

D E T

K G L



B I B

L I O

T E K

C A R L N I E L S E N

1 8 6 5 - 1 9 3 1

---

V Æ R K E R

W O R K S

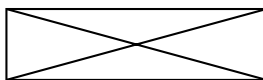
Udgivet af Carl Nielsen Udgaven  
Det Kongelige Bibliotek  
Hovedredaktør Niels Krabbe

Serie I. Scenemusik. Bind 6

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

Series I. Stage Music. Volume 6

---



Edition Wilhelm Hansen  
Copenhagen 2007





CARL NIELSEN

SKUESPILMUSIK 1

INCIDENTAL MUSIC 1

Udgivet af

Edited by

Niels Bo Foltmann

Lisbeth Ahlgren Jensen

Kirsten Flensburg Petersen



Edition Wilhelm Hansen  
Copenhagen 2007

---

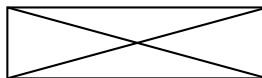
**Graphic design** Kontrapunkt A/S, Copenhagen  
**Music set in** SCORE by New Notations, London  
**Text set in** Swift  
**Printed by** Quickly Tryk A/S, Copenhagen

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

**Sponsored by** Bikubenfonden

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

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



---

I N D H O L D  
C O N T E N T S

General Preface ix Generelt forord

Preface xi Forord

Facsimiles lxiv Faksimiler

MUSIC FOR ANDREAS MUNCH'S PLAY	1	MUSIK TIL ANDREAS MUNCHS SKUESPIL
AN EVENING AT GISKE		EN AFTEN PAA GISKE
No. 1 <i>Prelude</i>	1	Nr. 1 <i>Forspil</i>
No. 2 <i>Final Chorus</i>	18	Nr. 2 <i>Slutningskor</i>

MUSIC FOR HOLGER DRACHMANN'S MELODRAMA	25	MUSIK TIL HOLGER DRACHMANN'S MELODRAMA
SNEFRID		SNEFRID

ACT ONE	25	FØRSTE AKT
No. 1 <i>Prelude</i>	25	Nr. 1 <i>Forspil</i>
No. 2 <i>Poco allegretto</i>	37	Nr. 2 <i>Poco allegretto</i>
No. 3 <i>Poco moderato</i>	39	Nr. 3 <i>Poco moderato</i>
No. 4 <i>Andante quasi sostenuto</i>	42	Nr. 4 <i>Andante quasi sostenuto</i>
No. 5 <i>Allegro marziale</i>	43	Nr. 5 <i>Allegro marziale</i>
No. 6 <i>Change of Scene</i>	44	Nr. 6 <i>Sceneskift</i>
No. 7 <i>Allegretto</i>	51	Nr. 7 <i>Allegretto</i>
No. 8 <i>Allegro marziale</i>	52	Nr. 8 <i>Allegro marziale</i>
No. 9 <i>Andantino pastorale</i>	52	Nr. 9 <i>Andantino pastorale</i>
No. 10 <i>Allegro</i>	55	Nr. 10 <i>Allegro</i>
No. 11 <i>Moderato</i>	55	Nr. 11 <i>Moderato</i>
No. 12 <i>Postlude</i>	56	Nr. 12 <i>Efterspil</i>

ACT TWO	68	ANDEN AKT
No. 13 <i>Prelude</i>	68	Nr. 13 <i>Forspil</i>
No. 14 <i>Andantino</i>	70	Nr. 14 <i>Andantino</i>
No. 15 <i>Moderato</i>	74	Nr. 15 <i>Moderato</i>
No. 16 <i>Moderato e maestoso</i>	77	Nr. 16 <i>Moderato e maestoso</i>
No. 17 <i>Funeral Music</i>	80	Nr. 17 <i>Sørgemusik</i>

SONG FOR HELGE RODE'S PLAY	85	SANG TIL HELGE RODES SKUESPIL
THE FIGHTS IN STEFAN BORG'S HOUSE		KAMPENE I STREFAN BORGS HJEM
"Skal Blomsterne da visne"	85	"Skal Blomsterne da visne"

---

# GENERELT FORORD

## GENERAL PREFACE

**T**he 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

**C**arl 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<sup>b</sup>) have been tacitly normalized. This also applies to the combination of ties and slurs.

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

Clefs are normally given as in the main source.

*Copenhagen 1998  
The Carl Nielsen Edition*

*Revised 2007*

### Serie III, Vokalmusik

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

### Serie IV, Juvenilia et Addenda

#### Redaktionelle principper

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

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

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998  
Carl Nielsen Udgaven*

*Revideret 2007*

---

# FORORD

## PREFACE

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

With nine works, The Royal Theatre in Copenhagen is the theatre to which Nielsen most frequently contributed stage music.<sup>1</sup> 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.<sup>2</sup>

Three of the works were written for performance at the Open Air Theatre in Jægersborg Royal Deer Park north of Copenhagen.<sup>3</sup> The establishment of an open air theatre in Denmark had been inspired by similar theatres in Germany and France, where the actor Adam Poulsen<sup>4</sup> and the poet Lauritz Christian Nielsen,<sup>5</sup> 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.<sup>1</sup> Han kendte teatret indefra på godt og ondt og havde i sine forskellige relationer undertiden et noget anstrengt forhold til det. I årene 1889-1905 var han ansat som 2. violinist i Det Kongelige Kapel og mellem 1908 og 1914 som kapelmester efter i en kortere periode omkring 1904-1905 at have vikarieret som sådan. Begge de nævnte faste stillinger måtte han opsigte på grund af utilfredshed med ledelsens dispositioner, ligesom han i 1919, i forbindelse med opsætningen af *Aladdin*, førte en offentlig polemik omkring musikens rolle i forestillingen.<sup>2</sup>

Tre af værkerne er skrevet til opførelse på Friluftsteatret i Jægersborg Dyrehave nord for København.<sup>3</sup> Etableringen af et friluftsteater i Danmark var sket under inspiration fra tilsvarende teatre i Tyskland og Frankrig, hvor skuespilleren Adam Poulsen<sup>4</sup> og digteren Lauritz Christian Nielsen<sup>5</sup> uafhængigt af hinanden begge havde overværet sådanne forestillinger i

---

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

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

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

4 (1879-1969).

5 Danish poet (1871-1930).

---

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

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

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

4 (1879-1969).

5 Digter (1871-1930).

such performances in the summer of 1909. The same autumn they drew up plans for the establishment of a similar institution in the Copenhagen area. They realized that the positive involvement of the press was necessary, so the editor of *Politiken*, Henrik Cavling,<sup>6</sup> 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.<sup>7</sup> Any profits from the performances were to be spent to “send Copenhagen council schoolchildren to holiday camps or for related purposes”.<sup>8</sup>

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.<sup>9</sup> 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.<sup>10</sup> 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.<sup>11</sup> 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 Cavling<sup>6</sup> 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.<sup>7</sup> Et eventuelt overskud fra forestillingerne skulle anvendes til “Anbringelse af kjøbenhavnske Kommuneskolebørn i Feriekolonier eller dermed beslægtede Formaal.”<sup>8</sup>

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.<sup>9</sup> Flere af byens teatre stillede sig desuden til rådighed med udlån af kostumer og rekvisitter. Teatret var i praksis uden mure og scenetæppe. Man benyttede naturen som kulisse og klangbund, og formentlig på grund af de særlige akustiske forhold komponerede Carl Nielsen musikken til friluftsforestillingerne for blæserorkester, der bedre end strygerinstrumenter kan klinge igennem uden døre.

Også Dagmar-teatret indtager en fremtrædende plads i Carl Niensens skuespilproduktion, idet han i årene 1890 til 1908 komponerede musik til fem af teatrets opsætninger.<sup>10</sup> 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.<sup>11</sup> 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,<sup>12</sup> The Folk Theatre in Copenhagen,<sup>13</sup> and the Odense Theatre,<sup>14</sup> to which we can add the performance of the *Prologue to Shakespeare* on the Kronborg Castle hills in 1916.

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

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

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

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

MUSIC FOR ANDREAS MUNCH'S  
PLAY AN EVENING AT GISKE

Nielsen's *Prelude* and *Final Chorus* for Andreas Munch's<sup>15</sup> 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 Demant<sup>16</sup> – 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,<sup>17</sup> 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,<sup>12</sup> Folketeatret i København,<sup>13</sup> Odense Teater,<sup>14</sup> hvortil kommer opførelsen af Shakespeare-prologen på Kronborg Slotsbanke i 1916.

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

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

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

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

MUSIC FOR ANDREAS MUNCH'S  
SKUESPIL EN AFTEN PAA GISKE

Carl Niensens *Forspil* og *Slutningskor* til Andreas Munch's<sup>15</sup> énakter *En Aften paa Giske* er sandsynligvis komponeret omkring årsskiftet 1889-1890, men de nærmere omstændigheder omkring tilblivelsen fortøner sig i det uvisse. Det kan dog fastslås, at denne tid var præget af store begivenheder i såvel Carl Niensens privatliv som hans musikalske løbebane. I september 1889 var han blevet ansat som violinist i Det Kongelige Kapel, og samme efterår havde han søgt og modtaget Det Anckerske Legat, som i de følgende to år skulle føre ham ud på hans første store europarejse. Endelig var det netop i denne periode, at forholdet til hans ungdomskærlighed – den otte år yngre Emilie Demant<sup>16</sup> – afsluttedes. Skønt der tilsyneladende ikke er bevaret nogen udsagn om musikken til *En Aften paa Giske* fra komponistens side, er det ikke vanskeligt at forestille sig, hvordan han kan have fået denne opgave. I årene 1889-1891 var Carl Niensens nære ungdomsven og konservatoriekammerat, Vilhelm Rosenberg,<sup>17</sup> kapelmester ved Dagmar-teatret, og det synes oplagt, at han har hyret Carl Nielsen til at skrive denne musik. Det må have været et attraktivt tilbud for den

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

13 *Willemoes* (1908).

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

15 Norsk lyriker og dramatiker (1811-1884).

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

17 Komponist og kapelmester (1862-1944).

MUSIC FOR HOLGER DRACHMANN'S  
MELODRAMA SNEFRID

Nielsen and the author Holger Drachmann<sup>25</sup> were two very different artist types, and there are indications that Nielsen was anything but enthusiastic about Drachmann personally. For example he wrote in 1897 in a letter to his friend Gustav Wied:<sup>26</sup> “Drachmann is uncongenial to me; he does not seem to be truly male. A great long spiral with a voice like a eunuch. He is no man.”<sup>27</sup> Nevertheless Nielsen set texts by Drachmann to music several times; the first time at the beginning of 1893, when Erik Skram<sup>28</sup> requested him to write music for the melodrama *Snefrid* in connection with a planned performance at ‘the Free Theatre’.<sup>29</sup> Nielsen agreed to the request, and less than a month later the score was finished. From Nielsen’s diary entries it is possible to follow how the work progressed:

14th January: “Began the love music for ‘Snefrid’ and think it is very good”

17th January: “Finished the love music for Snefrid. It is a really good piece and intensely felt.”

19th January: “I played the love music for ‘Snefrid’ for him [Rudolph Bergh<sup>30</sup>]. He got very red in the face over the sensual character of the music and had great praise for both the piece and the prelude to the first act.”

22nd January: “Finished composing the funeral music for ‘Snefrid’ later in the evening.”

23th January: “Have been working on the music for ‘Snefrid’. I think what I have done is good, but I must always have my things well behind me before I can look at them objectively.”

24th January: “Finished the melodramatic music for the King’s monologue in ‘Snefrid’. I have now actually quite finished the music, only the fair-copying remains. That is no fun. I wish one had an apparatus that

MUSIK TIL HOLGER DRACHMANN'S  
MELODRAMA SNEFRID

Carl Nielsen and forfatteren Holger Drachmann<sup>25</sup> var to meget forskellige kunstnertyper, og noget kunne tyde på, at Carl Nielsen var alt andet end begejstret for personen Drachmann. Således skrev han i 1897 i et brev til vennen Gustav Wied:<sup>26</sup> “Drachmann er mig usympatisk; han er vist ikke noget rigtigt Mandfolk. Denne lange Spiral med en Stemme som en Kastrat. Han er ingen Mand.”<sup>27</sup> Ikke desto mindre kom Carl Nielsen flere gange til at sætte musik til tekster af Drachmann; første gang i begyndelsen af 1893, hvor Erik Skram<sup>28</sup> opfordrede ham til at sætte musik til melodramaet *Snefrid* i forbindelse med en planlagt opførelse på Det frie Theater.<sup>29</sup> Carl Nielsen tog imod opfordringen, og mindre end en måned efter forelå det færdige partitur. Gennem Carl Niensens dagbogsop-tegnelser er det muligt at følge hvordan arbejdet skred frem:

14. januar: “Begyndte paa Elskovsmusik til ‘Snefrid’ og synes det er ganske godt”

17. januar: “Gjorde Elskovsmusiken til Snefrid færdig. Det er et rigtig godt Stykke og intensivt følt.”

19. januar: “Jeg spillede Elskovsmusikken til ‘Snefrid’ for ham [Rudolph Bergh<sup>30</sup>]. Han blev ganske rød i Ansigtet over Musikens sandselige Karakter og meget roste baade det Stykke og Forspillet til først[e] Akt.”

22. januar: “Componerede Sørgemusiken til ‘Snefrid’ færdig senere paa Aftenen”

23. januar: “Har arbejdet paa Musiken til ‘Snefrid’. Jeg tror det er godt hvad jeg har gjort, men jeg maa altid have mine Ting langt bagved mig, inden jeg kan se objektivt paa dem.”

24. januar: “Gjorde den melodramatiske Musik til Kongens Monolog i ‘Snefrid’ færdig. Jeg er nu egentlig helt færdig med Musiken og mangler nu blot Rønskrivningen. Det er ikke morsomt. Gid man havde et Aparat som skrev Alt hvad man tænkte, hvilke

25 (1846-1908).

26 Danish author (1858-1914).

27 Quoted from John Fellow (ed.), *Carl Nielsen Brevudgaven. Bind 1, 1886-1897*, Copenhagen 2005, p. 501.

28 Danish author and parliamentary recorder (1847-1923).

29 The Free Theatre was part of the Student Union, whose chairman in 1893-96 was Erik Skram. Other Carl Nielsen works to texts by Drachmann: *Cantata for the Inauguration of the Student Union* (1901), the song *Du danske Mand* (1906) and music for the drama *Sir Oluf He Rides* - (1906).

30 Danish composer, originally zoologist (1859-1924).

25 (1846-1908).

26 Forfatter (1858-1914).

27 Citeret efter John Fellow (udg.), *Carl Nielsen Brevudgaven. Bind 1, 1886-1897*, København 2005, s. 501.

28 Forfatter og protokolsekretær ved Rigsdagen (1847-1923).

29 Det frie Theater sorterede under Studentersamfundet, hvis formand i årene 1893-96 var Erik Skram. Andre Carl Nielsen-værker til tekster af Drachmann: *Kantate til Studentersamfundets Bygnings Indvielse* (1901), sangen *Du danske Mand* (1906) og musik til dramaet *Hr. Oluf han rider* - (1906).

30 Komponist, oprindeligt zoolog (1859-1924).

wrote down everything one thought – what works I would make then! But I would have to be the only one who had such a machine. – Well, when it comes to it, it is not the quantity that counts, and I suppose toil is really good for you. Asceticism – ugh!!”

5th February: “Finished the fair-copying for ‘Snefrid’”<sup>31</sup>

The music consisted of a total of five movements: the Prelude to Act One, *Love Music*; the Prelude to Act Two, *Melodrama* (King Harald’s Monologue); and *Funeral Music*. As can be seen from the above, Nielsen was extraordinarily satisfied with his music; so he was all the more annoyed when the Free Theatre’s plans for a *Snefrid* production came to nothing. Not until a year later was *Snefrid* successfully performed. Before the concert the newspaper *Dannebrog* featured an article whose substance can hardly come from anyone but the rejected composer. It says among other things:

“At Christmas 1893<sup>32</sup> the board of ‘the Free Theatre’ approached Mr Carl Nielsen through its chairman, Mr Erik Skram, and entreated him to compose Music for ‘Snefrid’. But it had to be done fast; the rehearsal of the piece was of the greatest urgency, for it was to form part of the theatre’s next production, which was to be very soon.

At first Mr Carl Nielsen had no great desire to do so, but persuaded by Mr Victor Bendix he agreed, resolutely pushed aside teaching and all other work and in a fortnight wrote music for ‘Snefrid’ which according to connoisseurs is quite excellent – something the public can ascertain on Tuesday.

– Time passed. Mr Carl Nielsen heard nothing of either a fee for his work or a rehearsal of it. Rumour had it that ‘Snefrid’ would not be played. At long last ‘the Free Theatre’ got its production – without ‘Snefrid’ – up on its feet; they did not even send Mr Carl Nielsen a free ticket to this production as thanks for his services.

So he lost patience and wrote to Mr Skram asking how ‘the Free Theatre’ viewed the payment of the fee for the work that he has supplied on commission.

Værker skulde jeg saa ikke lave! Men jeg skulde være den eneste som havde en saadan Maskine.  
– Naa, det er jo endelig ikke Mængden det kommer an paa, og man har vist rigtig godt af Arbejdets Kvaler. Askese Føj!!”

5. februar: “Blev færdig med Renskriften til ‘Snefrid’”<sup>31</sup>

Musikken bestod af i alt fem satser: Forspil til første Akt, *Elskovsmusik*, Forspil til anden Akt, *Melodrama* (Kong Haralds Monolog) og *Sørgemusik*. Som det fremgår af ovenstående, var Carl Nielsen overordentlig tilfreds med sin musik, og så meget desto mere ærgerlig blev han, da Det frie Theaters planer om en *Snefrid*-forestilling løb ud i sandet. Først et års tid senere lykkedes det at bringe *Snefrid*-musikken til opførelse. Forud for koncerten bragte avisen *Dannebrog* en artikel, hvis substans næppe kan stamme fra andre end den forsmåede komponist. Her kunne man bl.a. læse:

“Ved Juletid 1893<sup>32</sup> henvendte ‘Det frie Theater’s Bestyrelse sig gennem Formanden, Hr. Erik Skram, til Hr. Carl Nielsen og anmodede ham indtrængende om at komponere Musik til ‘Snefrid’. Men i en Fart maatte det gaa, thi det havde allerstørste Hast med Stykkets Indstudering, det skulde danne et Led af Theatrets næste Forestilling, der stod lige for Døren.

Hr. Carl Nielsen havde til en Begyndelse ikke speciel Lyst hertil, men paa Hr. Victor Bendix’ Overtalelser gik han dog ind derpaa, kastede resolut Informationer og alt andet Arbejde til Side og skrev paa fjorten Dage til ‘Snefrid’ en Musik, der efter Kjenderes Udsagn skal være ganske fortræffelig – noget, hvorom Publikum paa Tirsdag vil kunne forvise sig.

– Tiden gik. Hr. Carl Nielsen hørte hverken Tale om Honorar for sit Arbejde eller om Indstudering deraf. Rygtevis hørte han, at ‘Snefrid’ ikke kom op. ‘Det frie Theater’ fik langt om længe sin Forestilling – uden ‘Snefrid’ – stillet paa Benene; man sendte ikke engang Hr. Carl Nielsen en Fribillet til denne Forestilling som Tak for hans Tjeneste.

Saa tabte han Taalmodigheden og skrev til Hr. Skram, hvorledes ‘Det frie Theater’ stillede sig med Hensyn til Honoraret for det Arbejde, han paa Bestilling havde leveret.

<sup>31</sup> Citeret efter John Fellow, *op. cit.*, s. 282-284.

<sup>32</sup> Dateringen må bero på en fejl. Skram og Nielsen mødtes den 12. januar 1893, iflg. Carl Niensens dagbogsnotat (jf. John Fellow, *op. cit.*, s. 281).

<sup>31</sup> Quoted from John Fellow, *op. cit.*, pp. 282-284.

<sup>32</sup> The dating must be mistaken. Skram and Nielsen met on 12th January 1893, according to Carl Nielsen’s diary entry (cf. John Fellow, *op. cit.*, p. 281).

Mr Skram replied that the play was now not to be performed, but recited, for which a little more musical accompaniment was required. Mr Skram added in reply to the question of the fee: 'At this moment I have received from the board of the Free Theatre authority to express our thanks to you.'

Neither then nor later was there any payment from the 'fine' and 'literary' theatre for the commissioned work: no more did 'Snefrid' appear in one form or another.

No wonder Mr Carl Nielsen has at last lost patience. It would be quite reasonable if he sued 'the Free Theatre'.

Instead Mr Carl Nielsen, who is a good-natured person, prefers to use his work elsewhere.

And this is the reason why his music for 'Snefrid' appears on the programme for Tuesday, for the edification of any members of the board 'the Free Theatre' who might be present".<sup>33</sup>

Thus the *Snefrid* music had its first public performance on 10th April 1894 in the large hall of the Concert Palæ in a matinee benefit for Drachmann. Nielsen himself conducted the music, which consisted of four pieces, *Prelude*, *Love Music*, *Melodrama* and *Funeral Music*. The music was well received by the audience, and the reviews were mainly positive. In *Politiken* the reviewer R. wrote:

"New to the public was the music for *Snefrid*, which Mr Carl Nielsen was once kind enough to write for the *Free Theatre's* intended performance of the melodrama. The exquisite orchestra Mr Nielsen had put together and which he himself conducted played an extract consisting of four items. A strong impression was made by the brief, powerful *Prelude*, in whose proud, masculine introductory motif gentle 'Snefrid' tones are entwined, and the profoundly melancholy funeral music for the dead Snefrid. Hard to grasp was the patchy *Love Music*, in which very different moods contended, and less substantial seemed the

<sup>33</sup> *Dannebrog*, 8.4.1894, signed *Qui*. This story is further supported by a letter from Carl Nielsen to Erik Skram dated 13.5.1893. From the same day there is a letter from Skram to Carl Nielsen. However, it has not been possible to decipher this letter, as it is written in shorthand characters that can no longer be directly read (*Dk-Kk*, NKS 4500, 4<sup>o</sup>).

Hr. Skram svarede tilbage, at Stykket nu ikke skulde spille men oplæses, hvortil ønskedes endnu lidt mere Musikledsagelse. Hr. Skram tilføjede som Svar paa Honorar-spørgsmaalet: 'I dette Øjeblik modtager jeg fra det frie Theaters Bestyrelse Bemyndigelse til at udtale vor Tak til Dem.'

Om Honorar for det bestilte Arbejde var og blev der ikke Tale fra det 'fine' og 'literære' Theaters Side, lige saa lidt som 'Snefrid' paa den ene eller anden Maade kom frem.

Intet Under, at Hr. Carl Nielsen omsider har tabt Taalmodigheden.

Rimeligst var det jo, om han anlagde Sag mod 'det frie Theater'.

I Stedet herfor foretrækker Hr. Carl Nielsen, der er en godmodig Natur, at bruge sit Arbejde andet Steds.

Og dette er Grunden til, at hans Musik til 'Snefrid' paa Tirsdag figurerer paa Programmet til Opbyggelse for muligt tilstedeværende Medlemmer af 'Det frie Theater's Bestyrelse'.<sup>33</sup>

Og således fik *Snefrid*-musikken sin første offentlige fremførelse den 10. april 1894 i Koncertpalæets store sal ved en matiné, der var arrangeret til fordel for Drachmann. Carl Nielsen dirigerede selv musikken, som udgjordes af fire stykker, nemlig *Forspil*, *Elskovsmusik*, *Melodrama* samt *Sørgemusik*. Musikken blev godt modtaget af publikum, ligesom anmelderne var overvejende positive i deres kritik. I *Politiken* skrev anmelderen R. bl.a.:

"Ny for Publikum var Musiken til *Snefrid*, som Hr. Carl Nielsen i sin Tid elskværdig skrev til *det fri Teaters* paatænkte Opførelse af Melodramaet. Det udsøgte Orkester, Hr. Nielsen havde sammensat og som han selv dirigerede, spillede et Uddrag bestaaende af fire Numre. Stærkt Indtryk gjorde det korte kraftige *Forspil*, i hvis mandig stolte Begyndelsesmotiv blide Snefrid-Toner slynger sig, og den dybt tungsindige Sørgemusik over den døde Snefrid. Vanskelig at faa fat i var den sønderrevne *Elskovsmusik*, hvori meget forskellige Stemninger brødes, og mindst betydelig syntes det dæmpede Akkompagnement til Kongens Elskovsord

<sup>33</sup> *Dannebrog*, 8.4.1894, signeret *Qui*. Denne historie understøttes endvidere af et brev fra Carl Nielsen til Erik Skram dateret 13.5.1893. Fra samme dag foreligger et brev fra Skram til Carl Nielsen. Det har dog ikke været muligt at dechiffrere dette brev, da det er skrevet med stenografitegn, som ikke længere umiddelbart lader sig tyde (*Dk-Kk*, NKS 4500, 4<sup>o</sup>).

subdued accompaniment to the King's words of love to the dead Snefrid. Mr *Martinius Nielsen* tastefully recited the marvelous verses. After the *extract* Mr *Carl Nielsen* several times had to thank the audience for the loud applause".<sup>34</sup>

In April 1897 the *Snefrid* music was performed again in connection with a recitation that Orla Ramsøe had organized at Larsen's Hall in Copenhagen. On this occasion a team of young actors were responsible for the reading, while a 20-member orchestra composed of theatre musicians and amateurs conducted by Felix Ramsøe played Nielsen's "magnificent music."<sup>35</sup>

Finally, in 1899 the Dagmar Theatre planned a stage performance of *Snefrid*. For this production Nielsen revised and expanded his music, and on 9th February 1899 he was able to end-date the 84-page score (see the disposition on p. xxi). On 1st November the same year *Snefrid* was premiered, after which the piece was played a total of 13 times up to 27th January.<sup>36</sup> The production was not an unqualified success. There was however general agreement among the reviewers that Nielsen's music was successful. In *Dannebrog* Nanna Liebmann wrote:

"In 'Snefrid' the music is of the genuine melodramatic kind, and one may be permitted to point to the musical treatment of this work as a striking proof of the composer's, Mr C a r l N i e l s e n's, unflinching talent and fine gifts.

As a melodrama, 'Snefrid' is perhaps the one, of all those performed so far, that comes closest to the ideal.

An extremely characteristic Prelude in which the pithy, energetic nature of the string texture excellently contrasts with the melodious, singing motif of the clarinets, begins the piece, where one constantly finds the music exactly where it should be, precisely as discreet or prominent as the situation or the words demand.

With very few resources – a small run in the flutes, an expressive violin figure, a couple of harp chords – the music points up or illustrates Drachmann's poetry.

One notes for example the accompaniment to the Skald's Wedding Lay. How excellently it follows the text, supporting and colouring – and pausing, where the words are strong enough in themselves.

til den døde *Snefrid*. Hr. *Martinius Nielsen* reciterede med Smag de pragtfulde Vers. Efter *Uddraget* maatte Hr. *Carl Nielsen* flere Gange takke for det stærke Bifald."<sup>34</sup>

I april 1897 blev *Snefrid*-musikken atter fremført i forbindelse med en oplæsning, som Orla Ramsøe havde arrangeret i Larsens Lokale i København. Det var et hold af yngre skuespillere, der ved denne lejlighed stod for oplæsningen, mens et 20-mands orkester, sammensat af teatermusikere og amatører, dirigeret af Felix Ramsøe, spillede Carl Niensens "storslaaede Musik".<sup>35</sup>

Endelig i 1899 planlagde Dagmar-teatret en scenisk opførelse af *Snefrid*. Til denne forestilling reviderede og udvidede Carl Nielsen sin musik, og den 9. februar 1899 kunne han slutdatere det 84 sider lange partitur (se opstilling s. xxi). Den 1. november samme år fik *Snefrid* premiere, hvorefter stykket frem til 27. januar gik i alt 13 gange.<sup>36</sup> Forestillingen blev ikke nogen ubetinget succes. Derimod var der blandt anmelderne almindelig enighed om, at Carl Niensens musik var vellykket. I *Dannebrog* skrev Nanna Liebmann bl.a.:

"I 'Snefrid' er Musiken af ægte melodramatisk Art, og man har Lov til at pege paa dette Arbejdes musikalske Behandling som et fremtrædende Bevis paa Komponistens, Hr. C a r l N i e l s e n's, usvigelige Talent og fine Begavelse.

Som Melodrama betragtet er 'Snefrid' maaske det af alle hidtil opførte, der kommer Idealet nærmest.

Et overordenlig karakteristisk Forspil, i hvilket den prægnante, energiske Karakter i Strygersatsen staar i ypperlig Modsætning til Klarinetternes melodiose, syngende Motiv, indleder Stykket, hvor man bestandig træffer Musiken, netop hvor den skal være, netop saa diskret eller fremtrædende, som Situationen eller Ordene fordrer det.

Med ganske smaa Midler, et lille Løb i Fløjterne, en udtrykksfuld Violinfigur, et Par Harpeakkorder, pointerer eller illustrerer Musiken den Drachmannske Lyrik.

Man lægge for Exempel Mærke til Akkompagnementet af Skjaldens Bryllupskvad. Hvor følger det ikke Texten udmærket, støttende og malende og – – pavserende, hvor Ordene er stærke nok i sig selv.

<sup>34</sup> *Politiken*, 11.4.1894.

<sup>35</sup> Jf. omtale i *Politiken*, 22.4.1897.

<sup>36</sup> Lauritz Swendsen, *op. cit.*, s. 157.

<sup>34</sup> *Politiken*, 11.4.1894.

<sup>35</sup> Cf. mention in *Politiken*, 22.4.1897.

<sup>36</sup> Lauritz Swendsen, *op. cit.*, p. 157.

In the final act the music only plays behind the scene. The introductory faraway oboe solo recalls the mood from Act Three of 'Tristan and Isolde' with the Shepherd's wistful pipe (cor anglais). Otherwise there is no reason to look for allusions in Carl Nielsen's music.

For its sake the public should pay attention to the performance of 'Snefrid'. It is hardly too much to say that it carries the audience over much of the piece's lack of dramatic nerve".<sup>37</sup>

Although the *Snefrid* music is among Carl Nielsen's relatively early works, he did return time and time again to this music in his later career. As early as 17th November 1900 he had two movements performed in a concert by the Royal Orchestra conducted by Johan Svendsen,<sup>38</sup> and in 1902 he arranged the whole of the music for piano quintet in connection with a tour with musicians from the Royal Orchestra.<sup>39</sup> But, just as remarkably, he re-used a section of the *Snefrid* music in two other stage works: in the music for Drachmann's *Sir Oluf He Rides* – (1906), and in the music for Sophus Michaëlis'<sup>40</sup> *Cupid and the Poet* (1929). In both cases he used the melodrama music from No. 4, naturally now with new texts.<sup>41</sup> Despite this lifelong interest, the music for *Snefrid* remained unprinted in Nielsen's lifetime, apart from a piano arrangement of the prelude to Act One, which appeared in 1895 in the periodical *Ungt Blod* with a dedication to Mrs Anna Kjær.<sup>42</sup>

The main source for the music in the present edition has been Nielsen's fair copy of the revised and expanded version from 1899, while the draft and the Dagmar Theatre's part material has been consulted in cases of doubt. The 1893 version and the version for piano quintet have had no influence on the editing. Nielsen's rendering of Drachmann's texts is inconsistent and sometimes defective. The text has therefore been given according to the original print from 1893, which also functioned as Nielsen's own textual source (see *Sources*, p. 296).

<sup>37</sup> *Dannebrog*, 10.11.1899.

<sup>38</sup> Norwegian composer and conductor (1840-1911).

<sup>39</sup> There is documentation for at least two performances on this tour, at the Svendborg Theatre on 10.6.1902 and at the Odense Theatre on 11.6 – cf. John Fellow, *op. cit.*, vol. 2, p. 245.

<sup>40</sup> Danish author (1865-1932).

<sup>41</sup> *Sir Oluf He Rides* –, Act two, No. 6, bb. 2-25 (CNU, I/7, pp. 69-70), *Cupid and the Poet*, No. 4, bb. 41-64 (CNU, I/9, pp. 239-241).

<sup>42</sup> Vol. 1895-96, fascicle 1, pp. 54-59. Anna Kjær née Ancker (1838-1907) had played the piano with Carl Nielsen since his study years at the Conservatory.

I Slutningsakten spiller Musiken kun bag Scenen. Den indledende, fjerne Obosolo gjenkalder Stemningen fra 3dje Akt i 'Tristan og Isolde' med Hyrdens vemodige Skalmelje (engelsk Horn). Ellers skal man ikke netop søge Reminiscenser i Carl Niensens Musik.

For dens Skyld burde Publikum skjænke Opførelsen af 'Snefrid' Opmærksomhed. Det er næppe for meget sagt, at den bærer Tilhørerne over meget af Stykkets Mangel paa dramatisk Nerve."<sup>37</sup>

Skønt *Snefrid*-musikken hører til blandt Carl Niensens forholdsvis tidlige værker, vendte han dog gang på gang tilbage til denne musik i sin senere løbebane. Allerede den 17. november 1900 lod han to satser opføre ved en koncert med Det Kongelige Kapel under ledelse af Johan Svendsen,<sup>38</sup> og i 1902 arrangerede han den komplette musik for klaverkvintet i forbindelse med en tournée sammen med musikere fra det Kongelige Kapel.<sup>39</sup> Men nok så bemærkelsesværdigt er det, at han genanvendte et afsnit fra *Snefrid*-musikken i to andre sceniske værker, nemlig dels i musikken til Drachmanns *Hr. Oluf han rider* – (1906), dels i musikken til Sophus Michaëlis'<sup>40</sup> *Amor og Digteren* (1929). I begge tilfælde drejer det sig om melodramamusikken fra nr. 4, idet den i sagens natur optræder til nye tekster.<sup>41</sup> Til trods for denne livslange interesse forblev musikken til *Snefrid* utrykt i Carl Niensens levetid bortset fra et klaverarrangement af forspillet til første akt, som i 1895 udkom i tidsskriftet *Ungt Blod* med en tilegnelse til Fru Anna Kjær.<sup>42</sup>

Hovedkilden til nærværende udgave har for musikens vedkommende været Carl Niensens renskrift af den reviderede og udvidede version fra 1899, mens kladden og Dagmar-teatrets stemmemateriale har været konsulteret i tvivlstilfælde. Derimod har 1893-versionen og versionen for klaverkvintet ikke haft indflydelse på revisionen. Carl Niensens gengivelse af Drachmanns tekster er både inkonsekvent og til tider mangelfuld. Derfor er teksten gengivet efter originaltrykket fra 1893, som tillige fungerede som Carl Niensens eget tekstforlæg (se *Sources*, s. 296).

<sup>37</sup> *Dannebrog*, 10.11.1899.

<sup>38</sup> Norsk komponist og dirigent (1840-1911).

<sup>39</sup> Der er dokumentation for i det mindste to forestillinger på denne tournée, nemlig Svendborg Teater 10.6.1902 og Odense Teater 11.6., jf. John Fellow, *op. cit.*, bd. 2, s. 245.

<sup>40</sup> Forfatter (1865-1932).

<sup>41</sup> *Hr. Oluf han rider* –, 2. akt, nr. 6, t. 2-25 (CNU, I/7, s. 69-70), *Amor og Digteren*, nr. 4, t. 41-64 (CNU, I/9, s. 239-241).

<sup>42</sup> Årg. 1895-96, hæfte 1, s. 54-59. Anna Kjær f. Ancker (1838-1907), spillede klaver sammen med Carl Nielsen siden hans studietid på konservatoriet.

The main source's numbering of the musical items is not consistent. It has therefore been necessary to carry out a normalization in this area. The chart below gives the numbering of the 1899 version as well as an overview of the content of the 1893 version.

CNU	1899 version	1893 version
-----	--------------	--------------

#### ACT ONE

No.	1899 version	1893 version
No. 1 PRELUDE	Prelude	Prelude
No. 2	Nº 1	
No. 3	Nº 2	
No. 4	Nº 3	
No. 5	Nº 4	
No. 6 CHANGE OF SCENE	Change of Scene	
No. 7	Nº 5	
No. 8	Nº 6	
No. 9	Nº 7	
No. 10	Nº 8	
No. 11	Nº 9	
No. 12 POSTLUDE	Nº 10 Postlude	Love Music

#### ACT TWO

No.	1899 version	1893 version
No. 13 PRELUDE	Nº 12 Prelude	Prelude
No. 14	Nº 13	Melodrama
No. 15	Nº 14	
No. 16	Nº 15	
No. 17 FUNERAL MUSIC	Nº 16 Funeral Music	Funeral Music

#### SYNOPSIS

The action is set in Viking Age Norway (ca. 900) around the court of King Harald the Fair-Haired.

Act One takes place on Christmas Eve in the King's hall. The King asks the skald Gunnar to sing about the King's deeds on his Viking campaigns (**Music No. 2**), but instead Gunnar sings of the King's many female conquests (**Music No. 3**).

Hovedkildens nummerering af de enkelte numre er ikke konsekvent. Det har derfor været nødvendigt at foretage en normalisering på dette område. Nedenstående skema gengiver 1899-versionens nummerering tillige med en oversigt over 1893-versionens indhold.

CNU	1899-version	1893-version
-----	--------------	--------------

#### FØRSTE AKT

No.	1899-version	1893-version
No. 1 FORSPIL	Forspil	Forspil
No. 2	Nº 1	
No. 3	Nº 2	
No. 4	Nº 3	
No. 5	Nº 4	
No. 6 SCENESKIFT	Sceneskifte	
No. 7	Nº 5	
No. 8	Nº 6	
No. 9	Nº 7	
No. 10	Nº 8	
No. 11	Nº 9	
No. 12 EFTERSPIL	Nº 10 Efterspil	Elskovsmusik

#### ANDEN AKT

No.	1899-version	1893-version
No. 13 FORSPIL	Nº 12 Forspil	Forspil
No. 14	Nº 13	Melodrama
No. 15	Nº 14	
No. 16	Nº 15	
No. 17 SØRGEMUSIK	Nº 16 Sørgemusik	Sørgemusik

#### SCENE- OG HANDLINGSGANG

Handlingen udspiller sig i Vikingetidens Norge (ca. år 900) omkring kong Harald Haarfagers hof.

Første akt foregår en juleaften i kongens hal. Kongen opfordrer skjalden Gunnar til at synge om kongens bedrifter på hans vikingetogter (**Musik nr. 2**), men i stedet beretter Gunnar om kongens mange kvindeerobringer (**Musik nr. 3**).



The King's man Thorleif enters and announces that Svase, a rich chieftain of the Finns, wants the King to visit him the same evening. When the King hears of Svase's beautiful daughter Snefrid, he immediately leaves (**Music Nos. 4-5**). The scene changes (**Music No. 6**). At Svase's house Snefrid and a Finn-woman are busy preparing a pot of mead for the King (**Music No. 7**). The King arrives (**Music No. 8**), and when Snefrid is brought in he is immediately enthralled by her. The powerful King Harald wants Snefrid as a gift, but Svase does not want his daughter to be tied to the King with 'loose bonds', and the King agrees to take Snefrid as his wedded wife (**Music No. 9**). As the King takes Snefrid into the bridal chamber Gunnar recites a wedding lay (**Music No. 11**). After this comes a postlude (**Music No. 12**).

Act Two takes place at King Harald's palace a few years later. Gunnar returns from a long journey and is received by Thorleif, who tells him that Snefrid has died long ago. The King holds a vigil at her bed in the belief that she is only sleeping, and in the meantime his kingdom is falling apart. In a mad monologue the King expresses his love for the dead Snefrid (**Music No. 14**). Gunnar comes in to the King and the skald brings him out of his madness (**Music No. 15**). Finally the King commands his men to bear Snefrid's body to the funeral pyre (**Music No. 16, Funeral Music**).

Niels Bo Foltmann

Kongens gode mand, Thorleif, kommer ind og melder, at Svase, en rig finnehøvding, ønsker, at kongen gæster ham samme aften. Da kongen hører om Svases smukke datter Snefrid, bryder han straks op (**Musik nr. 4-5**). Sceneskift (**Musik nr. 6**). Hos Svase er Snefrid og en finnekone i færd med at tilberede en gryde mjød til kongen (**Musik nr. 7**). Kongen ankommer (**Musik nr. 8**), og da Snefrid bliver ført ind, betages han straks af hende. Den magtfulde kong Harald ønsker Snefrid som gave, men Svase vil ikke, at hans datter skal knyttes til kongen med løse bånd, og kongen indvilliger i at fæste Snefrid som ægte hustru (**Musik nr. 9**). Idet kongen fører Snefrid ind i brudekammeret, fremsiger Gunnar et bryllupskvad (**Musik nr. 11**). Herefter følger et efterspil (**Musik nr. 12**).

Anden akt foregår på kong Haralds kongsgård nogle år efter. Gunnar vender hjem fra langfart og modtages af Thorleif, som fortæller ham, at Snefrid er død for lang tid siden. Kongen våger ved hendes leje i den tro at hun blot sover, og imens er hans rige ved at falde fra hinanden. I en vanvidsmonolog udtrykker kongen sin kærlighed til den døde Snefrid (**Musik nr. 14**). Gunnar kommer ind til kongen, og skjalden bringer ham ud af hans vildfarelse (**Musik nr. 15**). Til slut byder kongen sine mænd at bære Snefrids lig til bålet (**Musik nr. 16, Sorgemusik**).

Niels Bo Foltmann



1<sup>ste</sup> Akt

Forspil

*Allegro moderato*      *Halbhautschel grünlich klar*

Oboe

Trompete I-II

Clarinet I-II

Violin I

Violin II

Viola

Cello

Bass

Tenor  
in C  
Cis Ges

Piano

KONZERTGESELLSCHAFT  
KÖNIGLICHES THEATER  
DANZBURG

Snefrid (1893 version, Source J), Prelude, No. 1, bb. 1-6.

Snefrid (1893-version, kilde J), Forspil, No. 1, t. 1-6.

*Snefrid* 1

(♩ = <sup>100</sup>98) 1<sup>ste</sup> Akt Carl Nielsen

*Senyo quinto* Forspil

V.I

Snefrid (1899 version, Source A), Prelude, No. 1, bb. 1-5; note how the piece has been given new instrumentation compared with the 1893 version.

Snefrid (1899-version, kilde A), Forspil, No. 1, t. 1-5. Bemærk hvordan satsen er blevet ominstrumenteret i forhold til 1893-versionen.

---

B E S Æ T N I N G  
O R C H E S T R A

2 flauti / 1 flauto piccolo

oboe

2 clarinetti

fagotto

2 corni

2 trombe

2 tromboni

tuba

timpani

arpa

archi

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

King Harald Haarfager      Kong Harald Haarfager

Gunnar, The King's Skald      Gunnar, Kongens Skjald

Svase, a Chieftain      Svase, en Finne-Høvding

Snefrid, his Daughter      Snefrid, hans Datter

Thorleif Spake, The King's Man      Thorleif Spake, Kongens gode Mand

A Finnish Woman      En Finne-Kone

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

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

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

# CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

## SOURCES

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

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

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

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

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

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

### S N E F R I D

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



- F** Sketches
- G** Score, partly autograph, fair copy (piano quintet version)
- H** Manuscript string parts, partly autograph (piano quintet version)
- I** Piano arrangement, autograph (Nos. 2-5, 10-11)
- J** Score, autograph, fair copy (1893 version)
- K** Parts, manuscript copy (1893 version)
- L** Printed piano arrangement (No. 1)
- M** Sketches for piano arrangement, autograph (No. 1)
- N** Piano arrangement, manuscript copy (No. 1)
- O** Printed melodrama, first edition, fragment, Nielsen's copy
- P** Printed melodrama, first edition
- Q** Director's script, manuscript copy
- R** Prompt book, manuscript copy
- A** Score, autograph, fair copy (1899 version).  
DK-Kk, CNS 331a.  
Title page: "Snefrid' / Melodrama af Holger Drachmann / Musik af Carl Nielsen / Partitur".  
End-dating: "9/2 99".  
Donated to the Royal Library by the Danish Composers' Society in 1975.  
34.7x26 cm, 84 pages written in ink, numbered 1-84, followed by 4 blank pages. In half-binding with brown marbled paper. On front of binding a label with "Dagmartheatret" written in pencil.  
Paper type: 18 staves (hand-ruled).  
Henrik Knudsen's pencil sketches for a piano part, probably preliminary sketches for the piano quintet version (**G**, **H**), have been added below parts of the score.
- B** Score, draft (1899 version).  
DK-Kk, CNS 331b.  
Title page: "Nye Skizzer til / 'Snefrid' / Februar 1899".  
Datings: title page: "Februar 1899"; end-dating on No. 6: "23/2 99".  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.5x26 cm, 1 folio and 6 bifolios; 23 pages written in pencil, numbered 1-23.  
Paper type: fol. 1 18 staves (hand-ruled)  
fols. 2-5 16 staves (hand-ruled)  
fols. 6-13 18 staves (hand-ruled)  
Contains draft for Nos. 2-11 and 15.
- C** Parts, manuscript copy (1899 version).  
DK-Kk, C II 10.  
34.5x26 cm, 23 parts: 3 vl.1 (one incomplete), 3 vl. 2, 2 va., 1 vc., 1 cb., fl. 1, fl. 2, ob., cl. 1, cl. 2, fg., cor. 1, cor. 2, tr. 1, tr. 2, trb. 1, trb. 2, tb., timp.; includes also insertions with alternative string parts to be used when no harp is available: 9 parts: 3 vl. 1, 3 vl. 2, 1 va., 1 vc., 1 cb.  
The set also includes an extra cor.1, written on a different type of music paper and in a different hand: 35.5x27 cm.  
Paper type: 12 staves (hand-ruled)  
11 staves (hand-ruled): one vl. 1 part with insertion  
B. & H. Nr. 1. 7. 17. (12 staves); extra cor. 1 part  
A few additions in pencil and blue crayon (CN).
- D** Parts, manuscript copy (concert extracts, Nos. 1, 4, 5, 6).  
DK-Kk, C II 10.  
34.5x26 cm, 19 parts: 4 vl. 1, 4 vl. 2, 2 va., 4 vc., 5 cb.  
The set also includes a vl.1 part copied by Henrik Knudsen on a different size of music paper (33.8x25.5 cm); the part only includes Nos. 4-6.  
Paper type: 12 staves (hand-ruled).  
The numbers on the individual parts added in blue crayon (CN).
- E** Two parts, autograph.  
DK-Kk, CNS 331j.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
33.8x25.8 cm, 2 folios, 4 pages written in ink.  
Paper type: 12 staves.  
A vl. 1 and a vl. 2 part for Nos. 4-6, designated "N<sup>o</sup> 5"; the number of the vl. 2 part changed to "N<sup>o</sup> 3" in pencil.
- F** Sketches.  
DK-Kk, CNS 331f.  
fol. 1 34.5x26 cm (12 staves)  
fols. 2-4 34.5x26 cm (16 staves)  
fols. 5-8 26x17.5 cm (8 staves)  
fol. 9 34.5x26 cm (12 staves)  
fols. 10-13 34.5x26 cm (16 staves)  
fols. 14-15 34.5x26 cm (12 staves)  
fol. 16 ca. 15x27 cm (6 staves)  
30 pages written in pencil and ink.  
Sketches for No. 1 (fols. 3-4, 5<sup>v</sup>), No. 12 (fol. 12), No. 13 (fol. 14<sup>v</sup>), No. 14 (fols. 10-11, 14<sup>v</sup>), No. 17 (fols. 1, 2, 9<sup>v</sup>).

- G** Score, partly autograph, fair copy (piano quintet version).  
DK-Kk, CNS 331c.  
Title page: "Snefrid / Melodrama af Holger Drachmann / Musiken / af / Carl Nielsen", written in pencil.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.5x26 cm, 68 pages, written in ink, numbered 1-66; 1 blank page between pp. 32 and 33 and 1 between pp. 59 and 60; in library binding.  
Paper type: 12 staves (hand-ruled).  
The score fair-copied by Henrik Knudsen and Nielsen jointly.
- H** Manuscript string parts, partly autograph (piano quintet version).  
DK-Kk, CNS 331d.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
35x26 cm, 4 parts (vl. 1, vl. 2, va., vc.); each part in a cover of newspaper.  
Paper type: 12 staves.  
The 4 parts originally functioned as orchestral parts (1899 version), but have later been adapted for the piano quintet version; Nielsen himself added the music for the final piece, No. 17 *Funeral Music*, orchestrated for winds in the orchestral version.  
Va. part fol. 6<sup>v</sup>: pencil sketch for *Sang bag Ploven* (= CNS 221b).
- I** Piano arrangement, autograph (Nos. 2-5, 10-11).  
DK-Kk, CNS 331g.  
34.5x26 cm, 2 bifolios, 7 pages written in ink, numbered 1-7.  
Paper type: 12 staves (hand-ruled).  
Piano arrangement of Nos. 2-5 and Nos. 10-11.
- J** Score, autograph, fair copy (1893 version).  
DK-Kk, CNS 331e.  
Title page: "Musik til 'Snefrid' / Melodrama af Drachmann / komponeret af Carl Nielsen / Partitur" to which is added in blue pencil: "N<sup>o</sup> 1 Pag 2-14 / N<sup>o</sup> 2".  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.5x26 cm, 37 pages written in ink, numbered 2-12, 13-14 (1 page), 15 (blank), 16-40; in library binding.  
Paper type: 2 staves (hand-ruled).  
The source has been restored.
- K** Parts, manuscript copy (1893 version).  
DK-Kk, C II 10.  
34.5x26 cm, 15 parts: 2 vl. 1, 2 vl. 2, 1 va., 1 vc., 1 cb., ob., cor. 2, tr. 1, tr. 2, trb. 1, trb. 2, tb., timp.  
Paper type: 12 staves (hand-ruled).  
A few additions in pencil (CN).
- L** Printed piano arrangement (No. 1).  
Title page illustrated by Louis Moe: "AARGANG 1895-96. 2. Oplag. HEFTE I. / UNGT BLOD / LITERÆRT MAANEDSSKRIFT / REDAKTION / Louis Levy / og / L Mylius-Erichsen / Indhold / Poesi af Soph. Claussen, / Drachmann, / Holstein, / Levy, Michaëlis, Rafael, / Schandorph. / Prosa af A.E. Betzonich, / Hjernø, Alfred Ipsen, / Joh.s Jørgensen, My- / lius-Erichsen, Stucken- / berg. / Kritik. / Musik af Carl Nielsen. / N.M. Kjærs Forlag / Döcker & Kjær / København".  
20.5x13 cm, 195 pages.  
Contains piano arrangement of prelude (No. 1) with the dedication: "Fru Anna Kjær tilegnet.", pp. 54-59.
- M** Sketches for the piano arrangement, autograph (No. 1).  
DK-Kk, CNS 331i.  
Acquired by the Royal Library from the estate of Henrik Knudsen in 1947.  
35x26 cm, 2 bifolios, 3 pages written in pencil.  
Paper type: 12 staves (hand-ruled).  
On fol. 4<sup>v</sup>: Sketches for the prelude (No. 1), piano notation.  
On fols. 1<sup>r</sup>, 2<sup>r</sup>: sketch for *Ivar and Matilda* (ballad) designated "Berggreen No. 36",<sup>1</sup> and sketch for unidentified piano work designated "Polonaise", 3/4, four sharps.
- N** Piano arrangement, manuscript copy (No. 1).  
DK-Kk, CNS 331h.  
Title page: "Carl Nielsen: / Forspil / til / 'Snefrid' / af / Holger Drachmann", below which Nielsen has added "denne Udsættelse / er bedst." in blue crayon.<sup>2</sup>  
Dating: "9.10.1922".  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
35x26 cm, 1 bifolio, 2 pages written in ink.  
Paper type: 16 staves (hand-ruled).  
Additions and changes in pencil (CN); at bottom of page 2, the following text appears: "Kære Carl Nielsen! Jeg har gjort mig selv den Glæde, og Dem maaske en lille Tieneste

1 Reference to *Folke-Sange og Melodier, fædrelandske og fremmede, samlede og udsatte for Pianoforte af A.P. Berggreen*, vol. 4, 2nd edn, Copenhagen 1862, pp. 64-65.  
2 "This setting / is best".

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.”<sup>3</sup>

- 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"<sup>4</sup> 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<sup>r</sup>: staves 5-12: draft for *Skal Blomsterne da visne* (first stanza).

4 Dagmartheatret 409.



Bar	Part	Comment
17 <sup>i</sup>	cor.	notes 1-3: superfluous slur removed by analogy with cl., tr.2
17 <sup>i</sup>	trb.	<b>ff</b> added by analogy with the other parts
17 <sup>i</sup> , 17 <sup>ii</sup>	T.	emended from $\downarrow \uparrow \downarrow$ - by analogy with S., A., B.
18 <sup>i</sup> -19 <sup>i</sup>	tr.	b.18 <sup>i</sup> last note to b.19 <sup>i</sup> note 1: slur added by analogy with cl., cor., str.
19 <sup>i</sup> , 17 <sup>ii</sup>	tr. vl.2	A: $\frac{3}{4}$ added in pencil
19 <sup>i</sup>	vl.1	<b>p</b> added by analogy with the other string parts
17 <sup>ii</sup>	timp.	<b>ff</b> added by analogy with the other parts
19 <sup>ii</sup>	timp. va.	<b>ff</b> added by analogy with the other parts
20-21	fl.	tie added by analogy with ob., cl.
20	str.	<i>trem.</i> added
21	ob.	$\downarrow$ emended to $\downarrow$ by analogy with the other parts

S N E F R I D

ACT ONE

No. 1 Prelude

Bar	Part	Comment
1		A: <i>Tempo giusto</i> ( $\downarrow = 98/100$ ) added in pencil (CN)
2, 4	va. vc. cb.	A: third quaver: $\text{☞}$ added in pencil
6	fl.1 picc. ob. vl.1,2	note 1: marc. added by analogy with bb.2, 4 and in accordance with C (fl.1, picc., vl.1)
10	va.	A: third quaver: $\text{☞}$ added in pencil
12	timp.	notes 2-3: marc. added by analogy with the other parts and in accordance with C
15	tr. trb.b.	note 2: stacc. added by analogy with fg.
15	va. vc. cb.	stacc. added by analogy with fg., tr., trb.b.
16 <sup>i</sup>	tr.	stacc. added by analogy with fg.
16 <sup>i</sup>	trb.b.	note 1: marc. added by analogy with va., vc., cb.
16 <sup>i</sup>	vl.1,2	stacc. added by analogy with fl., picc., ob., fg., tr.
23	cor.1	C: note 1: <b>f</b> added in pencil
25-26	vc.	C: slur b.25 to b.26 note 2
28	vc.	<b>p</b> added by analogy with the other parts
29	vl.1	C: note 1: marc.
32 <sup>i</sup>	cor. vl.1	<b>p</b> added by analogy with the other parts
32 <sup>ii</sup>	fl.1 cl. fg. cor. vl.1	<b>p</b> added by analogy with b.32 <sup>i</sup> and the other parts
35-36	cor.	<i>cresc.</i> in b.35 emended to <i>cre - scen - do</i> by analogy with fl.1, ob., vl.1
35-36	va.	$\text{☞}$ and <i>molto</i> added by analogy with cl.
36	cl.1	note 5: marc. removed by analogy with the other parts
38	va.	A: third quaver: $\text{☞}$ added in pencil
39-42	fl.1 picc. ob. vl.1,2	marc. added (except fl.1, b.39 note 1) by analogy with bb.3-6 and in accordance with C (vl.1 (bb.39-42) and vl.2 (b.39))
40	va.	A: third quaver: $\text{☞}$ added in pencil
41	trb.b.	note 1: marc. removed by analogy with b.5 and vc., cb.
44	timp.	stacc. removed by analogy with b.8
44	vc.	fourth quaver: $B^{\sharp}$ emended to $B^{\natural}$ $B^{\sharp}$ (double stop) by analogy with b.8

Bar	Part	Comment
45	vl.1,2	$\text{☞}$ added by analogy with b.9
48	vl.1	open string added by analogy with b.12
48	vc.	marc. added by analogy with the other parts
49-51	fg. tr.	open slur emended to slur by analogy with trb.b. and bb.13-15 and in accordance with C; A: b.50: end of slur open (page turn)
49-50	cor.1	A: <i>e''</i> changed to <i>f''</i> in pencil (scribal error in A)
49	vl.2	first, second crotchet: marc. removed by analogy with b.13
52	va.	notes 3-4: $\text{☞}$ emended to $\text{☞}$ by analogy with b.16 <sup>i</sup> and fg., trb.b., vc., cb. and in accordance with C
54	fg.	superfluous <i>dim.</i> removed
54	cb.	notes 3-4: $\text{☞}$ emended to $\text{☞}$ by analogy with fg., va., vc. and in accordance with C
55	picc.	<i>muta in fl.gr.</i> added in accordance with C
56	fg.	<b>p</b> added by analogy with the other parts
58-59		A: above top staff: <i>Accent</i> added in pencil
58	vl.2 vc. cb.	A: <b>pp</b> changed to <b>p</b> in pencil
62-64	cor.1	beginning of $\text{☞}$ emended from b.63 by analogy with va.
62-64	va.	$\text{☞}$ emended from $\text{☞}$ in b.62 by analogy with the other parts; A: b.62: end of $\text{☞}$ open (page turn)
63-64	vc. cb.	$\text{☞}$ added by analogy with fg., cor., vl.2
73-74	va.	open slur emended to slur; A: b.74: end of slur open (page turn)
75-76	vl.1,2	stacc. added by analogy with timp., cb. and in accordance with C (vl.1,2)
79-80	timp. vl.1,2 cb.	stacc. added by analogy with bb.75-76 and in accordance with C
81		A: <i>Tæppet op</i> crossed out in blue crayon
81	va.	A: <b>mp</b> added in pencil (CN)
82	va.	A: <i>dim.</i> crossed out in pencil
after final bar		A: <i>Tæppet op</i> added in blue crayon

No. 2 Poco allegretto

Bar	Part	Comment
+1		A: $\text{N}^{\circ}$ 1
+1	vc.	<b>f</b> added by analogy with vl.1,2, va.
1	cl.	<b>fz</b> added by analogy with fl., ob., fg., cor.; C: note 4: marc.
1	vl.1,2 va.	B: notes 2-4: $\text{☞}$
1	vl.2	B: note 1: <b>fz</b>
1	vc. cb.	<b>fz</b> emended to <b>fz</b> by analogy with woodw., brass and in accordance with C (vc.)
3	vl.1	A: note 5: $\text{☞}$ added in pencil
3	vl.2 va.	B: notes 2-4: $\text{☞}$
3	vc.	<b>fz</b> emended to <b>fz</b> as in B and by analogy with woodw., brass and in accordance with C
5	cor.	<b>pp</b> added by analogy with cl.
6	cl.	ten. added by analogy with cor.
7	vl.1,2	B: <b>ppp</b> instead of <b>pp</b>
7	vl.2	<i>trem.</i> added by analogy with vl.1
9		B: only string parts; <b>mf</b> instead of <b>fz</b>
9	vl.2	<b>fz</b> added by analogy with the other parts and in accordance with C

No. 3 Poco moderato

Bar	Part	Comment
1		A: N <sup>o</sup> 2
1		B: only arpa (no string parts)
5	arpa	lower staff: chord 2: } added by analogy with upper staff
6	arpa	{ added by analogy with bb.1-5
10	GUNNAR	A: Ragnhild instead of Svanhild (probably scribal error)
18	str.	arco added
18	vl.1,2 va. vc.	trem.
19	cl.	C: marc. instead of stacc.
19	fg.	note 2: stacc. added by analogy with fl., ob., cl., cor.

No. 4 Andante quasi sostenuto

Bar	Part	Comment
1		A: N <sup>o</sup> 3
1		A: <i>Andantino</i> changed to <i>Andante quasi sostenuto</i> in pencil (CN)
3	vl.1	<i>p</i> added by analogy with vl.2
10	cb.	<i>dim.</i> added by analogy with the other parts
11-12	vc.	B: one slur in each bar
14-15	vc.	slur emended from open slur; A: b.14: end of slur open (page turn)
15-16	vl.2 va.	<i>cre- - scen - - do</i> added by analogy with vl.1, vc., cb.
15-16	cb.	stacc. added by analogy with bb.8-14
18	vl.1	C: note 4: ten.
18	vc.	trem. added by analogy with vl.2
23	cb.	<i>pp</i> added by analogy with the other parts
24		A: ♪ and <i>Fine attacca</i> at the final double bar added in blue crayon (CN) (the addition probably refers to the concert version in which the piece is played <i>da capo</i> , see Preface, p. xx)
24	cb.	C: a changed to double stop A-a in pencil

No. 5 Allegro marziale

Bar	Part	Comment
1		A: N <sup>o</sup> 4
1, 3	cor.2	B: note 1: marc.
5	cor.2	B: note 2: marc.
6	tr.1	C: notes 1-3: stacc.
9		final barline emended from single barline to double bar
9	tr.	triplet sign added as in B

No. 6 Change of Scene

Bar	Part	Comment
1		A: ( <i>quasi andantino</i> ) added in pencil (CN)
1	va.	B: <i>fz</i> instead of <i>ff</i>
2	cor.1	C: <i>mf</i> instead of <i>mp</i>
3	fg.	C: <i>p</i> changed to <i>pppppp</i> in pencil
3	cor.1	C: <i>pp</i> changed to <i>ppp</i> in pencil
3	vl.1,2	A: <i>p</i> changed to <i>pp</i> in pencil, later in blue crayon
4	fl.1	note 2: marc. removed by analogy with the other parts
4	fg. cb.	note 1: stacc. added by analogy with fl., ob., cl., cor.

Bar	Part	Comment
5	fl.1	note 1: stacc. removed by analogy with the other parts
5	vl.1	C: note 1: stacc.
5-6	va.	————— added by analogy with vl.1,2, vc., cb. and in accordance with C; C: ————— added in pencil
8	fl. ob. cl.	note 1: superfluous <i>cresc.</i> removed
8	ob.	note 2: ————— added by analogy with the other parts
8	cl. cor.	note 1: stacc. added by analogy with fl., ob.
8	fg.	open slur emended to slur
10	timp.	C: <i>mf</i> instead of <i>mp</i>
10	vl.2	<i>tr</i> and <i>***</i> added by analogy with vl.1
11	timp.	note 1: <i>p</i> added by analogy with the other parts
11	vl.1,2	A: note 2: <i>pp</i> added in pencil (CN)
12	fl.1 ob.	C: note 2: marc.
13	timp.	notes 2-3: stacc. added by analogy with b.15
13	vc.	stacc. added by analogy with cb. and in accordance with C
14	ob.	note 1: superfluous <i>pp</i> removed
14, 15	cl.1	note 1: marc. added by analogy with fl.1
14, 15	vl.2	note 3: stacc. added by analogy with vl.1
15	timp. vc. cb.	notes 3-4: stacc. added by analogy with b.14
15	cb.	notes 1-2: marc. stacc. added by analogy with vc.
18	vl.1 va.	B: note 1: <i>mp</i>
20	ob. fg.	stacc. added by analogy with b.19
20	vl.1	note 3: stacc. added by analogy with va.
21-22	fg.	tie added by analogy with ob.
23-27	cl.2	slur emended from open slur by analogy with fl.; A: b.24: beginning of slur open (page turn)
23-24	cor.1	C: rests b.23 note 2 to b.24 note 1
23-27	cor.2	beginning of slur emended from b.24 note 1 to b.23 note 2 by analogy with vl.1
23-24	cor.2	tie added by analogy with cor.1, vl.1
23	vl.2	<i>mp</i> added by analogy with the other parts
24-30	cl.1	key signature emended from two ♯ to three ♭ because of <i>muta in A</i> in b.23
27	fg.	<i>pp</i> added by analogy with the other parts
29	ob.	B: note 1: <i>pp</i>

No. 7 Allegretto

Bar	Part	Comment
1		A: N <sup>o</sup> 5
1	vc.	————— added by analogy with the other parts
3	vc.	<i>pp</i> added by analogy with the other parts
5	str.	<i>pp</i> added by analogy with bb.1, 3
9	vl.2 va. vc. cb.	<i>f</i> added as in B (vl.2, va., cb.), C (vl.2) and by analogy with vl.1

No. 8 Allegro marziale

Bar	Part	Comment
1		A: N <sup>o</sup> 6
1		C added
6	cor.1	C: <i>ff</i> added in pencil
10	tr.	triplet sign added by analogy with No. 5, b.9

No. 9 Andantino pastorale

Bar	Part	Comment
1		A: № 7
13-14	cor.1	tie added by analogy with cor.2
16	cor.1	stacc. added by analogy with cor.2
16	vl.1,2 va. vc.	trem. added
16	vl.1,2 va. vc.	A: <i>molto</i> crossed out in pencil
17	vl.1,2 va. vc.	A: <i>f</i> changed to <i>mf</i> in pencil
17	cb.	B: $\text{♩}$ (c') $\text{♩}$ $\text{♩}$
18	vl.1,2	trem. added
18	vl.2	div. added by analogy with vl.1
27	vc.	C: <i>p</i>
28		<i>marzial</i> emended to <i>marziale</i> by analogy with No. 5, b.1 and No. 8, b.1
29	cor.2	notes 1-2: marc. added by analogy with cor.1 and in accordance with C
30		$\frac{3}{4}$ added
36-37	cor.	slur emended from open slur b.36 and slur b.38 notes 1-2; C: two slurs
37	cor.2	<i>pp</i> added by analogy with cor.1

No. 10 Allegro

Bar	Part	Comment
1		A: № 8
2	tr.	triple sign added by analogy with No. 5, b.9

No. 11 Moderato

Bar	Part	Comment
1		A: № 9
2		P, Q, R: stage remark: ( <i>Harpeakkorder</i> ) 'harp chords'
6	arpa	lower staff: chord 1: $\text{♩}$ added by analogy with upper staff
8	arpa	A: chord 2: <i>f</i> added in pencil
9	arpa	lower staff: chord 1: $\text{♩}$ added by analogy with upper staff
9	arpa	A: chord 1: <i>f</i> added in pencil; chord 2: <i>p</i> added in pencil
14	arpa	A: $\text{♩}$ added in pencil
15-16	arpa	A: $\text{♩}$ added in pencil


No. 12 Postlude

Bar	Part	Comment
1		A: № 10
1	GUNNAR	A: <i>gjemmer</i> instead of <i>haver</i>
3	vc.	<i>pp</i> added by analogy with vl.2, va.
4	vl.1	marc. added by analogy with cl.1
5	cl.1	C: note 1: marc.
6	vc.	notes 3-4: $\text{♩}$ added by analogy with vl.2, va.
7-9	cor.2	<i>cre-scen-do</i> added by analogy with the other parts
7-9	vl.1,2 vc.	<i>cre-sc.</i> in b.7 emended to <i>cre-scen-do</i> in bb.7-9 by analogy with the other parts
8-9	cl.1	emended from






by analogy with vl.1 (probably scribal error in A)

Bar	Part	Comment
9-10	cl.2	tie added by analogy with picc.
9-11	cl.2	beginning of slur emended from b.10 note 1 to b.9 by analogy with picc.
10	vl.2 va. vc. cb.	stacc. added by analogy with b.9
11	fl.1 picc. ob. cl. va. vc. cb.	<i>fff</i> added by analogy with the other parts and in accordance with C (fl.1, picc., cl.1,2)
11	picc.	note 2: marc. added by analogy with vl.1,2
11	picc.	A: note 2: <i>fff</i> added in pencil
11	vl.2	third crotchet: marc. added by analogy with vl.1
11	va.	C: <i>f</i>
12	fl.1	notes 3-5: superfluous slur removed
12	fl.1 ob.	notes 3-4: tie added by analogy with b.14
13	picc.	note 1: marc. added by analogy with vl.1,2
13	va.	<i>fff</i> added by analogy with the other parts and in accordance with C
15	ob.	note 6: <i>f<sup>3</sup></i> emended to <i>f<sup>3</sup></i> by analogy with fl.1 and in accordance with C
15	vl.2	lower part: <i>a</i> emended to <i>a<sup>1</sup></i> by analogy with upper part
16-19	cor.	slur emended from open slur bb.16-17 and slur bb.18-19; A: b.17: end of slur open (page turn)
16-17	cor.2	<i>cre-sc.</i> $\text{♩}$ added by analogy with cor.1
17	ob.	notes 3-4: tie added by analogy with fl.1, picc.
18	vc. cb.	<i>cre-sc.</i> added by analogy with the other parts
19	cb.	<i>fff</i> added by analogy with the other parts
20	vc.	<i>pp</i> emended to <i>p</i> by analogy with fg.
21	picc. vl.1,2	marc. added by analogy with b.19
21	cl.2	<i>fff</i> added by analogy with the other parts
21	vl.1,2	open slur emended to slur
22	picc.	<i>p</i> added by analogy with the other parts
23-24	fg. cor. cb.	<i>cre-sc.</i> in b.23 emended to <i>cre-scen-do</i> by analogy with fl.1, ob., cl., vc.
23-36	cor.2	A, C: octave sign added in pencil
23-24	vl.1,2 va.	<i>cre-scen-do</i> added by analogy with the other parts
23	vl.1,2	A: <i>cre-sc.</i> added in pencil
25-26	fg.	open slur emended to slur; A: b.26: end of slur open (page turn)
25	cb.	note 4: marc. removed by analogy with b.33
28-32	ob.	slur emended from open slur b.28 note 2 to b.31 and slur b.32 note 1-4; A: b.31: end of slur open (page turn)
28-32	cor.2	slur emended from open slur b.28 note 2 to b.31; A: b.31: end of slur open (page turn)
29, 31	timp.	notes 2-3: stacc. added by analogy with bb.24-28, 30
31	fl.1	open slur emended to slur
31-32	va.	b.31 note 8 to b.32 note 2: slur emended from open slur b.31 and slur b.32
34	cb.	marc. added by analogy with b.26
35-36	cb.	stacc. added by analogy with bb.27-28
37	va.	note 1: open slur removed; A: note 1: beginning of slur open (page turn)
38-40	cb.	stacc. added by analogy with bb.35-37
39	cb.	emended from blank bar by analogy with bb.33-38 and in accordance with C
40	timp.	notes 4-6: stacc. added by analogy with notes 2-3
41	cl.2	note 2: <i>f<sup>3</sup></i> emended to <i>f<sup>3</sup></i> as in G in accordance with C

Bar	Part	Comment
42	fl.1	<i>dim.</i> emended to  by analogy with the other parts
43	cl.2	marc. added by analogy with cl.1, fg., cor.1, vl.2, vc.
43	timp.	stacc. added by analogy with b.42
44-45	timp.	stacc. added by analogy with bb.42-43 and in accordance with C
48-50	timp.	stacc. added by analogy with bb.46-47
52	cl.1	C: <i>pp</i> changed to <i>ppp</i> in pencil
52-53	timp.	stacc. added by analogy with bb.46-51
57	va.	<i>ppp</i> added by analogy with the other parts
58	vl.2	flag. added by analogy with b.57 and in accordance with C

## ACT TWO

### No. 13 Prelude

Bar	Part	Comment
1		A: N <sup>o</sup> 12
2	fl.1 vc.	marc. added by analogy with the other parts and in accordance with C (vc.)
2-3	fl.1 picc. ob. cl. vl.1,2 va. vc.	 emended to  as rhythm does not fit bars.
2	vl.1	A: note 1:  added in pencil
3	picc.	note 1: marc. added by analogy with the other parts and in accordance with C
6	fl.1 cl.2 fg. cor. ob., cl.1	note 2: stacc. added by analogy with picc., ob., cl.1
6	str.	<i>trem.</i> added
6	cb.	marc. added by analogy with the other parts
7	fl.1 picc. cl. fg. cor.	note 2: stacc. added by analogy with b.6 and ob.
7	cor.2	note 1: marc. added by analogy with the other parts and in accordance with C
7-8	tr.	b.7 to b.8 chord 3: marc. added by analogy with the other parts and in accordance with C
8	cl. fg. cor. tr. trb.b. timp. str. cl.1 cor.1	<i>pesante</i> added by analogy with ob. note 4: marc. added by analogy with the other parts and in accordance with C
8	tr.	chord 3: <i>f-f'</i> emended to <i>f<sup>♯</sup>-f<sup>♯</sup>'</i> by analogy with the other parts
8	vc.	note 3: marc. added by analogy with the other parts

### No. 14 Andantino



Bar	Part	Comment
1		A: N <sup>o</sup> 13
2, 4	ob.	triple sign added
13	va.	<i>tutti</i> added because of <i>solo</i> in b.8
15-16	vl.1	open slur emended to slur; A: b.16: end of slur open (change of system)
28-29	vl.1	b.28 note 2 to b.29: open slur removed; A: b.29: end of slur open (change of system)
29	vl.2 va.	open tie removed; A: b.29: end of tie open (change of system)
36	vc.	open slur removed; A: b.36: beginning of slur open (change of system)

Bar	Part	Comment
36-37	vc.	tie added by analogy with va.
39	KONGEN	A: <i>Kjærlighed</i> instead of <i>Elskov</i>
41	fl.1	A: note 1: 2 added above the note in pencil
42-53	fl.1	triple sign added by analogy with b.41
56	vl.2 va.	<i>pp</i> emended to <i>ppp</i> by analogy with ob., vl.1, vc.
56	va.	<i>arco</i> added as a consequence of <i>pizz.</i> in b.41
58-60	ob. va.	slur emended from open slur b.58; A: b.58: end of slur open (change of system)
58-60	vc.	slur emended from open slur b.58 and slur bb.59-60; A: b.58: end of slur open (change of system)

### No. 15 Moderato

Bar	Part	Comment
1		A: N <sup>o</sup> 14
1	tr.2	C: <i>ff</i> instead of <i>fff</i>
1	timp.	<i>fff</i> added by analogy with the other parts; C: <i>ff</i> added in pencil
1	vl.1,2 va. vc.	<i>trem.</i> added
1	va.	<i>ff</i> emended to <i>fff</i> by analogy with the other parts
1	cb.	<i>fff</i> added by analogy with the other parts
6	fl. picc.	triple sign added
7	tr.2 timp. va.	C: <i>ff</i> instead of <i>fff</i>
9	timp.	C: <i>pp</i> changed to <i>mf</i> in pencil
12-16	timp.	stacc. added by analogy with bb.9-11
14	va.	superfluous <i>dim.</i> removed
17	tr.2	C: <i>pp</i> instead of <i>ppp</i>
18	tr. trb.b. timp.	<i>dim.</i> added by analogy with fg., cor.

### No. 16 Moderato e maestoso

Bar	Part	Comment
1		A: N <sup>o</sup> 15
2	tr.1	C: <i>f</i> instead of <i>ff</i>
4	cl. fg. cor.2 tr. trb.b. str.	marc. added by analogy with ob., cor.1 and No. 13 b.+1 and in accordance with C (cl., fg., tr.)
5	ob.	note 4: marc. added by analogy with the other parts and in accordance with C
5	va.	notes 4-6: marc. added by analogy with the other parts and in accordance with C
6	fl.1 picc.	<i>ff</i> added by analogy with the dynamic level in the other parts
6-7	fl.1 picc. ob. cl. vl.1,2 va. vc.	 emended to  as rhythm does not fit bars.
10	cl.2 vl.2 vc. cb.	note 1: marc. added by analogy with the other parts
10	vl.1	<i>fff</i> emended to <i>ff</i> by analogy with the other parts
10	vl.2 va. vc. cb.	<i>trem.</i> added by analogy with vl.1
11	tr.1	C: <i>f</i> instead of <i>ff</i>
11	str.	note 1: marc. added by analogy with the other parts
12	cor.1 va.	notes 4-6: marc. added by analogy with the other parts and in accordance with C

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: $\text{====}$ instead of <i>cresc.</i>
6	VOICE	full stop emended to question mark as in C
6	pf.	B: second crotchet: no $\text{====}$
7-8	pf.	B: $\text{====}$
9	pf.	B: <i>espress.</i> instead of <i>f</i> , $\text{====}$ 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 iil 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 <sup>1</sup> 14 <sup>II</sup>	ATALANTA	<i>mf</i> added by analogy with arm. and b.+1

WILLEMOES

No. 1 Our Native Land

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

No. 2 Then Take us, O Mother

Bar	Part	Comment
	CORO	I: $\text{♩}$
+1	cl. 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: $\text{♩}$ , 8-pause
7	cl.2	I: note 1: $\text{♯}$ missing
7	vc. cb.	$\text{====}$ added by analogy with cl., cor.2, vl.1,2, va.
8	va.	<i>trem.</i> added; $\text{====}$ 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 $\text{====}$ emended from note 2 to note 1 by analogy with fl., cor., tr., trb.b., str.
20	cb.	I: $\text{====}$ begins at note 1