fine dance rhythms in the first two sections of the play – and of a certain grand strength and stately loftiness that is expressed in the prelude and the entr'acte music, especially before the second and fourth acts.

Mellemaktsmusikken er velklingende og naturlig, men – hvor det gælder de lysere Emner – ligesom noget overfladisk. Først hvor det tragiske melder sig, faar den rigtig Karakter og Form.

Der er ikke saa faa Viser i Stykket. Nogle gik hen over Hovedet paa Tilskuerne, men et Par var ganske overordentlig smukke og veltrufne, saaledes Jægersangen, Folkvards Vise og – navnlig – den melankolske Sang om Roserne. Den blev sunget af Fru Anna Larssen med en ganske lillebitte Stemme, men rørende skønt og fint. Man mærker i hver Tone, Fruen synger, hvor bundmusikalsk hun er.

Hr. Psilander, der spillede Folkvard, har en rigtig god Sangstemme, men bruger den endnu ujævnt, til Trods for – ja, maaske netop fordi han gør sig saa megen Umage. En Debutant, Hr. Povl Bjørnskjold (Jægeren), havde nogle Tenor-Midler, men kun lidet Begreb om at administrere dem. Han tog uhyre forsigtigt, ja, kejtet, paa sin Vise.”⁷⁹

Også i *Berlingske Tidende* blev musikken påskønnet mere end Holsteins “dramatisk ubehændige” arbejde:

“Til Stykket havde Hr. Carl Nielsen skrevet en Del Musik, hvoraf man navnlig mærkede sig et Par stemningsfulde Forspil samt nogle friske og kønne Viser, der imidlertid ikke altid fik den mest flatterende Udførelse.”⁸⁰

I avisen *Dannebrog*, hvor musikken omtaltes i en separat notits, var anmelderen ikke særlig begejstret, idet han mente, at Carl Nielsen – trods sin dygtighed – ikke var lyrisk nok anlagt til at kunne “væve et Spind af Harmonier over et Sommersagn om Kong Volmer og Tove.”

“Paa en saa farlig Baggrund som J.P.E. Hartmann, C.F.E. Horneman og Lange-Müller, hvem samme Æmne har inspireret til skønne Strofer, virker meget af Carl Niensens Musik tør. Den er udarbejdet i en klar og kølig Hjerne, strømmer ikke ofte fra et varmt og bankende Hjærte. Derimod er der Udslag af Lune – som i de fine Danserhytmer i Stykkets første to Afdelinger – og af en vis storladet Kraft og pompøs Højhed, der kommer til Orde i Forspillet og Mellemaktsmusikken, især foran anden og fjerde Akt. Endvidere maa fremhæves den krasse Virkning,

⁷⁹ *Politiken*, 21.3.1908.

⁸⁰ *Berlingske Tidende*, 21.3.1908.

⁷⁹ *Politiken*, 21.3.1908.

⁸⁰ *Berlingske Tidende*, 21.3.1908.

One must further single out the harsh effect with which the composer has the orchestra underscore the appearance of the monk in the last act and the subsequent moving final scene between him and King Volmer”.⁸¹

Ludvig Holstein's play is based on the old ballad of King Valdemar and Tove, and was first published as a novel in 1898 entitled *Tove. A Love Drama* but was reworked later into a play with the subtitle *A Summer Legend in 5 Acts*. In the dramatic adaptation the plot is abridged considerably from the novel, which according to some critics weakened the content and made several of the characters unconvincing. Nielsen thus not only had to suffer comparison with the great musical names Hartmann, Horneman and Lange-Müller, but also with a dramatic basis that was perhaps not very rewarding to set to music.

Special factors pertain to the editing of *Tove*, since no complete set of performance material appears to have been preserved. The preserved music comprises the prelude music to the first, fourth and fifth acts, stage music that forms the background for the dialogue, as well as a few vocal ensembles and solo songs. However, both the letter from Holstein and the review in *Dannebrog*, which speaks of a “tripping waltz” and “fine dance rhythms in the first two sections of the play”, suggest that there may have been more music in *Tove*. For example one of the published songs, the *Fowler Lay*, has not even survived in manuscript, while nothing in the Dagmar Theatre's director's material suggests that it was omitted in the performance.

The libretto for *Tove* comprises a manuscript director's script and a typescript, both in the Drama Section of the Royal Library. Since Ludvig Holstein's original reading drama was severely cut in connection with its adaptation for stage performance, the reading version has not been used in the present edition. Whether one of the above-mentioned scripts served as a source for Nielsen's composition of the music is unknown; but since the director's script (Source C) includes many additions about the music (in pencil and blue pen), this source is probably closest to reflecting the stage realization. It must however be emphasized that the additions about the music are very imprecise – for example a stage direction for the first scene says: “From a dancing place nearby, music is heard”.

hvormed Komponisten lader Orkestret understrege Munkens Tilsynkomst i sidste Akt og det paafølgende bevægede Slutningsoptrin mellem ham og Kong Volmer.”⁸¹

Ludvig Holsteins skuespil er formet over den gamle folkevise om Tove og kong Volmer og blev først udgivet som roman i 1898 under titlen *Tove. Et Kærlighedsdrama* men omarbejdedes altså senere til et skuespil med undertitlen *Et Sommersagn i 5 Akter*. I den dramatiske bearbejdning er handlingen forkortet betydeligt i forhold til romanen, hvilket ifølge nogle kritikere svækkede indholdet og gjorde flere af personerne utroværdige. Carl Nielsen måtte således ikke bare døje med sammenligningen med de store koryfæer Hartmann, Horneman og Lange-Müller, men også med et dramatisk oplæg, der måske ikke var særlig taknemmeligt at sætte musik til.

Der gør sig særlige forhold gældende ved udgivelsen af *Tove*, idet der tilsyneladende ikke er bevaret et samlet opførelsesmateriale. Den overleverede musik omfatter forspilmusik til første, fjerde og femte akt, scenemusik, der danner baggrund for dialogen, samt nogle vokalensembler og solistiske sange. Såvel brevet fra Holstein som anmeldelsen i *Dannebrog*, hvori der tales om hhv. en “Trippevals” og “fine Danserytmer i Stykkets to første Afdelinger”, tyder imidlertid på, at der kan have været mere musik i *Tove*. For eksempel er en af de udgivne sange, *Fuglefængervise*, end ikke overleveret i manuskript, men intet i Dagmartheatrets instruktionsparti antyder, at den blev udeladt ved opførelsen.

Librettoen til *Tove* omfatter et håndskrevet instruktionsparti og et maskinskrevet manuskript, begge i Dramatisk Bibliotek, Det Kongelige Bibliotek. Da Ludvig Holsteins oprindelige læsedrama i forbindelse med omarbejdelsen til scenisk opførelse blev stærkt beskåret, har læsedramaet ikke fundet anvendelse ved nyudgivelsen af musikken. Hvorvidt et af de nævnte manuskripter har tjent som forlæg for Carl Niensens komposition af musikken er uvist, men da instruktionspartiet (kilde C) rummer en mængde tilføjelser om musikken (med blyant og blå farvepen), er denne kilde sandsynligvis tættest på at afspejle den sceniske realisering. Det må dog fremhæves, at tilføjelserne om musikken er meget upræcise, fx hedder det i en regibemærkning til første scene: “Fra en Danseplads i Nær-

⁸¹ *Dannebrog*, 21.3.1908. Anmeldelsen er signeret “G.K.H.” (formentlig G.K. Hansen).

⁸¹ *Dannebrog*, 21.3.1908. The review is signed “G.K.H.” (probably G.K. Hansen).

But Nielsen's score appears to include no dance music, so although several of the reviews of *Tove* mention "the fine dancing rhythms" in the first two sections of the play, and Holstein reminded the composer in his letter to him of the still-missing "tripping waltz behind the scenes", it is not evident what was played. There is also an example of the opposite situation, since Nielsen's score begins with an instrumental prelude not mentioned with one word in the director's script. The source material thus gives the impression of a discrepancy between the preserved music and the musical items indicated in the director's script. The following arrangement of the individual numbers in the plot must against this background be treated with some reservations.

In the absence of a complete score or performance material the music for *Tove* is published on the basis of Nielsen's pencil draft, which despite its many obscurities – in tempo and character markings too – must be regarded as the main source. Since the *Fowler Lay* must be considered part of the music for *Tove*, it is published in the version for song and piano together with the other music, although it probably originally had orchestral accompaniment.

The editorial work has consisted not only of completing the score in terms of articulation, dynamics and phrasing on the basis of the score itself with the support of a few other sources (see the Description of Sources), but in certain passages is almost in the nature of a reconstruction, since Nielsen's draft bears the marks of being precisely that: a draft. Many bars are empty, for example, and lack either a verbal indication of whether the instrument in question should double one of the others or rest. A passage in No. 11 is known in piano notation with indications of the instrumentation above and below the staves (see the facsimile and music example, p. lxxviii and 325), but is published for the sake of the practical use of the present edition with the fully written-out instrumentation at the relevant place in the score, while Nielsen's original notation is printed in the editorial commentary. In particular, there is some uncertainty about the final form of the prelude to Act Five, where only the string parts have been drawn up, while a number of staves with space for wind instruments are empty; one may thus presume that the composer had a different sonority from the pure string sound in mind. But whether he did in fact orchestrate this prelude with wind instruments and percussion cannot be determined on the available basis.

heden høres Musik". Men Carl Niensens partitur rummer tilsyneladende ikke danse musik, så selv om flere af anmeldelserne af *Tove* omtaler "de fine Danserytmer" i skuespillets to første afdelinger, og Holstein i sit brev til komponisten mindede ham om den endnu manglende "Trippevals bag Scenen", fremgår det ikke, hvad der blev spillet. Der findes også et eksempel på den modsatte situation, idet Niensens partitur indledes med et instrumentalt forspil, der ikke med ét ord er hentydning til i instruktionspartiet. Kildematerialet giver således indtryk af et misforhold mellem den bevarede musik og de indslag af musik, der er angivet i instruktionspartiet. Den følgende tilordning af de enkelte numre til handlingsgangen må på denne baggrund tages med et vist forbehold.

I mangel af et komplet partitur eller opførelsesmateriale udgives musikken til *Tove* på grundlag af Carl Niensens blyantskladde, der trods sine mange uklarheder – også hvad angår tempo- og karakterbetegnelser – er at betragte som hovedkilden. Da *Fuglefængervise* må anses for at være en del af musikken til *Tove*, udgives den i versionen for sang og klaver sammen med den øvrige musik, skønt den oprindelig formentlig var med orkesterledsagelse.

Revisionsarbejdet har ikke blot bestået i at komplettere partituret med hensyn til artikulation, dynamik og frasering på partiturets egne præmisser med inddragelse af enkelte andre kilder (se venligst kildebeskrivelsen), men har i visse passager nærmest haft karakter af rekonstruktion, idet Carl Niensens kladde bærer præg af at være netop dette: en kladde. Således er mange takter tomme og savner enten en verbal angivelse af, om det pågældende instrument skal dublere et andet eller holde pause. En passage i nr. 11 er blot noteret i klavernotation med angivelse af instrumentation over og under nodesystemerne (se facsimile og nodeeksempel s. lxxviii og 325) men udgives af hensyn til nærværende udgaves praktiske anlæg med den fuldt udskrevne instrumentation på det relevante sted i partituret, mens Niensens originale notation er trykt i den kritiske beretning. Ikke mindst knytter der sig en vis usikkerhed til den endelige udformning af forspillet til femte akt, hvor kun strygernesatsen er udarbejdet, mens en række systemer med plads til blæserinstrumenter er tomme; man kan altså formode, at komponisten har haft et andet klangbillede end den rene strygerklang i tankerne. Men om han faktisk instrumenterede dette forspil med anvendelse af blæserinstrumenter og slagtoj, lader sig ikke afgøre på det foreliggende grundlag.

This edition of *Tove* thus does not live up to the Nielsen Edition's principle of publishing the music in the last version approved by the composer, the *Fassung letzter Hand*, since such a version could not be established. But the alternative would have been to leave the music unpublished or to relegate its publication to the volume of *Juvenilia et Addenda*. Since so much of the music is after all preserved in such a carefully drawn-up version, the editors have chosen to publish it in the main series.

SYNOPSIS

Tove consists of five acts of which Act One, divided into two scenes, takes place on an evening in May in the woods near Vordingborg. One must presume that the Prelude (**Music No. 1**) was played *before* the curtain went up for the first scene, although there are also scattered remarks *during* the first four scenes indicating some music – probably part of the Prelude – should be played here. In the sixth scene the two drinking companions Bengt and Palle sing the song “Fru Kedsomhed” (**Music No. 2**) while they play dice in front of a hostelry. The second scene takes place on a road in the forest where a group of young, garlanded girls sing “Det er Lærkernes Tid” (**Music No. 3**). In the second part of the scene, where the chambermaid Else tells Tove that King Volmer is pursuing her, Tove says that she too is in love with a young horseman she has met the previous evening. In the next few scenes the King is warned against approaching the young, innocent Tove, but he does not listen to the warnings. The fourth scene is played between Tove and Volmer and takes the form of exchanges of lines with underlaid music (**Music No. 4**), but at the end of the scene one hears the girls in the distance singing some of “Det er Lærkernes Tid”.

Act Two takes place on a summer morning in the woods near Vordingborg. The act begins with some hunters appearing and singing “Glenten styrter fra Fjeldets Kam” (**Music No. 5**). In the fifth scene King Volmer, his attendant Folkvard and Else's sweetheart Thorvald appear in company with Tove and Else, and they speak of how time flies when one is in love. Tove sings the *Fowler Lay* (**Music No. 6**), which we must presume was sung with orchestral accompaniment. In the thirteenth scene the small company lays a table for lunch in the open

Denne udgave af *Tove* lever hermed ikke op til Carl Nielsen Udgavens principper om at gengive musikken i den af komponisten senest sanktionerede version, “Fassung letzter Hand”, da en sådan ikke har kunnet fastlægges. Men alternativet havde været at lade musikken forblive uudgivet eller at henvise den til udgivelse i bindet med *Juvenilia et Addenda*. Da så megen af musikken trods alt er bevaret i en så omhyggelig udarbejdelse, har redaktionen valgt at udgive den i hovedserien.

SCENE- OG HANDLINGSGANG

Tove består af fem akter, hvoraf første akt, der fordeler sig på to optrin, foregår en aften i maj i skovene ved Vordingborg. Man må formode, at forspillet (**Musik nr. 1**) blev spillet *før* tæppet gik op for første scene, skønt der dog også *under* de fire første scener findes spredte bemærkninger om, at musikken begynder eller standser. I sjette scene istemmer de to svirebrødre Bengt og Palle sangen “Fru Kedsomhed” (**Musik nr. 2**), mens de spiller terninger foran et udskækningssted. Det andet optrin foregår på en vej i skoven, hvor en gruppe unge blomstersmykkede piger synger “Det er Lærkernes Tid” (**Musik nr. 3**). I optrinnet anden scene, hvor kammerpigen Else betror Tove, at kong Volmer efterstræber hende, giver Tove udtryk for, at også hun er forelsket i en ung rytter, hun har mødt aftenen forinden. I de følgende scener advares kongen mod at nærme sig den unge, uskyldige Tove, men han lytter ikke til advarslerne. Fjerde scene udspiller sig mellem Tove og Volmer og former sig som replikker med underliggende musik (**Musik nr. 4**), mens man i slutningen af scenen hører pigerne i det fjerne synge noget af “Det er Lærkernes Tid”.

Anden akt foregår en sommermorgen i skovene ved Vordingborg. Akten indledes med, at nogle jægere kommer til syne og synger “Glenten styrter fra Fjeldets Kam” (**Musik nr. 5**). I femte scene er kong Volmer, hans følgesvend Folkvard og Elses kæreste Thorvald i selskab med Tove og Else, og de taler om, at tiden flyver hastigt, når man er forelsket. Tove synger *Fuglefængervisen* (**Musik nr. 6**), der må formodes, at have været sunget med orkesterakkompagnement. I trettede scene dækker det lille selskab op til frokost i det grønne, og en flok jægere bydes at tage plads. En af jægerne istemmer *Vi Sletternes Sønner* (**Musik**

air, and a crowd of hunters are invited to be seated. One of the hunters begins singing *We sons of the plains* (**Music No. 7**). In the next scene the ballad “Der sad to Fluere paa Aakandens Blad” is sung alternately by Tove, Volmer and Folkvard (**Music No. 8**).

In the third scene of Act Three, which is set at Høfdinggaard, Tove sings the song “Der stod en Engel hos mig med en Rose i sin Haand” for Volmer and says that she learned it as a child from her mother (**Music No. 9**).

Act Four takes place in the dawn on Knudshoved beach and begins with an instrumental prelude (**Music No. 10**). The fourth scene, which is between Volmer and Folkvard, ends with a stage direction requiring muted music sounds from the orchestra (this is not an addition, so the musical interlude must have been clearly in Holstein’s mind when he wrote the scene). During the orchestral interlude (**Music No. 11**) the backdrop goes up on a scene showing Tove kneeling in fear in a bathroom. She has been lured into a trap by the Queen, who thus kills her rival by locking her in the confined, dark room until she dies. During the dialogue between Tove and her dead mother we hear again the notes of “Der stod en Engel” in the orchestra (**Music No. 9**).

Act Five begins with an instrumental prelude (**Music No. 12**) and takes place on a road in front of a chapel, where one sees Tove lying dead on a bier. Volmer kneels in grief at her side and swears vengeance on the Queen. In the third scene he steps out from the chapel, and a monk forces his way to him through the crowd. The monk has vowed that the King’s sin will be punished, and when the King sees him he greets him as a bird of ill omen. But the monk replies that the Lord, who is a “judge and an avenger”, has sent him, whereupon Volmer declares that if the Lord has condemned him to this “agony of Hell” which will scorch his soul until his last hour, he will declare war upon Him. He then rides off with his hunters into the night. The dialogue of Volmer and the monk is accompanied by an orchestral piece (**Music No. 13**).

Lisbeth Ahlgren Jensen

nr. 7). I den følgende scene synges visen “Der sad to Fluere paa Aakandens Blad” vekselvis mellem Tove, Volmer og Folkvard (**Musik nr. 8**).

I tredje akt, der udspiller sig på Høfdinggaard, synger Tove i den tredje scene sangen “Der stod en Engel hos mig med en Rose i sin Haand” for Volmer og fortæller, at hun har lært den i sin barndom af sin mor (**Musik nr. 9**).

Fjerde akt foregår i morgendæmringen på Knudshoved strand og indledes med et instrumentalt forspil (**Musik nr. 10**). Fjerde scene, der udspiller sig mellem Volmer og Folkvard, afsluttes med en regibemærkning om, at der lyder dæmpet musik i orkestret (der er her ikke tale om en tilføjelse, så det musikalske mellemspil må have stået Holstein klar, mens han skrev scenen). Under orkestermellemspillet (**Musik nr. 11**) går bagtæppet op for en scene, der viser Tove knælende i angst i en badstue. Hun er lokket i baghold af dronningen, der således dræber sin rivalinde ved at låse hende inde i det snævre, mørke rum, til hun dør. Under replikskiftet mellem Tove og hendes afdøde mor genlyder tonerne fra “Der stod en Engel” i orkestret (**Musik nr. 9**).

Femte akt indledes med et instrumentalt forspil (**Musik nr. 12**) og foregår på en vej foran et kapel, hvor man ser Tove ligge død på en bære. Volmer knæler i sorg ved hendes side og sværger hævn over dronningen. I tredje scene træder han ud fra kapellet, og en munk baner sig vej til ham gennem folkemængden. Munken har svoret, at kongens synd vil blive straffet, og da kongen ser ham, hilser han ham som en ulykkesfugl. Men munken svarer, at Herren, der er en “Dommer og en Hævner”, har sendt ham, hvorpå Volmer erklærer, at hvis Herren har idømt ham denne “Helvedskvide”, som vil svide hans sjæl til hans sidste stund, vil han erklære ham krig. Herpå rider han med sine jægere ud i natten. Volmers og munkens replikskifte ledsages af en orkestersats (**Musik nr. 13**).

Lisbeth Ahlgren Jensen

06

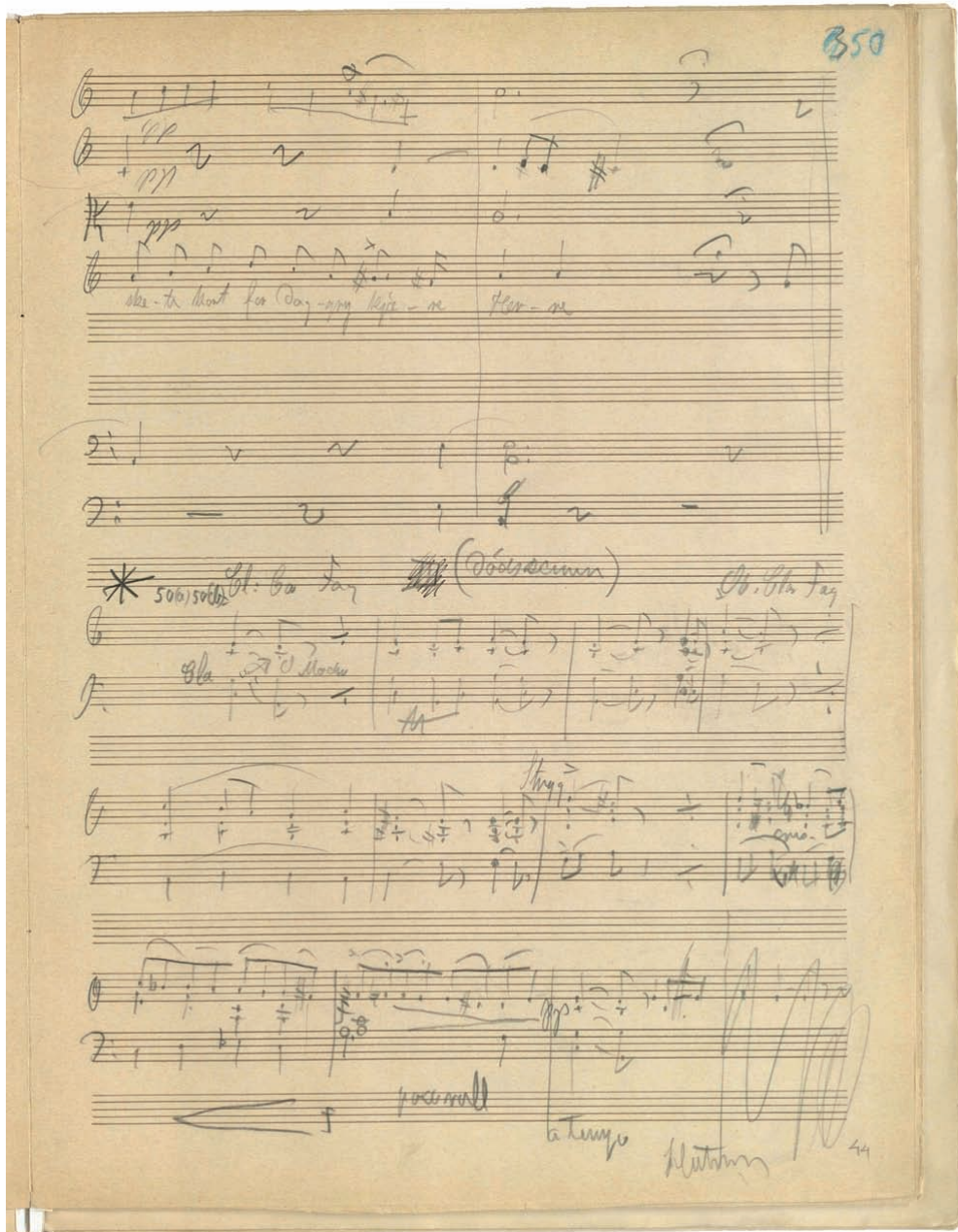
The image shows a page of handwritten musical notation on aged paper. At the top left, the number '06' is circled in blue. The score consists of approximately 12 staves. The top two staves are for woodwinds, with the upper staff marked 'fl. piccolo' and 'poco'. The lower staves include vocal parts with lyrics in Danish: 'høj og høj og høj-falch ra og høj og', 'og høj og høj og høj-falch-ra fa-ch'. The notation includes various note values, rests, and dynamic markings.

Tove, No. 2 (Source A: fol. 13^r, b. 22 note 2): here Carl Nielsen undoubtedly wanted the top part played by flauto grande and the bottom by flauto piccolo, but whether fl. picc. should also play the first note in the bar is not clear.

Tove, No. 2 (Source A: Fol. 13^r, t. 22 note 2): Her har Carl Nielsen utvivlsomt ønsket den øverste stemme spillet af flauto grande og den nederste af flauto piccolo, men om fl. picc. også skal spille første node i takten er uklart.

Tove, No. 4 (Source A: fol. 23^r, bb. 37ff.: the entry of "Det er Lærkernes Tid" is partly without text but with text underlay in the last bars of the passage. However, it is uncertain which text should be added, since the notated melody rhythm does not fit anywhere in the text.

Tove, No. 4 (Source A: Fol. 23^r, l.37ff.): Indsatsen af "Det er Lærkernes Tid" er delvis uden tekst, men der er tekstunderlægning i de sidste takter af passagen. Det er imidlertid uvist hvilken tekst, der skal tilføjes, da den noterede melodirytme ikke passer til noget sted i teksten.



Tove, No. 11 (Source A: fol. 44^r, bb. 13-22): a passage of 11 bars was not given instrumentation by Carl Nielsen but has survived in piano notation with indications of instrumentation above and below the staff.

Tove, No. 11 (Source A: Fol 44^r, t. 13-22): En passage på 11 takter er fra Carl Niensens side ikke instrumenteret men overleveret i klavernotation med angivelse af instrumentationen over og under systemet.

B E S Æ T N I N G
O R C H E S T R A

2 flauti / 1 flauto piccolo

oboe

2 clarinetti

fagotto

2 corni

2 trombe

trombone

timpani

archi

pianoforte

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

Bengt Bengt

Palle Palle

Tove Tove

Volmer Volmer

Folkvard Folkvard

The Mother Moderen

The Monk Munken

Hunter's Jægere

Girls (S 1,2 A 1,2) Piger (S 1,2 A 1,2)

A Singer En Sanger

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 “Dagmar-theatret”.
17x12.2 cm, 67 pp., in half-binding.
A few additions in pencil. On front of binding a printed label has been pasted with information on the cast of the play; on the spine labelled “10”.

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

S N E F R I D

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

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^v): “10-2-08”; No. 5, *Glenten styrter fra Fjeldets Kam*, end-dated (fol. 34^v): “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^v is a crossed-out

page of the fair copy of *Maskarade*; “V. Høeberg. Norrefarimagsgade 19^h”, 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.