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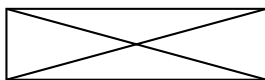
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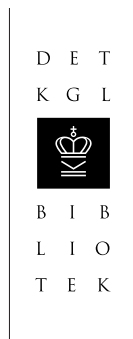
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Copenhagen 2007





CARL NIELSEN

SKUESPILMUSIK 2

INCIDENTAL MUSIC 2

Udgivet af

Edited by

Elly Bruunshuus Petersen

Kirsten Flensburg Petersen



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Copenhagen 2007

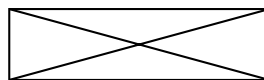
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GENERAL PREFACE

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
A cappella choral pieces
Songs and recitations with piano, songs without accompaniment
Songs arranged for vocal soloists and orchestra

Series IV, Juvenilia, Addenda et Corrigenda

Editorial principles

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised 2006

Serie III, Vokalmusik

Kantater
Korsatser a cappella
Enstemmige sange og recitation med klaver,
enstemmige sange uden akkompagnement
Enstemmige sange i arrangement for orkester

Serie IV, Juvenilia, Addenda et Corrigenda

Redaktionelle principper

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

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

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2006

FORORD

PREFACE

MODEREN, ET EVENTYRSPIL I EN
PROLOG OG SYV BILLEDER

THE MOTHER, A PLAY IN A PRO-
LOGUE AND SEVEN SCENES.

The reunion of South Jutland with the Kingdom of Denmark was one of the most important events in the history of Denmark in the twentieth century. After the war in 1864 between Denmark and Prussia the region had become part of the German Confederation. In 1920 it became part of Denmark again as a result of a referendum.¹ The authorities wanted to celebrate the reunion with a gala performance at the Royal Theatre of a play with music written for the occasion, and this was commissioned from Helge Rode.² It appears that the writer had Carl Nielsen in mind as the composer at a very early juncture, but the latter was not enthusiastic about the task at first. After some reflection he changed his mind and wrote to the director of the theatre, Johannes Nielsen,³ on 7 February 1920:

"In fact I had given up on the matter, but your words suggest that you want my musical pen for the occasion. [...] I cannot be at the actual rehearsals, since I have to go to Paris and London no later than the first of April and from there on to Amsterdam, where there is to be a big music gala to mark the conductor Mengelberg's anniversary. [...] It is my intention to get to work immediately on the composition and to make sure I get a good portion delivered before I travel; I will send the rest in rolls from Paris and London, and of course I will make copies for safety's sake so that you will not be in trouble if a roll should get lost. But I say this in advance: from the State (it is presumably the Government that wants this production?) I want good payment and I am sure that Brandes⁴ will consider

Sønderjyllands genforening med det danske rige er en af de mest skelsættende begivenheder i det tyvende århundredes danske historie. Ved krigen i 1864 overgik landsdelen til Det Tyske Forbund, og først i 1920 blev den efter en folkeafstemning igen en del af Danmark.¹ Fra officiel side ønskede man at fejre genforeningen ved en festforestilling på Det Kongelige Teater med et til lejligheden skrevet teaterstykke, som blev bestilt hos Helge Rode.² Det ser ud til at forfatteren på et meget tidligt tidspunkt havde Carl Nielsen i tankerne som komponist, men denne var fra begyndelsen ikke begejstret for opgaven. Efter nogen overvejelse ombestemte han sig, og til teatrets direktør Johannes Nielsen³ skrev han den 7. februar 1920:

"Jeg havde egentlig opgivet Sagen, men dine Ord tyder paa at Du ønsker min Nodepen ved Den Lejlighed. [...] Selve Indstuderingen kan jeg ikke være med til, da jeg senest den første April skal til Paris og London og derfra atter til Amsterdam hvor der skal være en stor Musikfest i Anledning af Dirigenten Mengelbergs Jubilæum. [...] Det er min Mening strax at tage fat med Kompositionen og se at faa afleveret en hel Del inden jeg rejser; Resten sender jeg rullevis fra Paris og London og tager naturligvis Kopier for Sikkerheds Skyld saa Du ikke kommer i Forlegenhed ifald en Rulle skulde gaa tabt. Men jeg siger det forud: Jeg vil have af Staten (det er vel Regeringen der ønsker den Forestilling?) en god Betaling og jeg er sikker paa at Brandes⁴ vil finde det i sin Orden og gerne yder mig det, da jeg især

1 *Gyldebrands og Politikens Danmarkshistorie*, Olaf Olsen (ed.), vol. 11: Kristian Hvidt, "Det folkelige gennembrud og dets mænd: 1850-1900", Copenhagen 1990, pp. 127-141, and vol. 12: Niels Finn Christiansen, "Klassesamfundet organiseres: 1900-1925", Copenhagen 1990, pp. 275-285.
2 Danish poet, dramatist and critic (1870-1937).
3 Danish actor (1870-1935), acting director of the Royal Theatre from 1914 until 1922.
4 Edvard Brandes (1847-1931), journalist, critic and author. Brandes was Minister of Finance from 21.06.1913 until 29.03.1920.

1 *Gyldebrands og Politikens Danmarkshistorie*, Olaf Olsen (udg.), bd. 11: Kristian Hvidt, "Det folkelige gennembrud og dets mænd: 1850-1900", København 1990, s. 127-141, og bd. 12: Niels Finn Christiansen, "Klassesamfundet organiseres: 1900-1925", København 1990, s. 275-285.
2 Digter, dramatiker og kritiker (1870-1937).
3 Skuespiller (1870-1935), konstitueret som direktør på Det Kongelige Teater fra 1914 til 1922.
4 Edvard Brandes (1847-1931), journalist, kritiker og forfatter. Brandes var finansminister fra 21.06.1913 til 29.03.1920.

this in order and will want to give me it, as I am particularly short in my domestic account, since neither 'Aladdin' nor 'Masquerade' was staged".⁵

However the composer still had great misgivings, and after reading some of Helge Rode's poems he again refused to take on the task because of pressure of time.⁶ The theatre director was still very keen on a collaboration between Rode and Nielsen, and it is evident from the correspondence between the director and the composer that the former, in an attempt to maintain Nielsen's association with the project, stressed the importance of the music in the piece, both as accompaniment to the songs and as transitions between the seven scenes, while also suggesting the inclusion of a number of patriotic songs.⁷ But Nielsen stuck to his position. It is very clear from his letter of reply how he thinks the task should be approached:

"One thing is a comfort to me: that I am not creating difficulties for the theatre when I state that I nevertheless cannot engage to set Helge Rode's gala play to music. It was only on the evening of the day before yesterday that I had time to read his draft through properly and I have come to the conclusion that what we have here is a true conductor's job. The music must be composed by a man who can be present at the rehearsals from the first moment, and can change and add new material to everything as the staging progresses. The scenes must affect the music throughout; and without plentiful use of well known and loved melodies to whose mood people are attuned, the whole thing will be impossible. These well known melodies are not only capable of evoking a quite particular mood, but have the capacity to recall allusions, since people will also be able to remember the words. So: a potpourri of Danish songs will be what is required, as far as I can see, and that is something I unfortunately have so little ability and desire to do. – As I have mentioned, I am happy that things can be done quickly by an able and experienced musician, and thus I will not be putting the theatre in an awkward situation. I am therefore asking you to forgive this small inconvenience and to think no more of me".⁸

⁵ DK-Kk, CNA, I.A.c.

⁶ Letter from Nielsen to Helge Rode, 28.2.1920 (DK-Kk, HA UT 720).

⁷ Letter of 1.3.1920 from Johannes Nielsen to Nielsen (DK-Kk, CNA, I.A.b.).

⁸ Letter from Nielsen of 23.3.1920 (DK-Kk, Helge Rodes Arkiv). The letter begins with "Dear Friend" and is among the correspondence with Helge Rode, but was probably written to Johannes Nielsen, since Helge Rode is mentioned by name.

er bleven noget slunken paa min hjemlige Konto da hverken 'Aladdin' eller 'Maskarade' kom op."⁵

Komponisten havde dog stadig store betænkeligheder, og efter at have læst nogle af Helge Rodes digte, afviste han alligevel at påtage sig opgaven på grund af tidsnød.⁶ Teaterdirektøren var stadig meget indstillet på et samarbejde mellem Rode og Nielsen, og af korrespondancen mellem teaterdirektøren og komponisten fremgår, at førstnævnte i et forsøg på at fastholde Carl Nielsens tilknytning fremhævede musikens betydning i stykket, både som akkompagnement til sangene og som overgange mellem de syv billeder, samtidig med at han foreslog at inddrage en række fædrelandssange.⁷ Men Nielsen fastholdt sit standpunkt. Af svarbrevet fremgår meget tydeligt, hvorledes han mener opgaven bør gribes an:

"Et er mig en Trøst, nemlig: at jeg ikke sætter Theatret i Forlegenhed, naar jeg meddeler Dig at jeg alligevel ikke kan paatage mig at sætte Musik til Helge Rodes Festsplil. Jeg har først iforgaars Aftes faaet Tid at læse hans Udkast ordentligt igennem og er kommen til det Resultat at det er en ægte Kapelmesteropgave der her foreligger. Musiken maa komponeres af en Mand der fra det første Øjeblik kan være tilstede ved Prøverne, ændre og føje nyt til alt eftersom Scenesættelsen skrider frem. Billederne maa paavirke Musiken helt igennem og uden stærk Benyttelse af kendte og yndede Melodier, hvis Stemning man nu engang er indstillet paa, er det hele umuligt. Disse kendte Melodier er jo ikke blot istand til at fremkalde en ganske bestemt Stemning men har den Evne at vække Allusioner idet man ogsaa kommer til at huske paa Ordene. Altsaa: et Potpourri over danske Sange vil være det der skal til, saavidt jeg kan se, og det har jeg desværre saa lidt Evne og heller ingen Lyst til. – Jeg er, som sagt, glad for at Tingene hurtig kan gøres af en dygtig og rutineret Musiker og jeg saaledes ikke sætter Theatret i Forlegenhed. Jeg beder Dig derfor tilgive denne lille Ulejlighed og ikke tænke mere paa mig."⁸

⁵ DK-Kk, CNA, I.A.c.

⁶ Brev fra Carl Nielsen til Helge Rode af 28.2.1920 (DK-Kk, HA UT 720).

⁷ Brev af 1.3.1920 fra Johannes Nielsen til Carl Nielsen (DK-Kk, CNA, I.A.b.).

⁸ Brev fra Carl Nielsen af 23.3.1920 (DK-Kk, Helge Rodes Arkiv). Brevet indledes med "Kære Ven" og befinder sig i korrespondancen til Helge Rode, men er formodentlig skrevet til Johannes Nielsen, da Helge Rode omtales ved navn.

The director of the theatre and Helge Rode apparently had no intention of abandoning their project, and in the end they succeeded in persuading Nielsen, although not without the composer feeling that he was under some pressure and was obliged to take the material with him on a trip abroad. He would not be back in Denmark until some time during the summer.⁹

Before the collaboration on *The Mother* Nielsen had set several of Helge Rode's texts to music – as early as 1901 he composed the melody for “Skal Blomsterne da visne”,¹⁰ and from 1916 we know of the music for the Shakespeare commemoration at Kronborg in Helsingør.¹¹ Helge Rode's enthusiasm for Nielsen's music was manifested in a poem of homage in the evening edition of *Berlingske Tidende* on his sixtieth birthday in 1925; and when he came to write an obituary in 1931, he spoke of his collaboration with Nielsen in very positive terms.¹²

The music for *The Mother* was composed in several sessions over many months. The earliest source for the play is the text for the poem “Vildt gaar Storm mod sorte Vande”, which Helge Rode published in the evening edition of *Berlingske Tidende* on 12 February 1920, the day of the publication of the result of the reunion referendum.

Wild the storm beats on black waters,
Harshly shrieks the raven-flock.
Anger on the brow of heaven.
Terror reigns! – Ragnarok.
Withered are the fresh young leaves now,
Blood-defiled the dust of earth,
Acrid smoke surrounds the sun-flames!
Up our hearts! Up our courage!
The Sun sank in smoke and blood
But rises up in roses!

9 Letter of 13.4.1920 from Nielsen to Julius Röntgen (DK-Kk, CNA, I.A.c.); correspondence with Emil Telmányi (DK-Kk, CII, 10); letter to Anne Marie Carl-Nielsen, sent from Gudme (Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevsamling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 434.)

10 The song was composed for the play *Kampene i Stefan Borgs Hjem*. It was printed in *Illustreret Tidende* no. 9, 1902, and published by Hansen in 1907 in the first volume of *Strophic Songs*, opus 21.

11 He also composed the melody of “Du gav os de Blomster” (printed for three voices in *Melodier til Sangbogen Danmark* from 1924) and of “Tyst som Aa i Engen rinder” (printed for three voices in *Melodier til Sangbogen Danmark* from 1924 and for voice and piano in *Ti danske Smaasange* from 1926). The reunion theme was not new for Nielsen: in 1919 he wrote the melody for a poem by H. Lorentzen, *Gry* (“Mørket viger, Dagen stiger”).

12 *Berlingske Tidende* (late edition), 9.10.1931.

Teaterdirektøren og Helge Rode havde tilsyneladende ikke i sinde at opgive deres forehavende, og til sidst lykkedes det dem at overtale Carl Nielsen, dog ikke uden at komponisten følte sig under et vist pres og var nødsaget til at tage materialet med på en længere rejse. Først i løbet af sommeren var han tilbage i Danmark.⁹

Carl Nielsen havde inden samarbejdet omkring *Moderen* sat musik til flere af Helge Rodes tekster – så tidligt som i 1901 komponerede han melodien til “Skal Blomsterne da visne”,¹⁰ og fra 1916 kendes musikken til Shakespeare-mindefesten på Kronborg i Helsingør.¹¹ Helge Rodes begejstring for Carl Nielsens musik gav sig udslag i et hyldestdigt i *Berlingske Tidendes* aftenudgave på hans 60 års-fødselsdag i 1925. Ligeledes omtalte han i en nekrolog fra 1931 samarbejdet med Carl Nielsen i meget positive vendinger.¹²

Musikken til *Moderen* blev komponeret i flere omgange over mange måneder. Den tidligste kilde til skuespillet er teksten til digtet “Vildt gaar Storm mod sorte Vande”, som Helge Rode lod trykke i *Berlingske Tidendes* aftenudgave den 12. februar 1920, dagen for offentliggørelsen af afstemningsresultatet.

Vildt gaar Storm mod sorte Vande,
Hæsligt skriger Ravnes Flok.
Vreden staar paa Himlens Pande.
Rædsel raader! – Ragnarok.
Visnet er det friske Løv,
blodbesudlet Jordens Støv,
Solens Flamme oser!
Op vort Hjerte! Op vort Mod!
Sol gik ned i Røg og Blod.
Op staar Sol i Roser!

9 Brev af 13.4.1920 fra Carl Nielsen til Julius Röntgen (DK-Kk, CNA, I.A.c.); korrespondance til Emil Telmányi (DK-Kk, CII, 10); brev til Anne Marie Carl-Nielsen, afsendt fra Gudme (Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevsamling med Anne Marie Carl-Nielsen*, København 1983, s. 434).

10 Sangen blev komponeret til skuespillet *Kampene i Stefan Borgs hjem*. Den blev trykt i *Illustreret Tidende* nr. 9, 1902 og udkom på Wilhelm Hansens musikforlag i 1907 i første hæfte af *Strofiske Sange*, opus 21.

11 Yderligere komponerede han melodien til “Du gav os de Blomster” (trykt for tre stemmer i *Melodier til Sangbogen Danmark* fra 1924) og til “Tyst som Aa i Engen rinder” (trykt for tre stemmer i *Melodier til Sangbogen Danmark* fra 1924 og for sang og klaver i *Ti danske Smaasange* fra 1926). Genforeningstemaet var ikke nyt for Carl Nielsen, idet han i 1919 skrev melodien til et digt af H. Lorentzen, *Gry* (“Mørket viger, Dagen stiger”).

12 *Berlingske Tidende* (aftenudgave), 9.10.1931.

Sundered nation grown together
In the mighty hour of fate.
One the stock, one the flame,
One the joy upon our soil.
Forth from winter wells the spring.
Healed is our ancient wound.
Closed the gash that severed Denmark.
Sorrow-soughing Kongeaa,
Once again thy waves shall roll
Merry through the meadows.

Walls fell and chains were broken,
Stifled lungs can now breathe freely
Where wrathful vessels overflowed,
Where the Dane has fought and suffered.
Unoppressed by foreign yoke
Now the Danish tongue rings out,
As our mother speaks it.
Dybbøl Mill is grinding
Denmark's wheat, Denmark's rye,
Our own bread for our own table.

In “Som en rejselysten Flaade” (No. 22) the metre is the same as in the above poem, and parts of the text of the poem reappear in several songs from *The Mother*: the text for the song “Søndret Folk er vokset sammen” (No. 14) is almost identical to the last two stanzas of the poem,¹³ the first stanza of the poem is almost identical to the first strophe of the song of the same name,¹⁴ and lines 5 and 8-10 of the third stanza of the poem recur in the fifth strophe of “Som en rejselysten Flaade”.

Nielsen started work on *The Mother* as early as March and April.¹⁵ From the beginning “Som en rejselysten Flaade” seems to have been intended for a very significant position in the music for *The Mother*. The earliest surviving source material is from May 1920 – a piano score in fair copy by Emil Reesen,¹⁶ including “Vildt gaar Storm mod sorte Vande” (No. 4), *Echo Song* (No. 20), “Som en rejsedygtig Flaade” and the *Prelude to Scene*

Søndret Folk er vokset sammen
i den store Skæbnestund.
Een er Stammen, een er Flammen,
een er Glæden paa vor Grund.
Frem af Vinter vælder Vaar.
Helet er vort gamle Saar.
Bødet Danmarks Flænge.
Sorgomsuste Kongeaa,
atter skal din Vove gaa
glad igennem Enge.

Mure faldt og Lænker løstes,
snæret Lunge aander frit,
der, hvor Vredens Kar udøstes,
der, hvor Dansk har lidt og stridt.
Uden Tryk af fremmed Aag
klinger n u det danske Sprog,
som vor Moder taler.
Eget Brød til egen Dug,
Danmarks Hvede, Danmarks Rug,
Dybbøl Mølle maler.

I “Som en rejselysten Flaade” (nr. 22) er metrikken den samme som i ovenstående digt, og tekstdele fra digtet findes i flere sange fra *Moderen*: Teksten til sangen “Søndret Folk er vokset sammen” (nr. 14) er næsten identisk med de sidste to strofer af digtet,¹³ første strofe i digtet er næsten identisk med første strofe af teksten til sangen af samme navn,¹⁴ og digtets tredje strofe, linie 5 og 8-10, genfindes i femte strofe af “Som en rejselysten Flaade”.

Allerede i marts og april er Carl Nielsen i gang med arbejdet.¹⁵ “Som en rejselysten Flaade” synes fra begyndelsen at have været tiltænkt en meget central position i musikken til *Moderen*. Den tidligste datering af musikalske kilder er fra maj 1920 – et klaverpartitur i renskrift af Emil Reesen,¹⁶ der indeholder “Vildt gaar Storm mod sorte Vande” (nr. 4),

13 Ordet *danske* er senere ændret til *rene*.

14 Ordet *visnet* er ændret til *gustent*.

15 Jf. brev af 13.4.1920 fra Carl Nielsen til Julius Röntgen (DK-Kk, CNA, I.A.c.).

16 Komponist, pianist og kapelmester (1887-1964). Emil Reesen blev kapelmester ved Dagmar-teatret i 1919 og Scalateatret fra 1921. Han var ansat som kapelmester ved Det Kongelige Teater 1950-1956.

13 The word *danske* (Danish) was later changed to *rene* (pure).

14 The word *visnet* (withered) has been changed to *gustent* (sallow).

15 Cf. letter of 13.4.1920 from Nielsen to Julius Röntgen (DK-Kk, CNA, I.A.c.).

16 Danish composer, pianist and conductor (1887-1964). Emil Reesen became the conductor at the Dagmar Theatre in 1919 and the Scala Theatre from 1921. He was engaged as conductor at the Royal Theatre in 1950-1956.

Seven (No. 19).¹⁷ Musically, the earliest versions of two of these three songs and the prelude share common features. “Vildt gaar Storm mod sorte Vande” was originally set for choir and orchestra, and the introduction and the first bars of the choral entry in this version are almost identical to the introduction and choral entry of the final version of “Som en rejselysten Flaade”. Later another melody was composed for “Vildt gaar Storm mod sorte Vande”. The *Prelude* to Scene Seven begins with a fugue that is derived from “Som en rejselysten Flaade”, and it is evident from the sources that the music was originally intended as an overture to the play. Finally, “Søndret Folk er vokset sammen” begins with a minor-key version of “Som en rejselysten Flaade” and ends with the last ten bars exactly as in the final version of the latter song.

In the summer of 1920 Nielsen must again have received texts for several songs, for at the end of July he confirmed to Johannes Nielsen that he was working with the material. At the same time he recommended the use of existing patriotic songs because of their mood-creating effect.¹⁸ In October Nielsen again composed music for new texts:

“I have finished four new songs for Helge Rode’s gala play and today or tomorrow I shall probably have the rest of the purely vocal music finished, so I cannot see the point of a conference with Rode and Lehmann.¹⁹ However, I think that music must be interwoven in several places, and at all events in the places where the poet has indicated ‘declamation’, but you gentlemen can simply agree and then inform me in a few words; after all, I have a copy of the piece, which I should perhaps keep. Otherwise I can copy out the places in question; as long, that is, as I know where there has to be music. At one point there is also something with dancing, I believe. [...]

¹⁷ In the title the word *rejsedygtig* (ready to sail) was only later changed to *rejselysten* (eager to sail). “Vildt gaar Storm mod sorte Vande” was at first intended for choir and orchestra. Cf. the incomplete fair copy by Emil Reesen in the score, page 72 and the choral score, Source G. The texts for the three songs are the only surviving song texts in Helge Rode’s hand. They are continuously paginated and must therefore be from the same time. Precisely these three songs are also fair-copied in the orchestral score and probably orchestrated by Emil Reesen.

¹⁸ Letter from Nielsen to Johannes Nielsen of 25.7.1920 (DK-Kk, CNA, I.A.c.). The work is considered to be finished in a letter to Emil Telmányi of 15.8.1920 (DK-Kk, CII, 10).

¹⁹ Julius Lehmann (1861-1931), stage director at the Royal Theatre 1896-1912 and 1914-1923.

Ekkosang (nr. 20), “Som en rejsedygtig Flaade” samt *Forspil* til Syvende Billede (nr. 19).¹⁷ Musikalsk er der fællestræk mellem de tidligste versioner af to af disse tre sange og forspillet. “Vildt gaar Storm mod sorte Vande” var oprindelig udsat for kor og orkester, og indledningen og de første takter af korindsatsen er i denne version næsten identisk med indledning og korindsats af den endelige version af “Som en rejselysten Flaade”. Senere komponeres en anden melodi til “Vildt gaar Storm mod sorte Vande”. *Forspil* til Syvende Billede indledes med en fuga, som er afledt af “Som en rejselysten Flaade”, og af kilderne fremgår at musikstykket oprindelig var tænkt som ouverture for skuespillet. Endelig begynder “Søndret Folk er vokset sammen” med en molversion af “Som en rejselysten Flaade” og afslutter de sidste ti takter nøjagtigt som i den endelige version af samme.

I løbet af sensommeren 1920 må Carl Nielsen igen have modtaget tekster til flere sange, for overfor Johannes Nielsen bekræftede han i slutningen af juli at han arbejdede med stoffet. Samtidig anbefalede han brug af fædrelandssange på grund af deres stemningsskabende virkning.¹⁸ I oktober komponerede Carl Nielsen igen musik til nye tekster:

“Jeg har færdig 4 nye sange til Helge Rodes Festspil og idag eller imorgen faar jeg sikkert Resten af ren Sangmusik færdig, saa jeg kan ikke se Nyttens af en Konference med Rode og Lehmann.¹⁹ Jeg tror imidlertid at der maa flettes Musik ind flere Steder og ihvertfald til de Steder hvor Digteren har angivet: ‘dekla-mation’, men det kan Dhrr. blot blive enige [om] og saa meddele mig det med et Par Ord; jeg har jo et Expl. af Stykket, som jeg maaske nok maa beholde. Ellers kan jeg skrive de Steder af; blot jeg ved hvor der altsaa skal Musik. Der er ogsaa et Sted noget med Dans, tror jeg. [...]

¹⁷ I titlen er *rejsedygtig* først senere ændret til *rejselysten*. “Vildt gaar Storm mod sorte Vande” var først tænkt for kor og orkester, jf. ufuldstændig renskrift af Emil Reesen i partituret side 72 og korpartitur, kilde G. Teksterne til de tre sange er de eneste overleverede sangtekster i Helge Rode håndskrift. De er fortløbende pagineret og må derfor være samtidige. Netop disse tre sange er også i orkesterpartituret renskrevet og sandsynligvis instrumenteret af Emil Reesen.

¹⁸ Brev fra Carl Nielsen til Johannes Nielsen af 25.7.1920 (DK-Kk, CNA, I.A.c.). Arbejdet betragtes som afsluttet i brev til Emil Telmányi af 15.8.1920 (DK-Kk, CII, 10).

¹⁹ Julius Lehmann (1861-1931), sceneinstruktør på Det Kongelige Teater 1896-1912 og 1914-1923.

Well! But isn't it strange that I am now writing music for the theatre again? I know you mean well by me, my dear Johannes, and I think you let me have these things more or less, or at least also, because of your faithful friendship with me; but I can assure you that I would not work an hour for the theatre if you were not the director in there. [...]

I am also writing to Rode in case he has written another song. – It is a beautiful play and it interests me to be part of it”.²⁰

The composer's interest in the play seems to have grown, for to Helge Rode he indicates that he is preoccupied with the work:

“Your gala play has given me pleasure, so I want to do what I can with my music. Yesterday I wrote to Johannes Nielsen that I am not able to come to a meeting, but said that I had the four songs (now five) fully composed. These are the poems:

1. Min Pige er saa lys
2. Saa bittert var mit Hjerte
3. Tidselhøsten tegner godt
4. Ved Festen fik en Moder Bud
5. Vildt gaar Storm

If you talk to J.N. and he mentions something about me asking in my letter whether there should be music for the places where you have written 'declaims', this is only a lapse of memory on my part. It appears to say so only once, and then it is the Jester who 'declaims' while wagging his finger!

Otherwise I think that you and Lehmann must decide where there is to be music. I do not of course want to become involved in preludes to the scenes, since that would mean the same as a whole thick music book in the short time available, and I also have a major work in progress. – Now when I read your play, just think – – – it seems to me (who suggested it myself) that the melodies 'King Christian' and 'The Lovely Land' would have a banal effect in the play. And now I am afraid that they would seem like an insipid rehash after the real events of the reunion etc. In short, aren't people a little tired of all that now? But – – – well, think about it for yourself. For that reason I would even like to compose the bars to be used for the minuet. – But let me hear from you; your work deserves that I do my best”.²¹

²⁰ Letter of 8.10.1920 from Nielsen to Johannes Nielsen (DK-Kk, CNA, I.A.c.).

²¹ Letter of 9.10.1920 from Nielsen to Helge Rode (DK-Kk, CNA, I.A.c.).

Naa! Men er det ikke underligt at jeg nu atter skriver Musik til Theatret? Jeg ved, Du mener mig det godt, kære Johannes, og tror Du lader mig faa disse Ting at gøre nærmest, eller ihvertfald ogsaa fordi Du nærer trofast Venskab for mig; men jeg kan forsikre Dig, at jeg vilde ikke arbejde en Time for Theatret ifald Du ikke var Direktør derinde. [...]

Jeg skriver ogsaa til Rode ifald han skulle have skrevet endnu en Sang. – Det er et smukt Stykke og interesserer mig at være med til.”²⁰

Komponistens interesse for teaterstykket ser ud at være øget, for overfor Helge Rode giver han udtryk for at arbejdet optager ham:

“Deres Festspil har glædet mig, saa jeg vil gerne gøre hvad jeg kan med mine Toner. Jeg skrev igaar til Johannes Nielsen at jeg ikke kan komme til Møde, men meddelte at jeg havde de 4 Sange (nu 5) færdig komponeret. Det er Digtene:

1. Min Pige er saa lys
2. Saa bittert var mit Hjerte
3. Tidselhøsten tegner godt
4. Ved Festen fik en Moder Bud
5. Vildt gaar Storm

Hvis De taler med J.N. og han skulde nævne noget om, at jeg i mit spørger om der ikke skal Musik til de Steder hvor De skulde have skrevet: 'dekklamerer' saa er det blot en Huskefejl fra min Side. Det staar vist kun en Gang og da er det Narren der med oprakt Pegefinger 'dekklamerer'!

Ellers mener jeg at De og Lehmann maatte bestemme hvor der skal Musik. Forspil til Billederne kan jeg naturligvis ikke indlade mig paa, da det vilde sige det samme som en hel tyk Nodebog i den korte Tid og jeg har desuden et større Værk i Arbejde. – Naar jeg nu læser Deres Festspil, tænk – – – (jeg som selv har foreslaaet det) saa forekommer Melodierne 'Kong Kristian' og 'det yndige Land' mig at ville virke banale i Stykket. og jeg er nu bange for at de vil virke som et mat Opkog nu efter De virkelige Begivenheder ved Genforeningen o. s. v. Kort sagt: Er man ikke nu lidt træt af alt det? Men – – – ja, tænk selv over det. Derfor vil jeg gerne ogsaa saagar komponere de Takter der skal bruges til Menuetten. – Med lad mig høre fra Dem; Deres Arbejde fortjener at jeg gør mit bedste.”²¹

²⁰ Brev af 8.10.1920 fra Carl Nielsen til Johannes Nielsen (DK-Kk, CNA, I.A.c.).

²¹ Brev af 9.10.1920 fra Carl Nielsen til Helge Rode (DK-Kk, CNA, I.A.c.).

For Nielsen, October was a very busy month: on the one hand he had begun work on his Fifth Symphony, and on the other he was busy with *The Mother*, which at this juncture was due to be premiered on Boxing Day.²² At the end of October the music for ten songs, a minuet and three or four other pieces of music had been agreed.²³ The score was delivered in small portions to the theatre, and as late as 10 December 1920 the full score had not yet been submitted.²⁴ The theatre expressed great satisfaction with Carl Nielsen's music, but this was not praise that Carl Nielsen received with unqualified enthusiasm, since he feared that it would lead to further work for the theatre.²⁵

The first performance finally took place on 30 January 1921. Many of the staff of the theatre were involved in the production: the director of the theatre and stage director Johannes Nielsen, the conductor Ebbe Hamerik, the opera director Julius Lehmann, the opera repetiteur Salomon Levysohn; and Gustav Uhlendorff had choreographed the dances.²⁶ The accompanied songs are all assigned to the Scald or the Jester, played in the

Oktober måned blev for Carl Nielsen en meget arbejdsrig måned, da han dels havde indledt arbejdet på sin 5. symfoni og dels havde travlt med *Moderen*, som på dette tidspunkt forventedes at få premiere anden juledag.²² I slutningen af oktober havde man aftalt musik til ti sange, en menuet og tre til fire andre musikstykker.²³ Partituret blev afleveret i mindre portioner til teatret, og så sent som 10. december 1920 var hele partituret endnu ikke overdraget.²⁴ Fra teatrets side blev udtrykt stor tilfredshed med Carl Niensens musik, men det var nu ikke en ros Carl Nielsen var udelte begejstret for, da han frygtede at det ville medføre opfordringer om yderligere arbejde for teatret.²⁵

Uropførelsen fandt endelig sted den 30. januar 1921. Mange af teatrets kræfter var involveret i forestillingen: teaterdirektør og iscenesætter Johannes Nielsen, dirigent Ebbe Hamerik, operainstruktør Julius Lehmann, operarepetitør Salomon Levysohn, ligesom Gustav Uhlendorff havde korreograferet dansene.²⁶ De akkompagnerede sange er alle tillagt Skjalden eller Narren, som ved uropførelsen blev spillet af henholdsvis Svend Meth-

22 At first the date for the celebration of the reunion had been set at 15.6.1920, but the date was changed by the Ministry to 5.10, so the celebrations were held on the same day as the first Parliament with representation from South Jutland (Letter from Johannes Nielsen to Andreas Bruun, Paris, of 1.7.1920 (Rigsarkivet, Det kongelige Teaters korrespondance 1905-1930, kopibog 18.10.1919-12.11.1920 No. 1206, letter No. 348). The main subject of the letter is a French guest performance at the Royal Theatre). The programme did not feature new Danish drama, but Frederik Kuhlau's overture to *Elverhøj* (The Elf-Hill), a prologue and August Bournonville's ballet *Valdemar* with music by Johannes Frederik Frølich. Nielsen mentions Boxing Day as the premiere date for *The Mother* in a letter to Alfred Nielsen of 10.12.1920 (DK-Kk, CNA, I.A.c.). According to Helge Rode's article on the origins of the piece, the postponement was due to an order from Jacob Appel at the Ministry (Helge Rode, "Moderen", Det Kongelige Teaters månedsprogram, Oct. 1935, p. 5).

23 Letter of 22.10.1922 from Nielsen to Alfred Nielsen (DK-Kk, CNA, I.A.c.); letter to Thorvald Aagaard of 25.10.1920 and 18.12.1920 (DK-Kk, CNA, I.A.c.).

24 Letter of 5.12.1920 and 9.12.1920 from Nielsen to Salomon Levysohn (DK-Kk, CNA, I.A.c.); letter of 10.12.1920 from Nielsen to Alfred Nielsen (DK-Kk, CNA, I.A.c.). In any case *The Mist Is Rising, March, Minuet and Prelude* [to Scene 7] must have been agreed at the end of November, since he had them printed along with the piano score for the songs in December.

25 Letter of 17.11.1920 from Nielsen to Charlotte Thygesen (DK-Kk, CNA, I.A.c.).

26 Ebbe Hamerik, Danish conductor and composer (1898-1951), engaged as assistant conductor at the Royal Theatre 1919-1922. Salomon Levysohn (1858-1926). Gustav Uhlendorff (1875-1962), ballet-master at the Royal Theatre (1920-1928). (Letters from Nielsen to Salomon Levysohn of 5.12.1920, 9.12.1920 (DK-Kk, CNA, I.A.c.).)

22 Fra begyndelsen var tidspunktet for fejringen af genforeningen sat til den 15.6.1920, men datoen blev af ministeriet ændret til den 5.10, så festlighederne blev afholdt samme dag som den første rigsdag med repræsentation fra Sønderjylland (Brev fra Johannes Nielsen til Andreas Bruun, Paris af 1.7.1920 (Rigsarkivet, Det kongelige Teaters korrespondance 1905-1930, kopibog 18.10.1919-12.11.1920 Nr. 1206, brev nr. 348). Brevets hovedærinde er et fransk gæstespil på Det Kongelige Teater). Programmet indeholdt ikke nyskrevet dansk dramatik, men i stedet Frederik Kuhlau's overture til *Elverhøj*, en prolog samt August Bournonvilles ballet *Valdemar* med musik af Johannes Frederik Frølich. Carl Nielsen nævner Anden Juledag som premieredato for *Moderen* i brev til Alfred Nielsen af 10.12.1920 (DK-Kk, CNA, I.A.c.). Iflg. Helge Rodes artikel om stykkets tilblivelse skyldes udskyldelsen en ordre fra ministeriet ved Jacob Appel (Helge Rode, "Moderen", Det Kongelige Teaters månedsprogram, okt. 1935, s. 5).

23 Brev af 22.10.1922 fra Carl Nielsen til Alfred Nielsen (DK-Kk, CNA, I.A.c.); brev til Thorvald Aagaard af 25.10.1920 og 18.12.1920 (DK-Kk, CNA, I.A.c.).

24 Brev af 5.12.1920 og 9.12.1920 fra Carl Nielsen til Salomon Levysohn (DK-Kk, CNA, I.A.c.); brev af 10.12.1920 fra Carl Nielsen til Alfred Nielsen (DK-Kk, CNA, I.A.c.). I alle tilfælde må *Taaen letter, Marsch, Menuet og Forspil* [til Syvende Billede] have været aftalt i slutningen af november, da han lader dem trykke sammen med klaverpartituret af sangene i december.

25 Brev af 17.11.1920 fra Carl Nielsen til Charlotte Thygesen (DK-Kk, CNA, I.A.c.).

26 Ebbe Hamerik, dirigent og komponist (1898-1951), ansat som assisterende kapelmester på Det Kongelige Teater 1919-1922. Salomon Levysohn (1858-1926). Gustav Uhlendorff (1875-1962), balletmester på Det Kongelige Teater (1920-1928). (Breve fra Carl Nielsen til Salomon Levysohn 5.12.1920, 9.12.1920 (DK-Kk, CNA, I.A.c.).)

first performance by Svend Methling and Johannes Poulsen respectively, with Poul Wiedemann and Svend Aage Larsen as understudies for Johannes Poulsen.²⁷ The Mother sings Brorson's already well-known hymn *Her vil ties, her vil bies* to a melody by A.P. Berggreen, and the role went to one of the theatre's great actresses, Betty Hennings, who was a guest at the theatre in the role. She was understudied by Ella Ungermann.²⁸

The play was anticipated with some excitement, perhaps because of the postponements of the opening. In the preceding days several newspapers featured advance reports, and the reviews afterwards were numerous but rather mixed. Many reviewers discussed the balance between the idea of a celebratory play and the content of the dramatic work, and the fairytale-like style also gave rise to some reflections, for example from the reviewer *H.L.* in *København*:

"Whether 'The Mother', as has been hoped, will remain as a national commemorative play, is surely doubtful, despite its great poetic beauties. This would first and foremost require a more fixed form and a more solidly wrought plot than this play has been given. But it fills its position, that is as the gala play written for the occasion, with beauty and dignity, and it will probably long attract a large and appreciative audience".²⁹

A considerably more negative view was expressed by the reviewer *K.F.* in *Nationaltidende*, where it is criticized for being over-festive at the expense of weighty content, but with Nielsen's songs as an enlivening element.³⁰ In *Ekstrabladet* the staging was harshly dealt with too:

"To make such a gala play as this possible on stage, such that it has a celebratory effect in every way, without the slightest hint of parody at any point, is very difficult. Nor did it quite succeed yesterday evening. *Helge Rode's* Ariel-like poetry was at times stifled under the volume of painted canvas, girls with attached angels'

ling og Johannes Poulsen med Poul Wiedemann og Svend Aage Larsen som dubleanter for Johannes Poulsen.²⁷ Moderen synger Brorsons allerede kendte salme: *Her vil ties, her vil bies* til melodi af A.P. Berggreen, og den rolle tilfaldt en af teatrets store skuespillere Betty Hennings, som til rollen var gæst på teatret. Hun blev dubleret af Ella Ungermann.²⁸

Teaterstykket var ventet med spænding, måske på grund af udskydelserne af uropførelsen. I dagene forinden bragte flere aviser foromtaler, og anmeldelserne bagefter var talrige men noget blandede. Mange anmeldere diskuterede balancen mellem ideen om et festspil og indholdet i det dramatiske arbejde, og også den eventyrlignende stil gav anledning til overvejelser, således *H.L.* i *København*:

"Om 'Moderen', saaledes som man har haabet, skal blive staaende som et nationalt Festspil, er vel tvivlsomt, dets store digteriske Skønheder tiltrods. Dertil vilde først og fremmest kræves en fastere Form og en solidere sammentømret Handling, end Skuespillet har faaet. Men det fylder smukt og værdigt sin Plads som det for Lejligheden skrevne Festspil, det er, og det vil sikkert længe samle et stort og taknemligt Publikum om sig."²⁹

Betydelig mere negativ omtale fik stykket af *K.F.* i *Nationaltidende*, hvor det kritiseres for overdreven festlighed på bekostning af et vægtigt indhold men med Carl Nielsens sange som et oplivende element.³⁰ Også iscenesættelsen fik i *Ekstrabladet* hård omtale:

"At muliggøre et Festspil som dette paa Scenen, saa det i ét og alt virker festligt og ikke paa sine Steder med blot en Antydning af Parodi, er meget vanskeligt. Helt lykkedes det heller ikke i Aftes. *Helge Rodes* arielske Poesi kvaltes til Tider under Mængden af malet Lærred, Pigebørn med paasatte Englevinger, Parykker og langt Skæg. Men hvad Teaterrekvitterne mulig ødelagde, fik dog paa anden Maade Erstatning, nemlig i *Carl*

27 Svend Methling, Danish actor and director (1891-1977); Johannes Poulsen, Danish actor and director (1881-1938); Poul Wiedemann, Danish singer and actor (1890-1969).

28 Danish actress (1850-1939). Betty Hennings had already given her farewell performance at the Theatre in 1908, but on several occasions had appeared as a guest (*Det Kongelige Teaters Officielle Program*, 30.1.1921, DK-Kt). For *The Mother* she may have been engaged again as a gesture to mark the 50th anniversary of her debut as an actress, celebrated on 13.12.1920. Ella Ungermann, Danish actress (1891-1921).

29 *København*, 31.1.1921.

30 *Nationaltidende*, 31.1.1921.

27 Svend Methling, skuespiller og instruktør (1891-1977); Johannes Poulsen, skuespiller og instruktør (1881-1938); Poul Wiedemann, sanger og skuespiller (1890-1969).

28 Skuespiller (1850-1939). Betty Hennings havde allerede haft sin afskedsforestilling fra teatret i 1908, men havde ved flere lejligheder medvirket som gæst (*Det Kongelige Teaters Officielle Program*, 30.1.1921, DK-Kt). Til *Moderen* var hun muligvis engageret igen som en gestus i anledning af 50-års jubilæet for hendes debut som skuespiller, fejret den 13.12.1920. Ella Ungermann, skuespiller (1891-1921).

29 *København*, 31.1.1921.

30 *Nationaltidende*, 31.1.1921.

wings, wigs and long beards. But whatever the props may have spoiled was made up for in another way, that is by *Carl Nielsen's* often magnificent music, clear and straightforward and with a rhythmic beauty of tone as it should be in a national gala play".³¹

While the reviewers had considerable reservations about the dramatic work, they were far more enthusiastic about Nielsen's music. In *Politiken* the composer is praised for his down-to-earth Danish style but is criticized for his failure to support some of the play's more high-flown poetic expressions.³² Gunnar Hauch commented in the journal *Theatret* on Nielsen's view of a popular Danish manner:

"It was certainly not the totality, but the episodes, the details, that had value, often very fine and of great value. One highly original song was the Jester's song about hatred, which is the strongest emotion, and which reaches even the flying eagle. The diction of the poem and its mood in the instrumentation were rendered in equally masterly fashion; only a great musician writes so, and just as masterly was the singing by Mr. Johannes Poulsen. In the Scald's songs we often encountered once more the Carl Nielsen we know from his Danish national songs; it was the same quest for the simplest possible, the primitive style from music's middle ages. It is dangerous to seek this out, for one never finds it unless it lies in the simplicity of the heart. Carl Nielsen's heart is difficult to penetrate; but a single song like the one about 'Princess Tove of Denmark' played upon strings that were felt authentic. At such moments an atmosphere arose that gave the tale the deep perspective, while possessing the potential for wider horizons".³³

In *Nationaltidende*, where the reviewer *K.F.* had great reservations about the dramatic work, the music made an impression on Angul Hammerich. He too regrets the absence of great musical eruptions, but feels great admiration for Nielsen's treatment of the text:

"For Helge Rode's gala play, *Carl Nielsen* has written the music – with a happy touch, one must add, since his music conforms to the text in attitude, colouring and style, as if surging from it in the same breath, in fact even more consistently in its whole manner than the text, and in addition genuinely personal, truly Carl Niensenesque. In form and content we find here his

Nielsens ofte prægtige Musik, klar og ligetil og af en rytmisk Toneskønhed, som det bør være i et nationalt Festsplil."³¹

Hvor anmelderne var temmelig forbeholdne over for det dramatiske arbejde, er de langt mere begejstrede for Carl Nielsens musik. I *Politiken* roses komponisten for sin jævne danske tone men kritiseres for manglende understøttelse af skuespillets visse steder mere højstemte poetiske udtryk.³² Gunnar Hauch kommenterede i tidsskriftet *Theatret* Carl Nielsens opfattelse af en folkelig dansk tone:

"Det blev saa absolut ikke Helheden, men Episoderne, Detaillerne, som ejede Værdien, ofte en meget fin og stor Værdi. En højt original Vise var Narrens Sang om Hadet, der er det stærkeste, og som naar selv den flyvende Ørn. Digtets Ord i Diktionen og dets Stemning i Instrumentationen var lige mesterlig skildret; kun en stor Musiker skriver sligt, og lige saa mesterligt blev det sunget af Hr. Johannes Poulsen. I Skjaldens Sange mødte man ofte den Carl Nielsen igen, vi kender fra hans danske Viser; det var den samme Søgen imod det enklest mulige, den primitive Tone fra Musikkens Middelalder. Den er farlig at søge, for man finder den aldrig, hvis den ikke ligger i Hjertets Enfold. Carl Nielsens Hjerte er svært at gennemskue; men en enkelt Sang som den om 'Prinsesse Tove af Danmark' spillede paa Strenger, som var ægte. I saadanne Øjeblikke voksede Stemninger frem, som gav Eventyret det dybe Perspektiv, men det ejede Muligheder for videre Horisonter."³³

I *Nationaltidende*, hvor anmelderen *K.F.* var meget forbeholden overfor det dramatiske arbejde, gjorde musikken indtryk på Angul Hammerich. Også han savner de store musikalske udbrud, men han nærer stor beundring for Carl Nielsens behandling af teksten:

"Til Helge Rodes Festsplil har *Carl Nielsen* skrevet Musiken – med en lykkelig Haand, maa man tilføje, da hans Toner i Holdning, Farver og Stil slutter sig til Teksten, som om den var sprunget ud af den i samme Aandedræt, endda endnu mere sluttet i hele Holdningen end denne og dertil ægte personlig, rigtig Carl Nielsensk. I Form og Indhold genfinder vi her hans bedste, mest karakterbestemte Egenskaber som Komponist, denne for

31 *G.N. i Ekstrabladet*, 31.1.1921.

32 *Politiken*, 31.1.1921.

33 *Theatret*, vol. 20, no. 11, February 1921, p. 131.

best, most characteristic qualities as a composer – this mixture, so peculiar to him and so captivating, of the quite spontaneously popular and the artistically highly concentrated, the fresh straightforwardness and plainness on the one hand and right beside it the contrapuntal dialectic in sparkling life. It must have been a particular joy for Carl Nielsen to bowl with these balls, so easily it all flows for him, and so straightforward and natural the whole result is; and this at well nigh all points of the score, which spans so many different details, refracting and yet illuminating one another”.³⁴

All are agreed that the first performance was a great success with the audience, and, quite unusually, the author Helge Rode was also given a curtain call where he received the acclaim of the audience from the stage.³⁵ In this and the next season *The Mother* saw 31 performances, over half of which were sold out.³⁶

At the same time as the production in Copenhagen, *The Mother* was premiered at the Odense Theatre, where it was played ten times from 15 March until 29 March 1921, staged by Svend Aggerholm.³⁷ We know of only a few concert performances of the music. On 7 December 1928 Nielsen conducted the *Prelude* to Scene Four and the *Minuet* on Swedish Radio,³⁸ and in connection with the gala concerts for the composer's sixtieth birthday Poul Wiedemann and Christian Christiansen³⁹ performed three songs from *The Mother*: “Vildt gaar Storm mod sorte Vande”, “Min Pige er saa lys som Rav” and “Dengang Ørnen var flyveklar”,⁴⁰ while the text of the song “Som en rejselysten Flaade” was printed in a small booklet of five Nielsen songs for use in a torchlight procession on the birthday in honour of the composer.⁴¹ “Min Pige er saa lys som Rav”, here with the title

ham saa ejendommelige og indtagende Blanding af det rent umiddelbart folkelige og det stærkt kunstnerisk koncentrerede, den friske Ligetilhed paa det jævne paa den ene Side og lige ved Siden af dette den kontrapunktiske Dialektik i spillende Liv. Det maa have været Carl Nielsen en speciel Fryd at spille med disse Kugler, saa let det alt sammen gaar for ham og saa ligetil og selvfølgelig det altsammen falder ud. Dette saa godt som paa alle Punkter af Partituret, der spænder over saa mange, indbyrdes forskellige, hinanden brydende, men dog ogsaa hinanden belysende Enkeltheder.”³⁴

At uropførelsen blev en publikumssucces, er alle enige om, og som noget ganske usædvanligt blev også tekstforfatteren, Helge Rode, fremkaldt efter forestillingen, hvor han fra scenen modtog publikums hyldest.³⁵ I denne og den følgende sæson havde *Moderen* 31 opførelser, hvoraf over halvdelen var udsolgte.³⁶

Samtidig med opsætningen i København fik *Moderen* premiere på Odense Teater, hvor det spillede ti gange fra 15. marts til 29. marts 1921, iscenesat af Svend Aggerholm.³⁷ Der kendes kun enkelte koncertopførelser af musikken. Carl Nielsen dirigerede den 7. december 1928 i Sveriges Radio *Forspil* til Fjerde Billede samt *Menuet*,³⁸ og i forbindelse med festkoncerterne ved komponistens 60-års dag opførte Poul Wiedemann og Christian Christiansen³⁹ tre sange fra *Moderen*: “Vildt gaar Storm mod sorte Vande”, “Min Pige er saa lys som Rav” og “Dengang Ørnen var flyveklar”,⁴⁰ ligesom teksten til sangen “Som en rejselysten Flaade” var trykt i et lille hæfte med fem Carl Nielsen-sange til brug ved et fakkeltog på dagen til ære for komponisten.⁴¹ “Min Pige er saa lys som Rav”, her med titlen *Skjaldens sang af Skuespillet “Moderen”*,

34 *Nationaltidende*, 31.1.1921.

35 *Ekstrabladet*, 31.1.1921.

36 Det Kongelige Teater. Journal 14. aug. 1916 til 22. juni 1922 (*Det Kongelige Teaters Bibliotek og Arkiv*). In the journal 20 performances are registered as sold out.

37 Poul Dreyer (ed.), *Odense Teater 1796-1946*, Odense 1946, pp. 122, 354. Svend Aggerholm, Danish actor (1875-1940), director of Odense Theatre 1917-1921. The title role was played by Ellen Aggerholm. From this production no musical sources are preserved. The Royal Theatre revived the production in the 1935-36 season, but the work seems to have dated by then and *The Mother* only saw five performances.

38 Letters from Nielsen to Julius Rabe of 8.11.1928, 17.11.1928 and 23.11.1928 (DK-Kk, CNA, I.A.d.).

39 Danish pianist (1884-1855).

40 Torben Schousboe, *op.cit.*, Copenhagen 1983, p. 485.

41 Here with the title *Danmark*. The other texts were “Du danske Mand”, “Jeg bærer med Smil min Byrde”, *Jens Vejmand*, the torchlight procession song “Lig varme Væld din Rytme randt”. The booklet was printed by *Politiken* in 1925 (DK-Kk, CNA, I.E.b.1b. Carl Nielsens programsamling 1920-1929).

34 *Nationaltidende*, 31.1.1921.

35 *Ekstrabladet*, 31.1.1921.

36 Det Kongelige Teater. Journal 14. aug. 1916 til 22. juni 1922 (*Det Kongelige Teaters Bibliotek og Arkiv*). I journalen er 20 forestillinger registreret som udsolgte.

37 Poul Dreyer (udg.), *Odense Teater 1796-1946*, Odense 1946, s. 122, 354. Svend Aggerholm, skuespiller (1875-1940), teaterdirektør på Odense Teater 1917-1921. Hovedrolleindehaver var Ellen Aggerholm. Fra denne opsætning findes ingen musikalske kilder overleveret. Det Kongelige Teater genoptog forestillingen i sæsonen 1935-36, men tiden synes at være løbet fra værket, og *Moderen* fik kun fem opførelser.

38 Brev fra Carl Nielsen til Julius Rabe af 8.11.1928, 17.11.1928 og 23.11.1928 (DK-Kk, CNA, I.A.d.).

39 Pianist (1884-1855).

40 Torben Schousboe, *op. cit.*, s. 485.

41 Her med titlen *Danmark*. De øvrige tekster var: “Du danske Mand”, “Jeg bærer med Smil min Byrde”, *Jens Vejmand*, Fakkelsangen “Lig varme Væld din Rytme randt”. Hæftet var trykt af *Politiken* i 1925 (DK-Kk, CNA, I.E.b.1b. Carl Nielsens programsamling 1920-1929).

Skjaldens sang af Skuespillet "Moderen" (The Scald's Song from the play "The Mother"), was also performed on 6 February 1927 at Grundtvigs Hus in the fourth 'workers' concert' of the Students' Society (Studentersamfundet) in the 1926-27 season.⁴²

The text and parts of the music for *The Mother* were printed at the time of the first performance. On the actual day *Berlingske Tidende* printed the text of "Tidselehøsten tegner godt", here with the title *Skjaldens Søragesang* (The Scald's Lament), and the next day in the same newspaper one could read the text of "Som en rejselysten Flaade", this too with an added title: *Sangen om Danmark* (The Song of Denmark). The whole text of the gala play was published by Gyldendal on 31 January,⁴³ and the next year Helge Rode had the poems from *The Mother* included in his collection of poetry *The Silent Garden* (Den stille Have).⁴⁴ Even before the first performance the music publisher Wilhelm Hansen had shown an interest in printing the songs from *The Mother*. In August Nielsen had mentioned to Asger Wilhelm Hansen⁴⁵ that he was working on music for a theatre production about the reunion,⁴⁶ and in November 1920 he sent a manuscript to the publisher with explicit instructions on how he wanted the contract drawn up:

"I enclose the manuscript for 'The Mother'. Of the approximately 20 numbers, I have selected 13 which constitute independent songs and musical pieces that can stand alone, each separately if required. –

Please send me a proposal for a contract and fee as soon as possible. The contract must include a clause stating that I have and retain the right to publish the Preludes, Minuet, March and the piece 'The Mist Is Rising' for Orchestra.

'Saul and David' and 'Masquerade' were sold subject to the same provisos – that is, only the piano arrangement.

Provisionally, as the principle for the fee, we could say that for each number I receive about the same as you pay

blev ligeledes opført den 6. februar 1927 i Grundtvigs Hus ved den fjerde af Studentersamfundets arbejderkoncerter i sæsonen 1926-27.⁴²

Teksten og dele af musikken til *Moderen* blev trykt på samme tid som uropførelsen. *Berlingske Tidende* trykte på selve dagen teksten til "Tidselehøsten tegner godt", her med titlen *Skjaldens Søragesang*, og dagen efter kunne man i samme avis læse teksten til "Som en rejselysten Flaade", også denne med tilføjet titel: *Sangen om Danmark*. Teksten til hele festspillet udkom 31. januar på forlaget Gyldendal,⁴³ og året efter lod Helge Rode digtene fra *Moderen* indgå i sin digtsamling *Den stille Have*.⁴⁴ Allerede inden uropførelsen havde der fra Wilhelm Hansens side været interesse for at trykke sangene fra *Moderen*. I august måned havde Carl Nielsen overfor Asger Wilhelm Hansen⁴⁵ nævnt at han arbejdede med musik til en teaterforestilling om genforeningen,⁴⁶ og i november 1920 sendte han manuskriptet til forlaget med udtrykkelige anvisninger på, hvordan han ønskede kontrakten udfærdiget:

"Hermed Manuskriptet til 'Moderen'. Af de circa 20 Numre har jeg udvalgt de 13 som udgør selvstændige Sange og Musikstykker der kan staa alene, hver for sig, om det skal være. –

Jeg vil bede Jer sende mig et Forslag til Kontrakt og Honorar saa snart som muligt. Kontrakten maa indeholde en Passus om, at jeg har og beholder Retten til Udgivelsen af de Forspillene, Menuetten, Marschen samt Stykket 'Taagen letter' for Orkester.

'Saul og David' og 'Maskaraden' er solgte under samme Forbehold altsaa kun Klaverudtoget.

Vi kunde jo foreløbig som Udgangspunkt for Honoraret sige at jeg faar for hvert Nummer ungefær det samme som I betaler f. Expl: Fini Henriques Halvorsen, Alnæs, Rangström o. A. for en Sang eller et Klaverstykke.

42 Poul Wiedemann sang, accompanied by either Johanne Stockmarr or Emil Selmar (DK-Kk, CNA, I.E.b.1b, Carl Nielsens programsamling 1920-1929).

43 København, 1.2.1921.

44 Helge Rode, *Den stille Have*, Copenhagen 1922. All poems except "Vildt gaar Storm mod sorte Vande" and *Echo Song* are included. Each poem is furnished here with a title and placed under *Narrens Viser* (The Jester's Songs) and *Skjaldens Sange* (The Scald's Songs) respectively, and a note says that songs from *The Mother* are printed here, partly in expanded and revised form.

45 Danish music publisher (1889-1976).

46 Letter from Nielsen to Asger Wilhelm Hansen of 5.8.1920 (DK-Kk, WHA, korrespondance 1925-35. K-R.).

42 Poul Wiedemann sang, og enten Johanne Stockmarr eller Emil Selmar akkompagnerede (DK-Kk, CNA, I.E.b.1b, Carl Nielsens programsamling 1920-1929).

43 København, 1.2.1921.

44 Helge Rode, *Den stille Have*, København 1922. Alle digte undtagen "Vildt gaar Storm mod sorte Vande" og *Ekkosang* er medtaget. Hvert digt er her forsynet med titel og anbragt under henholdsvis *Narrens Viser* og *Skjaldens Sange*, og i en note er angivet: "Sange fra 'Moderen' gengives her, tildels i udvidet og revideret form."

45 Musikforlægger (1889-1976).

46 Brev fra Carl Nielsen til Asger Wilhelm Hansen af 5.8.1920 (DK-Kk, WHA, korrespondance 1925-35. K-R.).

for example Fini Henriques, Halvorsen, Alnæs, Rangström and others for a song or a piano piece.

In my case the printing (engraving) will be considerably less expensive than for any other composer, since I use fewer notes, as can easily be seen from the things themselves”.⁴⁷

From the first draft of the contract it is evident that Nielsen only transferred the right to print the piano arrangement, that he retained the right to publish the orchestral score of the preludes, *Minuet*, *March* and *The Mist Is Rising*, and that he wanted a higher fee than the publisher's first offer. It appears that all his wishes were granted, and the music was sent for typesetting on 7 December 1920.⁴⁸ In the piano score the publication has been given the opus number “41”. The next year he must have negotiated with the publisher again, for a set of parts for salon orchestra consisting of *Minuet*, “Min Pige er saa lys som Rav”, *March* and “Som en rejselysten Flaade” was published by Wilhelm Hansen.⁴⁹

“Som en rejselysten Flaade” is the song from *The Mother* that became most widely known, probably because of the historic circumstances, as the song was closely associated with the reunion and was thus used at meetings all over the country. In 1921 it was printed individually, for male choir in an arrangement by Hakon Andersen⁵⁰ and for mixed choir, set by an anonymous arranger, by Wilhelm Hansen. There is also a private publication in an arrangement by Hakon Andersen for mixed choir. It was included in the 1922 edition of the standard songbook *Folkehøjskolens Melodibog* and printed as No. 30 in a version for three equal voices in *Melodibog til Sangbogen Danmark* from 1924. In the latter songbook, the melody appears as No. 180, for the same ensemble and in the same key, but with the text “Søndret Folk er vokset sammen”.⁵¹ A recording where Nielsen plays the song on the piano was preserved on a

Trykningen (Stikningen) bliver hos mig betydelig billigere end hos nogen anden Komponist, da jeg bruger færre Noder, hvilket let ses af Tingene selv.”⁴⁷

Af første udkast til kontrakt fremgår, at Carl Nielsen kun overgav rettigheder til trykning af klaverudtog, at han bibeholdt retten til udgivelse af orkesterpartitur til forspillene, *Menuet*, *Marsch* og *Taagen letter*, samt at han ønskede et højere honorar end forlagets første udspil. Det ser ud til at alle ønsker blev imødekommet, og noderne sendtes til sætning den 7. december 1920.⁴⁸ I klaverpartituret har udgivelsen fået opusnummeret “41”. Året efter må han igen have forhandlet med forlaget, for et stemmesæt for salonorkester indeholdende *Menuet*, “Min Pige er saa lys som Rav”, *Marsch* og “Som en rejselysten Flaade” udkom på Wilhelm Hansens forlag.⁴⁹

“Som en rejselysten Flaade” er tydeligvis den sang fra *Moderen*, som opnåede størst udbredelse, sandsynligvis på grund af de historiske omstændigheder, hvor sangen blev tæt forbundet med Genforeningen og dermed brugt ved møder over hele landet. I 1921 blev den trykt i enkelttryk for henholdsvis mandskor i arrangement af Hakon Andersen⁵⁰ og for blandet kor af ukendt arrangør hos Wilhelm Hansen. Desuden findes en privat udgivelse i arrangement af Hakon Andersen for blandet kor. I 1922-udgaven af *Folkehøjskolens Melodibog* blev den medtaget, og for tre lige stemmer er den i *Melodibog til Sangbogen Danmark* fra 1924 optaget som nr. 30 – i samme sangbog som nr. 180 findes melodien for samme besætning og i samme toneart men med teksten til “Søndret Folk er vokset sammen”.⁵¹ En indspilning, hvor Carl Nielsen spiller sangen på klaver, er overleveret på fonografvalse og genudgivet. Tempoet i udførelsen er påfaldende

47 Letter from Nielsen to Asger Wilhelm Hansen of 29.11.1920 (DK-Kk, Wilhelm Hansens Arkiv, Acc. 1997/153).

48 Draft contract, December 1920 (DK-Kk, Wilhelm Hansens Arkiv 1920); letter from Wilhelm Hansen to Nielsen of 7.12.1920 (DK-Kk, WHA 1920). In the publisher's engraver's book the music has been entered on 7.12.1920 (DK-Kk, Wilhelm Hansen, Engraver's Book). In the draft contract the title of “Som en rejselysten Flaade” is given as “Som en blomstersmykket Flaade” (Like a Fleet Adorned with Flowers).

49 The music for the salon orchestra version was typeset on 17.2.1921 (DK-Kk, Wilhelm Hansen, Engraver's Book). Precisely these pieces from *The Mother* are mentioned in 1924 by Nielsen as the most important. Cf. letter from Nielsen to Carl Johan Michaelsen of 30.7.1924 (DK-Kk, acc. 1995/55).

50 Danish organist and composer (1875-1959).

51 It is likely that the song was published separately for three equal voices, since no. 30 in this songbook has been given the copyright year 1921.

47 Brev fra Carl Nielsen til Asger Wilhelm Hansen af 29.11.1920 (DK-Kk, Wilhelm Hansens Arkiv, Acc. 1997/153).

48 Forslag til kontrakt, december 1920 (DK-Kk, Wilhelm Hansens Arkiv 1920); brev fra Wilhelm Hansen til Carl Nielsen af 7.12.1920 (DK-Kk, WHA 1920). Nodesatsen er i forlagets stikkerbog indført 7.12.1920 (DK-Kk, Wilhelm Hansen, Stikkerbog). I forslag til kontrakt er titlen på “Som en rejselysten Flaade” anført som “Som en blomstersmykket Flaade”.

49 Noderne til salonorkesterversion er sat 17.2.1921 (DK-Kk, Wilhelm Hansen, Stikkerbog). Netop disse stykker fra *Moderen* omtales i 1924 af Carl Nielsen som de vigtigste. Jf. brev fra Carl Nielsen til Carl Johan Michaelsen af 30.7.1924 (DK-Kk, acc. 1995/55).

50 Organist og komponist (1875-1959).

51 Sandsynligvis har sangen været udgivet separat for tre lige stemmer, da nr. 30 i denne sangbog står med copyright-året 1921.

wax cylinder and has been re-issued. The tempo of the performance is strikingly slow, and it ends with a brief improvisation to make up the recording time.⁵²

The source material for *The Mother* is very extensive. For the music in its entirety there is the ink fair copy, which is partly autograph, and the parts, which have been copied from the ink fair copy by a professional music copyist. There are also a number of sources for individual solo songs, choral songs or orchestral pieces.

In the ink fair copy there are many hands (cf. *Sources* p. XXX); among others Emil Reesen has fair-copied and partly orchestrated the *Prelude to Scene Seven*, *Echo Song* and the final chorus. Since Reesen's piano score is dated May 1920, this may suggest that he became involved at a time when Nielsen was travelling abroad, and when it was still expected that the play would be premiered on 15 June 1920.

One group of sources requires special attention, the sources for the solo songs. The printing manuscript for Wilhelm Hansen's edition was submitted to the publisher before the first performance, and in this the songs with piano accompaniment have been fair-copied in an unknown hand, while the piano versions of the included orchestral pieces have been fair-copied by the composer. By this time Nielsen's fair copy of the songs was in use at the theatre in connection with the rehearsal work, which is why he was obliged to have them copied for use in printing.

The ink fair copy has been chosen as the main source for the present edition. It has been collated with all the other sources, and variants have been noted in *Editorial emendations and alternative readings*. In the case of the songs, important variants from printed piano arrangements as well as other sources have been included, but emendations have only been based on the ink fair copy itself, as the piano arrangement exhibits a number of differences from the score.

As for the vocal text, the ink manuscript is sometimes inadequate. In several cases unknown hands have supplemented Nielsen's missing text underlay, and whole stanzas have been added by others. Either Nielsen did not in all cases have the final text available during the composition process, or stanzas and parts of the text were added or changed after the song had been composed. The work with the scripts from the Royal Theatre involves the problem that they were also the

langsomt, og den afsluttes med en kort improvisation til udfyldning af optagetiden.⁵²

Kildematerialet til *Moderen* er meget omfattende. Til den samlede musik findes blækrenskriften, som er en delautograf, og stemmerne, som er afskrevet efter blækrenskriften af en professionel nodeskriver. Hertil kommer en del kilder til enkelte solosange, korsange eller orkesterstykker.

I blækmanuskriptet findes mange hænder, jf. *Sources* s. XXX, blandt andre har Emil Reesen renskrevet og delvis instrumenteret *Forspil* til Syvende Billede, *Ekkosang* samt slutkoret. Da Reesens klaverpartitur er dateret maj 1920, kunne det tyde på at han blev involveret på et tidspunkt, hvor Carl Nielsen var på rejse i udlandet, og hvor man stadig forventede at uropføre stykket 15. juni 1920.

En gruppe af kilderne påkalder sig særlig opmærksomhed, nemlig kilderne til solosangene. Trykforlægget til Wilhelm Hansens udgave blev indleveret til forlæggeren inden uropførelsen, og heri er sangene med klaverledsagelse renskrevet i fremmed hånd, mens klaverversioner af de medtagne orkestersatser er renskrevet af komponisten. Carl Nielsens renskrift af sangene har på dette tidspunkt været i anvendelse på teatret i forbindelse med prøvearbejdet, hvorfor han har været nødsaget til at lade dem afskrive til brug for trykningen.

Blækrenskriften er valgt som hovedkilde for nærværende udgave. Den er kollationeret med samtlige øvrige kilder, og varianter er optegnet i *Editorial emendations and alternative readings*. For sangenes vedkommende er væsentlige varianter fra trykte klaverudtog samt øvrige kilder medtaget, men revisioner er udelukkende sket på blækrenskriftens egne præmisser, da klaverudtoget udviser en del forskelle fra partituret.

For vokaltekstens vedkommende er blækmanuskriptet til tider mangelfuldt. I flere tilfælde har fremmede hænder suppleret Carl Nielsens manglende tekstunderlægning, ligesom hele vers er tilføjet af andre. Enten har Carl Nielsen ikke i alle tilfælde haft den endelige tekst til sin rådighed ved kompositionsprocessen, eller vers og tekstdele er tilføjet eller ændret efter at sangen var komponeret. Arbejdet med tekstbøgerne fra Det Kongelige Teater rummer det problem, at de ligeledes var tekstforlæg for de indledende revisioner af

⁵² Carl Nielsen spiller Carl Nielsen: Tre fonografvalser fortæller, CD, SB CD 05, Århus 2003.

⁵² Carl Nielsen spiller Carl Nielsen: Tre fonografvalser fortæller, CD, SB CD 05, Århus 2003.

textual source for the initial revisions of the play in connection with its revival in 1935-1936 after the death of Nielsen, and therefore have textual corrections that were added on that occasion. In the present edition the text has been set after the ink manuscript but corrected after the prompt-book from the Royal Theatre, which must be assumed to be the fullest version. All variants in the text books have been included in *Editorial emendations and alternative readings*.

THE ORDER OF THE MUSICAL NUMBERS

It is clear from the ink manuscript of *The Mother* (Source A) that the order of scenes has been changed many times. For the revival at the Royal Theatre in the 1935-1936 season sections were omitted. In the manuscript this is indicated by "udgaar" ("to be omitted"), but this instruction has not been entered by the same hand every time, and we cannot exclude the possibility that some of these had already been omitted before the first performance in 1921. A few passages have been entered several times in the score, either because they were moved from the originally intended place or because of a repetition of the number. In addition there is a complete fair copy of "Vildt den stakkels Nar maa bande" (the second stanza of "Vildt gaar Storm mod sorte Vande") arranged for the Jester and harp and an incomplete first page of the fair copy for choir and orchestra of "Vildt gaar Storm mod sorte Vande" (p. 72), which was not used. The manuscript is copied by Nielsen as well as Emil Reesen and Ebbe Hamerik.

Lists of the order of the various numbers have been noted in several places, but they do not agree. With two exceptions⁵³ all the lists lack indications of the date of the performance. The two most important ones are the list that Ebbe Hamerik probably added in pencil on the inside of the printed score of *Saga Dream* inserted in the score (List a), and a list added in black pen in the second violin, desk 1, from the original set of parts, where the musician has noted with the same pen beside the list "First Performance / Sunday 30 January 1921 / Jørgen Aarskov", which must therefore be assumed to represent the first performance (List b – see facsimile pp. lxvii and lxviii). However, the order in these two lists is not identical. In many of the parts, too, there are lists, likewise on an inserted

skuespillet i 1935-1936 i forbindelse med genopsætningen efter Carl Nielsens død og derfor indeholder tekstrettelser tilføjet i den anledning. Teksten er i nærværende udgave sat efter blækmanuskriptet men suppleret med detaljer fra sufflørbogen fra Det Kongelige Teater, som må antages at være den mest fyldestgørende. Alle varianter i tekstbøgerne er medtaget i *Editorial emendations and alternative readings*.

RÆKKEFØLGEN AF DE MUSIKALSKE NUMRE

Af blækmanuskriptet til *Moderen* (kilde A) fremgår at rækkefølgen af scenegangen har været ændret mange gange. Ved genopførelsen på Det Kongelige Teater i sæsonen 1935-1936 blev en del udeladt. I manuskriptet er det angivet med "udgaar", men denne betegnelse er ikke indført med samme hånd hver gang, og det kan ikke udelukkes at nogle af disse allerede er udgået før uropførelsen i 1921. Enkelte passager er indført flere gange i partituret enten på grund af flytning i forhold til den oprindeligt tænkte placering eller på grund af gentagelse af nummeret. Tilmed findes fuldstændig renskrift af "Vildt den stakkels Nar maa bande" (andet vers af "Vildt gaar Storm mod sorte Vande") udsat for Narren og harpe samt ufuldstændig førsteside af renskrift for kor og orkester af "Vildt gaar Storm mod sorte Vande" (s. 72), som ikke blev anvendt. I manuskriptet findes renskrift af såvel Carl Nielsen som Emil Reesen og Ebbe Hamerik.

Optegnelser af rækkefølgen af de enkelte numre findes anført flere steder, men der er ikke overensstemmelse mellem disse. Med to undtagelser⁵³ er alle oversigter uden angivelse af dato for opførelsen. De to væsentligste optegnelser er den oversigt, som formodentlig Ebbe Hamerik har indført med blyant på indersiden af det i manuskriptet indsatte trykte partitur til *Saga-drøm* (oversigt a), samt en oversigt indført med sort pen i det originale stemmesæts violin 2, pult 1, hvor musikeren med samme pen ved siden af oversigten har anført: "Første Opførelse / Søndag d. 30 Januar 1921 / Jørgen Aarskov", og som derfor må formodes at repræsentere uropførelsen (oversigt b, se facsimile s. lxvii og lxviii). Rækkefølgen i disse to oversigter er dog ikke enslydende. I mange stemmer findes desuden oversigter, også på en indsat maskinskrivet seddel, som må formodes

⁵³ Den i det følgende nævnte oversigt af Jørgen Aaskov fra førsteopførelsen samt en oversigt fra en opførelse i maj 1945.

⁵³ The list from the first performance by Jørgen Aaskov mentioned in the following and a list from a performance in May 1945.

typewritten slip, which we must suppose was handed out to all the musicians; but from these lists it has not been possible to infer an order with any certainty, since the typewritten slips too have been corrected in pencil or pen; nor has it been possible to ascertain a definitive order from the Royal Theatre's performance material, prompt-book and director's script, since they formed the basis for both the production in 1921 and the initial work in connection with the production in 1935, and both books are therefore furnished with many deletions and additions.

In the present edition the order appears as it is in the ink manuscript (Source A) with the omission of the incomplete choral setting of "Vildt gaar Storm mod sorte Vande" (melody: "Som en rejselysten Flaade") and "Vildt den stakkels Nar maa bande" in a version for the Jester and harp. The last of these is included in an appendix, which also has settings that could not be attributed with certainty to Nielsen. Musical numbers that are repeated later are placed in their entirety where they first occur, with a later reference to the place (for further details see *Editorial emendations and alternative readings*).

SYNOPSIS

PROLOGUE

(**Music No. 1, March**). In a classroom the teacher interrupts a geography lesson to tell the pupils a tale about a mother, the mother of the whole country, who seems to be about to lose her son. The teacher predicts that the tale will end well.

SCENE ONE

(**Music No. 1a, Saga Dream**). A king sits in front of a thatched cottage. His purpose in the border region is to see the lost land again, but it is covered in fog. The Scald says that they would be better to leave the place, since the fog is a warning of an iceberg which will rise up, and the Jester tries to cheer the King up by singing a song (**Music No. 1b, Appendix**, "Roselil og hendes Moder"). After a conversation about grief the Jester plays the flute (**Music No. 2, The Mist Is Rising**). The fog lifts, and the Mother and her Son as well as two winged figures, Faith and Hope, appear. As the Son, with the South Jutland coat of arms on his costume, says goodbye to his mother, she reminds him

at have været uddelt til alle musikere; men af disse oversigter har en sikker rækkefølge ikke kunnet udtrages, da også de maskinskrevne sedler er justeret med blyant eller pen. Heller ikke af Det Kongelige Teaters opførelsesmateriale, sufflørbog og instruktionsbog har en entydig rækkefølge kunne udledes, da de har dannet grundlag for såvel opsætningen i 1921 som det indledende arbejde i forbindelse med opsætningen i 1935, og begge bøger derfor er forsynet med talrige overstregninger og tilføjelser.

I nærværende udgave fremstår rækkefølgen, som den foreligger i blækmanuskriptet (kilde A) med udeladelse af den ufuldstændige korsats af "Vildt gaar Storm mod sorte Vande" (melodi: "Som en rejselysten Flaade") samt "Vildt den stakkels Nar maa bande" i udgave for Narren og harpe. Sidstnævnte er medtaget i appendiks, som desuden rummer satser, der ikke entydigt har kunnet relateres til Carl Nielsen. Musiknumre, der senere gentages, er placeret i deres helhed første gang, de optræder, og herefter med en henvisning hertil (se nærmere *Editorial emendations and alternative readings*).

SCENE- OG HANDLINGSGANG

PROLOG

(**Musik nr. 1, Marsch**). I en skolestue afbryder læreren en time i geografi for at fortælle eleverne et eventyr, som handler om en moder, hele landets moder, der tilsyneladende vil miste sin søn. Læreren forudsiger at eventyret ender godt.

FØRSTE BILLEDE

(**Musik nr. 1a, Saga-drøm**). En Konge sidder foran et stråtekt hus. Hans ærinde på grænseegnen er at gense det tabte land, som imidlertid er dækket af tåge. Skjalden fremfører at de hellere må forlade stedet, da tågen er et forvarsel om et isbjerg, som vil rejse sig, og Narren forsøger at opmuntre Kongen ved at synge en vise (**Musik nr. 1b, Appendix**, "Roselil og hendes Moder"). Efter en samtale om sorg spiller Narren på fløjte (**Musik nr. 2, Taagen letter**). Tågen letter, og Moderen og hendes søn samt to bevingede skikkelser, Tro og Haab, kommer til syne. Idet Sønnen med det sønderjyske våbenskjold i sin dragt tager afsked med sin mor, minder hun ham om at han aldrig vil

that he will never be forgotten by his native land, and that he will return one day. He leaves the Mother accompanied by Faith (**Music No. 3, Melodrama**). Then a storm breaks out and a wall of ice rises. The King and the Scald remind each other of the strength of the Mother (**Music No. 3a, Faith and Hope Are Playing**).

SCENE TWO

In a hall of the palace the Scald sings for the King, the Queen and the court (**Music No. 4, "Vildt gaar Storm mod sorte Vande," Stanza 1**). The Jester imitates him sneeringly (**Music No. 4, Stanza 2**). The King expresses his despair over the loss of the region and sends the Scald out into the countryside for one year to seek encouragement by looking for good, true, unifying forces among the people.

SCENE THREE

The Scald and his Boy are in an inn amidst a company of loud-voiced, boasting motorists, dancing to the sound of a gramophone (**Music No. 5, Gramophone Waltz**). These people leave the bar, to the relief of the Boy and the Scald. The Boy reminds the Scald of a girl the latter once knew, who may be a help now, then the Scald sings a song about her (**Music No. 6, "Min Pige er saa lys som Rav"**). The Scald, who has joined the company, parodies this by telling the story of a beautiful woman once brought to the gates of the palace by the Scald, but when it started to rain the paint ran off her and she became striped. The Jester sings his song (**Music No. 7, "Ved Festen fik en Moder bud"**). The Scald recalls his mission, and mentions many of the good men whom he knows, but who are unsuitable, because they always quarrel in the presence of the King, thus shaming one another. The Jester suggests looking where no one lives, or where people do not speak ill of one another: among the deaf mutes or among the dead in the graveyard. In his quest the Scald knows that he will make enemies, which inspires the Jester to sing a song about hatred (**Music No. 8, "Dengang Ørnen var flyveklar"**). The Jester and the Scald contact a man called Lars to see whether they can find in him someone who will serve the King. At first things look promising, but after the consumption of several mugs of beer he becomes agitated and pours beer over the head of the Scald, after which he is sent home, and the Scald expresses his despondency in a song (**Music No. 9, "Tidselhøsten tegner godt"**).

blive glemt af sit fædreland, og at han engang vil vende tilbage. Han forlader Moderen ledsaget af Tro (**Musik nr. 3, Melodrama**). Herefter bryder et uvejr løs, og en ismur rejser sig. Kongen og Skjalden minder hinanden om Moderens styrke (**Musik nr. 3a, Tro og Haab spiller**).

ANDET BILLEDE

I en sal på slottet synger Skjalden for Kongen, Dronningen og hoffet (**Musik nr. 4, "Vildt gaar Storm mod sorte Vande", vers 1**). Narren efterligner vrængende (**Musik nr. 4, vers 2**). Kongen udtrykker sin fortvivelse over tabet af landsdelen og sender Skjalden ud i landet for på et år at søge opmuntring ved at lede efter sande og gode, samlende kræfter i folket.

TREDJE BILLEDE

Skjalden og hans dreng befinder sig på en kro i et selskab af højroastede og pralende bilister, som danser til lyden af en grammofon (**Musik nr. 5, Grammofon-Vals**). Disse mennesker forlader krostuen til Drengen og Skjaldens lettelse. Drengen minder Skjalden om en pige, som denne engang har kendt, og som måske kunne være til hjælp nu, hvorefter Skjalden synger en vise om hende (**Musik nr. 6, "Min Pige er saa lys som Rav"**). Narren, som har sluttet sig til selskabet, fortæller parodierende om en smuk kvinde, som Skjalden engang bragte til slottets port, men da det begyndte at regne, gik malingen af hende, og hun blev stribet. Narren synger sin vise (**Musik nr. 7, "Ved Festen fik en Moder Bud"**). Skjalden kommer i tanke om sit forehavende og nævner mange af de gode mænd, han kender, men som er uegnede, da de altid skændes i Kongens nærværelse og derved skæmmes hinanden. Narren foreslår at søge, hvor ingen bor, eller hvor man ikke taler et ondt ord om hinanden: blandt døvstumme eller blandt de døde på kirkegården. Ved sin søgen ved Skjalden at han får fjender, hvilket inspirerer Narren til en vise om had (**Musik nr. 8, "Dengang Ørnen var flyveklar"**). Narren og Skjalden tager kontakt med Lars for at se, om de i ham kan finde en mand til at gøre tjeneste hos Kongen. Umidelbart ser det lovende ud, men efter indtagelse af adskillige krus øl bliver han ophidset og hælder øl i hovedet på Skjalden, hvorefter han sendes hjem, og Skjalden udtrykker sit mismod i en sang (**Musik nr. 9, "Tidselhøsten tegner godt"**).

SCENE FOUR

(**Music No. 10, Prelude**). Outside by the ice wall the Scald and the Boy appear. Two crosses by the wall memorialize the fallen – all hope seems lost, and the Scald breaks into song (**Music No. 11, “Saa bittert var mit Hjerte”**). Then a woman’s voice is heard, singing six lines of the first stanza of the hymn *Her vil ties, her vil bies* (**Appendix**), which is answered by the next three lines of the stanza sung by a male voice from the other side of the wall. Hope glides out of the ice wall, and with her from the opposite side she has a girl dressed in a South Jutland costume. The children are united, and they take shelter in the cottage from a threatening storm (**Music No. 12, The Children Are Playing**).

SCENE FIVE

Inside the cottage sits an old woman working at her spinning wheel, while she sings a further two stanzas of the hymn, again answered by a male voice from the other side of the ice wall. The Scald questions her about her presence in that region of the country, and she replies that she is waiting for Joy, who will come when the west wind topples the mountains and the dry tree blossoms. To the Bard’s question to the children about the woman, they both answer that she is the Mother; but the Scald wonders why children from both sides of the ice wall call the same woman Mother. Outside, a storm blows up, and in the wind we hear national anthems from France, England, America and Italy (**Music No. 13, Appendix, Fragments of the National Anthems of the Billigerents**). The woman goes over to the window, where she shows the children that the wind has toppled the ice wall and spring is breaking forth. In the cottage the children lay the table because the Mother is expecting guests, then Hope and Faith come in through the door holding the hand of the returning Son. To general joy the Mother is reunited with her Son, and the Scald breaks into song (**Music No. 14, “Søndret Folk er vokset sammen”**). The festivities are interrupted by the King’s master of ceremonies, who asks the Scald to go with him, since the term of his mission has run out, and he must return. The Scald takes the Mother and her Son with him.

SCENE SIX

(**Music No. 15, Minuet**). At the palace a celebration is held to lighten the sad mood of the King. The Courtier, the Sage and the Jester await the Scald with anticipation, as they expect that he will not have been able to fulfil his mission, and the Jester

FJERDE BILLEDE

(**Musik nr. 10, Forspil**). Udenfor ved ismuren indfinder Skjalden og Drengen sig. To kors ved muren minder om de faldne – alt håb synes ude, og skjalden bryder ud i sang (**Musik nr. 11, “Saa bittert var mit Hjerte”**). Herefter høres en kvindestemme, som synger seks linier af første vers af salmen *Her vil ties, her vil bies* (**Appendiks**), som svares med de følgende tre linier af en mandsstemme fra den anden side af muren. Haab glider ned af ismuren, og med sig fra den modsatte side har hun en pige, som er iført en sønderjydske dragt. Børnene forenes, og de søger læ i huset for et truende uvejr (**Musik nr. 12, Børnene leger**).

FEMTE BILLEDE

Inde i huset sidder en gammel kvinde og spinder ved sin rok, medens hun synger yderligere to vers af salmen, igen med svar af en mandsstemme fra den anden side af ismuren. Skjalden udspørger hende om hendes tilstedeværelse i den egn af landet, og hun svarer at hun venter på Glæden, som vil komme når vestenvinden vælter bjergene, og det tørre træ blomstrer. På Skjaldens forespørgsel til børnene om kvinden svarer de begge at det er Moderen; men Skjalden undrer sig over at børn fra begge sider af ismuren kalder samme kvinde for mor. Udenfor blæser en storm op, og i blæsten høres nationalmelodier fra Frankrig, England, Amerika og Italien (**Musik nr. 13, Appendix, Brudstykker af de krigsførende Landes Nationalmelodier**). Kvinden går hen til vinduet, hvor hun viser børnene at vinden har væltet ismuren og at foråret bryder frem. Inde i stuen dækker børnene bord, fordi Moderen venter gæster, hvorefter Haab og Tro træder ind af døren med den tilbagevendte søn i hånden. Til stor glæde genforenes Moderen med sin søn, og Skjalden bryder ud i sang (**Musik nr. 14, “Søndret Folk er vokset sammen”**). Selskabet afbrydes af Kongens taffelmester, som beder Skjalden følge med, da tidsfristen for hans opgave er udløbet, og han må vende tilbage. Med sig tager Skjalden Moderen og hendes søn.

SJETTE BILLEDE

(**Musik nr. 15, Menuet**). På slottet holdes fest til opmuntring af Kongens triste humør. Hofmanden, Vismanden og Narren venter Skjalden med spænding, da de formoder at han ikke har kunnet udfylde sin opgave, og Narren fremfører sin vise om døden (**Musik nr. 16, “Dengang Døden var i Vente”**). Taffel-

performs his song about death (**Music No. 16**, “Dengang Døden var i Vente”). The Master of Ceremonies tells the others in the company that the Scald has found an old woman and her son, whom he wants to present to the King, which rather puzzles the Master of Ceremonies. The King and the Queen enter (**Music No. 17**, *Fanfare Music*), and a minuet is danced (**Music No. 18**, *Minuet*); but the dance is interrupted when the Mother and her son arrive. At the request of the Mother, everyone goes outside with her (**Music No. 18a**, *Fanfare Music*).

SCENE SEVEN

(**Music No. 19**, *Prelude*). In a Danish landscape we hear music from the four points of the compass (**Music No. 20**, *Echo Song*). A procession appears with Faith and Hope, the Mother and her son, the King, the Queen and their retinue (**Music No. 21**, *March*), and the people come crowding in (at the caesura in *March*, b. 79). They all sing a song of homage to the reunited Denmark (**Music No. 22**, “Som en rejselysten Flaade”).

Kirsten Flensborg Petersen

SONGS FOR EINAR CHRISTIANSEN'S PLAY COSMUS

In 1921, while Carl Nielsen was working on the music for *Springtime on Funen*, he was asked by the former director of the Royal Theatre, Einar Christiansen,⁵⁴ to compose music for the latter's play *Cosmus*, which had been written more than twenty years earlier. The drama includes two poems, to which Nielsen composed music for tenor solo and mixed choir respectively. Nielsen had earlier written music for Einar Christiansen's texts: besides the libretto of Nielsen's opera, *Saul and David* (1902), Einar Christiansen also wrote the play *Fatherland* in 1916, for which Nielsen had written a choral song and a march. Nielsen regarded the work with *Cosmus* as a favour to a friend, as he suggests in a letter to his good friend Vera Michaelsen:⁵⁵

“Yesterday I got a letter from Einar Christiansen, fervently asking me to compose a song and a little choral piece for his ‘Cosmus’,

54 Danish author (1861-1939). Einar Christiansen was the director of the Royal Theatre in 1899-1909 and an artistic consultant and stage director in 1931-1933.
55 (1893-1974).

mesteren fortæller de andre i selskabet at Skjalden har fundet en gammel kone og hendes søn, som han vil præsentere for Kongen, hvilket taffelmesteren ikke forstår meget af. Kongen og Dronningen træder ind (**Musik nr. 17**, *Fanfare-Musik*), og der danses menuet (**Musik nr. 18**, *Menuet*); men dansen afbrydes, da Moderen og hendes søn ankommer. På Moderens opfordring følger alle med udenfor (**Musik nr. 18a**, *Fanfare-Musik*).

SYVENDE BILLEDE

(**Musik nr. 19**, *Forspil*). I et dansk landskab høres musik fra de fire verdenshjørner (**Musik nr. 20**, *Ekkosang*). Et optog med Tro og Haab, Moderen og hendes søn, Kongen, Dronningen og deres følge kommer til syne (**Musik nr. 21**, *Marsch*), hvorefter folket strømmer til (ved cæsuren i *Marsch* t. 79). De tilstedeværende synger en hyldest til det genforenede Danmark (**Musik nr. 22**, “Som en rejselysten Flaade”).

Kirsten Flensborg Petersen

SANGE TIL EINAR CHRISTIANSENS SKUESPIL COSMUS

I 1921, mens han arbejdede med musikken til *Fynsk Forår*, blev Carl Nielsen af Det Kongelige Teaters tidligere direktør, Einar Christiansen,⁵⁴ anmodet om at komponere musik til dennes skuespil *Cosmus*, som var skrevet mere end 20 år tidligere. Dramaet rummer to digte, hvortil Carl Nielsen komponerede musik for henholdsvis tenor solo og blandet kor. Han havde tidligere skrevet musik til Einar Christiansens tekster: librettoen til operaen *Saul og David* fra 1902 og skuespillet, *Fædreland* fra 1916, hvor musikken bestod af en korsang og en march. For Carl Nielsen var arbejdet med *Cosmus* at betragte som en vennetjeneste, således som han antyder det i et brev til sin gode veninde, Vera Michaelsen:⁵⁵

“Jeg fik igaar Brev fra Einar Christiansen, som inderligt beder mig komponere en Sang og et lille Korstykke til hans ‘Cosmus’ der skal op paa det kgl Theater inden saa længe. Jeg har lavet det, fordi jeg kan godt lide ham og der er en vis høj Stræben i

54 Forfatter (1861-1939). Einar Christiansen var direktør på Det Kongelige Teater 1899-1909 og kunstnerisk konsulent og iscenesætter 1931-1933.
55 (1893-1974).

- Nr. 1. Marsch Repetition fra Bagstav A
 Nr. 1a Sagedrøm
 Nr. 2 - 14 mferadrede
 Nr. 15 Menuet (Forpil til 6 Billeder)
 Nr. 16 "Dagen Døder" fuldstændig med da capo
 Nr. 17 Fanfare
 Nr. 18 Menuet afbrydes 3 Takter efter Treuen
 Nr. 18a Fanfare da capo
 Nr. 19 Forpil til 7 de Billeder
 (Nr. 20 (indgaar)
 Nr. 21 Marsch
 Nr. 22 Slutningssang i B-dur
 Nr. 23 3 sidste Takter af Nr. 22 med Ophæft
 (B-dur)

Stikprole til "Sagedrøm"

Læseren: Nu pynter vi den i Dag men saa længe
 er endeløst fat i Morgen til Gengæld, for
 ingen ting er gratis her i Verden. End ikke
 Alverhyet. Det ender nok godt, men i
 Vinkelbunden begynder det; samme Nu.
 Hvor det slukker, og det er jer mine
 Børn, som skal dybe videre paa vores alle-
 sammens Alverhyet.

Skara for det!

The Mother, opposite page to first music page in the printed
 score of *Saga Dream*, inserted in the ink manuscript (Source A).
 The sequence of the musical numbers was probably written in
 by Ebbe Hamerik.

Moderen, modsatte side af første nodeside i det trykte partitur
 til *Saga-drøm*, som er indsat i blækmanuskriptet (kilde A).
 Rækkefølgen af musikalske numre er sandsynligvis indskrevet
 af Ebbe Hamerik.

Ouverture — 1 Billede

- 1 - N^o 21 Marsch som Ouverture (Side 8)
- 2 - 1 Saga-Drøm (Side 1)
- 3 - 1^a Tacet (Harpe) (Side 2^a)
- 4 - 2 — (Harpe & Fløjte)
- 5 - 3 Melodrama
- 6 - 3^a Tacet (Fløjte & Bratsch) paa Scen

2^{de} Billede

- 7 - N^o 4 Andantino pesante —

3 Billede

- 8 - 5 Grammofon Vals (Tacet)
- 9 - 6 Arias Allegretto
- 10 - 7 Allegro molto.
- 11 - 8 Allegro pesante
- 12 - 9 Tacet — (Harpe - Trækl.)
- 13 - 10 Forspil til — 4^{de} Billede
- 14 - 11 Moderato
- 15 - 12 Tacet (Fløjte)

5^{de} Billede

- 16 - 13 Tacet (Hvævel bag Scenen)
- 17 - 14 Andante

6 Billede

- 18 - 16 Allegro vivo | N^o 17 Tacet
- 19 - 18 Menuet

7 Billede

- 20 - 19 Forspil (Side 1^a)
- 21 - 20 Ekko sang (Side 9)
- 22 - 21 Marsch (Side 8)
- 23 - 22 Tempo giusto (Side 12^a).

Første Opførelse
Søndag d. 30 Januar 1921
Jørgen Arbo.

N^o 1. Marche Le N^o 21.

- 1a. Saga-drøm
- 2-14. uforandret
- 15 Menuet se N^o 18 I. & ae +
- 16 Dyr og Døden
- 17 Fanfare.
- 18 Menuet. I. & til +
- 18a. Fanfare som N^o 19
- 19 Forspil til 7^{de} Billede
21. Marche
- 22 Slutning. Slutlag
23. Slut.

March 21
Forspil 19
Slutning 22

10. 2. 41-18-6

The Mother, instrumental part for first desk of vl.2 (Source B), in which the musician has written the sequence of musical numbers on the inside of the cover.

Moderen, instrumentalstemme til førstepult af vl.2 (kilde B), hvor musikeren har indskrevet rækkefølge af musikalske numre på omslagets inderside.

105

Coda

D.C. fra A
also
for Coda
Moderen stormer ind.
Forsamlingen fortæller
Hvise. Et lille Stykke
Pause, saa
Repetition fra Bygderne
med Optakke derefter Coda

The Mother, last page of No. 1 March with the added repeat instructions (ink manuscript, Source A).

Moderen, sidste side af nr. 1 Marsch med de indførte angivelser af repetitioner (blækmanuskriptet, kilde A).

43

No. 11. Folio 22

The Mother, No. 11 "Saa bittert var mit Hjerte" (ink manuscript, Source A), bb. 6-15 with changes in the dynamics bb. 14-15.

Moderen, nr. 11 "Saa bittert var mit Hjerte" (blækmanuskriptet, kilde A), t. 6-15 med ændring af dynamik t. 14-15.

46 **V Billede** **Nr 13** er Brudestykke, bag Sammen, af de krigsførere Lørdag
Nationalmelodien

Skinder: Det skal I da rigtig nok, for det har I da fortand.
Den ikke for andet, men skal I da saadan for
Poppenes Skjæde, for det er ikke mere, jeg de
Gilder h. l. Binde med saadan nøgle, der har
Hjerten paa det med allefald ikke af det.

Sjældnen: Og nu vil jeg sige om Sammen, for
Middagden jeg om Hjemmet eller en
naagen, som maa jeg ha
paa det.

Nr 14

Viol I *Viol II* *Viola* *Hjalden* *Cello* *Basso*

Søndret Folk er vokset sammen i den store Skabningstid, som
Sammen, som er Sammen, som er Glæden som vor grund. Sammen af

Hjalden *Cello* *Basso*

The Mother, No. 14 "Søndret Folk er vokset sammen" (ink manuscript, Source A). The introduction has been added by Ebbe Hamerik.

Moderen, nr. 14 "Søndret Folk er vokset sammen" (blækmanuskriptet, kilde A). Indledningen er tilføjet af Ebbe Hamerik.

B E S Æ T N I N G
O R C H E S T R A

3 flauti
2 oboi
2 clarinetti
2 fagotti
4 corni
3 trombe
3 tromboni
tuba
timpani
gran cassa
triangolo
piatti
piatto sospeso
campanelli
arpa
pianoforte
archi

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

The Scald	Skjalden
The Jester	Narren
The Mother	Moderen
The Son	Sønnen
The Hope	Haab
The Faith	Tro
A voice	En stemme
Soprano solo	Sopran solo
Tenor solo	Tenor solo
Baritono solo	Baryton solo
Chorus	Kor

FORKORTELSER

ABBREVIATIONS

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

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

SOURCES

THE MOTHER

- A** Score, partly autograph (Carl Nielsen, Emil Reesen), fair copy
B Parts, manuscript copy

SOLO SONGS

- C** Printed piano score, Ove Scavenius' copy
D Piano score, partly autograph, fair copy or manuscript copy, printing manuscript
E Piano score, autograph, fair copy
F Piano score, manuscript copy

CHORAL SONGS

- G** Piano score, fair copy (Emil Reesen)

ECHO SONG

- Ha** Piano score, partly autograph, fair copy
Hb Score, autograph, draft

CHORUS. "SOM EN REJSELYSTEN FLAADE"

- Ia** Choral score, autograph, fair copy, printing manuscript
Ib Choral score, autograph, fair copy
Ic Piano score, autograph, draft
Id Autograph, draft
Ie Sketch
If Parts, manuscript copy
Ig Printed choral part
Ih Printed choral part
Ii Printed choral part
Ik Choral score, partly autograph, fair copy and draft
Il Printed parts

"SØNDRET FOLK ER VOKSET SAMMEN"

- J** Piano score, sketch

SAGA DREAM

- K** Printed parts

FAITH AND HOPE ARE PLAYING, THE CHILDREN ARE PLAYING

- La** Part, manuscript copy
Lb Part, manuscript copy
Lc Part, manuscript copy
Ld Part, manuscript copy

GRAMOPHONE WALTZ

- Ma** Piano part, autograph, draft
Mb Piano part, manuscript copy

THIS FAIR AND LOVELY LAND

N Parts, manuscript copy

FRAGMENTS OF THE NATIONAL ANTHEMS
OF THE BELLIGERENTS

O Parts, manuscript copy

PRELUDE (TO SCENE SEVEN)

P Score, autograph, draft

MINUET, "MIN PIGE ER SAA LYS SOM RAV",
MARCH, "SOM EN REJSELYSTEN FLAADE"

Q Printed parts

TEXTUAL SOURCES

AA Prompt book, typewritten

BB Prompt book, typewritten

CC Printed script, play script

- A** Score, partly autograph (Nielsen, Emil Reesen), fair copy.
DK-Kk, CNS 345a.
End-dating p. 112: "Emil Reesen / Skovshoved 1920".
Donated to the Royal Library from the Royal Theatre (s. a.).
35x28 cm, 116 pages (including printed edition of *Saga Dream*, WH 17442) in brown-patterned half-binding. Pagination: 2-17 (printed pagination with title page, 1 unpaginated folio and 1 unnumbered page at front), 18-72, 73-112 in pencil (2 different unknown hands); on pp. 37-72 earlier numbering has been erased; pp. 54, 55, 71 partly touched up in ink; p. 68 earlier numbered 4; pp. 73-88 earlier numbered 25-40 in ink; pp. 89-104 earlier numbered 55-70; pp. 105-106, earlier numbering erased; pp. 107-112 earlier numbered 41-46 in ink.
Paper type:
pp. 1-17: Printed edition of *Saga Dream*
pp. 18-50: W. Hansen / No. 8. Folio 22 (22 staves)
pp. 51-52: 24 staves
pp. 53-64: W. Hansen / No. 8. Folio 22 (22 staves)
pp. 65-88: W. Hansen / No. 9. Folio 24 (24 staves)
pp. 89-106: W. Hansen / No. 8. Folio 22 (22 staves)
pp. 107-112: W. Hansen / No. 9. Folio 24 (24 staves)
Page 17 is pasted together with page 18. Between p. 18 and p. 19 trimmed music paper has been inserted, 16.5x26.5 cm, 9 staves. On p. 21 trimmed music paper has been inserted with a clip, 17x12.5 cm, 6 staves of paper type with King Frederik IX's monogram.

On cover label: "944 / Moderen / Partitur".

The source contains the score for *The Mother* with the printed edition of the score for *Saga Dream* from 1920 inserted at the front. There are deletions and additions in several hands in pencil, blue and red crayon, black and blue ink pen. Text cues have been added with a black pen or pencil, presumably by Ebbe Hamerik.

The page pasted in between p. 18 and p. 19 is written on the recto side in ink, possibly by Ebbe Hamerik. It contains the first stanza of "Roselil og hendes Moder" for Jester and harp. Added in pencil: "gaar ud / synges uden Akkompagnement / Spilles kun naar / Johannes Poulsen ikke / udfører Narrens Rolle."¹ The music on the attached music paper, p. 21, which is notated in an unknown hand, is an incomplete extract from what is presumably a string part from an unknown work.

Content with indication of foreign hands:

- pp. 1-17: printed edition of *Saga Dream*
pp. 18-20: *The Mist Is Rising*
inserted between p. 18 and p. 19: "Roselil og hendes Moder" in an unknown hand, the same as p. 23
p. 21: on p. 21, trimmed music bifolio (probably irrelevant to *The Mother*) written in an unknown hand
pp. 21-23: *Melodrama*
p. 23: *Faith and Hope Are Playing*, fair copy presumably by Ebbe Hamerik
pp. 24-27: "Vildt gaar Storm mod sorte Vande"
p. 28: "Vildt den stakkels Nar maa bande" for Jester and harp
p. 29: *Gramophone Waltz*
pp. 30-31: "Min Pige er saa lys som Rav"
pp. 32-33: "Ved Festen fik en Moder Bud"
pp. 34-36: "Dengang Ørnen var flyveklar"
p. 37: "Tidselhøsten tegner godt"
pp. 38-42: *Prelude* [to Scene Four]
pp. 42-44: "Saa bittert var mit Hjerte"
p. 45: *The Children Are Playing*
pp. 46-47: "Søndret Folk er vokset sammen"
p. 48: *Faith and Hope Are Playing*, fair copy by Nielsen
pp. 49-51: "Dengang Døden var i Vente", p. 51: the last four bars in a fair copy presumably by Ebbe Hamerik
p. 52: *Fanfare Music*, fair copy presumably by Ebbe Hamerik

¹ "omit / to be sung without accompaniment / only to be played when / Johannes Poulsen is not / playing the role of the Jester".

p. 53: the last four bars of “Dengang Døden var i Vente”, fair copy by Nielsen
 pp. 54-63: *Minuet*
 p. 64: *Fanfare Music*, fair copy by Nielsen
 pp. 65-71: *Prelude* [to Scene Seven], fair copy by Emil Reesen
 p. 72: the first 4 bars of “Vildt gaar Storm mod sorte Vande” for choir and orchestra, fair copy by Emil Reesen
 pp. 73-88: *Echo Song*, fair copy by Emil Reesen
 pp. 89-105: *March*
 p. 106: blank
 pp. 107-112: *Chorus*. “Som en rejselysten Flaade”, fair copy by Emil Reesen

Text insertion in A

Inserted in the score is the text of the songs: “Vildt gaar Storm mod sorte Vande” (3 stanzas); *Echo Song*: “Som en rejselysten Flaade” (6 stanzas), a total of 10 folios, 28.5x21 cm, written on the recto page with a black pen (Helge Rode).
 Pagination: 1-5 (Helge Rode), 6-7 (Nielsen, changed from 7-8 in pencil), 9-11 (Helge Rode).

B Parts, manuscript copy.

DK-Kk, CNS 345m.

Datings from 1921 to 1945.

Donated to the Royal Library by the Royal Theatre in 1983. Set of 39 parts, sewn in grey boards. In the wind parts, bass drum and cymbals, glockenspiel and timpani, a printed part for *Saga Dream* is pasted in. In many parts, on the inside cover, the order of the musical numbers is either indicated on an inserted slip of paper or noted in ink or pencil. In vl. 2 (first desk) the musician has noted with the same pen beside the list: “Første Opførelse / Søndag d. 30 Januar 1921 / Jørgen Aarskov”.² In the set of parts there are many additions in various hands.

SOLO SONGS

C Printed piano score, Ove Scavenius' copy.

DK-Kk, CNU.

Title page: “Carl Nielsen / Musik / til / Helge Rode's Skuespil / Moderen / Op 41 / Klaverudtog. / FORLÆGGERENS EJENDOM FOR ALLE LANDE / KØBENHAVN & LEIPZIG / WILHELM HANSEN, MUSIK-FORLAG / KRISTIANIA & BERGEN / NORSK MUSIK-FORLAG / GÖTEBORG – STOCKHOLM – MALMÖ / A. B. NORDISKA MUSIKFÖRLAGET / Copyright 1921 by Wilhelm Hansen, Copenhagen”.

Pl. No.: 17565 (1921).

30.5x23.5 cm, 23 pages, sewn in covers.

Contents: I *The Mist Is Rising*, II “Vildt gaar Storm mod sorte Vande”, III “Min Pige er saa lys som Rav”, IV “Dengang Ørnen var flyveklar”, V “Ved Festen fik en Moder Bud”, VI “Tidselhøsten tegner godt”, VII *Prelude* [to Scene Four], VIII “Saa bittert var mit Hjerte”, IX “Dengang Døden var i Vente”, X *Minuet*, XI *Prelude* [to Scene Seven], XII *March*, XIII “Som en rejselysten Flaade”. Text on cover as on title page with addition at top: “3. Oplag. Det kgl. Teaters Repertoire”.

D Piano score, partly autograph, fair copy or manuscript copy, printing manuscript.

DK-Kk, CNS 345n.

Title page: “Carl Nielsen / Musik / til / Helge Rodes Skuespil / ‘Moderen’ / Op 41 / (Klarverudtog)”. In pencil in an unknown hand: “Forlag / 27/1 21” and “22”. In ink in an unknown hand: “1. Hefte / Opførelsesret forbeh / Copyright 1921 WH / paa alle 13 Numre / alm F”. “Copyright 1921 WH / paa alle 13 Numre / alm F” is underlined in blue crayon and “Peters” has been added. “alm F” is crossed out in pencil. Dating p. 1 in pencil: “Copyright 1921 by W H Copenhagen”. Bought by the Royal Library from Wilhelm Hansens Musikforlag in 1997.

35x27 cm, 14 folios, with 27 of the pages written in ink and pencil, inserted in music bifolio with title page inserted by the publisher in brown paper cover. Pagination: 1-28.

Paper type:

pp. 1-4: 10 staves (hand-ruled)

pp. 5-6, 13-14, 19-21, 23-28: 12 staves

pp. 7-12, 15-18, 22: 12 staves (song format); pages 7-8, 9-10, 11-12, 15-16, 17-18, 21-22, 27-28 are music pages pasted together

Hands:

Nielsen: pp. 1-3, 5-6, 13-14, 27-28

Music copyist X: pp. 7-12, 15-18, 22

Music copyist Y: pp. 19-21, 23-26

Content: *Prelude* [to Scene Seven] (Nielsen), *The Mist Is Rising* (Nielsen), “Vildt gaar Storm mod sorte Vande” (X), “Min Pige er saa lys som Rav” (X), “Dengang Ørnen var flyveklar” (X), “Tidselhøsten tegner godt” (X), *Prelude* [to Scene Four] (Nielsen), “Saa bittert var mit Hjerte” (X), “Dengang Døden var i Vente” (X), *Minuet* (Y), “Ved Festen fik en Moder Bud” (X), *March* (Y), “Som en rejselysten Flaade” (Nielsen). Additions and changes in pencil and ink (Nielsen and foreign hands).

² “First performance / Sunday 30th January 1921 / Jørgen Aarskov”.

Title page on cover in unknown hand: "CARL NIELSEN: 'MODEREN' OP 41 / (KLAVERUDTOG)" and "F. 17565" (plate number). Added in pencil on the first music page in an unknown hand: "Copyright 1921 by WH Copenhagen 17565" and "Opff / Dansk 4 Fransk Moderen / Skuespil af Helge Rode".

- E** Piano score, autograph, fair copy.
 DK-Kk, CNS 345b.
 Title page: "Sangene / til / Helge Rode's Festspil / 'Moderen' / Musiken komponeret af / Carl Nielsen." Stamped: "DET KGL. TEATERS / MUSIKARKIV." In pencil in an unknown hand: "Hr. Lehmann." In blue crayon in an unknown hand: "944".
 Donated to the Royal Library from the Royal Theatre in 1946.
 35.5x26.5 cm, 12 folios in brownish half-binding. Numbered 2-11 (title page and first music page unnumbered).
 Paper type: 12 staves (hand-ruled).
 The source has been restored.
 Contents: "Ved Festen fik en Moder Bud", "Vildt gaar Storm mod sorte Vande", "Min Pige er saa lys som Rav", "Dengang Ørnen var flyveklar", "Tidselhøsten tegner godt", "Saa bittert var mit Hjerter", "Dengang Døden var i Vente".
 Additions in an unknown hand in pencil and red crayon.

- F** Piano score, manuscript copy.
 The Royal Theatre, Copenhagen.
 Dating on first music page: "Hr. Johannes Poulsen / 12-11-1920 / Borchseniuss Carl Madsen / 14-9-1935".
 34.5x27.5 cm, 3 inserted folios in grey boards, 5 of the pages written in ink.
 Paper type: 12 staves (song format).
 Cover title: "Narrens Sange / i / 'Moderen'". Title on first music page: "'Moderen'. Narren's Parti! / Musik af Carl Nielsen." Contains "Ved Festen fik en Moder Bud", "Dengang Ørnen var flyveklar" and "Dengang Døden var i Vente". On fol. 2' the melody with no text for "Vildt gaar Storm mod sorte Vande" has been added in pencil. Fifth stanza of "Dengang Døden var i Vente" has been added (Ebbe Hamerik). On the cover the Royal Theatre's registration number "944" has been added as well as "2" in a circle.

CHORAL SONGS

- G** Piano score, fair copy (Emil Reesen).
 DK-Kk, CNS 345c.
 End-dating: "Emil Reesen / Skovshoved / Maj 1920."

Donated to the Royal Library from the Royal Theatre (s. a.).
 34.5x27 cm, 6 bifolios, 21 of the pages written in ink, sewn in grey boards. Pagination: 2 unnumbered pages, 1-21, 1 unnumbered page.

Paper type: W. Hansen No. 3. F. 12. (12 staves).
 Contents: *Prelude* [to Scene Seven], "Vildt gaar Storm mod sorte Vande" (Melody: "Som en rejselysten Flaade"), *Echo Song*, "Som en rejselysten Flaade". Added on the first page in an unknown hand: "944 / 'Moderen'", stamped "DET KGL. TEATERS / MUSIKARKIV". Added on the cover in an unknown hand: "4. / 944 / 'Moderen' / Korudtog".

ECHO SONG

- Ha** Piano score, partly autograph, fair copy.
 DK-Kk, CNS 345e.
 Donated to the Royal Library by Emil Reesen in 1962.
 35x26 cm, 3 bifolios written in ink, paginated 1-12.
 Paper type: 14 staves (hand-ruled).
 The source contains *Echo Song* notated for vocal parts and piano. In a few places the instrumentation is indicated at thematic entries. Title on first music page: "Ekkosang".
 The first 3 systems have been fair-copied by Nielsen, the rest in an unknown hand. Additions in pencil (Nielsen and unknown hand).

- Hb** Score, autograph, draft.
 DK-Kk, CNS 345d.
 Donated to the Royal Library by Emil Reesen in 1962.
 35x26 cm, 3 bifolios, 10 of the pages written in pencil. Pagination: 1-10.
 Paper type: 14 staves (hand-ruled).
 Contents: *Echo song*. Title on first music page: "Ekkosang". After b. 19 the music is mainly notated in short score for vocal parts and piano with indications of instrumentation at some thematic entries.

CHORUS. "SOM EN REJSELYSTEN FLAADE"

- Ia** Choral score, autograph, fair copy, printing manuscript.
 DK-Kk, CNS 345o.
 Title page: "Sangen til Danmark / af / Helge Rode's Skuespil / 'Moderen' / komponeret for blandet Kor / af / Carl Nielsen". In pencil in an unknown hand: "Korbibliotek / 1 stav / Straks!"
 Dating on fol. 1^v in pencil: "Copyright 1921 by Wilhelm Hansen Copenhagen".

Bought by the Royal Library from Wilhelm Hansens Musikforlag in 1997.
34.5x26 cm, 1 bifolio, 3 of the pages written in ink.
Paper type: 12 staves (hand-ruled).
Plate number of printed edition added: 17690.

- Ib** Choral score, autograph, fair copy.
DK-Kk, CNS 345i.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35x26 cm, 1 bifolio, of which fol. 1^v is written in ink.
Paper type: 12 staves (hand-ruled).
Contains the first 8 bars of "Som en rejselysten Flaade" in choral score in A major. Title: "Fædrelandssangen af 'Moderen' / Carl Nielsen"³. Additions in pencil (Nielsen).
- Ic** Piano score, autograph, draft.
DK-Kk, CNS 345f.
34x27 cm, 1 folio written in pencil.
Paper type: No. 8. Folio 22 (22 staves).
Contents: Draft for "Som en rejselysten Flaade". Title on first music page: "N^o 3 Melodi til I 'Vildt gaar Storm' og III 'Som en rejsedygtig / Flaade'". Added to fol. 1^r at the bottom of the page in pencil (Nielsen): "De maa følge Korsatsen og fordoble i Orkestret / som De synes; jeg har kun skrevet lidt Bevægelse i Orkestret / af og til som Fingerpeg"⁴ and with a reference to b. 4 and b. 6: "" disse d vil klinge godt / for et Par af Hornene"⁵.
- Id** Autograph, draft.
DK-Kk, CNS 345h.
35x26 cm, 1 bifolio, of which 1 page is written in pencil.
Paper type: 12 staves (hand-ruled).
Contains the choral setting for "Som en rejselysten Flaade", no text, A major. Title in unknown hand: "Som en rejselysten Flaade".
- Ie** Sketch.
DK-Kk, CNS 345g.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34x27 cm, 1 folio written in pencil.
Paper type: 12 staves.
Contents: Melody with incomplete harmonies for "Som en rejselysten Flaade", text on first line of music: "Som en

rejsedygtig Flaade". The introductory 2 bars of the prelude is added in blue crayon at the bottom of the page with the title "Forspil".⁶ Other additions in blue crayon. Fol. 1^v: Sketch for bb. 21-34 of *Echo Song*.

- If** Parts, manuscript copy.
Royal Theatre, Copenhagen, A 944.
26 parts for "Som en rejselysten Flaade".
The parts are numbered "22". They are notated in B flat major, but with a comment that they should be played in G major.
- Ig** Printed choral part.
Title page: "*Sangen om Danmark*". Stamped: "28SEP.1921".
Private print (1921).
27x17 cm, 1 bifolio, music printed on 3 pages.
Print of hand-ruled music staves and hand-drawn notes, the first 2 music pages with 6 staves, the last music page with 4 staves. Composer attribution on fol. 1^v: "Carl Nielsen / ved Hakon Andersen". Contains "Som en rejselysten Flaade" in a version for mixed choir.
- Ih** Printed choral part.
Title on first music page: "Sangen til Danmark / Carl Nielsen". Bottom of music page: "Copyright 1921 by Wilhelm Hansen, Copenhagen. 17690 / 1921 / Wilhelm Hansens Nodestik og Tryk, København."
Pl. No.: 17690 (1921).
27.5x17 cm, 1 bifolio with printed music on fol. 2^r.
Contains "Som en rejselysten Flaade" in a version for mixed choir. On fol. 1^r and fol. 2^v a list of the publisher's catalogue for mixed choir is printed.
- Ii** Printed choral part.
Title on inserted music folio: "Sangen til Danmark / Carl Nielsen". Bottom of music page: "Copyright 1921 by Wilhelm Hansen, Copenhagen. 17689 / Wilhelm Hansens Nodestik og Tryk, København."
Pl. No.: 17689 (1921).
27x17.5 cm, 1 music folio, printed music on 1 page; in red paper covers.
Contains "Som en rejselysten Flaade" in a version for male choir. On the cover a list of the publisher's catalogue for male choir is printed, with the following noted at No. 229: "Carl Nielsen: Sangen til Danmark af 'Moderen' (Som en rejselysten Flaade). Udsat af Haakon Andersen."

3 "The patriotic song from *The Mother* / Carl Nielsen".

4 "You must follow the choral setting and double in the orchestra as you think fit; I have only written a little motion in the orchestra now and then as a pointer".

5 "" these d's will sound good for a couple of the horns".

6 "Prelude".

Ik Choral score, partly autograph, fair copy and draft.
DK-Kk, CNS 237.
Donated to the Royal Library by the estate of Albert Jørgensen (s. a.).
26x17 cm, 1 folio pasted on grey paper (36x26.5 cm) written in ink and pencil.
Paper type: 10 staves.
Title: "Nr. 30. Som en rejselysten Flaade / Carl Nielsen".
At the bottom of the music page: "Helge Rode." Added in pencil at the bottom: "40 a 8". Beneath the pasted-on music page in ink: "Manuskript af Carl Nielsen. Trestemmig udsættelse. Trykt i / 'Melodier til Sangbogen Danmark' nr. 30 med enkelte æn- / dringer. Kun noderne skrevet i blyant er af C.N. De / i blæk skrevne noder er af Undertegnede. / Albert Jørgensen."⁷ Top of folio in pencil: "23". Contains "Som en rejselysten Flaade" in a three-part setting in G major, where Albert Jørgensen has added the melody in ink; the harmonies are added in pencil (Nielsen). Included in CNS 187 (source for *Sangbogen Danmark*).

II Printed parts.
Title on first music page of soprano part: "SOPRAN / 'O. JESULIL MILD' / JOH. SEB. BACH".
Atelier Elektra, Copenhagen K.
33x21.5 cm, 4 choral parts (SATB), 2 bifolios clipped together. Pagination (soprano): Unnumbered page, 2-7, unnumbered page. The printed music is a print of a manuscript in an unknown hand.
Contains parts for: Bach: *O, Jesulein süß*; Händel: 5-pt. chorus from *Dettinger – Te deum*; Gounod: *Judex*, from the oratorio *Mors et vita*; Gluck: Chorus from the opera *Iphigenia in Aulis*; Mozart: Chorus from the opera *La clemenza di Tito*; Gluck: Aria with chorus from the opera *Orpheus*; Mozart: Chorus and soprano solo from the opera *Idomeneo*; Hartmann: Chorus – Intermedium from *Kilderejsen*; Weyse: *Fædrelandssang*; Nielsen: Song from the play *The Mother*.
"Som en rejselysten Flaade" is notated in A major.

"S Ø N D R E T F O L K E R V O K S E T S A M M E N"

J Piano score, sketch.
DK-Kk, CNS 345j.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.

34.5x26 cm, 2 bifolios, 5 of the pages written in ink (Knud Jeppesen) and 1 page written in pencil (Nielsen).
Paper type: 16 staves (hand-ruled).
Contains Knud Jeppesen's fair copy of *Venskabs Dansen*⁸ and on fol. 4^v a sketch for "Søndret Folk er vokset sammen" (10 bars). No text, Top of page: "Strygeorkester".⁹ After the music: "samme Slutning".¹⁰

S A G A D R E A M

K Printed parts.
The Royal Theatre, Copenhagen.
Dating in trb.t. 1: "1922".
Pl. No.: 17442.³ (1920).
22 wind parts as well as string parts for *Saga Dream*. (Cf. vol. II/8, *Critical Commentary*, *Saga Dream*, Source B).

F A I T H A N D H O P E A R E P L A Y I N G , T H E C H I L D R E N A R E P L A Y I N G

La Part, manuscript copy.
The Royal Theatre, Copenhagen.
26x17.5 cm, 1 folio written in ink.
Paper type: 12 staves (hand-ruled).
Title, recto: "'Moderen'. Flauto-Solo (med Viola) / N^o 3.a Tro og Haab spiller (Bag Scenen)"; verso: "'Moderen' Fløjte Solo (Bag Scenen) / Børnene leger N^o 12". Text cues added in unknown hand. Recto: "spilles i Slutningen af 1^{ste} Billede"¹¹ added in ink (Ebbe Hamerik). Verso: "4^{de} Billede"¹² added in ink (Ebbe Hamerik).
Contains the flute part for *The Children Are Playing* and *Faith and Hope Are Playing*.

Lb Part, manuscript copy.
The Royal Theatre, Copenhagen.
36.5x25.5 cm, 1 folio, with 1 page written in ink.
Paper type: 12 staves (hand-ruled).
Title: "Fløjte! / N^o 12 Børnene leger. til 'Moderen.' Carl Nielsen". "12" changed to "14" in pencil. Additions in unknown hand.
Contains *The Children Are Playing*.

Lc Part, manuscript copy.
The Royal Theatre, Copenhagen.
34x26.5 cm, 1 folio written in ink.

7 "Manuscript by Carl Nielsen. Three-part setting. Printed in / 'Melodies for Sangbogen Danmark' No. 30 with a few / changes. Only the notes written in pencil are by C.N. Those / written in ink are by the undersigned. / Albert Jørgensen."

8 "Dance of Friendship".

9 "String orchestra".

10 "same ending".

11 "to be played at the end of Scene One".

12 "Scene Four".

Paper type: Wilhelm Hansen, No. 3. F. 12. (12 staves).
Title: "Fløjte / Til 'Moderen' / N^o 12. Børnene leger / Carl Nielsen". Stamped: "DANMARKS RADIO / Nodebiblioteket".
Additions in unknown hand. Contains *The Children Are Playing*.

Ld Part, manuscript copy.

The Royal Theatre, Copenhagen.

26x17.5 cm, 1 folio written in ink.

Paper type: 12 staves.

Title: "Violo-Solo (bag Scenen) / sammen med Flauto / 'Moderen' / N^o 3a". Text cues added in pencil in unknown hand. Added in ink: "spilles i Slutningen af 1^{ste} / Billede"¹³ (Ebbe Hamerik).

Contains viola part for *Faith and Hope Are Playing* and on the verso page A.P. Berggreen's melody for *Life Is Lower, Life Is Slower* in monophonic notation.

GRAMOPHONE WALTZ

Ma Piano part, autograph, draft.

DK-Kk, CNS 345L.

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

34.5x26 cm, 1 folio written in pencil.

Paper type: 14 staves.

Title: "Gramofon-Vals". Fol. 1^v: sketch, 1 staff, treble clef, 3/4, 2 bars constituting a rhythmic variation on the Adagio theme of the first movement of the Fifth Symphony, bb. 268-269.

Mb Piano parts, manuscript copy.

The Royal Theatre, Copenhagen.

Title page: "'Moderen' / Klaver bag Sc. / 3. Billede".

34.5x26 cm, 1 bifolio pasted in boards and 1 bifolio loosely inserted in the same boards; 4 of the pages written in ink.

Paper type: 12 staves.

Contains 2 manuscript copies of *Gramophone Waltz* in notation by the same copyist. The pasted-in copy is designated "N^o5" and the insertion is designated "N^o7". Title page and both recto pages stamped "Scenemusik N^o. 277" and "944" is added on the title page in pencil.

THIS FAIR AND LOVELY LAND

N Parts, manuscript copy.

The Royal Theatre, Copenhagen.

26.5x17.5 cm, 1 bifolio and 4 folios, 7 of the pages written in ink.

Paper type: 12 staves (hand-ruled), with vl. 1 trimmed to 9 staves.

Contains vl. 1, 2, va., vc. and arpa for *This Fair and Lovely Land*. The harp part is the cover for the other parts. On the cover: "Harpe. Der er et yndigt Land. / til / 'Moderen'."

Designated on cover: "944". Additions in blue crayon, pencil and black ink.

FRAGMENTS OF THE NATIONAL ANTHEMS
OF THE BELLIGERENTS

O Parts, manuscript copy.

The Royal Theatre, Copenhagen.

Datings: cor. 1: "Einer Olsen / 1921."; cor. 2: "E. Breuning 1921"; trb.t. 1: "H Hornung Jensen 1921-1922-"; trb.t. 2: "Hr. A. Andersen 1921-22."; trb.b.: "August Petersen / Jan 1921.22".

26x28 cm, 1 folio (conductor) and 35x26.5 cm, 9 folios (other parts), all folios written on the recto page in ink.

Paper type: cor. 2, tr. 2, trb.t. 2, tb., gr.c.: Wilhelm Hansen No. 3. F. 12 (12 staves); conductor's and other parts: 12 staves, conductor's part in oblong format.

Title for all parts except the conductor's: "Musik bag Scenen til 'Moderen'."¹⁴ Title added in blue crayon on conductor's part: "'Moderen' 5^{te} Billede / Messingblæsere Kl. 10 1/4."

Contains the French, English, Italian and American national anthems for brasses and bass drum. In all parts the Italian national anthem is crossed out in pencil. The conductor's part, which has been copied out by another copyist than the other parts, consists exclusively of the melody part in monophonic notation. In the conductor's part and tr. 1 signals have been added between the national anthems later, in the conductor's part by the same music copyist as the rest of the part.

PRELUDE (TO SCENE SEVEN)

P Score, autograph, draft.

DK-Kk, CNS 345k.

Donated to the Royal Library by Emil Reesen in 1962.

35.5x27 cm, 1 bifolio written in pencil, paginated 1-4.

Paper type: B. & H. No. 18. A. / 7. 14. (10 staves).

Contains *Prelude* [to Scene Seven]. 24 bars are notated in score and the remaining bars are notated in piano score with instructions for instrumentation. Title on first music page: "Forspil No 1st". Added in pencil on p. 3: "Orkestret

13 "to be played at the end of Scene One".

14 "Back stage music for The Mother."

bestaar nu af Strygere Fl. Clar, Ob 4 Horn og Fag (tutti)"¹⁵.
Added in pencil at bottom of p. 4: "Maaske et Par Bassuner
paa de sidste / Takter men ikke Trompeter."¹⁶

MINUET, "MIN PIGE ER SAA LYS SOM RAV",
MARCH, "SOM EN REJSELYSTEN FLAADE"

Q Printed parts.

DK-Kk, Orchestral library.

Title page, piano part: "Piccolo Hefte 31. / Piano-Kon-
ductör." On first music page: "Piano-Konductör. / Menuet.
/ Carl Nielsen." Bottom of first music page: "Forlæggerens
Ejendom for alle Lande. / Wilhelm Hansen, Musik-Forlag.
København & Leipzig. / Copyright 1921 by Wilhelm Hansen,
Copenhagen."

Wilhelm Hansens Musikforlag, Piccolo Hefte 31 (1921). No
plate number.

Donated to the Royal Library by the Royal Danish Academy
of Music, Copenhagen, in 1988.

29x21 cm, 43 printed parts, and 1 oboe part in manuscript.
The parts are in grey boards.

Title on cover: "Musikken til Skuespillet 'Moderen.'" Con-
tains *Minuet*, "Min Pige er saa lys som Rav", *March*, "Som en
rejselysten Flaade" in arrangements for a reduced ensemble.

TEXTUAL SOURCES

AA Prompt book, typewritten.

The Royal Theatre, Copenhagen.

Title page: "Helge Rode: / Moderen. / Et Æventyrspil i syv
Billeder." Added in ink: "Sufflørbog 1920." Stamped: "DET
KGL. THEATERS / SOUFFLEUR
ARCHIV".

23x22.5 cm, 165 folios, typewritten text on recto pages.
Pagination on recto pages: title page unnumbered, 2, a-f,
3-43, 44a-c, 45-97, 97a, 98-155. The source is bound with
end-papers in brown-patterned boards with leather spine.
Contains the text for *The Mother* with many additions and
corrections in pencil, black pen or blue crayon in several
hands. A page with new text is pasted over pp. 44a-44b. A
paper page with new text has been inserted at p. 54. Pages
50-52, 59-60, 82-83, 92-94, 128-150 are clipped together. The
source has marks on the paper from earlier paper clips. On
the front end-paper there is a list of page numbers for the
prologue and Scenes One to Seven.

BB Director's book, typewritten.

The Royal Theatre, Copenhagen.

Title page: "Helge Rode: / MODEREN. / Et Æventyrspil i syv
Billeder." Added in ink: "Instruktionsbog / 1920." Stamped:
"DET KGL. THEATERS / SOUFFLEUR ARCHIV".

23x22.5 cm, 158 folios, typewritten text on verso pages.

Pagination on verso pages: title page unnumbered, 2, a-e, 3-
40, 2 unpaginated folios, 41-45, 45b, 46-122, 2 unpaginated
folios, 123-136, 2 unpaginated folios, 137-145, 1 unpaginat-
ed folio. The source is bound with end-papers in brown-pat-
terned boards with a leather spine.

Contains the text for *The Mother* with many additions and
corrections in pencil, blue crayon and black ink in several
hands. On page 2, a cast list with the names of actors from
the 1921 performance and a few actors from the perform-
ance in 1936 has been added.

CC Printed script, play script.

Title page: "HELGE RODE / MODEREN / ET EVENTYRSPIL I
/ SYV BILLEDER / GYLDENDALSKE BOGHANDEL / NORDISK
FORLAG - KJØBENHAVN / OG KRISTIANIA - MDCCCCXX."
Gyldendal 1921.

19.5x13.5 cm, 101 pp.

The history of the songs shows that Nielsen received the texts
a little at a time. The only preserved textual sources are "Vildt
gaar Storm mod sorte Vande" (3 stanzas), *Echo Song* and "Som en
rejselysten Flaade" (6 stanzas) (text insertion in **A**). In addition
there is a prompt book (**AA**), a director's book (**BB**) and a signal
book from the performances in 1921 at the Royal Theatre,
which was also used in 1935-1936. The performance material
must be considered the closest sources to the probably lost
texts. An exception to this is *Echo Song*, which must have been
composed from the textual insertion in **A**, since parts of the
text are missing in both the prompt book (**AA**) and the direc-
tor's book (**BB**). The text for the whole play appeared in print in
the days before the first performance (**CC**). Most of the songs for
The Mother were included in 1922 in the poetry collection *Den
stille Have* which has been disregarded here, since a note there
states that the texts are printed in a revised form.

The source material for the solo songs contains no auto-
graph drafts; it has thus not been possible to establish with
certainty whether they were conceived directly for orchestra or
whether they first were composed for singer and piano, which
would be a reasonable assumption, since both *Echo Song* and

¹⁵ "The orchestra now consists of strings, fl., clar., ob., 4
horns and fag. (tutti)".

¹⁶ "Perhaps a pair of trombones on the last / bars but not
trumpets."

“Som en rejselysten Flaade” are available in this form. A likely course of events is that Nielsen at first wrote down the songs with piano accompaniment and only in connection with the drawing-up of the accompanying orchestral parts changed features like the rhythm of concluding notes. Since the piano arrangement, as mentioned in the preface, had been initiated before the first performance, there are many differences between the score (A) and the piano arrangement (C).

In the piano score (E) Nielsen fair-copied seven songs. It seems that the manuscript copy (F), was copied from Source E, since they share several differences from Source A. In the printing manuscript (D) the same songs are notated in another hand. The only exception in the printing manuscript (D) is “Som en rejselysten Flaade”, which was written by Nielsen, and this very song is not in Source E; that is, a copyist presumably borrowed Source E and copied from it, then it was combined with “Som en rejselysten Flaade” and the other piano transcriptions of instrumental numbers. The printed edition of the songs for *The Mother* was typeset in December 1920, thus before the first performance.

The texts and music for the solo songs in the present edition have been typeset from the score (A), which as far as the text is concerned has been corrected on the basis of the prompt book (AA). Since this has deficiencies as regards *Echo Song*, the whole of *Echo Song* has been typeset from the score. Variants in the vocal part in all the above sources with the exception of the signal book, which does not seem to have all the textual changes, are listed in the *Editorial emendations and alternative readings*. Spelling and punctuation are given as in the prompt book, which must be considered as having been copied from Helge Rode's text, since Nielsen's entry of the text in the score is sometimes inadequate.

In the score (A) the last note in the singer's part differs in several cases from that of the melody-bearing orchestral parts. Since these appear to be intentional they have not been changed.

A particular problem with the songs has been the number of stanzas that were supplemented after Nielsen had fair-copied the score. The score does not consistently indicate that stanzas are missing. In the score (A) some songs have stanzas that are not notated in Nielsen's hand, and in the prompt book (AA) stanzas have also been added in unknown hands. In general the number of stanzas has been typeset according to the number in the prompt book, with a comment. Deviations from this are noted in the *Editorial emendations and alternative readings*.

The orchestral piece *Saga Dream*, which is played immediately before Scene One, was printed before the first performance,¹⁷ and the printed score and printed parts were used (K and the pasted-in score in A). For the other orchestral pieces there are only two drafts. The draft for the *Prelude* [to Scene Seven] (P) has 24 bars in the score and the remaining bars in the short score with instructions for Emil Reesen, who orchestrated and fair-copied the prelude. The draft for *Gramophone Waltz* (Ma) must have been the source for the fair copy in the score. The stage music and orchestral parts (Sources B, La, Lb, Lc, Ld, Mb) were presumably copied from the score (A).

The main source for the orchestral music, as for the songs, is the score fair copy (A). All the instrumental music has been collated with relevant sources but mainly edited on the fair copy's own premises. Important variants are listed in the *Editorial emendations and alternative readings*.

Faith and Hope are playing exists in notation by both Ebbe Hamerik and Nielsen in the score, on pp. 23 and 48 respectively. Similarly, *Fanfare Music* is repeated in the score, on p. 52 in the fair copy by Ebbe Hamerik and on p. 64 in the fair copy by Nielsen. In the editorial work the music in Nielsen's hand has been chosen as the main source and variants in the manuscript copy are indicated in the list of variants. Differences in articulation between strings and winds in *March* and *Minuet* have been retained. In “Dengang Døden var i Vente” (vc. bb.16¹-19¹) the possibility cannot be precluded that the treble clef at this point was placed in accordance with older notational practice, that is sounding an octave lower than notated. In the drawing-up of the piano score for the songs (C), however, Nielsen notated the piano part in two parts like the string parts in the orchestral version with the initial note of the bass part as *d*“, and thus relatively high for a bass part, and since the song is of a humorous, caricaturing nature, notation according to modern practice may have been used.

The score (A) was reviewed and supplemented before the first performance by the conductor Ebbe Hamerik. Ebbe Hamerik's prelude and adaptations of the endings as well as his additions of dynamics and articulation have been included in the music of this edition and appear in the list of variants as internal variants. On the other hand, the noted abbreviations cannot be attributed to Ebbe Hamerik with certainty. They have therefore not been incorporated in the music but notated as variants in the *Editorial emendations and alternative readings*.

¹⁷ *Saga Dream* is published in *The Carl Nielsen Edition* vol. II/8, and its history and sources are discussed there.

EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

THE MOTHER

The order of the musical numbers.

PROLOGUE

No. 1 March

The music for the *March* is in the manuscript at pp. 89-105. On the first music page of the inserted printed score for *Saga Dream*, “Nº 1. March” has been added in blue crayon. The march’s role as both overture and in Scene Seven as No. 21 is confirmed by Lists a and b. In the present edition the *March* has been placed as the first musical number with a reference at No. 21.

SCENE ONE

No. 1a Saga Dream

The printed score for *Saga Dream* has been inserted at the front of the manuscript. On the first music page above the title “Nr 1a.” has been added in blue crayon. The placing is confirmed by Lists a and b.

No. 2 The Mist Is Rising

No. 3 Melodrama

No. 3a Faith and Hope Are Playing

The music appears in the score at p. 23, probably notated by Ebbe Hamerik, and on p. 48 as No. 15, notated by Carl Nielsen and deleted. *Faith and Hope Are Playing* is assumed to have been moved forward to No. 3a at an early stage of the process, since the placing is confirmed by List b; in List a this cannot be confirmed directly, since Nos. 2-14 are here simply designated “unchanged”. In the prompt-book there is a pencilled instruction that the music is to be played at the end of the scene, but it is not clear that it is this piece.

SCENE TWO

No. 4 “Vildt gaar Storm mod sorte Vande”

In the manuscript the text for the second stanza, “Vildt den stakkels Nar maa bande”, has been added below the music for “Vildt gaar Storm mod sorte Vande” at pp. 24-27, probably by Ebbe Hamerik. Originally Carl Nielsen had composed a harp accompaniment for the Jester’s Song to be found in the score on p. 28 as No. 6, fair-copied by Carl Nielsen but crossed out in an unknown hand. Since the harp part has not been written into the original parts (Source B) and is not included in List b, it must be assumed that this version was omitted before the writing-out of the parts. In the present edition the version of the song with harp is included as an appendix.

In the main source, p. 72, we find the first four bars of Emil Reesen’s fair copy of “Vildt gaar Storm mod sorte Vande” for choir and orchestra, and these bars are almost identical to the beginning of “Som en rejselysten Flaade”. The whole musical number – the text for “Vildt gaar Storm mod sorte Vande” with the melody for “Som en rejselysten Flaade” – is to be found for choir in the fair-copied piano arrangement by Emil Reesen, dated May 1920 (Source G). This musical number was later removed from the music for *The Mother*, and the remaining pages of Reesen’s score for choir and orchestra are no longer in the source material.

SCENE THREE

No. 5 Gramophone Waltz

No. 6 “Min Pige er saa lys som Rav”

Stanza 2 has been added by Ebbe Hamerik.

No. 7 “Ved Festen fik en Moder Bud”

Stanza 3 is missing in the manuscript, Stanza 2 and Stanza 4 have been added in an unknown hand, possibly that of Salomon Levysohn.

No. 8 “Dengang Ørnen var flyveklar”

No. 9 “Tidselhøsten tegner godt”

SCENE FOUR

No. 10 Prelude

No. 11 “Saa bittert var mit Hjerter”

The texts for Stanza 1 bb. 6-14, 17-24 and Stanzas 2 and 3 have been added in an unknown hand, possibly that of Salomon Levysohn.

No. 12 The Children Are Playing

SCENE FIVE

No. 14 “Søndret Folk er vokset sammen”

Stanza 2 has been added by Ebbe Hamerik.

SCENE SIX

No. 15 Minuet

No. 3a, *Faith and Hope Are Playing*, is to be found in the manuscript p. 48, but numbered by Carl Nielsen as “Nº 15” (cf. above comment on No. 3a). After “Nº. 15” Ebbe Hamerik has added “= No. 18 Minuet with Trio and Da Capo al Φ ”. The placing is confirmed by List a, where Hamerik has written “No. 15 Minuet (Prelude to Scene 6)”. In List b the *Minuet* appears only as No. 18. The *Minuet* is in the manuscript on pp. 54-63. In the theatre’s prompt-book Scene Six begins with a stage direction about a dance, but this has been crossed out, and it has not been possible to confirm whether this deletion applies to the 1921 production or the 1935 production. In the present edition the piece appears as No. 15 and a reference is given at No. 18.

No. 16 “Dengang Døden var i Vente”

Because of the change of the sequence of scenes, the coda appears twice in the manuscript: p. 51 on an inserted music page with stanzas 2-5 added by Ebbe Hamerik, and on p. 53 (CN) with stanza 5 added by Ebbe Hamerik, page later crossed out in blue crayon.

No. 17 Fanfare Music

In the manuscript *Fanfare Music* appears on p. 52 as No. 17 in manuscript copy, probably by Ebbe Hamerik, and on p. 64 as No. 18a in a fair copy by Carl Nielsen. That the musical number occurs twice is confirmed by List a. List b does not include the repetition of the fanfare as No. 18a, which may be because the list is in a string part and *Fanfare Music* is for winds.

No. 18 Minuet

In the present edition a reference (see No. 15).

No. 18a Fanfare Music

In the present edition a reference (see No. 17).

SCENE SEVEN

No. 19 Prelude

Originally Carl Nielsen intended the piece as the opening prelude for *The Mother*. In the score the numbering has been changed from 1 to 19 and in the parts the prelude is notated on the first sheet of music. However the placing as *Prelude* to Scene Seven is confirmed by both List a and List b. The piece has been partly orchestrated and fair-copied by Emil Reesen.

No. 20 Echo Song

In the present edition *Echo Song* has been placed as No. 20. In the 1935 production *Echo Song* is one of the numbers that were omitted, and it may have been omitted as early as the 1921 production. In List b it has been included as No. 20, while in List a Hamerik notes “Nr. 20 udgaar” (No. 20 to be omitted) which may suggest that it was omitted before the first performance or in the course of 1920. *Echo Song* was fair-copied and probably orchestrated by Emil Reesen.

No. 21 March

In the present edition a reference (see No. 1).

No. 22 Chorus. “Som en rejseysten Flaade”

In the manuscript, which has been fair-copied and partly orchestrated by Emil Reesen, the song is arranged for choir and orchestra. It is evident from an undated letter from Helge Rode that he had imagined that the Scald was to recite the first, third, fourth and fifth stanzas and the choir would sing the second and sixth stanzas (no recipient stated, *Det Kongelige Teaters Bibliotek og Arkiv*). In the prompt-book it has been noted in pencil that the first to fifth stanzas are recited by the Scald after which the choir repeats the fifth stanza and sings the sixth stanza, but it is not clear whether this version was used in 1921 or in 1935. In the present edition the song is arranged as in the manuscript with all six stanzas for choir and orchestra.

The idea of using this melody with another text can be seen in the fair copy by Emil Reesen noted under No. 4 “Vildt gaar Storm mod sorte Vande”.

In List a a further No. 23 is noted, consisting of the last three bars of No. 22. After a couple of lines these bars were repeated as a conclusion. In the manuscript there is a cross in No. 22 at b. 20, which must be assumed to mark this repetition. List b has not included No. 23. In the present edition the bars have not been reprinted.

APPENDIX

No. 1b “Roselil og hendes Moder”

The song is an old Danish ballad. The version for Jester and harp was notated by Ebbe Hamerik and inserted in the manuscript between p. 18 and p. 19 with the following notes: “omit / to be sung without accompaniment” (unknown hand); and after the last bar-line, “To be played only when Johannes Poulsen is not playing the role of the Jester” (Ebbe Hamerik). In the harp part (Source B) there are insertions where song and harp are noted in the same hand as in the score. In List b “Roselil og hendes Moder” is included, while the song is absent from List a. It has not been possible to confirm whether Carl Nielsen drew up the harp part.

No. 13 Fragments of the National Anthems of the Belligerents

In the manuscript there is no music, but since Carl Nielsen has noted on p. 46 that “Nr. 13 is fragments, backstage, of the national anthems of the warring nations” he must have been aware of the musical number. The music is not to be found in the parts (Source B), and has been set here after the Royal Theatre's parts (Source O). The placing is confirmed by List b. The harmonization might suggest Carl Nielsen, but it has not been possible to confirm this.

“Vildt den stakkels Nar maa bande”

See above remarks on No. 4.

Life Is Lower, Life Is Slower

The hymn was written by H.A. Brorson with a melody by A.P. Berggreen. A copy of the melody part exists for viola in B major (Source LD) and for second violin as an insertion in Desk 1 in C major (only the first eight bars, Source B, here with the addition “The Mother”. 4th and 5th scene (on stage) / with Mrs Ungermann.” In the score it is not mentioned that the violinist was to double for the actress. Ella Ungermann understudied Betty Hennings in the 1921 performance, and it has probably been added by the stage director. In the present edition the complete melody for viola in B major is included in the appendix.



This Fair and Lovely Land









The song is the Danish national anthem, melody by H.E. Krøyer. There are parts for strings and harp at the Royal Theatre among the material for *The Mother* with the title “Der er et yndigt Land til ‘Moderen’” (“This Fair and Lovely Land for ‘The Mother’”). However, it is nowhere indicated in the score where the melody was to be played. It was probably intended for the end of Scene Seven, since both the prompt-book (Source AA) and the director's script (Source BB) indicate something of the sort in a stage direction; but in the director's script precisely this part of the stage direction has been bracketed, and in the prompt-book it has been crossed out. It is therefore doubtful when it was used in practice. In the printed text of the play it is stated that the melody is played in Scene Six, where the Mother says that the wall of ice has gone (p. 77). Since the parts have additions in blue crayon and have been written out with a title for *The Mother*, the song is included in the appendix, although it has not been possible to prove definitively that Carl Nielsen did the instrumentation.

PROLOGUE

No. 1 March


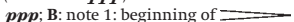
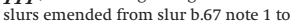

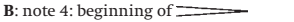
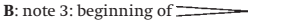
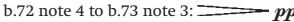


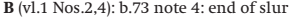

Bar	Part	Comment
+1		A: NB Angiv / D.C. fra A ‘NB indicate / D.C. from A’ added in pencil
+1	va.	A: Pistons added below the staff in pencil (Ebbe Hamerik)
+1	vc.	notes 1-2: marc. (note 1), V (note 1), stacc. (note 2) and slur added by analogy with vl.1,2, va. and in accordance with B
1	fg.	notes 1-4: marc. added by analogy with fl., ob., cl.
1	tr.2,3	A: Alth. Flygelh. ‘althorn flugelhorn’ added in pencil (Ebbe Hamerik)
1	tr.2,3 trb.t. trb.b.	note 1: <i>f</i> added by analogy with the other parts and in accordance with B
1	trb.	A: Tenorhorn added in pencil (Ebbe Hamerik)
2	tr.1	B: marc. added in pencil
2-3	timp.	B: b.2 note 2 to b.3: slur
2	vl.2	B (vl.2 No.3): note 1: marc.
2	va.	note 2: marc. added by analogy with vl.1; A: notes 2-3: slur added in pencil (Ebbe Hamerik); note 3: stacc. added in pencil (Ebbe Hamerik)
3	ob.1	B: note 6: end of slur
3	vl.1,2 va.	A: notes 2-3: <i>♩</i> <i>♩</i> changed to <i>♩</i> <i>♩</i> in ink (CN); notes 1-3: marc. added in pencil (Ebbe Hamerik)
3	vl.2	B (vl.2 No.2): note 6: end of slur
4	tr.1	B: marc. added in pencil
4	vl.2	B (vl.2 No.1): note 1: marc.
6	tr.1	B: marc. added in pencil

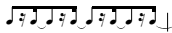

Bar	Part	Comment
6	timp.	note 2: <i>b</i> added in accordance with B
7-8	trb.t.1	B : b.7 note 2 to b.8 note 2: stacc.
7	vl.1	B (vl.1 No.3): note 5: end of slur
7	vl.2	B (vl.2 Nos.1,2,4): note 5: end of slur
8	cl.2	note 4: <i>d''</i> added by analogy with cl.1 and by analogy with b.9
8	cor.3	note 2: stacc. omitted by analogy with cor.2
8	cor.4	B : note 2: stacc.
8	timp.	note 2: <i>b</i> added in accordance with B
9	cl.2	B : note 6: end of slur
9	cor.4	B : note 2: stacc.
9	timp.	note 2: <i>b</i> added in accordance with B
10	tr.1	rhythm emended from 
		by analogy with woodw., vl.1,2, va. and by analogy with bb.11-12
12	cl.	notes 2-4: marc. added by analogy with fl., ob. and in accordance with B
13-15	fl.2 ob.2 cl.2 fg.2	b.13 note 1 to b.14 note 1: marc. added by analogy with fl.1, ob.1, cl.1, fg.1 and in accordance with B (cl.2); b.14 note 2 to b.15 note 4, b.15 notes 7-8: stacc. added by analogy with fl.1, ob.1, cl.1, fg.1 and in accordance with B (cl.2); b.15 notes 5-6: stacc. added by analogy with b.14 note 2 to b.15 note 4; B (fg.2): b.14 note 2 to b.15 note 4: stacc.; b.15 note 5: marc.; b.15 notes 5-6: slur; (cl.2): b.15 notes 5-6: slur; (ob.2): b.15 note 5: ten. and marc.; note 6: stacc.
13	cor.2	notes 3-4: marc. added by analogy with cor.1 and in accordance with B
14	cl.2	A : note 6: <i>d''</i> changed to <i>a'</i>
14	fg.1	notes 2-7: stacc. added by analogy with fl.1, ob.1, cl.1 and in accordance with B
14	fg.2	A : note 6: <i>c'</i> changed to <i>g</i> in ink (CN)
14	cor.1,2	note 1: marc. added by analogy with woodw.; notes 2-7: stacc. added by analogy with b.15 notes 1-4 (cor.1) and by analogy with woodw. and in accordance with B (cor.1)
14-15	cor.3,4	b.14 note 1 to b.15 note 8: stacc. added by analogy with cor.1 b.15 notes 1-4, 7-8
14-15	va.	b.14 note 2 to b.15 note 4: stacc. added by analogy with vl.1,2 and in accordance with B
15	cor.2-4	notes 1-4, 7-8: stacc. added by analogy with cor.1; notes 5-6: stacc. added by analogy with b.14 note 2 to b.15 note 4; B (cor.2): note 5: marc.
15	vl.1,2	<i>c'''</i> emended to <i>g''</i> , <i>c'''</i> by analogy with va. and in accordance with B ; B (vl.1 Nos.1-2, vl.2 Nos.1-4): fifth quaver: <i>fs</i> added in blue crayon (CN)
16	fl.2 ob.2 cl. fg.	notes 1-2: stacc. added by analogy with b.14 note 2 to b.15 note 8; notes 3-8: stacc. added by analogy with fl.1, ob.1
16	ob. cl. fg. cor.1	B : note 1: beginning of 
16	cl.2	B : notes 1-2: slur
16-17	fg.	B : in bass clef
16	fg.2	B : note 1: marc.; notes 1-2: slur
16	cor.1	note 8: stacc. added by analogy with notes 3-7 and in accordance with B
16	cor.2	notes 1-2: stacc. added by analogy with b.14 note 2 to b.15 note 8; notes 3-8: stacc. added by analogy with cor.1 and in accordance with B

Bar	Part	Comment
16	tr.1	note 1: stacc. omitted by analogy with fl.1, ob.1, cl.1, fg.1, cor.1 and in accordance with B ; notes 7-8: stacc. added by analogy with notes 3-6 and in accordance with B ; B : note 1: beginning of 
16-17	trb.t.1	b.16 note 2 to b.17 note 1: superfluous slur omitted
16	tb.	B : b.15 note 2: beginning of 
16	vl.1	notes 4-8: stacc. added by analogy with va. and in accordance with B ; B (vl.1 Nos.1-4): note 1: beginning of 
16	vl.2	B (vl.2 Nos.1,3,4): note 1: beginning of  ; note 4: stacc.; (vl.2 No.2): note 1: beginning of 
16	va.	notes 3-8:  added by analogy with vl.1; B (va. Nos.1-2): notes 1-8: 
16	vc. cb.	 added by analogy with trb.b., tb.
17	fl. ob. cl. fg.	note 1: marc. and ten. added by analogy with vl.1,2, va. and by analogy with notes 2-4
17	cor.1	B : note 1: <i>f''</i> changed to <i>e''</i> in pencil
17	tr.1	B : notes 1, 3: marc. added in pencil
17	timp.	<i>ff</i> added by analogy with the other parts and in accordance with B
17	ptti.	B : X added in ink
17	va.	note 1: marc. emended to marc. and ten. by analogy with vl.1,2
18	fl.2	notes 1-4: ten. and marc. added by analogy with fl.1
18	tr.1	B : notes 2, 4: marc. added in pencil
18	ptti.	B : X added in ink
19	tr.1	B : notes 2, 4: marc. added in pencil
19	tr.3	B : notes 3-4: stacc.
20	cl.2	B : note 4: <i>ff</i>
20	fg.2	B : notes 1-2: slur
20	tr.1	B : note 2: marc. added in pencil
20	ptti.	B : X added in ink
20	vl.1,2	B (vl.1 Nos.1,3,4, vl.2 Nos.1,3,4): note 4: <i>fff</i> added in ink, dynamic markings erased
21	trb.t. trb.b. tb.	B : note 1: <i>ff</i>
21	cb.	B (cb. Nos.1-2): note 1: <i>ff</i>
22-23	timp.	B : b.22 note 2 to b.23: slur
23	cl.	note 8: stacc. added by analogy with fl., ob., fg.
23	vl.1,2	B (vl.1 Nos.1-2, vl.2 No.2): note 6: end of slur
24	timp.	note 2: <i>fs</i> added by analogy with cor., tr.1 and by analogy with b.22
25	woodw.	notes 1-4: marc. added by analogy with vl.1,2, va.
25	trb.t.	note 1: stacc. omitted by analogy with tr.2,3, trb.b.
26	timp.	note 2: <i>b</i> added in accordance with B
27	woodw.	notes 1-2: marc. added by analogy with vl.1,2, va.
27	tb.	note 3: stacc. added by analogy with cor.2, tr.2,3, trb.b.
27	timp.	note 1: stacc. added by analogy with b.25
27	vl.1	B (vl.1 No.1): note 7: end of slur
27	vl.2	B (vl.2 Nos.1-3): note 5: end of slur
29	cor.3,4	notes 2-5: marc. added by analogy with cor.1,2; B : notes 2-5: marc. added in ink
30	cor.	note 1: ten. added by analogy with woodw.; B (cor.1): note 1: marc.
30	cor.3,4	notes 2-5: marc. added by analogy with cor.1,2; B : notes 2-5: marc. added in ink

Bar	Part	Comment
32	fl.2	B: note 1: marc.
32-33	ob.2	b.32 note 4 to b.33 note 1: tie added by analogy with ob.1
32	cl.	notes 4-5: slur added by analogy with fl., fg.
32	cl. fg.	notes 6-7: marc. added by analogy with ob.
32	cor.1,2	B: note 1: marc.
32, 33	tr.1	B: b.32 note 3, b.33 notes 3, 5, 7: marc. added in pencil; b.32 note 3: <i>espress</i> added in pencil
33	trb.t.1	B: note 2: <i>sfz</i> added in pencil; note 2: <i>Solo</i> added in pencil
33-35	trb.t.1	B: b.33 note 2, b.34 notes 3, 5, 7, b.35 notes 1, 3, 5, 7: marc. added in pencil
33	va.	notes 3-4: marc. added by analogy with vl.1,2
34	tr.	<i>marcato</i> added by analogy with trb.t.2; B: notes 2-4: marc. added in ink
34	trb.t.1	B: notes 1-3: <i>espress</i> : added in pencil
34	trb.t.2	B: notes 2-4: marc. added in ink
35	tr.	B: notes 2-4: marc. added in ink
37	fl.2	B: note 1: marc.
37	cor.2	note 2: marc. added by analogy with cor.1 and in accordance with B
37	cor.2-4	notes 2-3: slur added by analogy with cor.1 and in accordance with B (cor.3,4)
37	cor.4	note 2: marc. added by analogy with cor.3
37	tr.1	A: <i>f</i> added in pencil
38	cor.2,4	note 2: marc. added by analogy with cor.1,3
38-40	tr.2	B: b.39 note 1: beginning of slur
38-40	tr.3	B: slur b.39 note 1 to b.40 note 2 changed to slur b.38 note 3 to b.40 note 2 in pencil
39-40	fg.	b.39 note 2 to b.40 note 6: bass clef and <i>8va</i> --- emended to tenor clef; B (fg.1): b.39 note 2: beginning of slur
41	fg.	note 1: <i>logo</i> omitted
41-42	cor.1	B: <i>tr.</i> crossed out in blue crayon
41	trb.t.2	notes 7-8: stacc. added by analogy with trb.t.1
41-45	trgl.	B: notes crossed out in pencil
41	vl.2 va.	<i>trem.</i> added
41	cb.	B (cb. Nos.1-2): note 8: ten.
42	trb.t.2	notes 3-4: stacc. added by analogy with trb.t.1
43	fg.2	notes 1-2: slur added by analogy with fg.1
43	tr.3	B: <i>o</i> (<i>d'</i>) changed to <i>o</i> . (<i>d'</i>) (<i>d'</i>) in pencil; <i>tr.</i> added in pencil
43-45	tr.3	slur added by analogy with ob.2, cor.2
43-45	trb.t.1	end of slur emended from b.44 note 3 by analogy with fl.1, cor.3,4
43-45	trb.t.2	end of slur emended from b.44 note 2 by analogy with cor.2
44-45	tr.2	tie added by analogy with ob.1, tr.1
45	fl.	B: note 2: ten. and marc.; note 3: marc.
45	ob.	note 1: stacc. added by analogy with fl., cl.1
45	cl.2	note 1: stacc. added by analogy with cl.1
45	tr.2	note 1: stacc. added by analogy with tr.1
45	timp.	note 2: <i>b</i> added by analogy with vc., cb. and in accordance with B
45-46	trgl.	B: notes 1-2: tie
45	va.	third crotchet: marc. emended to ten. by analogy with vl.1,2 and by analogy with b.46; B: b.46 note 2: marc. changed to ten. in ink (CN); B (va. No.2): note 3: marc.
45	va.	eighth quaver: marc. added by analogy with vl.1,2 and in accordance with B (va. No.2)

Bar	Part	Comment
46-47	tr.1	b.46 note 2: ten. added by analogy with b.45; b.46 note 3: stacc. added by analogy with b.45
47	fl. ob. cl.1 fg.	B: note 1: beginning of
47	cor.1,2	notes 2-4: added by analogy with cor.3,4; B: notes 1-4:
47	tr.1	A: note 1: <i>c'</i> corrected to <i>b'</i> in ink
47	tb.	B: notes 1-4:
47-48	trgl.	B: tie
47	vl.1,2	B (vl.1 Nos.1,3,4): b.47 note 1 to b.48 note 1: ; (vl.1 No.2, vl.2 Nos.1-4): b.48 note 1: end of
47-48	va.	B (va. No.1): b.47 second crotchet to b.48 second crotchet: ; (va. No.2): b.47 third crotchet to b.48 fourth crotchet:
47-48	vc. cb.	B (vc. Nos.1-2, cb. Nos.1-2): b.48 notes 1-6:
48	cor.3,4	<i>mf</i> added by analogy with cor.1,2 and in accordance with B
48	timp.	<i>b</i> added by analogy with trb.t. and in accordance with B
48	trgl.	<i>p</i> added by analogy with ptti., gr.c. and in accordance with B
48	va.	B (va. No.1): fourth crotchet: <i>p</i>
49	vc.	B (vc. No.2): note 1: <i>mp</i>
50	ob.1	A: notes 4-6: stacc. changed to slur (CN)
54	va.	notes 3, 5: stacc. added by analogy with bb.50, 52
55	fl.2	B: note 4: beginning of
55	cl.2	B: note 4: marc.
55-57	cl.2	B: b.56 note 4: end of slur
55-56	fg.2	end of slur emended from b.56 note 2 by analogy with vl.2
55	vl.2	note 1: <i>poco f</i> added by analogy with fg.2; B (vl.2 No.1): note 1: <i>poco f</i> added in blue crayon (CN); (vl.2 No.3): <i>f</i> added in blue crayon
55-56	vl.2	B (vl.2 Nos.1,2,4): b.55 note 2 to b.56 note 3: added in blue crayon (CN); (vl.2 No.3): b.55 note 4 to b.56 note 3: added in blue crayon (CN)
56	cl.	notes 1-4: added by analogy with fl.
56	vl.2	B (vl.2 Nos.2,4): note 3: <i>p</i> added in blue crayon (CN)
57	cl.	<i>p</i> added by analogy with fl.
57	trgl.	B: note 1: <i>p</i>
57	vc.	note 1: <i>p</i> added by analogy with b.49
58	va.	notes 3, 5: stacc. added by analogy with bb.50, 52
61	fg.2	note 1: <i>p</i> added by analogy with fg.1
63	cl.2	B: note 5: marc.
63-64	trgl.	B: b.48: <i>NB. Triangel</i> added in pencil
63	vl.2	B (vl.2 No.1): note 1: <i>p</i> added in blue crayon (CN)
64	va. vc. cb.	notes 1-2: stacc. added by analogy with vl.1
65-66	cl. cor.1,2	slur b.65 notes 1-4 and slur b.66 notes 1-2 emended to one slur by analogy with va. and in accordance with B ; A: b.66 note 1: beginning of slur open after page turn
65	cor.3,4	<i>pp</i> added by analogy with cor.1,2 and in accordance with B
65-66	va.	lower part: slur emended from open slur; B: b.65: end of slur open before page turn

Bar	Part	Comment
67-68	cl.	( ppp) emended to 
67-71	cor.1	ppp : B: note 1: beginning of  slurs emended from slur b.67 note 1 to b.71 note 5 by analogy with cor.2 and in accordance with B
71	tutti	A:  ff added in blue crayon (CN)
71	fl.2	B: note 4: end of slur
71	vl.1	B (vl.1 Nos.2-3): ten. added in blue crayon (CN)
71	vl.2	B (vl.2 Nos.1-4): beginning of slur changed from note 1 in blue crayon (CN); (vl.2 No.1): note 5: ten. added in blue crayon (CN); (vl.2 No.4): note 1: ten. added in blue crayon; note 6: ffz added in blue crayon (CN)
72	fl.2	B: note 4: beginning of 
72	cl.1 fg.1 cor.1,2	B: note 3: beginning of 
72-73	cl.1 cor.3,4	end of slur emended from b.73 note 2 by analogy with cl.2, cor.1,2
72-73	cor.3,4	b.72 note 4 to b.73 note 3:  pp added by analogy with cl., fg., cor.1,2; B (cor.4): b.72 note 3 to b.73 note 3: 
73	fg.2	note 3: G [♯] emended to G by analogy with fg.1 and in accordance with B
73	cor.3	B: notes 1-3: 
73	vl.1	B (vl.1 No.1): b.72 note 4 to b.74 note 3: 
73-74	vl.1	B (vl.1 Nos.2,4): b.73 note 4: end of slur
73	va.	<i>pizz.</i> added by analogy with vc., cb. and in accordance with B; <i>unis.</i> added
74	vl.1	B (vl.1 Nos.1-4): note 2: mf added in blue crayon (CN)
74	va.	note 1: <i>arco</i> added because of <i>pizz.</i> (b.73) and in accordance with B
75	ob.1	B: note 5: end of slur
77	fl.	note 1: p added by analogy with cl.
77	ob.	note 1: p added by analogy with fg.1
77-78	cl.2	B: b.78 note 2: marc.
77	va.	note 4: stacc. added by analogy with vl.2
78-79	fl.	b.78 note 5 to b.79 note 1: slur emended from open slur; A: b.78: end of slur open before page turn
78	cl.1	B: note 2: marc.
79		caesura added because of stage direction; A: the repeat has not been written out; D.C. al <i>Φ e poi Coda</i> (CN), after C: <i>fra A med optakt</i> 'from A with upbeat' added (Ebbe Hamerik), see facsimile p. lxxix; A: after b.79: stage direction refers to the repeat of the March in scene seven; <i>Mængden stormer ind. Forsamlingen falder paa Knæ. Et Øjeblik pause</i> 'The crowd rush in. The assembly get down on their knees. A moments rest' (Ebbe Hamerik). The stage direction continues thus: <i>saa Repetition fra Bogstav A med Optakt derefter Coda</i> 'then repetition from letter A with upbeat, then coda' (Ebbe Hamerik)
79	fl.1	B: 
79	vl.2	B (vl.2 Nos.2-4): note 1: mf added in blue crayon (CN)
79	vl.2 vc. cb.	notes 1-2: stacc. added by analogy with vl.1
79	cb.	p added by analogy with dynamic level in vc.
+80	vl.1,2 vc.	<i>arco</i> added


Bar	Part	Comment
80-125		written-out repetition of bb.1-46
80	cb.	<i>arco</i> added
89	tr.1	rhythm emended from 
		by analogy with woodw., vl.1,2, va. and by analogy with bb.90-91
95	vc. cb.	 added by analogy with trb.b., tb.
100		rehearsal letter A emended to C because of the written-out repetition
106	timp.	note 1: stacc. added by analogy with b.104
122-124	tr.3	slur added by analogy with ob.2, cor.2
122-124	trb.t.1	end of slur emended from b.123 note 4 by analogy with fl.1, cor.3,4
122-124	trb.t.2	end of slur emended from b.123 note 2 by analogy with cor.2
124	tr.2	note 1: stacc. added by analogy with tr.1
125-126	fl. ob. cl. fg. cor.1,2	b.125 note 2 to b.126 note 1: slur emended from open slur; A: b.125: end of slur open before cut to coda
126	tr.1	note 2: ten. added by analogy with b.125; note 3: stacc. added by analogy with b.125; A: note 1: c' corrected to b [♯] in ink
126-129	trgl.	B: bb.126-127, 127-128, 128-129: tie; bb.126-129 crossed out in pencil
127	fl.1	B: note 3: g ^{'''}
127	cl.2	A: notes 2-4 added in ink (Ebbe Hamerik)
127	tr.3	B: note 1: b [♯]
127	vl.1	A: chord 2: b ^{♯7} crossed out in ink; B (vl.1 No.1): chord 2: b ^{♯7} erased
128-129	timp.	b.128 note 1, b.129: <i>b</i> added by analogy with cb.

SCENE ONE

No. 1a Saga Dream


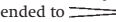

Bar	Part	Comment
		For editorial emendations and alternative readings, see <i>Carl Nielsen, Works</i> . Published by the Carl Nielsen Edition, The Royal Library. Series II. Volume 8. Edited by Peter Hauge, Copenhagen 2004, pp.127-128

No. 2 The Mist Is Rising

Bar	Part	Comment
2	arpa	slurs emended from slur arpa 2 note 1 to arpa 1 note 6 by analogy with b.1 and in accordance with B
2	arpa 1	note 4: <i>h</i> added; A: note 4: <i>h</i> added in pencil
5	fl.	B: note 5: beginning of 
6	fl.	A: note 1: <i>f</i> changed to mf (Ebbe Hamerik)
6	arpa	A: mf added in ink (Ebbe Hamerik)
8	fl. arpa	A: <i>cresc.</i> added in ink (Ebbe Hamerik)
9	arpa 1	B: note 6: <i>f</i>
11-12	fl.	slur emended from open slur; A: b.11: end of slur open before page turn; b.12: notes 1-8: slur
11	fl. arpa	A: <i>f</i> added in ink (Ebbe Hamerik)
12	fl. arpa	A: <i>dim.</i> added in ink (Ebbe Hamerik)

Bar	Part	Comment
13-14	fl.	A: <i>poco rall.</i> , <i>a tempo</i> erased but added again in pencil; C: (version for pf.) not omitted
14-26		A: NB <i>udgaar</i> 'to be omitted' and cancellation in blue crayon (Ebbe Hamerik), beginning af cancellation changed to b.16 in blue crayon, both text and cancellation seem to have been erased again; B: two versions; first version without bb.14-26 crossed out in blue crayon, new version with bb.14-26 inserted
14-15	fl.	b.14 note 7 til b.15 note 5: slur emended from open slur; A: b.15 beginning of slur open after change of system
14	fl.	A: note 1: <i>p</i> added in ink (Ebbe Hamerik); note 7: <i>mp</i> added in ink (Ebbe Hamerik)
14	arpa	A: <i>p</i> added in ink (Ebbe Hamerik)
15		A: <i>poco rall.</i> added in ink (Ebbe Hamerik) and crossed out in pencil probably because of change in cut
15	fl.	A: crossed out in ink; B: not crossed out
17	fl.	note 4: <i>b^h</i> emended to <i>b^h</i> in accordance with arpa
18	fl.	note 3: marc. added by analogy with b.16 note 9

No. 3 Melodrama

Bar	Part	Comment
		text as in score
1-4	tutti	A: music crossed out in blue crayon
1-2	va. vc.	 <i>dim.</i> emended to  by analogy with cb.
3-4	vl.2	<i>dim.</i> emended to  by analogy with vc., cb.
5		A: before b.5: <i>Haab: Luften, der løfter alle flyvende Ting</i> added in pencil
11-12	vl.2	tie emended from open tie; A: b.11: end of tie open before change of system
11	va.	slur emended from open slur; A: b.11: end of slur open before change of system
12	cb.	<i>espressivo</i> added by analogy with vl.1,2, va., vc.
15		A: in margin after b.15: <i>rep.</i> 'repeat'
16		A: (<i>Torden</i>) 'Thunder' added in blue crayon
16	vl.2 cb.	<i>♯</i> emended to <i>♯</i> by analogy with vl.1, va., vc.
17-23		A: music crossed out in blue crayon
22	cb.	<i>dim.</i> added by analogy with vl.1,2, va., vc.
23	vc. cb.	<i>pp</i> added by analogy with vl.1,2, va.



No. 3a Faith and Hope Are Playing

Bar	Part	Comment
		A: on p.48: <i>Udgaar</i> 'to be omitted' crossed out in blue crayon
1		<i>Bag Scenen</i> 'off stage' added; La: (<i>Bag Scenen</i>); Ld: (<i>bag Scenen</i>)
2	fl.	notes 5-6: stacc. added by analogy with b.+1
10	va.	A: note 8: stacc. added (Ebbe Hamerik); note 9: marc. added (Ebbe Hamerik)
12-13	va.	A: b.12 notes 5, 7, b.13 notes 1, 3: stacc. added (Ebbe Hamerik)
15	fl.solo	notes 2-4: slur added by analogy with b.2 and in accordance with La

Bar	Part	Comment
16	fl.	end of slur emended from note 4 by analogy with note 10; note 6: marc. added by analogy with note 1
17-18	va.solo	Ld: b.17 notes 1-2, b.17 note 1 to b.18 note 1: 2 slurs
22	fl.solo	La: notes 5-8: <i>calando</i>
22	va.solo	Ld: notes 6-9: <i>calando</i>

SCENE TWO

No. 4 "Vildt gaar Storm mod sorte Vande"

Bar	Part	Comment
1		A: <i>Tæppe</i> 'Curtain' added
1	SKJALDEN	C, D, E: <i>Andante pesante</i>
1	va. vc.	chords 3-4: wavy line added by analogy with chords 1-2
2	ob.	note 1: <i>poco f</i> added by analogy with fl., fg.
3	NARREN	stanza 2: <i>Skjaldens</i> emended to <i>Skjaldes</i> as in AA, BB, CC
3	va.	chords 2-4: wavy line added by analogy with chord 1
3-5	vc.	b.3 chord 1 to b.5 chord 2: wavy line added by analogy with b.2
4-5	ob.	b.4 note 3 to b.5 note 1: slur omitted by analogy with fl.
4	vl.1	chord 1: wavy line added by analogy with chords 2-4
5	fl. ob.	A: note 5: <i>♭</i> added in pencil (Ebbe Hamerik)
5	ob.	notes 2-3: tie added by analogy with fl.
5	arpa 1	chord 4 bottom note: <i>♭</i> added by analogy with top note
5	SKJALDEN	note 7: <i>g'</i> emended to <i>g^h</i> by analogy with fl., ob. and in accordance with C, D, E
5-9	va.	b.5 chord 1 to b.9 chord 3: wavy line added by analogy with b.4
5	vc. cb.	fourth crotchet: <i>arco</i> added
6	SKJALDEN	note 6: <i>c''</i> emended to <i>c^h</i> by analogy with fl., ob. and in accordance with C, D, E
7	ob.	notes 2-5:  added by analogy with fl.
7-9	arpa vl.1,2	b.7 chord 1 to b.9 chord 3: wavy line added by analogy with bb.1-6
8	va.	chord 2: <i>dim.</i> added by analogy with vl.1,2, vc., cb.
9	va.	chord 3: <i>p</i> added by analogy with vl.1,2
10	woodw. arpa. str.	A: <i>p</i> changed to <i>f</i> in ink (Ebbe Hamerik)
10	cor.	A: <i>pp</i> changed to <i>f</i> in ink (Ebbe Hamerik)
11		A:  added in blue crayon (Hye-Knudsen?)
11-12	fg.1	b.11 note 1: <i>f</i> added by analogy with dynamic level in fg.2; b.12 note 1: <i>p</i> added by analogy with dynamic level in fg.2
12	woodw. cor.	
	arpa str.	A: <i>p</i> added in ink (Ebbe Hamerik)
12-13 ^{ll}	fl. ob.	b.12-13 ^{ll} : slur emended from open slur; A: b.12: end of slur open before page turn
12	SKJALDEN	C, D: notes 2-3: <i>rall.</i> ; E: notes 4-5: <i>rall.</i>
12-13	SKJALDEN	C, E: <i>Roser!</i>
13 ^l -14 ^l		A: first ending added in blue crayon (Ebbe Hamerik)
13 ^l	cor.	superfluous <i>p</i> omitted
13 ^l	NARREN	stanza 2: <i>-ser</i> emended to second ending
13 ^l	va.	chord 2: <i>d^h</i> emended to <i>d'</i> by analogy with vl.1,2

Bar	Part	Comment
13 ⁱⁱ		A: second ending added because of stanza 2 (Ebbe Hamerik)
14 ⁱ		A: below system: <i>Tales mellem versene</i> 'to be said between stanzas' added in blue crayon (Hye-Knudsen?)

SCENE THREE

No. 5 Gramophone Waltz

Bar	Part	Comment
		Title: <i>Gramofon-Vals</i>
1		$\frac{3}{4}$ added
1		Ma : <i>mf</i> , mp ; Mb : <i>Klaver bag Sc.</i> 'Piano off stage'
2	pf.1	Mb (No.5): second crotchet: end of slur
7	pf.2	Ma : chord 1 bottom note: <i>c</i>
9	pf.2	Ma : chord 2: <i>e</i> , <i>b</i> [♯]
13-14	pf.1	upper part: slur emended to two slurs by analogy with bb.1-2, 9-10, 25-26
15		Ma : first crotchet: <i>fz</i>
16		Ma , Mb (No.7): first crotchet: beginning of
16	pf.1	lower part: \downarrow emended to \downarrow by analogy with b.15
17		Ma : first crotchet: <i>mf</i>
20	pf.1	chord 1: ten. added by analogy with b.4
25		Ma : third crotchet: beginning of
26-27	pf.2	Mb (No.5):
28	pf.2	Ma : marc.
29-30		Ma : beginning of b.28 second crotchet instead of b.29 first crotchet
30	pf.2	Ma : chord 1: <i>F</i> [♯] , <i>f</i> [♯] , <i>a</i> [♯] , <i>e</i> [′]
32 ⁱ		Mb (No.5): note 2: beginning of
33 ⁱ		third crotchet: <i>p</i> added because of the repetition from b.2
33 ⁱ	pf.2	rest added; Mb (No.5):
37		Ma : first crotchet: <i>p</i>
39	pf.1	note 1: marc. added by analogy with b.36 and as in Ma
41		Ma : first crotchet: <i>p</i>
43		Ma : first crotchet: <i>f</i>
43	pf.1	Ma : chord 1: \downarrow ; chord 1: <i>d</i> [″] , <i>f</i> ^{♯″} , <i>c</i> ^{″″}
45	pf.1	Ma : upper part notes 1-2: ; note 3: \downarrow (rhythmic error)
46	pf.1	Ma : beginning of slur chord 3 instead of chord 2
48		Ma : first crotchet: beginning of
48 ⁱ	pf.1	upper part notes 1-3: superfluous slur omitted
48 ⁱⁱ		footnote added

No. 6 "Min Pige er saa lys som Rav"

Bar	Part	Comment
		A: 5 stanzas, stanza 2 added (Ebbe Hamerik); C , D , E , BB , CC : 4 stanzas; AA : stanza 2 added in pencil; C , D : notated with no second ending and with all text-beginnings in b.1; E : notated without voltas and only with stanza 1 below the melody

Bar	Part	Comment
		A: 5 vers <i>transponeres til G-dur</i> '5 stanzas to be transposed to G major' added in blue crayon; B : version in G major inserted in orchestral parts
1-5	cor.2	b.2: beginning of slur emended from b.1 because of repetitions. An imprecise notation of tie has been retained since an adjustment would mean an extension of first ending with 4 bars
5		C , D , E : note 2: \downarrow
8	vl.1	end of slur added; A : notes 1-4: end of slur open before page turn
9		C , D , E : note 2: <i>rall.</i> missing
10		C , D , E : <i>a tempo</i> missing
11 ⁱ	tutti	$\frac{3}{8}$ added because of repetition
11 ⁱ	SKJALDEN	C , D , E : note 2: \curvearrowright
11 ⁱⁱ	vc.	note 1 to chord 1 bottom note: slur added by analogy with b.11 ⁱ
11 ⁱⁱ	cb.	note 1: stacc. added by analogy with b.11 ⁱ

No. 7 "Ved Festen fik en Moder Bud"

Bar	Part	Comment
		AA : after stanza 2: 3 stanzas, of which the first 2 are crossed out, added on an inserted note: <i>Saaledes kan det ofte gaa / for baade Rød og Hvid; / men man kan ogsaa male sig, med Held i rette Tid. / Ak, ak – Tid! / med Held i rette Tid. Den Bror, hvis Arv blev dobbelt stor, / gik klædt som et Symbol / paa sorten Sorg, endskønt i Løn / han lyste som en Sol. / Ak, ak Sol! / han lyste som en Sol!</i> <i>Og Kæresten, hvis Medgift svandt / hun brugte dette Skjul, (samme changed to dette in pencil) / hun dækkede med sorte Slør, / at hun var galdegul. /Galdegul! (Ak, ak, gul! changed to Galdegul! in pencil) /at hun var galdegul.;</i>
		BB , CC : only 3 stanzas
		A: B-dur 'Bb major' added in blue crayon, crossed out in pencil; 3 vers '3 stanzas' added in blue crayon; 4 vers added in pencil; B : notated in Bb major with the remark that it should be played in G major
		C , D , E : Allegro
1		<i>f</i> added by analogy with fg.
1	cl.	\downarrow emended to \downarrow (rhythmic error); <i>dim.</i>
1	fg.	added by analogy with cl.
1	NARREN	C , D (stanza 3): (<i>med Grimasse</i>); E : (<i>med en Grimasse</i>) 'with a grimace'
1-2	NARREN	<i>Fy, Føj</i> emended to <i>Ak ja</i> as in AA ; AA : <i>Fy, Føj</i> changed to <i>Ak ja</i> in pencil
2	NARREN	(<i>frit i foredraget</i>) emended to <i>frit i foredraget</i> ; E : <i>føj!</i>
2	NARREN	stanza 2: <i>rødme</i> emended to <i>rødmere</i> as in AA , BB , CC , C , E
2-3	NARREN	stanza 4: <i>gærne valgte</i> emended to <i>valgte helst mig</i> as in AA , BB , CC , C ; F : <i>gærne valgte</i> changed to <i>valgte helst mig</i>
2-5	vl.1,2	A: slur crossed out (Ebbe Hamerik); B : slur erased
2-3	va.	A: slur crossed out (Ebbe Hamerik); B : slur erased
3-4	vl.1	A: stacc. added (Ebbe Hamerik)
3-4	vl.2	stacc. added by analogy with vl.1

Bar	Part	Comment
3	vc.	stacc. added by analogy with vl.1,2
4	NARREN	AA (stanza 3): <i>samme</i> changed to <i>dette</i> in pencil; C, D, E, F : note 2: <i>rall.</i>
5	vl.2 vc.	<i>♩</i> emended to <i>♩</i> (rhythmic error)
6	NARREN	C, D, E, F : note 1: <i>a tempo</i>
7	NARREN	stanza 4: <i>male Sorg</i> emended to <i>males trist</i> as in AA, BB, CC
7	vl.1	<i>♩</i> emended to <i>♩</i> by analogy with va.
7	va.	stacc. added by analogy with vl.1,2, vc., cb.
7	cb.	stacc. added by analogy with vc.
9-10	NARREN	E : <i>Ak, ak hvid!, Ak, ak glad!</i>
10-11	NARREN	AA (stanza 3): <i>Ak, ak gull!</i> changed to <i>Gal-degull!</i> in pencil
11	NARREN	E, F : note 2: <i>Presto</i>
12	NARREN	C, D : <i>Presto</i>
13	NARREN	C, D, E, F : <i>♩</i>
14	vl.1,2 va.	A : notes 2-4: stacc. and slur added in ink (Ebbe Hamerik); B : notated with double stems
15 ⁱ	cl. fg. cb.	<i>⌢</i> omitted because of Ebbe Hamerik's deletion of pauses in NARREN, vl.1,2, va., vc.
15 ⁱ	NARREN	<i>rod</i> emended to <i>rød</i> by analogy with b.13; C, D, E, F : note 1: <i>♩</i> ; after <i>♩</i> : <i>♩</i> with <i>⌢</i> above rest
15 ⁱ	NARREN	vl.1,2 va. vc.
15 ⁱ	vc.	A : <i>⌢</i> crossed out in blue crayon (Ebbe Hamerik)
15 ⁱ	vc.	<i>f</i> added by analogy with vl.1,2, va.
15 ⁱⁱ		A : second ending added because of repetition (Ebbe Hamerik)
15 ⁱⁱ	NARREN	C, D, E, F : <i>♩</i> , <i>⌢</i>
15 ⁱⁱ	vc.	<i>f</i> added by analogy with vl.1,2, va.

No. 8 "Dengang Ørnen var flyveklar"

Bar	Part	Comment
		A : 3 vers added in blue crayon (Ebbe Hamerik?); 2 Vers <i>følgende nuance</i> -- / 3 Vers <i>som første men</i> <i>ff</i> '2nd stanza with the following shade, / 3rd stanza as the first but <i>ff</i> added in blue crayon (Ebbe Hamerik)
1		C, E : <i>Allegretto burlesco</i> ; D : <i>Allg^o burlesco</i> ; F : <i>ikke for hurtigt (staccato)</i> 'not too fast (staccato)' added
1	fl.	notes 4-6: marc. added by analogy with notes 1-3
5	fg.	<i>a2</i> added in accordance with B
7-11		A : below system: <i>p cresc.</i> <i>f</i> added in blue crayon (Ebbe Hamerik?); F : 2det Vers <i>f med cres</i> '2nd stanza f with cres' added
7	ob.2	marc. added by analogy with fl., cl.
11	NARREN	F : <i>cres.</i> added
13	tr.1	A : <i>con sord.</i> crossed out and <i>senza</i> added in pencil (Ebbe Hamerik)
13	NARREN	F : (<i>cres.</i>) added
15	NARREN	F : (<i>piano</i>) added
16	cor.1,2	A : note 1: <i>sfz</i> added in ink, crossed out in pencil
16	NARREN	F : notes 1-2: accents added
16-18	NARREN	C, E : <i>stærkest, Had er stærkest!</i>
17	cor.1,2	A : note 1: <i>sfz</i> added in pencil (Ebbe Hamerik)
17	cor.3,4	A : note 1: <i>sfz</i> added in ink (Ebbe Hamerik)

Bar	Part	Comment
17	NARREN	C, D, F : (<i>stærkt</i>) 'strongly'; F : the melody without text to "Vildt gaar Storm mod sorte Vande" has been added following the final bar
21 ⁱⁱ	vl.2 va. vc. cb.	note 4: <i>V</i> added by analogy with vl.1

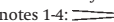
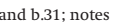
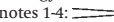
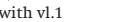



No. 9 "Tidselhosten tegner godt"

Bar	Part	Comment
		A : 4 Vers '4 stanzas' added in blue crayon, stanza 4 crossed out in blue crayon; AA : stanza 4 crossed out in pencil
1		D (pf.): <i>p</i>
1	arpa	A : chord 1: <i>f</i> changed to <i>pp</i> in pencil and blue crayon (Ebbe Hamerik); chord 2: <i>⌢</i> crossed out in pencil (Ebbe Hamerik); B : <i>f</i> changed to <i>pp sempre</i> in pencil
2	arpa	A : chord 1: <i>mf</i> crossed out in pencil (Ebbe Hamerik)
8	SKJALDEN	C, E (stanza 2): notes 3-4: <i>vanfør</i>
9	tutti	C added because of repetition
9	cl.2 fg.	<i>dim.</i> emended to <i>⌢</i> by analogy with cl.1



SCENE FOUR







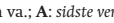
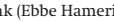



No. 10 Prelude

Bar	Part	Comment
1-20	fg.1	slur emended from slur bb.1-5 (end of slur open) and slur bb.6-20 in accordance with B
2	va.	note 2: marc. added by analogy with vl.1
3	va.	note 1: marc. added by analogy with vl.1
4	va.	note 2: ten. added by analogy with vl.1
5	va.	note 5: ten. added by analogy with vl.1
6	vl.1 va.	A : <i>sempre sul G</i>
6	va.	note 3: marc. added by analogy with vl.1
7	cl.	note 2: <i>♯</i> added
7	vl.1 va.	note 2: <i>♭</i> added
11	vl.1 va.	A : <i>sul G</i>
14	va.	note 3: ten. added by analogy with vl.1
18-19	vl.2	A : <i>sfz</i> added in ink (Ebbe Hamerik)
18	va.	note 5: stacc. added by analogy with vl.1; note 6: marc. added by analogy with vl.1
19	cl.	note 6: <i>♯</i> added
19	vl.1 va.	note 6: <i>♭</i> added
20	cor.1,2 vl.2 va.	<i>rall.</i> emended to <i>poco rall.</i> by analogy with the other parts
21	cl.	<i>espressivo</i> added by analogy with vl.1,2
26	cor.1,2	notes 1-3: slur added by analogy with fg. and in accordance with b.24
26	va. vc.	notes 1-3: slur added in accordance with bb.22, 24, 28
28	cor.1,2	notes 2-4: slur added by analogy with fg. and in accordance with b.24
28	vl.2 vc.	<i>dim.</i> added by analogy with vl.1, va.
29-30	vl.1	A : <i>sempre sul G</i> omitted
29	vc.	<i>dim.</i> added by analogy with vl.1,2, va.
31	vc.1	notes 1-4: <i>⌢</i> added by analogy with cor.1,2


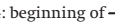



Bar	Part	Comment
32	vc.1	notes 1-3: ten. added by analogy with vl.2; slur added by analogy with b.30
33	vl.2	notes 1-4:  added by analogy with b.31
33	va.	note 2: ten. omitted by analogy with vl.1 and b.31; notes 2-5:  added by analogy with b.31
33	vc.1	notes 1-4:  added by analogy with cor.1,2
36-37	va.	b.36 note 1 to b.37 note 3: <i>dim.</i> (b.37 note 1) emended to  by analogy with vl.1
37-38	vl.1	b.38 note 4: end of slur emended from note 3 by analogy with va. and in accordance with B
38-39	cor.2	b.38 note 1 to b.39 note 4: stacc. and slur added by analogy with cor.1
38	vl.2	A: note 2:  added in pencil
38	vc.1	notes 1-3: ten. emended to stacc. by analogy with b.39 and by analogy with cor.1,2
39	cor.2	notes 1-4: stacc. and slur added by analogy with cor.1
39	vl.2	A: note 3:  added in pencil
40-42	fg.	A: stacc. and slur added in ink (Ebbe Hamerik)
40	cor.3,4	pp added by analogy with cor.1,2
42	cl.	ppp added by analogy with fg.
42	cl.2 fg.2	 added by analogy with bb.40-41
42	cor.3	<i>dim.</i> added by analogy with fg., cor.1,2

No. 11 "Så bittært var mit Hjerter"

Bar	Part	Comment
		A: <i>Bmoll</i> 'Bb minor' added in blue crayon; 3 Vers '3 stanzas' added in blue crayon; C changed to ♯ in pencil
1	fg.	A: f changed to p in ink (Ebbe Hamerik)
1-12	fg. cor.	A: music crossed out in blue crayon
1-3	fg.1 va.1	A: in terms of repetitions the ties are inaccurately notated, but since an adjustment would mean an extension of the first ending with 2 bars, the inaccurate notation has been retained
1	SKJALDEN	C, D, E : <i>Andantino</i> ; D : pf.: mf
1-2	va.	A: p  added in ink (Ebbe Hamerik), f erased; b.1: pp  added in blue crayon (Ebbe Hamerik?); B : lower part added in va. No.1 in pencil and partly erased, lower part occurs in cello parts
1-3	vc.	B : part as va. lower part inserted in vc., notated as vc. upper part (vc. divisi)
3	SKJALDEN	stanza 2: <i>magre</i> emended to <i>nøgne</i> as in AA, BB, CC
6-14	SKJALDEN	A: stanza 1 bb.6-14 and stanzas 2-3: text added (Salomon Levysohn?)
8	SKJALDEN	stanza 2: <i>milde</i> emended to <i>vilde</i> as in AA, BB, CC, C, E
8	vc. cb.	slur added by analogy with bb.3-7
9	SKJALDEN	stanza 2: <i>klagede med</i> emended to <i>gaar hen over</i> as in AA, BB, CC, C
11	fg. cor.	A: pp placed between fg. and cor.
11	va.	<i>unis</i> added
13	fg.	A: music crossed out in blue crayon
13-14	fg.2	slur added by analogy with fg.1

Bar	Part	Comment
14-16		A: bb.14-15:  f crossed out in pencil; b.15:  added in pencil; b.15 (cor.): p added in pencil; b.15 above system: (1' Vers p / 3' Vers pp) '1st stanza p / 3rd stanza pp ' added in pencil; b.16 (fg., cor.): f added in pencil; b.16:  added in pencil
14	SKJALDEN	C, D, E : 
15-16	vl.1	bb.15-16: tie emended from open tie; A: b.15: end of tie open before page turn
15	va.	ff emended to f by analogy with vl.1,2
15	cb.	note 1: marc. added by analogy with vc.
16	fg.1	 emended to  by analogy with fg.2
16-17	vl.1,2 vc. cb.	(last stanza  f) added by analogy with va.; A: <i>sidste vers</i>  f added in ink (Ebbe Hamerik)
17		<i>a tempo</i> added because of rall. b.15
17		A: C changed to ♯ in blue crayon
17	SKJALDEN	stanza 3: <i>blide</i> emended to <i>søde</i> as in AA, BB, CC
17-24	SKJALDEN	A: stanza 1 bb.17-24 and stanzas 2-3: text added (Salomon Levysohn?)
19	SKJALDEN	C, D, E : note 3: <i>a'</i>
19-24	SKJALDEN	stanza 3: blomsterbroget Vang! Kom gylndne Dag og hvide Nat! Kom søde Fuglesang! emended to helt og rigt engang. Kom Lykkeitid! Kom Fryd og Fred! Kom Hjertets fulde Sang! as in AA, BB, CC
20-21	fg.	bb.20-21: slur emended from open slur; A: b.20: end of slur open before change of system
20	fg. cor.	mp (last stanza f) added in accordance with b.17 (str.)
22	SKJALDEN	stanzas 1-2: <i>hvide Nat</i> emended to <i>Sølvornat</i> as in AA, BB
23	fg. cor.	A: note 1: mf added in pencil
23-24	fg.2	A: music crossed out in unknown hand; <i>a2</i> added in pencil
24	SKJALDEN	C, D, E : no voltas; 
24 ⁱ		A: bar-line after b.24:  erased
24 ⁱⁱ	fg.2	note 2:  (<i>c</i>) added in pencil

No. 12 The Children Are Playing

Bar	Part	Comment
		A: <i>Bag Scenen</i> 'Off Stage' added in blue crayon
6, 7	fl.solo	Lb : b.6 note 3, b.7 note 1: marc.
10, 11	fl.solo	Lb : b.10 note 3, b.11 note 1: marc.
14-15	fl.solo	Lb : b.14 note 3 to b.15 note 2: <i>dim.</i> ---
15	fl.solo	Lb : notes 1-2: <i>rall.</i> ; note 4: p
16	fl.solo	Lb : note 1: pp
16-18	fl.solo	La : b.18 note 2: end of slur; Lb : b.18 note 1: end of slur; b.18 notes 2-3: stacc.
17	fl.solo	Lb : notes 1-8: 
18	fl.solo	Lb : note 1: f
19	fl.solo	Lb : note 1: pp
19-20	fl.solo	Lb : b.19 note 3 to b.20 note 3: <i>Cresc.</i> ---; b.20 note 4: beginning of 
20	fl.solo	La : notes 1-6: 
22	fl.solo	Lb : note 1: mp
23	fl.solo	Lb : note 1: beginning of slur
24	fl.solo	Lb : notes 2-4: <i>poco rall.</i> ; an extra bar has been added after b.24:  with  (<i>a'</i>), which is tied to b.23 note 4

Bar	Part	Comment
25-27	fl.solo	Lb : b.25 note 1 to b.27 note 1: slur, stacc. missing
27-28	fl.solo	Lb : b.27 note 2 to b.28 note 4: <i>cresc.</i> ---
28	fl.solo	note 3: stacc. added by analogy with note 1
30	fl.solo	Lb : note 1:
30-31	fl.solo	La : b.30 note 6 to b.31 note 7:
30-32	fl.solo	La : b.30 note 2 to b.31 note 8: slur
32-38	fl.solo	Lb : b.32 note 2 to b.38 note 4: one slur, stacc. missing
33	fl.solo	Lb : note 2: marc.
38-39	fl.solo	Lb : b.38 note 5 to b.39 note 7: slur
39	fl.solo	notes 6-7: beginning of slur emended from note 5 by analogy with b.40 notes 3-4, 7-8
40	fl.solo	La : b.40 note 6: end of ; Lb : b.40 notes 3-8: <i>dim</i> ---
41	fl.solo	Lb : an extra bar has been added after b.41: (<i>b^b</i>), which is tied to b.41 note 4

SCENE FIVE

No. 14 "Søndret Folk er vokset sammen"

Bar	Part	Comment
		B : F minor version pasted over with one in G minor
+1-4		A : 2 Vers '2 stanzas' added in blue crayon
		A : bars added in ink (Ebbe Hamerik). CN's first introduction is only 1 bar long: (<i>d</i>) in va., pause on rest; B (vl.1,2, va., vc.): introduction inserted; (cb.): b.+1-3: missing
5		A : repeat marking added in blue crayon because of the addition of stanza 2
5	vl.1	B (vl.1 No.1): note 1: <i>p</i> changed to <i>mf</i> in ink
5	vl.1,2 va. vc.	A : note 1: <i>p</i> changed to <i>mf</i> in ink (Ebbe Hamerik); notes 1-4: slur crossed out in pencil (Ebbe Hamerik)
6	va.	A : g changed to f in pencil; B (va. No.1): g changed to f in blue crayon; (va. No.2): g changed to f in pencil
7	vl.1	B (vl.1 No.4): note 5: <i>b^b</i>
7	vl.2 va.	A : notes 1-4: slur crossed out in pencil (Ebbe Hamerik)
7	cb.	<i>mf</i> added in accordance with dynamic level in the other strings
8-9	vl.1,2 va. vc.	A : b.8 note 2 to b.9 note 2: slur crossed out in pencil (Ebbe Hamerik); b.8 notes 2-3: ten. added in pencil (Ebbe Hamerik)
9	vl.1,2 va. vc.	A : notes 3-4: slur crossed out in pencil (Ebbe Hamerik)
11	vl.1,2	A : notes 1-3: slur crossed out in pencil (Ebbe Hamerik)
11	va. vc.	A : notes 1-4: slur crossed out in pencil (Ebbe Hamerik)
12	vl.1,2 va. vc.	A : note 2: <i>p</i> added in pencil (Ebbe Hamerik)
13	vl.1,2 va. vc.	A : note 1: <i>cresc.</i> added in pencil (Ebbe Hamerik)
14	vl.1,2 va. vc.	A : note 2: <i>mf</i> added in pencil (Ebbe Hamerik)
14	cb.	A : note 1: <i>mf</i> added in pencil (Ebbe Hamerik)
15	vl.2	notes 2-4: ten. added by analogy with vl.1 and in accordance with B (vl.2 Nos.1-4)

Bar	Part	Comment
16	va.	added by analogy with vl.1,2, vc., cb.
16	vc.	B (vc. No.1): note 1: beginning of ; (vc. No.2): note 2: beginning of
16	cb.	B (cb. No.1): note 1: beginning of ; (cb. No.2): note 2: beginning of
18	cb.	B : notes 1-4:
19-20	vc. cb.	b.19 note 4 to b.20 note 3: stacc. added by analogy with b.19 notes 1-3
20	vl.1	B (vl.1 No.3): notes 1-2: slur
21	vl.1	A : notes 3-4: slur crossed out and ten. added in pencil (Ebbe Hamerik)
22	vl.1	A : notes 1-2: slur crossed out and ten. added in pencil (Ebbe Hamerik); B (vl.1 Nos.1,3): b.21 note 3: beginning of ; (vl.1 No.4): note 1: beginning of
22	vl.2	B (vl.2 Nos.1-4): note 1: beginning of
22	vc.	B (vc. Nos.1-2): note 1: beginning of
22	cb.	B (cb. No.1): note 1: beginning of ; (cb. No.2): notes 1-4:
23	vl.1,2 va. vc. cb.	A : <i>mf</i> changed to <i>f</i> in pencil (Ebbe Hamerik)
23	vl.2	notes 1-3: marc., ten. and marc. added by analogy with vl.1
25 ⁱ		A : repeat marking added in blue crayon because of the addition of stanza 2
25 ⁱ	cb.	emended to by analogy with vl.1,2, va., vc.
25 ⁱ , 25 ⁱⁱ		voltas and upbeat to stanza 2 added; A : stanza 2 added after music in blue ink

SCENE SIX

No. 15 Minuet

Bar	Part	Comment
		A : <i>gaar ud</i> 'to be omitted' added in pencil; <i>Vent til de er stillede op til Dans</i> 'Wait until they are placed for dancing' added in blue crayon
1	timp.	note 1: <i>p</i> added in accordance with dynamic level in fg., cor.
1	vl.1,2	A : notes 1-2: ten. and slur added in pencil (Ebbe Hamerik); B (vl.2, Nos.1-2): notes 1-2: slur and ten., slur crossed out in pencil, stacc. added in blue crayon; (vl.2 Nos.3-4): notes 1-2: slur and ten., slur crossed out in pencil
2-3	va.	chords 1-2: stacc. added by analogy with b.1
3	fl. cl.1	notes 1-2: ten. added by analogy with b.1
3	cor.3,4	notes 1-2: stacc. added by analogy with bb.1-2 and timp.
3-4	cor.3,4 vc.	B (cor.3,4, vc. No.1):
3	vl.1,2	A : notes 1-2: ten. and slur added in pencil (Ebbe Hamerik); B (vl.2, Nos.1-2): notes 1-2: slur and ten., slur crossed out in pencil, stacc. added in blue crayon; (vl.2 Nos.3-4): notes 1-2: slur and ten., slur crossed out in pencil

Bar	Part	Comment
5-6	fl.	bb.5-6: slur emended from open slur in accordance with B ; A : b.5: end of slur open before page turn; b.6 notes 1-3: slur
5-6	cl.1	bb.5-6: slur emended from open slur; A : b.5: end of slur open before page turn; b.6 notes 1-3: slur
5	cor.1,2	note 1: <i>mf</i> added by analogy with cor.3,4 and in accordance with B
5-7	cor.3,4	slur emended from open slur; A : b.5: end of slur open before page turn
5	va.	chord 1: <i>mf</i> added by analogy with the other strings
6	cl.1	note 4: stacc. added by analogy with fl.
6	vl.1	note 4: stacc. added by analogy with vl.2
6	vl.1,2	A : end of slur changed from note 3 in pencil (Ebbe Hamerik); B (vl.2 Nos.2,4): notes 1-3: slur
7	vl.1	B (vl.1 No.2): notes 3-4: stacc.
9	ob.2	notes 1-5: stacc. added by analogy with ob.1
9	cl.1	note 3: stacc. added by analogy with fl.
9	fg.1	notes 1-2: stacc. added by analogy with cor.3,4
10	cl.1	note 3: stacc. added by analogy with fl.
10-12	cl.2	B :
10-11	cl.2 cor.1,2	notes 1-5: stacc. added by analogy with ob.1
10	vl.2	note 3: stacc. added by analogy with vl.1
11	ob.2	notes 1-5: stacc. added by analogy with ob.1
11	cl.1	note 3: stacc. added by analogy with fl.
11-12	vl.2	B (vl.2 Nos.1,4): b.11 note 3 to b.12 note 3: ; (vl.2 Nos.2-3): b.11 note 2 to b.12 note 3:
11-12	va.	B (va. No.1): b.11 note 1 to b.12 note 2:
12	vc.	rests 1-2: omitted
13-14	cl.1	b.13 note 4 and b.14 note 1: <i>b³</i> emended to <i>b³</i> by analogy with fl., vl.1,2 and in accordance with B
13-16	fg.2	B : b.13 note 1 to 15 note 1, b.15 note 2 to b.16 note 2: slurs
13	vc. cb.	B (vc. Nos.1-2, cb. Nos.1-2): note 1: <i>ff</i>
14-15	cl.1	notes 1-2: ten. added by analogy with fl.
14-15	vl.1,2	notes 1-2: marc. added by analogy with b.13
15-16	ob.2	B :
15	cl.1	note 3: beginning of slur emended from note 4 by analogy with fl.
15-16	vl.2	B (vl.2 No.4): b.15 note 3 to b.16 note 1: slur
16	ob.2	B : note 2: <i>pp</i>
16	vl.1,2	A : note 3: <i>V</i> added in pencil (Ebbe Hamerik)
16	cb.	B (cb. No.2): b.15 note 4: beginning of
17	fl. cl.1	notes 1-2: ten. added by analogy with b.1
17	vl.1,2	A : notes 1-2: ten. and slur added in pencil (Ebbe Hamerik); B (vl.2 Nos.1-2, 4): ten. and slur, slur crossed out in pencil; (vl.2 No.3): ten.
17	vc.	B (vc. No.1): note 1: stacc.
18-20	timp.	notes 1-2: stacc. added by analogy with b.17
19-20	fl.1	A : end of slur changed from b.19 note 6 in ink; B : b.19 note 6: end of slur

Bar	Part	Comment
19	fl. cl.1	notes 1-2: ten. added by analogy with b.3
19-20	fl.2	B : b.19 notes 3-6: end of slur open (change of system)
19	cor.3,4	notes 1-2: stacc. added by analogy with bb.17-18
19	vl.1,2	A : notes 1-2: ten. and slur added in pencil (Ebbe Hamerik); B (vl.2 Nos.1-4): ten. and slur, slur crossed out in pencil
20-23	cl.2 cor.4	b.20 note 1 to b.23 note 1: slur added by analogy with cor.3; B (cor.4): b.22: end of slur open (change of system)
21	cor.1,2	B : note 1: ten.
21-22	vl.1	B (vl.1 No.1): b.21 note 2: beginning of ; (vl.1 No.3): b.21 note 1: beginning of
21-22	vl.2	B (vl.2 No.1): b.21 note 2: beginning of ; (vl.2 Nos.2-4): b.21 note 1: beginning of
22	cor.1	B : note 2: ten.
22	cor.1,2	chords 1-3: added by analogy with fg., cor.3,4
22	cor.3	B : b.21: beginning of
22	va.	B (va. Nos.1-2): b.21 chord 3: beginning of
24	fl. cl.1 vl.1,2	note 4: stacc. added by analogy with b.20 note 3
24	va.	B (va. Nos.1-2): b.23 chord 3: beginning of
25	cor.1,2	B : note 1: ten.
25-26	vl.2	B (vl.2 No.4): b.25 note 2 to b.26 note 2:
26	fl. cl.1 vl.2	note 1: ten. added by analogy with b.25 and in accordance with B
26	vl.2	notes 1-3: added by analogy with vl.1
26	va.	B (va. No.1): b.27 chord 1: end of ; (va. No.2): b.26 chord 2 to b.27 chord 1:
28-31	timp.	stacc. added by analogy with cor.3,4; B :
30-31	cor.3 vc. cb.	B (cor.3, vc. Nos.1-2, cb. Nos.1-2):
30-31	timp.	<i>di-mi-nu-en-do</i> added by analogy with the other parts
31	cor.1	B : notes 1-2: <i>dim</i> .
31	cor.3	note 2: stacc. omitted by analogy with cor.4
31-32	vl.1,2	B (vl.1 Nos.1-2,4, vl.2 Nos.1-3): b.32 note 1: end of slur
32		A : <i>Fine</i> and added in blue crayon
32	fg. cor.1,2 vl.1,2	<i>p</i> added by analogy with fl., cl., va., vc., cb.
32	timp.	notes 2-5: stacc. added by analogy with cor.3,4
33	ob.	1. added in accordance with B
33-38	cor.4	slur emended from open slur; A : b.37: end of slur open before page turn
35		A : at bar-line: X referring to text below staff: <i>Dansen afbrydes (2. Gang)</i> 'The dance is interrupted (2nd time)'
37	vl.2	note 1: <i>p</i> added by analogy with vl.1 and in accordance with B
37-38	vl.2	B (vl.2 No.1): b.37 note 2 to b.38 note 3: ; (vl.2 Nos.2-3): b.37 note 1 to b.38 note 2: ; (vl.2 No.4): b.37 note 1 to b.38 note 3:

Bar	Part	Comment
38	va.	note 1: pp added in accordance with dynamic level in vc., cb.
38	vc. cb.	B (vc. No.1, cb. Nos.1-2): b.37: beginning of
39	fl.	A : mp changed to mf in ink (CN)
40	cor.1,2	pp added by analogy with b.39 (cor.3,4); B : p
41	cl.2	B : notes 1-4: slur
42-44	fg.	slur emended from open slur; A : b.42: end of slur open before page turn
42	vl.1	B (vl.1 No.1): notes 3-10: ; (vl.1 Nos.2-3): notes 2-11: ; (vl.1 No.4): notes 3-11:
43	fg. cor.1,2	superfluous p omitted (page turn)
43	cor.3,4	B : <i>dim.</i> instead of
45	ob.1	B : note 1: p changed to mp in ink
48-49		A : vide <i>Side 89 / attacca March./after Tappets Opgang</i> 'Vide page 89 / attacca March. / After curtain rise' added in blue crayon
48	fl.1 cl.1	note 1: stacc. added by analogy with b.46
49-53	fg.2	slur b.49 note 2 to b.52 note 2 (end of slur open before page turn) emended to slur b.49 note 2 to b.51 note 3 and slur b.52 note 1 to b.53 note 1; A : b.52 notes 1-2: slur added in ink (end of slur open before page turn)
49-52	cor.1	B : b.49 note 1 to b.52 note 1: slur
49	vl.1,2	note 1: p added by analogy with dynamic level and in accordance with B
50-51	fg.	<i>crescendo</i> added; A : fg.1 (b.50): notes 1-2: <i>cres-scen</i> ; fg.2 (b.51 note 1): <i>cresc.</i>
50-51	cor.1,2	<i>crescendo</i> emended to <i>cre-scen-do</i>
50	cor.4	B : note 2: <i>cresc.</i>
50-51	vl.1	B (vl.1 Nos.1-4): b.50 note 1 to b.51 note 4:
50-51	vc.	B (vc. No.1): b.50 note 1 to b.51 note 2:
50-51	cb.	B (cb. No.2): b.51 note 1: beginning of
51	fl.2	note 1: p added in accordance with dynamic level; B : note 1: mf
51	ob.2	p added in accordance with dynamic level and in accordance with B
51	cl.2	p added in accordance with dynamic level
52-55	fl.2	B : b.54 note 2: end of slur
52-53	fg.1	b.52 note 1 to b.53 note 1: slur emended from open slur in accordance with B ; A : b.52: end of slur open before page turn
52	fg.1	B :
52-55	cor.2	b.52 note 1 to b.55 note 1: slur emended from open slur by analogy with cor.1; A : b.52: end of slur open before page turn
52	cor.3	notes 1-2: marc. added by analogy with cor.4
53	cl.2	B : note 1: <i>dim.</i>
53	cor.2	B : note 3: <i>dim.</i>
53-56	cor.4	marc. added by analogy with cor.3
54	cor.1 vc. cb.	B (cor.1, vc.1 Nos.1-2, cb. Nos.1-2): note 1: <i>dim.</i>
55	ob.2	B : note 2: ten.
55-56	fg.2	b.55 note 2 to b.56 note 2: marc. added by analogy with fg.1
55	cor.2	note 1: stacc. omitted by analogy with woodw., cor.1
56		<i>D.C. al</i> emended to <i>Da capo al Fine</i> ; A : <i>D.C. al</i> added in blue crayon

Bar	Part	Comment
56	fl.	stacc. added by analogy with ob., cl.
56	fg.2	B : note 1: stacc.
No. 16 "Dengang Døden var i Vente"		
Bar	Part	Comment
1-10		A : <i>udgaar</i> 'to be omitted' added, crossed out in pencil; <i>plejer at gaa ud</i> 'is usually left out' added in pencil, later erased
1-8	fl.2 cl.2	B : fl.1, cl.1 added in fl.2, cl.2
1	cl.1	B : note 4: end of slur
4	fl.1 cl.	B : note 3: beginning of
5	vl.1,2 va.	<i>pizz.</i> added because of repetition
8	NARREN	C, D (stanza 4): note 4: <i>Hr.</i>
9	NARREN	stanza 4: <i>tør jeg</i> emended to <i>jeg tør</i> as in AA, C, D, E, F
11	fg.1	mp added by analogy with dynamic level in ob.; B : note 1: p
11	NARREN	C, D, F : notes 3-4:
11	vc.	note 1: <i>pizz.</i> added because of repetition
11	vc. cb.	B : mf added by analogy with dynamic level in strings
12		A : at bar-line: <i>4de Gang vento</i> and repeat marking added in blue crayon, referring to the omission of the final line of stanza 4 before the repetition of stanza 5
12	ob.	note 1: p added by analogy with fl., cl.; B : note 1: mp
12	ob. cl. fg.	stacc. added by analogy with fl.
12	cl.	note 2: beginning of emended from note 5 by analogy with fl., ob., fg.
12-14	fg.	tenor clef emended to bass clef
12	NARREN	C, D : note 12: <i>b^u</i>
13-16	NARREN	A : p.51: final text line crossed out in blue crayon; <i>4^{de} Vers kun 8 takter saa 5^{te} Vers</i> '4th stanza only 8 bars, then 5th stanza' added in red crayon; p.53: stanza 5 added in blue ink (Ebbe Hamerik); AA : stanza 4: final text line crossed out in pencil; stanza 5 added in ink; stanza 5: final text line erased; <i>Han er min, han er min, raabte Fanden.</i> added in pencil; F : the first 4 lines of stanza 5 added (Ebbe Hamerik); <i>Han er min, han er min, raabte Fanden.</i> added
15	fl. ob. cl. fg. str.	added because of in NARREN
16 ^{II}		<i>a tempo</i> added because of <i>rall.</i> in b.15 and in accordance with B
16 ^{II}	vl.1,2 va. vc.	<i>arco</i> added in accordance with b.16 ^I
17 ^{II}	cb.	<i>arco</i> added in accordance with b.16 ^{II} (vl.1,2, va., vc.); ff added by analogy with the dynamic level
18 ^I -19 ^I	fl.	B :
18 ^I	fl.1	B : b.18: <i>dim</i>
19 ^I	fl.	<i>dim.</i> emended to by analogy with cl.2
19 ^I	ob.2	B :
19 ^{II}	fg.	notes 1-2: stacc. added by analogy with fl., cl.
19 ^{II}	vc. cb.	notes 1-2: added by analogy with vl.1,2;
20 ^I	NARREN	A : added in ink
20 ^I	va.	C, D : note 1: <i>Hr.</i>
		B (va. No. 1):

No. 17 Fanfare Music

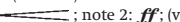
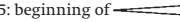
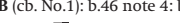
Bar	Part	Comment
		A: p.52: <i>udgaar</i> 'to be omitted' added in pencil; music crossed out in pencil; p.64: <i>gaar ud</i> 'to be omitted' added in pencil
2	cor.1	B: note 3: stacc.
3	tr.2,3	notes 1-3, 6: stacc. added by analogy with tr.1
5	tr.	note 6: stacc. added by analogy with b.4
5	tr.2	B: note 3: <i>fz</i>
5-10	timp.	notes 1-6: stacc. added by analogy with b.4
8	cor.1-3	B: note 3: marc. and <i>fz</i>
8	tr.2,3	notes 1-3: stacc. added by analogy with tr.1
9	cor.1,2	B: note 2: marc. and <i>fz</i>
9	tr.2	B: notes 1-2: tie
9	tr.2,3	tr.2 note 3, tr.3 note 5: stacc. added by analogy with tr.1
10	cor.1	B: note 1: <i>b^b</i> ; note 4: stacc. and marc.
10	cor.2	B: note 4: stacc. and marc.
10	cor.3	B: note 1: <i>a^b</i> changed to <i>b^b</i> in pencil
12	fg.2	B: b.11: beginning of
12	tr. cor.	B: notes 1-6:

SCENE SEVEN


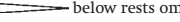
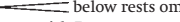
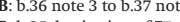
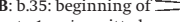
No. 19 Prelude


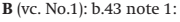

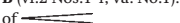




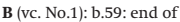


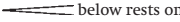
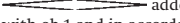
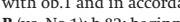
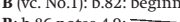
Bar	Part	Comment
		A: title: <i>til 7de Billede</i> 'to scene seven' added in pencil (Ebbe Hamerik)
1	cor.	A: bass clef
5	vl.2	notes 2-3: stacc. added by analogy with b.1 notes 3-4 (vl.1) and b.2 notes 2-3 (va.) and as in P
6-11	va.	P: alto clef
8	va.	P: note 5: <i>F</i>
8	vc.	B (vc. Nos.1-2): note 1: <i>pp</i>
11	vl.1,2 va.	(<i>senza cresc.</i>) emended to <i>senza cresc.</i>
11	va.	P: note 6: <i>b^b</i>
11	vc.	B (vc. No.1): note 1: beginning of ; (vc. No.2): note 3: beginning of
17	vl.2 vc.	notes 2-3: ten. added by analogy with b.16 and in accordance with B (vc.), P
17	vc.	note 4: marc. added by analogy with vl.2 and in accordance with B , P
19	fg. va. cb.	A: indistinct <i>fz</i> ; B : <i>f</i>
19	vl.2	B (vl.2 Nos.2,4): b.18 note 6: beginning of
20-21	fg.1	P: end of slur b.21 note 3 instead of note 2
20-21	fg.2	B: beginning of slur b.20 note 1 instead of note 2; P: end of slur b.21 note 4 instead of note 3
20-21	cor.1	B: b.20 note 1 to b.21 note 1, b.21 notes 1-2: slurs
20-21	cor.3	B: b.21 note 1: end of slur
21-22	fg.1	P: beginning of slur b.22 note 1 instead of b.21 note 3
21-22	fg.2	P: beginning of slur b.22 note 1 instead of b.21 note 4
21	cor.	P: note 2: stacc.
21	vl.2	P: notes 2-3: slur
21-22	vl.2	B (vl.2 No.2): slur b.21 note 1 to b.22 note 2 changed to slur b.21 notes 1-3 and slur b.22



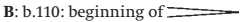


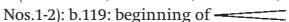
Bar	Part	Comment
		notes 1-2 in blue crayon; (vl.2 Nos.3-4): slur b.21 note 1 to b.22 note 2 changed to slur b.21 notes 1-3 and slur b.22 notes 1-3 in ink
21	vc. cb.	P: notes 1-2, 3-4: slurs
23	cor.	P:
23	va.	chord 1: trem. added; P: <i>fz</i>
23	vc.	B (vc. No.1): b.22 note 3: beginning of ; (vc. No.2): b.22 note 4: beginning of
24	cor.	P: note 1: <i>o</i>
24	vl.2	P: chord 1: <i>g'</i> only
24	cb.	ten. omitted by analogy with fg., vc.
25	fl.2 ob.2 cl.2 cor.2-4	marc. added by analogy with fl.1, ob.1, cl.1, cor.1
25	vl.1	chord 3: <i>sf</i> emended to <i>fz</i> by analogy with vl.2, va., vc., vb.
25	vl.2	B (vl.2 No.3): chord 2: <i>fz</i>
25	cb.	B (cb. No.1): note 2: <i>f</i>
27-28	ob.1	b.27 note 2 to b.28 note 1: slur added by analogy with cor.1
27-28	ob.2	b.27 note 2 to b.28 note 1: tie added by analogy with cor.3
26	vl.1,2 va.	note 4: <i>unis</i> omitted
27	vl.1	B (vl.1 Nos.3-4): notes 1-3: ten. added in ink
30	fl.1	note 3: <i>c''</i> emended to <i>c^b</i> by analogy with cor.3, vl.1, va. and in accordance with B ; B: note 3: <i>#</i> added in pencil
30	cl.2	notes 3-4: marc. added by analogy with cl.1
30	cor.1,4	B: b.29 note 2: beginning of
30	vc.	B (vc. No.2): b.29 note 4: beginning of
32	ob. cl.1	B: notes 1-2: notated as <i>♩</i>
32	cor.3	B: <i>♩</i>
32-37	vc. cb.	b.32 note 5 to b.37 note 8: marc. added by analogy with b.30 note 7 to b.32 note 4
34	vl.1	B (vl.1 Nos.1-4): note 1: <i>div.</i>
37	vl.1	B (vl.1 Nos.1-3): note 1: <i>rall.</i>
38	fg.	B: note 2:
38	vl.1	A: after note 1: <i>?</i> added in blue crayon
39	fg.1	B: note 1: ; note 2:
39	fg.2	B: note 2:
39-40	cor.4	b.39 note 1, b.40 note 2: marc. added by analogy with cor.3
41	fl.1	B: notes 3-4: slur
41	vc.	B (vc. No.1): note 1: <i>rall.</i>
42	vl.1	B (vl.1 Nos.1,2,4): b.41 note 3: beginning of
42	vc.	B (vc. No.1): b.41 note 3: beginning of ; (vc. No.2): b.41 note 4: beginning of
43	cl.1	B: notes 1-2: notated as <i>♩</i>
44-45	cor.2	B: b.45 note 1: beginning of slur
44	vl.2	B (vl.2 No.3): note 3: ten. added in ink
44	vc.	B (vc. No.1): note 3: marc.
46	vl.2	B (vl.2 No.4): chord 1: <i>div.</i>
47	ob.1	B: b.46 note 3: beginning of
47	fg.1	B: b.46 note 4: beginning of
47	cor.1	B: note 4: <i>ff</i>
47	cor.4	B: note 2: beginning of
47	vl.1	B (vl.1 Nos.1-4): note 4: end of
47	vl.2	B (vl.2 Nos.1-3): b.46 note 3: beginning of
47	va.	B (va. No.1): note 1: beginning of ; (va. No.2): note 2: beginning of






Bar	Part	Comment
47	vc.	B (vc. No.1): b.46 note 3: beginning of  ; note 2: <i>ff</i> ; (vc. No.2): b.46 note 5: beginning of 
47	cb.	B (cb. No.1): b.46 note 4: beginning of 
48	trb.t.1	B : <i>molto rit.</i>
48	trb.t.2	slur emended from notes 2-4 by analogy with ob.2
49	cor.1	B : \flat changed to \natural in ink A : after final system: <i>vide Side 89 / attacca Marsch efter Tæppets opgang</i> 'attacca March after curtain rise' added in blue crayon

No. 20 Echo Song

Bar	Part	Comment
		A : title crossed out in pencil; <i>udgaar</i> 'to be omitted' added in pencil A (inserted note with text): at title: (<i>fra forskellige Sider</i>) 'from different sides' added in pencil (CN); the lines have been distributed between <i>Mand</i> , <i>Kvinde</i> and <i>Sønderjylland</i> 'South Jutland' A : <i>udgaar</i> 'to be omitted' added in pencil Ha : treble clef <i>solo</i> added in accordance with B <i>lang</i> 'long' emended to <i>lunga</i> <i>solo</i> added in accordance with B ; B : <i>sord.</i> added in pencil
1	B.solo	added in pencil
2	cor.1	<i>lang</i> 'long' emended to <i>lunga</i>
2	cor.1,2	<i>solo</i> added in accordance with B ; B : <i>sord.</i> added in pencil
3	cor.2	<i>lang</i> 'long' emended to <i>lunga</i>
4, 6	cor.1,2	B : <i>sord.</i> added in pencil; <i>Solo</i>
7	cor.2	<i>lang</i> 'long' emended to <i>lunga</i>
8	cl.1 cor.	B : notes 1-4: slur and stacc.
17	cl.1	B : b.18 note 1 to b.20 note 1: slur
18-20	cl.1	<i>meget lang</i> 'very long' emended to <i>lunga</i>
19	cl.1	<i>allegretto</i> emended to <i>allegretto un poco</i> by analogy with b.1
20		<i>trem.</i> added
22-82	fig.1	B : bass clef
29-30	cl.2	B : b.30 note 3: end of slur instead of note 2
29-32	fig.2	B : bass clef
29	T.solo	brackets round expression marking omitted
29	vl.1 vc.	B (vl.1 Nos.1-3, vc. No.1-2): b.28: beginning of 
30	va.	<i>trem.</i> added
31-32	fig.2	B : b.31 note 4: beginning of slur
32	cb.	 below rests omitted in accordance with B
33-34	ob.1	B : note 1: end of slur
33	cb.	 below rests omitted in accordance with B
34-36	cor.1	B : b.35 note 1: beginning of slur
36	fl.1	B : note 1: <i>p</i> changed to <i>mp</i> in pencil
36-37	cl.1	B : b.36 note 3 to b.37 note 1: 
36	cor.1	B : b.35: beginning of 
37	vl.1	note 1: <i>unis</i> omitted
37	va.	notes 1-12: slur added by analogy with vl.1,2 and in accordance with B
41	fig.1	<i>p</i> added by analogy with fig.2 and in accordance with B
41-82	fig.2	B : bass clef
41	T.solo	G , Ha : note 1: (<i>som før</i>) 'as before'
42	T.solo	A (inserted note with text), AA , BB : <i>til</i> instead of <i>og</i>

Bar	Part	Comment
43-45	cl. fg.	slur b.43 notes 3-4 and slur b.44 note 1 to b.45 note 1 emended to one slur by analogy with bb.31-32 and bb.35-36 (ob.)
44	cl.2 fg.1	B : note 1: beginning of 
44	vc.	B (vc. No.1): b.43 note 1: beginning of 
44	cb.	 below rests omitted in accordance with B
45	vl.1,2 va. vc.	<i>trem.</i> added
47	S.solo	A (inserted note with text), AA , BB : <i>til</i> missing
47	vl.2 va.	B (vl.2 Nos.1-4, va. No.1): b.46: beginning of 
48	vl.1	B (vl.1 Nos.1,2,4): <i>div.</i>
49-52	S.solo	A (inserted note with text): text missing; <i>til</i> before <i>Bøgen</i> added
51	vl.1 va.	B (vl.1 Nos.1-4, va. Nos.1-2): b.50 beginning of 
54	vl.1,2 va.	<i>pp</i> added by analogy with vc.
54	cb.	B (cb. Nos.1-2): <i>pizz.</i>
55	B.solo	AA , BB , CC : <i>Dalen</i> instead of <i>Krattet</i>
57	trb.t. trb.b.	B : note 1: beginning of 
57	B.solo	A (inserted note with text), AA , BB : <i>og</i> instead of <i>til</i>
57	vl.1	B (vl.1 Nos.1-3): b.56: beginning of 
57	cb.	 below rests omitted in accordance with B
58	cor.2,4 trb.t.2	<i>marc.</i> added by analogy with cor.1,3, trb.t.1 and in accordance with B (cor.4)
58	vc.	B (vc. No.1): b.59: end of 
60-61	arpa	slur emended from slur b.60 note 3 to b.61 note 10 in accordance with B
62	vc.	<i>unis.</i> emended from b.61
64-66	T.solo	CC : <i>Lyngen til Højen og Heden</i> instead of <i>Højen til Lyngen og Heden</i>
67	vc.	B (vc. Nos.1-2): b.68 note 1: end of 
70	ob.2	B : note 3: 
70-71	cl.1	b.70 note 1: beginning of slur emended from note 2 by analogy with fl.1 and in accordance with B
70	cb.	 below rests omitted in accordance with B
71	T.solo	A (inserted note with text): <i>og</i> changed to <i>mod</i> in ink
71-72	fig.1	B : b.71 note 1 to b.72 note 1: tie missing
71	vl.1	note 1: <i>unis</i> omitted
71	cb.	superfluous ' ' omitted
73-74	fig.1	B : b.73 note 1 to b.74 note 2: slur
76	cl.	<i>p</i> added by analogy with dynamic level in fl.1, fg.
77-78	cl.2	tie added by analogy with fig.2
77	S.solo B.solo	CC : <i>Velkommen til Havet / med Sejlhvide Skibe. / Til Maage og Vibe. / Velkommen til Hulvej, / til Korsvej og Stien. / Til Humlen og Bien</i> instead of <i>Velkommen til Hulvej, til Korsvej og Stien. Til Humlen og Bien. Velkommen til Havet i Solskin og Taage. Til Vibe og Maage</i>
78	fig.2	B : note 1: \natural
79	vc.	<i>trem.</i> added; B (vc. Nos.1-2): <i>div.</i>
79-81	vc.solo	b.79 note 1 to b.81 note 1:  added by analogy with ob.1 and in accordance with B
83	vc.	B (vc. No.1): b.82: beginning of 
86-87	cl.1	B : b.86 notes 4-9: 

Bar	Part	Comment
91-92	ob.2	B: b.91 note 4: end of slur
91	va.	B (va.2): note 2: beginning of slur
92-93	fl.1	beginning of slur emended from note 2 by analogy with bb.88-89 and in accordance with B
92-93	cl.1	beginning of slur emended from note 3 by analogy with bb.88-89 and in accordance with B
92	vl.1	B (vl.1 Nos.1-3): b.91: beginning of 
92	vl.1,2 va.	<i>trem.</i> added
93-95	ob.2 fg.1	slurs emended to ties in accordance with B
93	cl.1	note 2: p added by analogy with cl.2 and in accordance with B
93	vc.	<i>unis.</i> emended from b.94
97-99	vl.1	slur emended from open slur in accordance with B ; A: b.97: end of slur open before page turn; bb.98-99: slur
97-99	vl.2	B (vl.2 No.4): b.100: end of slur
98	vc.	<i>unis</i> omitted
100	vl.1,2 va.	<i>trem.</i> added
104	vl.1,2	B (vl.1 Nos.1-4, vl.2 Nos.2-4): b.103: beginning of 
105-112	ob.1	B: one slur
105	vl.1	B (vl.1 Nos.2-3): note 2: ten. added in ink
105	vl.2	B (vl.2 No.2): note 2: ten.
105	va.	B (va. No.1): note 1: mf
106-107	ob.2 fg.2	ten. added by analogy with ob.1, fg.1 and in accordance with B (ob.3 b.107 note 2)
108-112	ob.2	B: one slur
110-112	fg.2	B: b.111: end of slur
111-112	cl.	Ha: <i>Clar: I støtter her o.s.v Sangstemmen</i> 'Cl.: here you are supporting etc. the voice part' added in pencil (CN)
111	fg.1	B: b.110: beginning of 
111	vl.1 va.	B (vl.1 No.3, va. Nos.1-2): b.110: beginning of 
112	cl.1	B: note 1: p changed to mp in pencil
113	T.solo	A: c" added in ink (Ebbe Hamerik); G, Ha: g'
116-134	fg.	B: bass clef
116	fg.1	p added by analogy with dynamic level in fg.2
116-119	T.solo	A (inserted note with text): text missing, repetition of bb.63-66
116-117	vc.	B (vc. No.1): b.117 note 3: end of slur
117-118	cl. fg.	b.117 note 3 to b.118 note 2: slur emended from open slur; A: b.117: end of slur open before page turn
119-120	cl.2	tie added by analogy with cl.1
119-120	arpa	end of slur emended from b.119 note 6 in accordance with B
120		A (inserted note with text): before <i>Med: Velkommen vor Broder som ikke har sveget. Vort Land er dit eget.</i> crossed out in ink and pencil
120	cl.2 fg.2	B: b.119 note 3: beginning of 
120	arpa	beginning of slur emended from note 2 in accordance with B
120	vl.1 va. vc. cb.	B (vl.1 Nos.1-4, va. Nos.1-2, vc. Nos.1-2, cb. Nos.1-2): b.119: beginning of 
121	arpa	B: only sf
124-125	vl.1,2	B (vl.1 Nos.1,3, vl.2 No.2): b.124 note 3: end of slur
124-125	cb.	end of slur emended from b.124 note 3 by analogy with vc.
129-131	vl.1	B (vl.1 No.4): b.131 note 1: end of slur

Bar	Part	Comment
129-131	va.	B (va. Nos.1-2): b.130 note 3: end of slur
129-131	vc.	B (vc. No.1): b.131 note 1: end of slur
132	cl.1	B: p changed to mp in pencil
132	cl.2 fg.1	B: p changed to pp in pencil
133-134	T.solo	G, Ha: <i>Sorg og i Længsel</i> ; Hb: b.133 no text; b.134: <i>Længsel</i>
135-136	ob.1	b.135 note 1 to b.136 note 2: slur emended to ties by analogy with cor.1,2 and in accordance with B (b.136 notes 1-2); B: b.135 to b.136 note 3: slur
135-136	cl.1	B: b.135 note 1 to b.136 note 2: 
135-136	cl.2	B: b.135 note 1: beginning of 
135-136	cor.4	B: b.135 note 1 to b.136 note 2: 
136	fg.2	B: note 2: beginning of 
136	vl.1,2 va. vc. cb.	B (vl.1 Nos.1,3, vl.2 Nos.1-4, va. Nos.1-2, vc. No.1, cb. Nos.1-2): b.135: beginning of 
136	va.	B (va. No.1): note 3: f
137	timp.	<i>b</i> added by analogy with vc., cb.
137-138	timp.	B: slur
138	fl.	<i>♯</i> emended to <i>♮</i> by analogy with ob., cl.
138	cor.2,4	note 3: stacc. added by analogy with cor.1,3 and in accordance with B
138	timp.	<i>b</i> added by analogy with vc., cb.
138	vl.1	fourth quaver: <i>unis</i> omitted
139	ob.2 cl.2	notes 1-4: slur added by analogy with ob.1, cl.1
139	B.solo	AA, BB, CC: <i>aldrig</i> instead of <i>ikke</i>
140	vl.1,2 va.	<i>trem.</i> added
145-156		A (inserted note with text): <i>Mit Land er dit eget. Dit Land er vort eget. Vort Land er vort eget. Vort Land er vort eget.; CC: Mit Land er dit eget, Dit Land er vort eget. Vort Land er vort eget.</i>
145-146	cor.3	B: tie
146	vc. cb.	<i>trem.</i> added
149	cl.2	end of slur emended from note 3 by analogy with cl.1
149-156	timp.	<i>b</i> added by analogy with fg.1
150-151	timp.	B: b.150 to b.151 note 1: tie
150	vl.2	<i>div.</i> added in accordance with B
151	S. T. Bar.	G: note 2: <i>vort</i>
152-153	timp.	B: b.152 to b.153 note 1: tie
153	fl.2	note 4: end of slur emended from note 3 by analogy with fl.1 and in accordance with B
153	tr.1	B: ff
153	tr.2	B: f changed to ff in ink
153-156	B.	text added by analogy with S., A., T.
154-156	timp.	B: b.154 to b.155, b.155 to b.156: tie
154	vl.1	B (vl.1 Nos.1-3): <i>div.</i>
156		<i>lang</i> 'long' emended to <i>lunga</i> in accordance with B (fl., ob., cl.1, fg., cor.1,2, tr.1, vl.1,2, vc., cb.)

No. 22 Chorus. "Som en rejselysten Flaade"

Bar	Part	Comment
		C, D: 4 stanzas; Ia, Ib: transposed to A major, prelude missing; Ib: in margin: <i>Sopr Alt Tenor Bas I-II</i> ; Id: transposed to A major, prelude missing, no text
		A: 2 Vers '2 stanzas' added in blue crayon; B-dur 'Bb major' added in pencil
+1-2	tr.	A: b.+1 note 1 to b.2 note 3: music crossed out in pencil

Bar	Part	Comment
+1-2	trb.t. trb.b.	A: b.+1 note 1 to b.2 note 5: music crossed out in pencil C, D: <i>Andante con moto</i>
1		B: b.1 note 1 to b.2 note 2:
1-2	cor.3 tr.2	B: b.1 note 2 to b.2 note 2:
1-2	cor.4	B: b.1 note 1 to b.2 note 1:
1-2	tr.1 trb.b. timp.	note 5: stacc. added by analogy with trb.b.
1	trb.t	B: b.1 note 1 to b.2 note 3:
1-2	trb.t.1	B: b.1 note 2 to b.2 note 3:
1-2	trb.t.2	B: b.1 note 2 to b.2 note 3:
1	vl.1,2 va.	B (vl.1 Nos.1-2, vl.2 No.2, va. Nos.1-2): note 3: cresc.
1-2	vl.2	B (vl.2 No.3): b.1 note 1 to b.2 note 3: ; (vl.2 No.4): b.1 note 2 to b.2 note 4:
2	fg.2	notes 3-5: stacc. added by analogy with ob., cl. and in accordance with B notes 3-4
2	trb.b.	note 5: stacc. added by analogy with trb.t.
2	vl.1	B (vl.1 No.3): note 4:
2	va. cb.	note 5: stacc. added by analogy with b.+1 to b.2 note 4
2	vc.	notes 3-5: stacc. added by analogy with b.+1 to b.2 note 1
+3	cl.2	notes 2-3: stacc. added by analogy with cl.1 and in accordance with B
+3	CORO	Ia: <i>fast og værdigt</i> 'firm and dignified'; Ib: <i>Skridende med værdighed</i> 'striding along with dignity' crossed out in pencil; <i>fast og værdigt</i> 'firm and dignified' added in pencil (CN); mf ; Id: <i>Jævnt skridende</i> 'steadily striding along' crossed out in pencil; <i>Fast og værdigt</i> 'firm and dignified' added in pencil (CN)
+3-10	CORO	CC (stanza 6): <i>Om vor Frihed vil vi værne, holde Skjoldvagt om din Fred, ofre dig en moden Kerne, fra din Jord i tusind Led.</i> instead of <i>Om vor Lykke vil vi værne, Mænd ved Pen og Plov og Mast. Hærde Skallen om vor Kærne, venlig Haand skal være fast.</i> B: notes 1-4: stacc.
3	fg.2	stanza 1: <i>rejsedygtig</i> emended to <i>rejselysten</i> as in AA, BB, CC, C, A (inserted note with text); D: <i>blomstersmykket</i> ; F, G (stanza 4): <i>ædle</i> instead of <i>alle</i>
3	CORO	stanza 6: <i>Lykke</i> emended to <i>Frihed</i> as in AA, BB
3	va.	B (va. No.1): notes 1-2, 4: stacc.
4-5	CORO	stanza 6: <i>ved Pen og Plov</i> og emended to <i>i Land og Mænd ved</i> as in AA, BB; F (stanza 5): <i>morgenmunter</i> instead of <i>morgenmuntert</i>
4	B.	Ia (A major): note 1: A, a instead of a; Ib, Id (A major) (Bas II): note 1: (A) (c [♯])
5	CORO	stanza 4: <i>rolig</i> emended to <i>frodig</i> as in AA, BB, CC
5	B.	Ia (A major): note 1: A, a instead of a; Ib (A major): (A) (c [♯])
6		C, D: note 1:
6	cl.2	notes 3-4: stacc. added by analogy with cl.1; B: note 1: a' corrected to b [♯] in pencil
6	fg.2	notes 5-6: stacc. added by analogy with fg.1 and in accordance with B
6-7	CORO	stanza 5: <i>ligefrem</i> emended to <i>ligefremt</i> as in A (inserted note with text); AA, BB, CC, F
6-8	CORO	stanza 3: <i>Agerlandets Bølgehoje</i> emended to <i>Bølgelandets runde Høje</i> as in AA, BB, CC
6-11	CORO	AA (stanza 1): <i>ligger vore Øers Baade, smaa og store, dybt i Ro. Hav gaar ind</i> changed

Bar	Part	Comment
		to under <i>Vejrs og Vindes Naade</i> <i>ligger Landet dybt i Ro. Haardt gaar Hav in pencil; BB: ligger vore Øers Baade, smaa og store, dybt i Ro. Hav gaar ind</i>
6	B.	Ia (A major): note 1: A, e instead of a; Ib (A major) (B. I): (e); (Bas II): (A) (c [♯]) (e); Id (A major) (B.1): (e); (B.2): (A) (c [♯]) (e) changed to (A) in pencil (CN)
6	vl.1	B (vl.1 No.4): note 3: stacc.
6	vl.2	B (vl.2 Nos.1-4): note 1: ten.
7	CORO	D (stanza 1): <i>Sommerhimlens</i> instead of <i>Vejrs og Vindes</i>
8-9	CORO	AA (stanza 5): <i>købt med Blod</i> og changed to <i>smilbestraalet</i> in pencil; BB: <i>købt med Blod</i> og
8	B.	Ia (A major): note 1: A, a instead of a
9	B.	Ia (A major): note 1: B [♯] , b [♯] instead of b [♯]
10		C, D: note 1: ; Ia, Ib, Id: note 1: ; notes 1-2: ; notes 3-4: Id (S.): notes 3-4: changed to in pencil
10-11		D (stanza 1): b.10 note 3 to b.11 note 1: <i>Hav gaar ind</i>
10	B.	Ia (A major): notes 1-2: A, e instead of a
10	va.	B (va. No.1): <i>gfz</i> added in ink, <i>gf</i> erased
10	cb.	B: b.9 note 4: beginning of
12	CORO	Ia, Id: notes 2-3:
13	CORO	AA (stanza 2): <i>Mørkt</i> changed to <i>Mulm</i> in pencil; BB: <i>Mørkt</i> instead of <i>Mulm</i> ; Ia: notes 2-3: <i>dim.</i>
14	fl.1	B: b.13 note 2 to b.14 note 1:
14	ob.1	note 4: added by analogy with S., vl.1; B: note 4: added in pencil above note
14	cl.1 fg.2	B: b.13 note 4: beginning of
14	cor.3 tr.1,2	notes 1-2: added by analogy with cor.1,2
14	trb.t. trb.b.	C, D: note 1: ; note 3: <i>p</i>
14	cor.3,4	CC (stanza 6): <i>Storm</i> instead of <i>Blæst</i> ; Ia: notes 1-2: <i>dim.</i>
14	A.	Ia, Id (A major): notes 3-4: g [♯]
14	T.	Ia, Id (A major): notes 3-4: c [♯]
14-15	vl.1	B (vl.1 Nos.2-4): b.14 note 4: end of slur
14	va.	B (va. No.1): b.13 note 3: beginning of
14	vc.	B (vc. No.1): b.13 note 3 to b.14 note 2:
14	cb.	B (cb. No.1): note 1: e corrected to f [♯] in pencil; (cb. Nos.1-2): b.13 note 4: beginning of
15		<i>poco rall.</i> emended to <i>poco rall.</i> ; C, D: note 1: <i>rall.</i>
15	cor.1	B: <i>poco rit.</i>
15	CORO	Ia: notes 1-2: <i>rall.</i> ; Id: note 2: <i>dim.</i>
15-16	CORO	Ia: ; b.15 note 2 (S., A.): beginning of ; b.15 note 3 (T., B.): beginning of
15-16	vl.1,2	B (vl.1 No.3, vl.2 No.4): b.15 note 1: beginning of slur instead of note 2
15-16	vc.	B (vc. Nos.1-2): b.15 note 3: beginning of slur
15-16	cb.	B (cb. No.1): b.15 note 4: end of slur
16		<i>a tempo</i> : underlining omitted
16	CORO	Ia: ; Id: changed to in pencil;
16	B.	Id (A major): notes as cb. changed to (f [♯])
16	vc.	B (vc. No.1): note 3: end of ; note 3: <i>a tempo</i>

Bar	Part	Comment
17	CORO	Ia : <i>a tempo</i>
17-19	CORO	CC (stanza 6): <i>medens vi med trofast Sind sætter al vor</i> instead of <i>Og lad hver med trofast Sind, sætte al sin</i>
17-20	CORO	CC (stanza 4): <i>Danskens Lov i Strid og Fred være Ret og Billighed</i> instead of <i>Loven for de danskes Æt være Billighed og Ret</i>
17	A.	Ia (A major): note 2: <i>e[‡]</i> ; Id (A major): note 2: <i>g[‡]</i> changed to <i>e[‡]</i> in pencil
17	B.	Ia (A major): note 2: <i>c[‡]</i> ; Id (A major): note 2: <i>e[‡]</i> changed to <i>c[‡]</i> in pencil
18	A.	Ia, Id (A major): note 3: <i>g[‡]</i>
18	B.	Ia (A major): notes 2-3: <i>d-e</i> ; Id (A major): note 2: <i>f[‡]</i> changed to <i>d</i> in pencil; note 3: notes as cb. changed to <i>d</i> . (<i>e</i>) in pencil
18	va.	B (va. No.1): note 1: <i>cresc.</i>
19		C, D : note 4: <i>cresc.</i>
19	fg.2	B : b.18 note 4: beginning of
19	cor.1	B : b.18 note 1: beginning of
19	cor.2,4	B : b.18 note 2: beginning of
19	CORO	Ia : notes 1-2: <i>cresc.</i>
19	T.	Ia, Id (A major): note 3: <i>c[‡]</i>
19	vl.2	B (vl.2 Nos.3-4): b.18 chord 1: beginning of
19	vc.	note 3: end of slur emended from note 2 by analogy with vl.1
20		A : before fourth crotchet: X referring to stage direction showing that the play ended with a repetition from X
20	A.	Ia, Id (A major): notes 1-3: <i>f[‡]</i>
20-23	T. B.	Ia (A major):
		Id (A major):
20	vl.1	B (vl.1 Nos.3-4): b.20 note 3: <i>f</i>
20	vl.2	B (vl.2 No.2): note 4: <i>f</i> ; (vl.2 Nos.3-4): note 5: <i>f</i>
20-21	vl.2	B (vl.2 No.2): b.20 note 4 to b.21 note 3: slur
20	cb.	B (cb. No.2): note 4: <i>f</i>
21	ob.	end of slur emended from note 2 by analogy with fl., cl., cor.1,2, trb.t. and in accordance with B
21	trb.t.1	B : b.20 note 2: beginning of
21-23	CORO	stanza 1: <i>Fuglevinger</i> emended to <i>hvide Vinger</i> as in AA, BB, CC
21-22	A.	Ia :
		Id :
21	T. B.	note 1: <i>f</i> added by analogy with S., A.
21	vl.1 va.	B (vl.1 No.3, va. No.1): note 2: end of slur <i>rall.</i> emended to <i>rall.</i>
22		A : after b.23: <i>Skjalden: Leve Danmark / 3 sidste takter med Optakt (X)</i> 'the Scald: Long live Denmark / 3 last bars with upbeat (X)'
23		

Bar	Part	Comment
23	B.	Ia, Id (A major): <i>A-e-a</i>
	cor.	B : after double bar-line: bb.21-23 notated again with upbeat and a crotchet rest, music crossed out in pencil and blue crayon; heading: <i>No//23. i As</i> added in pencil; (cor.3): <i>gaar ud</i> 'to be omitted' added in pencil; (cor.4): <i>23 gaar ud</i> 'to be omitted' added in pencil
	tr.1	B : after double bar-line: <i>No//23</i> and
	tr.2	added; <i>i C</i> added in blue crayon
		B : after double bar-line: <i>No//23</i> and
		added; <i>i C</i> added in blue crayon; <i>No//22 uden forspil</i> 'No//22 without prelude' added in pencil

APPENDIX




No. 1b "Roselil og hendes Moder"

Bar	Part	Comment
		Title: <i>Mor</i> emended to <i>Moder</i> in accordance with the text's first line; A : <i>gaar ud / synges uden akkompagnement</i> 'to be omitted / to be sung without accompaniment' added in pencil
	arpa	B : inserted note with the music (Ebbe Hamerik)
	NARREN	treble clef emended to octave treble clef in accordance with the other musical numbers in which NARREN appears
+1	arpa	mp added in accordance with B
1	arpa	emended from the rests by analogy with NARREN
2	arpa	p added in accordance with B
8-9	NARREN	note 2: <i>og</i> emended to <i>ha</i> according to AA ; AA : <i>og</i> changed to <i>ha</i> in pencil
9	arpa 1,2	chord 2: added in accordance with NARREN
		A : after final bar-line: <i>Spilles kun naar Johannes Poulsen ikke udfører Narrens Rolle</i> 'Only to be played when Johannes Poulsen does not perform the role of Narren' added in pencil (Ebbe Hamerik)

No. 13 Fragments of the National Anthems of the Belligerents

Allegro

Bar	Part	Comment
		stage direction <i>bag scenen</i> 'off stage' added; A : <i>Nø13 er Brudstykker, bag Scenen, af de krigsførende Landes Nationalmelodier</i> ; O : <i>Musik bag Scenen til "Moderen."</i>
6	cor.1	note 1: stacc. added by analogy with tr.1, trb.t.1
6	trb.b.	notes 1-2: stacc. added by analogy with tb.
7	tb.	notes 1-4: stacc. added by analogy with trb.b.

Bar	Part	Comment
8	cor.2	note 6:  emended to  by analogy with tr.2, trb.t.2
10	cor.	rest 1:  added by analogy with tr., trb., tb., gr.c.
	tr.1	O: added after final bar-line:









Maestoso

Bar	Part	Comment
		<i>God save</i> emended to <i>God Save our Gracious King</i>
8	tb.	notes 1-3: stacc. added by analogy with trb.b.
10	trb.b. tb. tr.1	stacc. added by analogy with b.8 O: added after final bar-line:




Alla Marcia vivace

Bar	Part	Comment
+1-8		O: music crossed out in pencil or blue crayon
+1-1	tr.2	+1 to b.1 rest 1:  (<i>e^b</i>)  (<i>e^b</i>) added in pencil
2	trb.t.2	note 3: stacc. added by analogy trb.t.1
2	tb.	notes 1-2: stacc. added by analogy with b.1
4	cor.2	note 1: stacc. added by analogy with cor.2
4	tr.	note 1: stacc. added by analogy with cor.1
4	trb.t.	note 3: stacc. added by analogy with b.2 (trb.t.1)
4	trb.b.	notes 1, 3: stacc. added by analogy with b.2
5	tr.	note 5: stacc. added by analogy with b.1
5-6	trb.b.	b.5, b.6 notes 1, 3: stacc. added by analogy with bb.1-2
5-6	tb.	stacc. added by analogy with b.1
7	cor.2	note 2: stacc. added by analogy with cor.1
7	trb.t.2	notes 1-2: stacc. added by analogy with trb.t.1
8	tr.	 emended to  by analogy with cor.
8	tb. gr.c. tr.1	 emended to  O: added after final bar-line:



Maestoso ma non troppo

Bar	Part	Comment
2	tr.2	notes 2-3: stacc. added by analogy with trb.t.1
2	trb.t.2	notes 1-2: stacc. added by analogy with trb.t.1
4	tr. trb.t.	notes 1-2: stacc. added by analogy with b.2 (trb.t.1)
8	trb.b. tb. cor. trb. tb. gr.c. tr.	 added O: after final bar-line: <i>Marseillaise D.C.</i> O: after final bar-line: <i>Marseillaise</i> transposed for tr. (Bb)

No. 6 "Vildt den stakkels Nar maa bande"









Bar	Part	Comment
1-12		A: crossed out in blue crayon
1	NARREN	(<i>fint i foredraget</i>) emended to <i>fint i foredraget</i>
8	NARREN	AA, BB: after <i>Hjerte: Hurtigt ned!</i>
11	arpa	chord 1: wavy line added

This Fair and Lovely Land





Bar	Part	Comment
		$\frac{4}{4}$ emended to C
4	vl.2	note 2: marc. added by analogy with vl.1
10	vc.	note 3: marc. added by analogy with vl.1,2, va.
11-12	vl.2 va.	b.11 note 2 to b.12 note 2: marc. added by analogy with vl.1, vc.; O: b.11 note 3 to b.12 note 2: music added in ink
11-12	vc.	O: b.11 note 1 to b.12 note 2: music added in ink
19-20	vl.2 va.	O: b.19 note 3 to b.20 note 2: music added in ink
19	arpa	<i>non arpeggio</i> added by analogy with b.11

C O S M U S

No. 1 The Fisherman's Song

Bar	Part	Comment
	staff 1	B: <i>Langt dragen i Foredraget, men dog ikke for langsomt</i> 'Slowly and meticulously in accordance with the words but not too slow'
	staff 1	note 17:  added by analogy with staff 3
	staff 2	note 16, staff 5 note 17; B: note 17: 
	staff 5	B: after note 1:  B: after note 1:  ; after note 5:  ; note 10:  instead of  ; after note 17: 

No. 2 "Da Klokkeaarnt styrted"

Bar	Part	Comment
+1	B.	<i>ff</i> added by analogy with S., A., T.
13	CORO	note 1: superfluous <i>dim.</i> omitted; A: above final note:  added in blue crayon
18	CORO	C: notes 1-2:  ; notes 3-6: 
19-20		A: on the bar-line: <i>Da Capo</i>  added in blue crayon
20		<i>ekstatisk</i> : brackets omitted
20	CORO	C: <i>ff</i>
20	S.1,2 A. T.2	D: <i>ff</i>
22	B.1	D: note 5: <i>poco larg.</i>
22	B.2	D: note 5: <i>poco allarg.</i>
27	A. T. B.	comma added by analogy with S.
27	B.1	notes 3-4: superfluous slur omitted