

C A R L N I E L S E N

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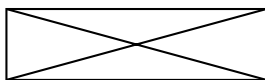
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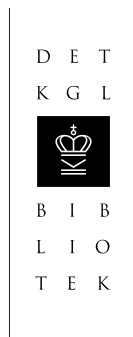
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Series I. Stage Music. Volume 6



Edition Wilhelm Hansen
Copenhagen 2007





C A R L N I E L S E N

S K U E S P I L M U S I K 1

I N C I D E N T A L M U S I C 1

Udgivet af

Edited by

Niels Bo Foltmann

Lisbeth Ahlgren Jensen

Kirsten Flensburg Petersen



Edition Wilhelm Hansen
Copenhagen 2007

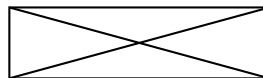
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GENERAL PREFACE

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

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

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

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

Series I, Stage Music

- Operas
- Incidental music

Series II, Instrumental Music

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

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

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

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

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

Serie I, Scenemusik

- Operaer
- Skuespilmusik

Serie II, Instrumentalmusik

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

Series III, Vocal Music

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

Series IV, Juvenilia et Addenda

Editorial principles

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised 2007

Serie III, Vokalmusik

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

Serie IV, Juvenilia et Addenda

Redaktionelle principper

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

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

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2007

FORORD

PREFACE

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

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

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

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

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

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

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

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

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

4 (1879-1969).

5 Danish poet (1871-1930).

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

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

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

4 (1879-1969).

5 Digter (1871-1930).

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

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

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

6 (1858-1933).

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

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

9 Danish painter and sculptor (1863-1958).

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

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

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

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

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

6 (1858-1933).

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

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

9 Maler og billedhugger (1863-1958).

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

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

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

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

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

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

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

MUSIC FOR ANDREAS MUNCH'S PLAY AN EVENING AT GISKE

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

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

13 *Willemoes* (1908).

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

15 Norwegian poet and dramatist (1811-1884).

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

17 Danish composer and conductor (1862-1944).

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

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

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

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

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

MUSIC FOR ANDREAS MUNCH'S SKUESPIL EN AFTEN PAA GISKE

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

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

13 *Willemoes* (1908).

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

15 Norsk lyriker og dramatiker (1811-1884).

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

17 Komponist og kapelmester (1862-1944).

SONG FOR HELGE RODE'S PLAY
THE FIGHTS IN STEFAN BORG'S
HOUSE

In 1901 Nielsen worked for the first time with the writer Helge Rode,⁴³ setting the poem “Skal Blomsterne da visne”, which is included in Rode's play *The Fights in Stefan Borg's House*. This was the start of a collaboration that was later to include the *Music for Helge Rode's Prologue Shakespeare* (1916) and not least the large quantity of music for the play *The Mother* (1920). The song “Skal Blomsterne da visne” was composed in the course of January 1901: a pencil sketch is dated 26th January, less than a fortnight before the play had its first performance on 7th February at the Dagmar Theatre.

The Fights in Stefan Borg's House has its roots in the dramas of Ibsen and Strindberg. The plot centres on the powerful Stefan Borg, who eliminates three people to conquer his step-daughter, the young girl Helen. First he sends Helen's fiancé, the zoologist Richard Ravn, off on a dangerous polar expedition. Then he supplies Helen's own father, the drunken composer Gran, with so much money that he drinks himself to death. And finally he brings about his wife Alfild's suicide by furnishing her with poison. When Stefan Borg has finally achieved his goal he is killed by a pistol shot that Helen fires by accident with the pistol her mother has given her for self-defence.⁴⁴ The song “Skal Blomsterne da visne” appears at the beginning of Act Four in a scene between Helen and her mother where one hears the song played and sung from an adjacent room. Apparently it was difficult to achieve the intended acoustic effect, as is evident from the following remarks that Rode wrote to Nielsen in a dedication copy of the printed edition of the play:

“Thank you for the music. I told you it was a thankless task. It turned out on stage that it was even more thankless than expected, since the song had to be sung from all the way up in the loft to work as the situation required. I hope you are not too vexed at having made the pretty melody. Yours, HR”.⁴⁵

It was presumably as thanks for this dedication copy that Nielsen wrote the following letter to Helge Rode, in which he said:

43 Danish author and dramatist (1870-1937).

44 On the play and its reception, see Hanne Engberg, *En digters historie*, Copenhagen 1996, pp. 99-104.

45 This copy of the printed edition is in the Carl Nielsen Museum, Odense.

SANG TIL HELGE RODES SKUESPIL
KAMPENE I STEFAN BORG'S HJEM

In 1901 arbejdede Carl Nielsen for første gang sammen med forfatteren Helge Rode,⁴³ idet han satte musik til digtet “Skal Blomsterne da visne”, som indgår i Rodes skuespil *Kampene i Stefan Borgs Hjem*. Dette blev indledningen til et samarbejde, der senere skulle omfatte *Musik til Helge Rodes Prolog Shakespeare* (1916) og ikke mindst den omfattende musik til skuespillet *Moderen* (1920). Sangen “Skal Blomsterne da visne” blev til i løbet af januar 1901 – en blyantsskitse er således dateret den 26. januar – mindre end fjorten dage før skuespillet den 7. februar havde urpremiere på Dagmar-teatret.

Kampene i Stefan Borgs Hjem har sine rødder i Ibsens og Strindbergs dramaer. Handlingen samler sig om magtmenesket Stefan Borg, der rydder tre mennesker af vejen for at erobre steddatteren, den unge pige Helen. Først sender han Helens udkårne, zoologen Richard Ravn, ud på en livsfarlig ishavsekspedition. Dernæst er det Helens egen fader, den drikfældige komponist Gran, som han forsyner med så mange penge, at han drikker sig ihjel. Og endelig driver han sin hustru Alfild til selvmord, idet han selv forsyner hende med gift. Da Stefan Borg endelig står ved sit mål, omkommer han af et pistolskud, som Helen ved et uheld affyrer med den pistol, som hendes moder har givet hende til selvforsvar.⁴⁴ Sangen “Skal Blomsterne da visne” optræder i begyndelsen af fjerde akt i en scene mellem Helen og hendes moder, hvor man hører sangen spillet og sunget fra et tilstødende lokale. Tilsyneladende havde man svært ved at opnå den ønskede akustiske virkning, hvilket fremgår af følgende bemærkning, som Rode har skrevet til Carl Nielsen i et dedikationseksemplar af den trykte udgave af skuespillet:

“Tak for Musikken! Jeg sagde Dem, at det var en utaknemmelig Opgave. Det viste sig scenisk, at den var end mere utaknemmelig end forventet, da Sangen maatte synges helt oppe fra Loftet for at virke, som Situationen krævede det. Jeg haaber ikke De ærgrer Dem for meget over at have lavet den kønne Melodi. Deres HR”⁴⁵

Det var antagelig som tak for dette dedikationseksemplar, at Carl Nielsen skrev følgende brev til Helge Rode, hvori det hedder:

43 Forfatter og dramatiker (1870-1937).

44 Om skuespillet og dets baggrund og reception, se Hanne Engberg, *En digters historie*, København 1996, s. 99-104.

45 Dette eksemplar af den trykte udgave befinder sig på Carl Nielsen Museet, Odense.

“Thank you for Stephan Borg, for which I would have liked to thank you in person, but I cannot find the time to wait. He is excellent and I consider him the best figure you have created yet. I do have the objection that the man should not for one second show weakness and should to the last gasp be who he is from the start. But there is still plenty to be pleased about and you can’t escape being called rather a brick for not exaggerating”.⁴⁶

The Fights in Stefan Borg’s House had a mixed reception from the Copenhagen theatre reviewers. The general attitude was that Helge Rode’s indisputable talent had to be acknowledged, but at the same time several reviewers considered the characterization so crude that it sometimes approached caricature. Nielsen’s song is not mentioned in any review. The play was performed a total of 13 times in the period up to 11th March 1901 and as far as is known was never performed again later.

However, Nielsen was satisfied with his song; in 1902 he had it printed in a musical supplement to the magazine *Illustreret Tidende*,⁴⁷ and he later included it in the collection *Strophic Songs* (published in 1907).

There are only two musical sources for the song as it was performed at the Dagmar Theatre: Nielsen’s pencil draft and a fair copy in an unknown hand. The latter has served as the main source for this edition. The text used in the main source differs in several respects from Rode’s autograph manuscript and the printed edition of the play. These differences are listed in the *Editorial Emendations and Alternative Readings*, p. 318.

Niels Bo Foltmann

SONG FOR GUSTAV WIED’S AND JENS PETERSEN’S PLAY ATALANTA

In 1898 Gustav Wied⁴⁸ and Jens Petersen⁴⁹ had worked very successfully together on the comedy *First Violin*. A few years later the same team made another attempt in the genre: *Atalanta or When Girls Have Money*. The play includes

46 Quoted from John Fellow, *op. cit.*, vol. 2, p. 207.

47 *Illustreret Tidende*, vol. 44, no. 9 (1902), p. 142.

48 Danish author (1858-1914).

49 Danish lawyer (1856-1902).

“Tak for Stephan Borg som jeg personlig vilde have takket Dem for men kan ikke faa Tid at vente. Han er udmærket og jeg finder det er den bedste Skikkelse De hidtil har gjort. Jeg har dog den Indvending at Manden ikke et eneste Secund burde vise Svaghed og lige til det sidste Suk være den han er fra Begyndelsen. Men der er nok at glæde sig over endda og De er ikke helt fri for at være noget af en Knop for ikke at overdrive.”⁴⁶

Kampene i Stefan Borgs Hjem fik en blandet modtagelse af de københavnske teateranmeldere. Det var den almindelige holdning, at man anerkendte Helge Rodes ubestridte talent, men samtidig fandt flere anmeldere persontegningen så firkanteret, at det til tider nærmede sig karikatur. Carl Nielsens sang er ikke omtalt i nogen anmeldelse. Skuespillet blev opført i alt 13 gange i perioden frem til den 11. marts 1901 og er så vidt vides ikke blevet opført siden.

Carl Nielsen var imidlertid tilfreds med sin sang, og i 1902 lod han den trykke som musikbilag i *Illustreret Tidende*,⁴⁷ ligesom han senere indlemmede den i samlingen *Strofiske Sange* (udgivet 1907).

Der foreligger kun to musikalske kilder til sangen, som den blev opført på Dagmar-teatret, nemlig Carl Nielsens blyantskladde og en renskrift foretaget med fremmed hånd. Sidstnævnte har tjent som hovedkilde for denne udgave. Den tekst, som anvendes i hovedkilden, afviger i flere henseender fra Rodes egenhændige manuskript og den trykte udgave af skuespillet. Der er redegjort for disse afvigelser i *Editorial Emendations and Alternative Readings*, s. 318.

Niels Bo Foltmann

SANG TIL GUSTAV WIEDS OG JENS PETERSENS SKUESPIL ATALANTA

I 1898 havde Gustav Wied⁴⁸ og Jens Petersen⁴⁹ med stor succes arbejdet sammen omkring komedien *Første Violin*. Få år efter forsøgte samme makkerpar sig endnu engang med denne genre, nemlig *Atalanta eller Naar Piger har Penge*. I dette stykke indgår sangen *Gudhjælp! Fædrelandssang for Danske i*

46 Citeret efter John Fellow, *op. cit.*, bd. 2, s. 207.

47 *Illustreret Tidende*, årg. 44, nr. 9 (1902), s. 142.

48 Forfatter (1858-1914).

49 Overretssagfører (1856-1902).

FORKORTELSER

ABBREVIATIONS

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

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

SOURCES

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

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

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

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

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

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

S N E F R I D

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

ved at kopiere Forspillet af Snefrid til Dem. Det er et daarligt Arbejde, men tag det som et Forsøg paa en ringe Tak for den store Tieneste de gør Solistforeningen af 1921. Med hiertelig Hilsen Deres hengivne Ellen Beck 9.10.22.”³

- O** Printed melodrama, first edition, fragment, Nielsen's copy. DK-Kk, Musik- og Teaterafdelingen, Torben Schousboes Samling XIV, 2.
16.8x11.2 cm, 4 folios.
Pages 81-86 of the first printed edition of the melodrama (see Source **P**).
Contains Nielsen's notes in pencil.

- P** Printed melodrama, first edition.
Title page: "DANMARK. / ILLUSTRERET KALENDER / FOR / 1893. / UDGIVEN AF / JOURNALISTFORENINGEN I KØBENHAVN. / I HOVEDKOMMISSION HOS / UNIVERSITETSBOGHANDLER G.E.C. GAD I KØBENHAVN. / CENTRALTRYKKERIEET."
16.8x11.2 cm, 180 pages.
Snefrid on pp. 56-86.

- Q** Director's script, manuscript copy. DK-Kk, Dramatisk Bibliotek (Dagmartheatret 157).
Title page: "Snefrid / Melodrama i to Handler af / Holger Drachmann / Instruktionsbogen"; at bottom stamped "Selskabet DRAMATISK BIBLIOTEK / Fiolstræde 1 – København K."
21.5x17.5 cm, 57 pages written in blue ink, interleaved with blank pages. In half-binding with black marbled paper.
A printed label with information on the cast of the play and its duration has been pasted on front of binding.

- R** Prompt book, manuscript copy. DK-Kk, Dramatisk Bibliotek (Dagmartheatret 157).
Title page: "Snefrid. / Melodrama i to Handler af / Holger Drachmann."; added at top in ink: "Læst [read] 7/8 99 [illegible]"; at bottom stamped "Selskabet DRAMATISK BIBLIOTEK / Fiolstræde 1 – København K."
21.5x17.5 cm, 76 pages, written in blue ink. In half-binding with violet marbled paper.

3 "Dear Carl Nielsen! I have given myself the pleasure, and perhaps done you a little favour by copying the prelude to *Snefrid* for you. It is poor work, but take it as an attempt at some humble thanks for the great favour you are providing the Soloist Association of 1921. Cordial greetings, Yours faithfully, Ellen Beck 9.10.22."

A printed label with information on the cast of the play has been pasted on front of binding and a portrait of Nielsen has been pasted on the inside.

The music for *Snefrid* survives in four different versions from Nielsen's hand: two stage versions from 1893 and 1899; an extract for orchestra, which is probably from 1900; and finally an arrangement for piano quintet of the 1899 version. The present edition is based on the 1899 version. The main source has been Nielsen's fair-copied score (**A**), while the draft (**B**) and the manuscript set of parts (**C**) have been consulted in cases of doubt. The 1893 version, the piano quintet version and the printed edition of the prelude had no influence on the editing. Nielsen's rendering of Drachmann's text is rather defective and inconsistent. The text has therefore been revised on the basis of the first printed edition (**P**).

THE FIGHTS IN STEFAN BORG'S HOUSE

- A** Score, manuscript copy
B Draft
C Director's script, autograph
D Printed play, Nielsen's copy

- A** Score, manuscript copy. DK-Kk, CNS 343.
Title page: "Sang til Helge Rodes Skuespil. / 'Kampene i Stephen Borgs Hus.' / Carl Nielsen."; "D.T: 409"⁴ added at the top in pencil; "55" added at the bottom in blue crayon. Donated to the Royal Library by the Dagmar Theatre in 1943. 34.5x26 cm, 1 bifolio, 2 pages written in ink.
Paper type: 12 staves.

- B** Draft. DK-Kk, CNS 228c.
End-dating: "26/1 1901".
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x26 cm, 1 bifolio, 4 pages written in pencil.
Paper type: 12 staves.
On fol. 1^r: staves 5-12: draft for *Skal Blomsterne da visne* (first stanza).

4 Dagmartheatret 409.

Contains also sketches for *Saul og David* (see *The Carl Nielsen Edition*, vol. I/5, p. 625, Source **Pa**).

C Director's script, autograph.

DK-Kk, Dramatisk Bibliotek, Dagmar-teatret (DT 177).

On fol. 3^r: title page: "Helge Rode / Kampene i Stefan Borgs / Hjem. / Fire Dramaer."; at bottom stamped "Selskabet DRAMATISK BIBLIOTEK / Fiolstræde 1-København K." End-datings: "Finis. / Firenze 30^{te} Januar. 1900. / København. 18^{de} Oktober. 1900".

34x21 cm and 36.2x22.5 cm, 103 pages written in ink, numbered 1-103 in pencil; the whole volume is interleaved with blank unpaginated folios (36x23 cm); in half-binding.

A printed label, with information on the cast and duration of the play as well as the entr'acte music, has been pasted on front of binding.

D Printed play, Nielsen's copy.

Odense Bys Museer.

Title page: "KAMPENE / I / STEFAN BORGES HJEM / AF / HELGE RODE / KJØBENHAVN / GYLDENDALSKE BOGHANDELS FORLAG / FR. BAGGES BOGTRYKKERI / 1901".

18.3x12.2 cm, 173 pp.

fol. 2^v: dedication to Nielsen and Anne Marie Carl-Nielsen.⁵

The song "Skal Blomsterne da visne" survives in three different versions from Nielsen's hand: a theatre version from 1901 a printed version in the magazine *Illustreret Tidende* (1902); and a third version in the collection *Strophic Songs*, op. 21 (1907). The two latter sources, which appear chronologically after the theatre version, have not been relevant for the present edition and are therefore described in the volume with the songs. The main source for the present edition is the Dagmar Theatre's manuscript (**A**); variants in the pencil draft (**B**) are listed in the *Critical Commentary*, p. 318.

A T A L A N T A

A Score, fair copy, autograph

B Text, fair copy, autograph

C Director's script, manuscript copy

D Printed play

A Score, fair copy, autograph.

DK-Kk, CNS 334.

Title page: "Atalanta / Gudhjælp! / Sang af Gustav Wied⁶ og Jens Petersen⁷ / Skuespil 'Atalanta' / komponeret / af / Carl Nielsen." [the first "Atalanta" added in pencil (CN?)].

Acquired by the Royal Library in 1947 from the estate of Henrik Knudsen.

34x25 cm, 1 bifolio, 2 pages written in ink in library binding. Paper type: 12 staves.

The source has been restored.

Additions in pencil (foreign hand): fol. 1^v, top: "N^o 2"; fol. 2^r, after the last bar: "Overgang til D-dur (Champagne Galop)";⁶ staves 8-9: a 4-bar prelude titled "Forspil";⁷

fol. 2^v: staves 6-10: 5-bar sketch written in blue crayon (CN), 4/4 and 2/4, three flats.

fol. 2^v: text sheet (= **B**) glued on.

B Fair copy of the text, autograph.

DK-Kk, CNS 334.

Acquired by the Royal Library in 1947 from the estate of Henrik Knudsen.

27.5x18.3 cm, 1 folio, 2 pages written in ink.

Paper type: squared paper.

Jens Petersen's manuscript of the song text (recto of folio) and instructions on how he wanted the song composed (verso of folio); see Preface, p. xxv.⁸

Included in Source **A**.

C Director's script of the play, manuscript copy.

DK-Kk, Dramatisk Bibliotek, Dagmar-teatret (DT 190).

Title page: "Atalanta / eller / Naar Piger har Penge / Komedie i tre Akter af / Jens Petersen og Gustav Wied."; added at top in ink: "Afleveret til Sen⁹ [illegible] / 13/9 1901 / VWandahl / Læst 13/9 1901. / [illegible] Møller" / 13/9 1901 / VWandahl / Read 13/9 1901. / [illegible] Møller"; at bottom stamped "Selskabet DRAMATISK BIBLIOTEK / Fiolstræde 1-København K."

23x18.5 cm, 614 pages written in blue ink; in half-binding.

A printed label with information on the cast, the duration of the play and the entr'acte music, has been pasted on front of binding.

⁶ "Transition to D major (Champagne Galop)."

⁷ "Prelude" (see p. 318).

⁸ On the sheet Henrik Knudsen has added in pencil: "Gustav Wied's original, which he / sent to Carl Nielsen, who composed / the song / Henrik Knudsen." Knudsen was however in error, as the handwriting is Jens Petersen's. [hvad har denne note med 'Preface' at gøre?]

⁹ "Handed over to Sen [illegible]".

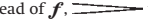
⁵ The full wording is given in the preface, p. xxiii.

No. 17 Funeral Music

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

THE FIGHTS IN STEFAN BORG'S HOUSE

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

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

ATALANTA

GOD HELP ME!

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



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

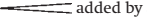
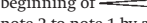
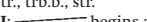
Bar	Part	Comment
8, 10	ATALANTA	third stanza: dash added by analogy with first and second stanza and in accordance with B
10-12	ATALANTA	C: b.10 note 2 to b.12 note 1: <i>Hils dem and bring dem vort</i> changed to <i>Bring Slægt og Venner vort</i> in pencil
14 ¹ 14 ^{II}	ATALANTA	<i>mf</i> added by analogy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

WILLEMOES

No. 1 Our Native Land

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

No. 2 Then Take us, O Mother

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