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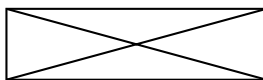
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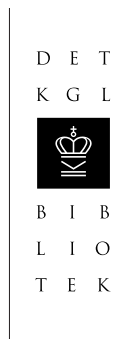
Series I. Stage Music. Volume 9

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Edition Wilhelm Hansen  
Copenhagen 2007





CARL NIELSEN

SKUESPILMUSIK 2

INCIDENTAL MUSIC 2

Udgivet af  
Edited by  
Elly Bruunshuus Petersen  
Kirsten Flensburg Petersen



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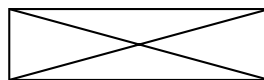
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## GENERAL PREFACE

**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

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## GENERELT FORORD

**C**arl Nielsen Udgiven 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.

Udgiven 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.

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

### Serie I, Scenemusik

Operaer  
Skuespilmusik

### Serie II, Instrumentalmusik

Symfonier  
Andre orkesterværker  
Koncerter  
Kammermusik  
Klaver- og orgelværker

### Series III, Vocal Music

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

### Series IV, Juvenilia, Addenda et Corrigenda

#### Editorial principles

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

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

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

"Muta in" in connection with the retuning of timpani and changes between two instruments (for example clarinet in A and B<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.

Clefs are normally given as in the main source.

*Copenhagen 1998  
The Carl Nielsen Edition*

*Revised 2006*

### Serie III, Vokalmusik

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

### Serie IV, Juvenilia, Addenda et Corrigenda

#### Redaktionelle principper

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

Nøgler gengives normalt som i hovedkilden.

*København 1998  
Carl Nielsen Udgaven*

*Revideret 2006*

The source material for *Homage to Holberg* consists of score and piano score in the composer's fair copy, a sketch in piano short score, the text in Seedorff's hand, and performance material from the theatre. The fair copy has been chosen as the main source.

Kirsten Flensburg Petersen

MUSIC FOR HARALD BERGSTEDT'S  
OPEN-AIR PLAY EBBE SKAMMELSEN

At the beginning of 1925 Carl Nielsen was in the middle of working on his Sixth Symphony,<sup>84</sup> his first major piece since the Fifth Symphony and the Wind Quintet, both written in 1922. His work was interrupted by his 60th birthday celebrations on 9 June 1925 and by the composition of the music for Harald Bergstedt's open-air play *Ebbe Skammelsen*.<sup>85</sup> This was the second open-air play for which Nielsen had provided music. He had composed the music for Adam Oehlenschläger's *Hagbarth and Signe* and achieved great success at the first production by the open-air theatre Friluftsteatret in Dyrehaven, near Copenhagen, in 1910.<sup>86</sup> On that occasion he had been able to assess the impact performing in the open air had on the music's audibility, and especially on the relationship between singers and instruments.<sup>87</sup> He therefore knew what was involved when Adam Poulsen, director of Friluftsteatret,<sup>88</sup> urged him to write the stage music for Harald Bergstedt's dramatization of the old ballad *Ebbe Skammelsen*.<sup>89</sup> It is not possible to establish when Nielsen was asked to compose the music, but the play, created in close collaboration between Harald Bergstedt and Adam Poulsen, had already been completed and accepted for performance on 10 January 1925.<sup>90</sup> Nielsen completed the work – in haste as usual – on 12 June, three days after his 60th birthday.

84 Cf. *Carl Nielsen, Works*. Published by The Carl Nielsen Edition, The Royal Library. Series II. Vol. 6. Edited by Thomas Michelsen, Copenhagen 2001, pp. xi-xiii.

85 Harald Bergstedt, Danish author and journalist (1877-1965).

86 For further information on Friluftsteatret and *Hagbarth and Signe*, see *Carl Nielsen, Works*. Published by The Carl Nielsen Edition, The Royal Library. Series I. Vol. 6 (forthcoming).

87 Cf. John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, p. 326.

88 Danish actor-manager (1879-1969).

89 Cf. Torben Meyer & Frede Schandorf Petersen: *Carl Nielsen, Kunstneren og Mennesket*, Copenhagen 1947, vol. 2, p. 248.

90 For further information on the genesis of the text, see *Socialdemokraten*, 21, 23 and 24.6.1925.

Kildematerialet til *Hyldest til Holberg* består af partitur og klaverpartitur i komponistens renskrift, en skitse i klaverparticel, teksten i Seedorff's hånd samt opførelsesmateriale fra teatret. Renskriften af partituret er valgt til hovedkilde.

Kirsten Flensburg Petersen

MUSIK TIL HARALD BERGSTEDT'S  
FRILUFTS-SPILEBBE SKAMMELSEN

I begyndelsen af året 1925 var Carl Nielsen midt i arbejdet med sin sjette symfoni<sup>84</sup> – det første store værk efter femte symfoni og blæserkvintetten, begge fra 1922. Arbejdet blev afbrudt af komponistens 60 års fødselsdagsfest den 9. juni 1925 og af kompositionen af musikken til Harald Bergstedts friluftsspil *Ebbe Skammelsen*.<sup>85</sup> Det er det andet friluftsspil, som Carl Nielsen satte musik til; i 1910 – ved Friluftsteatrets første forestilling – havde han med stor succes komponeret musikken til Adam Oehlenschlägers skuespil *Hagbarth og Signe*<sup>86</sup> og ved den lejlighed grundigt undersøgt sangernes og instrumenternes virkning i den frie natur.<sup>87</sup> Han vidste derfor, hvad han sagde ja til, da Adam Poulsen, direktør for Friluftsteatret,<sup>88</sup> opfordrede ham til at skrive scenemusik til Harald Bergstedts dramatisering af folkevisen *Ebbe Skammelsen*.<sup>89</sup> Skuespillet, som var blevet til i tæt samarbejde mellem Harald Bergstedt og Adam Poulsen, var færdigt og antaget til opførelse den 10. januar 1925.<sup>90</sup> Hvornår Carl Nielsen blev bedt om at komponere musikken, vides ikke, men arbejdet blev gjort færdigt i hast den 12. juni – tre dage efter hans 60 års fødselsdag.

84 Jf. *Carl Nielsen, Værker*. Udgivet af Carl Nielsen Udgaven, Det Kongelige Bibliotek. Serie II. Bind 6. Udgivet af Thomas Michelsen, Copenhagen 2001, s. xi-xiii.

85 Harald Bergstedt, forfatter og journalist (1877-1965).

86 For yderligere oplysninger om Friluftsteatret og *Hagbarth og Signe*, se *Carl Nielsen, Værker*. Udgivet af Carl Nielsen Udgaven, Det Kongelige Bibliotek. Serie I. Bind 6 (endnu ikke udkommet).

87 Jf. John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999, s. 326.

88 Skuespiller og teaterdirektør (1879-1969).

89 Jf. Torben Meyer og Frede Schandorf Petersen: *Carl Nielsen, Kunstneren og Mennesket*, København 1947, bd. 2, s. 248.

90 For yderligere oplysninger om tekstens tilblivelse se *Socialdemokraten*, 21., 23. og 24.6.1925.



As so often before, Nielsen was working under great pressure of time. He had started on the work on 17 May,<sup>91</sup> and on 27 May he wrote to his daughter, Irmelin, and son-in-law, Eggert Møller: "I must be done with 'Ebbe Skammelsen' by the 1<sup>st</sup> – it is cutting it close, but I will manage".<sup>92</sup> However he did not manage, as is evident from a diary entry of 2 June: "Came home from Damgaard and have almost finished Ebbe Skammelsen".<sup>93</sup> On 5 June he notes after a rehearsal of the piece (possibly the first): "Rehearsal of 'Ebbe Skammelsen'. Must write some more music than agreed";<sup>94</sup> and the fair copy of the score was not ended until 12 June 1925.

From the typewritten script of the play<sup>95</sup> one can infer which scenes and episodes the playwright and director originally intended to underlay with music, and which numbers Nielsen added himself. The additions comprise five numbers: a signal for Ebbe's homecoming (No. 5), three melodramatic numbers (Nos. 6, 9, 11) which contribute to the evocation of Ebbe's emotions and passions, and finally a solo song (No. 12) which reflects the landscape mood of Dyrehaven and contrasts starkly with Ebbe's murderous deed in the bridal chamber. The text for the last number was written in collaboration with Harald Bergstedt, as either the composer, Adam Poulsen, or both were apparently not satisfied with the text of the original script. The playwright sent a new proposal to the composer beginning with these words:

"Adam Poulsen asks me to send six lines à la Christian Winther<sup>96</sup> instead of the text "Solen er gaaet i Nattens Seng".

If I can manage it in this hour before the Monday mail goes off I will enclose it. Otherwise I would ask you to compose this music yourself and send me the text/melody for the text underlay. I have had some practice in this, and after all the music is the main thing here. My own wish was that words – as the depths of mystery and the depths of grace – could be heard coming through as the great mystic sacramental voice of Nature as a background for the terrible murder that is happening at the same time in the house.

91 Cf. letter to Godtfred Skjerne (DK-Kk, CNA, Tilg.425).

92 DK-Kk, CNA, III.A.a.1.

93 Quoted from Torben Schousboe, *op. cit.*, p. 480.

94 *Ibid.*, p. 480.

95 Harald Bergstedt: *Ebbe Skammelsen / Friluftsspil*, 1925, (Sources **Ia**, **Ib**).

96 (1796-1878) Danish poet, generally regarded as a typical representative of Danish romanticism.

Som så mange gange før arbejdede Carl Nielsen under stort tidspres; han er i gang med arbejdet den 17. maj,<sup>91</sup> og den 27. maj skriver han til datteren og svigersønnen Irmelin og Eggert Møller: "Jeg skal være færdig med 'Ebbe Skammelsen' til den 1<sup>ste</sup>, det kniber men det gaar."<sup>92</sup> Han nåede det imidlertid ikke, hvilket fremgår af et dagbogsnotat den 2. juni: "Kom hjem fra Damgaard og er omtrent færdig med Ebbe Skammelsen",<sup>93</sup> og den 5. juni noterer han efter en prøve på stykket (muligvis den første): "Prøve paa 'Ebbe Skammelsen'. Maa skrive noget mere Musik end aftalt";<sup>94</sup> og endelig er renskriften af partituret slutdateret 12. juni 1925.

Af den maskinskrevne skuespiltekst kan udledes,<sup>95</sup> hvilke scener og optrin der fra digterens og iscenesætterens side oprindeligt var tænkt underlagt musik, og hvilke numre Carl Nielsen selv tilføjede. Udvidelsen omfatter fem numre: signal til Ebbes hjemkomst (nr. 5), tre melodramatiske numre (nr. 6, 9, 11), der bidrager til karakteriseringen af Ebbes følelser og lidenskab, og endelig en solosang (nr. 12), der afspejler naturstemningen i Dyrehaven – i grell modsætning til Ebbes morderiske gerning i brudekammeret. Teksten til sidstnævnte nummer blev til i samarbejde med Harald Bergstedt, idet komponisten eller Adam Poulsen åbenbart ikke var tilfreds med den tekst, der forelå i den oprindelige skuespiltekst, og digteren sendte et nyt forslag til komponisten indledt med disse ord:

"Adam Poulsen beder mig sende Dem 6 Chr. Wintherske<sup>96</sup> Linier i St. f. Teksten "Solen er gaaet i Nattens Seng".

Hvis jeg naar det i denne Time inden Mandagsposten gaar, skal jeg vedlægge den. Ellers beder jeg Dem selv komponere denne Musik og sende mig Teksten / Melodien til Tekstunderlæggelse. Jeg har en del Øvelser i dette, og Musikken er jo her Hovedsagen. Mit eneste Ønske var om Ord – som Gaadens Dyb og Naadens Dyb – maatte høres igennem som Naturens store mystiske Sakramentsstemning som Baggrund bag det frygtelige Mord som samtidig sker i Huset.

91 Jf. brev til Godtfred Skjerne (DK-Kk, CNA, Tilg.425).

92 DK-Kk, CNA, III.A.a.1.

93 Citeret efter Torben Scousboe, *op. cit.*, s. 480.

94 *Ibid.*, s. 480.

95 Harald Bergstedt: *Ebbe Skammelsen / Friluftsspil*, 1925, (kilde **Ia**, **Ib**).

96 Christian Winther (1796-1878).

But as I said, I must in every respect yield to the music at this point. With sincere greetings,  
Yours respectfully, Harald Bergstedt”.<sup>97</sup>

This is followed by a revision of the original text of the play, and Harald Bergstedt ends his letter as follows:

“Dear C.N. I have tried, but in fact I do not know exactly in which direction your wishes go.

Would it not be wisest for you to write a skeleton text out of what we have and send me the melody?”<sup>98</sup>

In the end Nielsen used a shortened form of the original version of the text. According to an undated and unsigned letter – by all indications written by Holger Prehn,<sup>99</sup> who conducted *Ebbe Skammelsen* at Friluftsteatret – Nielsen delivered the score little by little, so the last bars were not written until after rehearsals had begun. The letter says, among other things:

“He delivered the manuscript in small portions from one day to the next, and he came with it in his car. The last part I had from him he had written on the street with the car bonnet as underlay. This was the music for one of the last episodes of the play”.<sup>100</sup>

After a postponement of several days, the eagerly anticipated premiere took place on Thursday 25 June, when a period of fine weather began; this was followed by a performance every day until 5 July – a total of eleven performances.<sup>101</sup>

The play was directed by Adam Poulsen and Torben Krogh,<sup>102</sup> and the musical director was the conductor Holger Prehn. The most important roles were cast as follows:<sup>103</sup>

Ebbe	Adam Poulsen
Skammel	Carlo Wieth
Gjørrild	Augusta Blad
Peder	Hans Egede Budtz
Adelil	Poula Illemann Borch
The Jester	Ejnar Juhl
Jesper Galt	Emil Helsingren

97 Letter of 8.6.1925 (DK-Kk, CNA, I.A.b.).

98 Letter of 8.6.1925 (DK-Kk, CNA, I.A.b.). Nielsen probably drew up the text, which was then approved by Harald Bergstedt.

99 Danish cellist, conductor and composer (1891-1958).

100 The letter came with a cut-out piece of music paper with the score for No. 11, bb. 3-9 (Source D).

101 Cf. accounts in DK-Kk, Adam Poulsens Arkiv, UT 356.III.3.

102 Danish music and theatre historian (1895-1970).

103 Cf. programme (DK-Kk, Småtryksafdelingen, Friluftsspillene, 1925).

Men som sagt: Jeg skal i enhver Henseende føje mig efter Musikken på dette Punkt. Med en venlig Hilsen  
Deres ærbødige Harald Bergstedt.”<sup>97</sup>

Herefter følger en omskrivning af skuespillets oprindelige tekst, og Harald Bergstedt slutter sit brev således:

“Kære Hr. C.N. Jeg har prøvet, men jeg ved jo faktisk ikke i hvad Retning Deres Ønsker præcis gaar.

Er det ikke klogest De laver Dem en Masketekst af den forhaandenværende og sender mig Melodien.”<sup>98</sup>

Carl Nielsen anvendte alligevel teksten i første version, men i forkortet skikkelse. Ifølge et udateret og usigneret brev – efter alt at dømme skrevet af kapelmesteren ved teatret Holger Prehn,<sup>99</sup> som dirigerede *Ebbe Skammelsen* på Friluftsteatret – afleverede Carl Nielsen partituret lidt efter lidt, og de sidste takter blev skrevet, efter at prøverne var begyndt. I brevet fra Prehn hedder det blandt andet:

“Han afleverede Manuskriptet i smaa Portioner, fra den ene Dag til den anden, og han kom med det i sin Bil. Det sidste jeg fik fra ham, skrev han paa Gaden, med Bilens Køler som Underlag. Det var Tonerne til et af Stykkets sidste Optrin.”<sup>100</sup>

Efter flere dages udsættelse fandt den med stor forventning imødesete premiere sted torsdag den 25. juni, hvor der begyndte en periode med godt vejr; derefter fulgte en opførelse hver aften indtil den 5. juli – i alt 11 opførelser.<sup>101</sup>

Stykket var iscenesat af Adam Poulsen og Torben Krogh,<sup>102</sup> og den musikalske ledelse varetoges som nævnt af kapelmester Holger Prehn. De vigtigste roller var besat således:<sup>103</sup>

Ebbe	Adam Poulsen
Skammel	Carlo Wieth
Gjørrild	Augusta Blad
Peder	Hans Egede Budtz
Adelil	Poula Illemann Borch
Narren	Ejnar Juhl
Jesper Galt	Emil Helsingren

97 (1796-1878). Brev af 8.6.1925 (DK-Kk, CNA, I.A.b.).

98 Brev af 8.6.1925 (DK-Kk, CNA, I.A.b.). Carl Nielsen har formentlig selv udformet teksten, som så er godkendt af Harald Bergstedt.

99 Cellist, dirigent og komponist (1891-1958).

100 Brevet fulgte med et udklippet stykke nodepapir indeholdende partituret til nr. 11, t. 3-9 (kilde D).

101 Jf. regnskaber i DK-Kk, Adam Poulsens Arkiv, UT 356.III.3.

102 Musik- og teaterhistoriker (1895-1970).

103 Jf. program (DK-Kk, Småtryksafdelingen, Friluftsspillene, 1925).

The production was a great success with its audiences, and the performance was described in great detail in the press.

Reviewers agreed that the success was due above all to the outstanding acting – Adam Poulsen was singled out in particular – but also praised the colourful costumes and those elements of the production that were only possible because it was given out of doors, such as Ebbe on his horse, Giørrild's arrival in a horse and carriage, the colourful twelfth-century style costumes in the bridal procession and the glow of the fires and torches in the forest – all harmonizing with the beech woods and the open sky. However, it was also agreed that Harald Bergstedt's dramatization of the ballad did not live up to expectations. The piece had been commissioned especially for the open-air festival in Ulvedalene, and they had therefore hoped for something better.

Press coverage of the music is scanty but much more positive. *Nationaltidende*, *Politiken* and *Aftenbladet* all emphasize its ballad-like quality; for example in *Nationaltidende* one can read:

“With his great familiarity with ballad music it has been an easy matter for him to capture the style in which this particular music had to be set, and with the hand of genius he has given it an instrumental apparel full of characterization and enchanting grace. The many small orchestral accentuations of the dramatic situations are true gems, succinct in form, but glorious in inspiration”.<sup>104</sup>

*Berlingske Tidende's* review of the dress rehearsal stresses the fine effect of certain numbers, for example “the fanfare motif for Sir Ebbe's homecoming, his joy and the gentle shawm melody that hums behind his greeting to Denmark”; but it is also emphasized that Nielsen's music was not folk-like enough:

“He wants to create something new, something primitive, but his style and that of the staging have nothing to do with each other. It is doubtful whether Carl Nielsen's attempt is at all appropriate here: Friluftsteatret is a *popular* institution, and the *people* love melody, broad swelling harmonies, stately sounds ... all that Carl Nielsen busily dissociates himself from [...] Neither the bridal dance nor the Jester's song makes any

Forestillingen blev en stor publikumssucces, og opførelsen blev beskrevet meget udførligt i dagspressen.

Anmelderne var enige om, at succesen først og fremmest skyldtes de fremragende skuespillerpræstationer – specielt fremhævedes Adam Poulsen – og friluftseffekter som for eksempel Ebbe til hest, Fru Giørrilds ankomst i hestevogn, de brogede dragter i brudefølget i 1100-tallets miljø, fakkel- og ildskæret i skoven – alt sammen i harmoni med bøgeskoven og den åbne himmel. Man var imidlertid også enige om, at Harald Bergstedts dramatisering af folkevisen ikke levede op til forventningerne. Stykket var bestilt specielt til Friluftsspillene i Ulvedalene, og man havde derfor håbet på noget bedre.

Presseomtalen af musikken er sparsom, men til gengæld langt mere positiv. *Nationaltidende*, *Politiken* og *Aftenbladet* fremhæver begge det folkeviseagtige; for eksempel kan man i *Nationaltidende* læse følgende:

“Med sin store Forfarenhed i Folkevisemusiken har det været ham en let Sag at fange Tonen, hvori netop denne Musik maatte stemmes, og med genial Haand har han givet den en instrumental Iklædning, fuld af Karakteristik og bedaarende Ynde. De mange smaa orkestrale Accentueringer af de dramatiske Situationer er sande Perler, knappe i Formen, men herlige i Inspirationen.”<sup>104</sup>

I *Berlingske Tidendes* anmeldelse af generalproven fremhæves enkelte numres gode virkning, for eksempel “Fanfarenemotivet ved Hr. Ebbes Hjemkomst, hans Glæde, og den blide Skalmemelodi, der nynner bag hans Hilsen til Danmark”; men det betones også, at Carl Niensens musik ikke var folkelig nok:

“Han har villet skabe noget Nyt, noget primitivt, men hans Stil og Iscenesættelsens har intet med hinanden at gøre. Det er tvivlsomt, hvorvidt Carl Niensens Forsøg overhovedet er paa sin Plads netop her: Friluftsteatret er en *folkelig* Institution, og *Folket* elsker Melodi, bredt svulmende Harmonier, pompøse Klange, ... alt det, Carl Nielsen med Flid tager Afstand fra. [...] Hverken Brudedansen eller Narrens Vise forsøger paa at virke folkevise-

<sup>104</sup> *Nationaltidende*, 26.6.1925.

<sup>104</sup> *Nationaltidende*, 26.6.1925.

attempt to sound folksong-like. It is of course all very fine to be original, but is it wise here?"<sup>105</sup>

In an interview with K. Helweg-Larsen, printed in *Berlingske Tidende* on 25 May 1925 in the midst of the composition process, the composer talks about how he has tried to create music that characterizes people and life in the Middle Ages:

"For *Ebbe Skammelsøn*, says Carl Nielsen, I have no need whatsoever for all the things I know; on the contrary I must see about getting rid of them! The music must not be music in the ordinary sense... it must sound as if it was really these primitive people themselves who created it. When the minstrels strike up the music for the wedding feast, they have difficulty keeping time; one shoves the other in the bustle, and so drops a couple of notes or gets a bit behind. What does that matter! Of course it would be best if it was the real musicians who performed on the stage, but unfortunately that cannot be done. Now the orchestra is hidden to one side so the modern appearance of the musicians will not put people in mind of a fine ball in the forest".<sup>106</sup>

But not everything was brand new sounds and melodies. In another interview in *Berlingske Tidende*, *Aften* on 3 June 1925, given in connection with his imminent sixtieth birthday, he talks about his own special relationship with his earlier music:

"In my very first symphony there are certain phrases in the music, combinations of sounds, harmonies, that are highly personal, and which moved me very much when I created them. I only became afraid of them when others began to imitate them, and people spoke of them as particularly Carl Nielsenish! Then I realized that they enclosed me in far too small a world, and that it was now high time to work myself away from them towards wider horizons. After that I left them to the others. But now, just recently, when I sat composing the prelude to Harald Bergstedt's ballad drama *Ebbe Skammelsøn*, to be performed at Friluftsteatret in Ulvedalene, a reminiscence of all those old sounds emerged amidst the music – I was

agtige. Det er selvfølgelig fornemt at være original, men er det klogt paa dette Sted?"<sup>105</sup>

I et interview med Kj. Helweg-Larsen, trykt i *Berlingske Tidende* den 25. maj 1925 midt i kompositionsprocessen, fortæller komponisten om, hvordan han har søgt at skabe en musik, der karakteriserer menneskene og livet i middelalderen:

"Til *Ebbe Skammelsøn*, siger Carl Nielsen, har jeg slet ikke Brug for alt det, jeg kan, jeg skal tværtimod se at blive det kvit! Musikken maa ikke være Musik i almindelig Forstand... den skal lyde, som om det virkelig var disse primitive Mennesker selv, der frembragte den. Naar Musikanterne spiller op til Bryllupsgildet, har de svært ved at holde Takten, den ene puffer i Tummelen til den anden, derved taber han et Par Noder eller kommer lidt bagud: Hvad gør det! Bedst vilde det selvfølgelig være, hvis det var de rigtige Musikere, der optraadte paa Scenen, men det lader sig desværre ikke gennemføre. Nu skjules Orkestret paa den ene Side, for at ikke Musikernes moderne Fremtoning skal henlede Tanken paa Skovbal."<sup>106</sup>

Men ikke alt var helt nye klange og melodier. I et andet interview i *Berlingske Tidende*, *Aften* den 3. juni 1925, givet i anledning af hans nært forestående 60 års fødselsdag, omtaler han sit specielle forhold til sin egen tidligere musik:

"I min allerførste Symfoni findes visse Tonevendinger, Klangforbindelser, Harmonier, som er meget personlige, og som rørte mig meget, da jeg frembragte dem. Jeg blev først bange for dem, da andre begyndte at efterabe dem, og man talte om dem som særlig Carl Nielsen'ske! Saa indsa jeg, at de indsluttede mig i en altfor lille Verden, og at det nu var paa høje Tid, at arbejde mig bort fra dem til videre Horisonter. Jeg overlod dem derefter til de andre. Men nu for ganske nylig, da jeg sad og komponerede Forspillet til Harald Bergstedts Folkevisedrama *Ebbe Skammelsøn*, der skal opføres paa Friluftsteatret i Ulvedalene, dukkede pludselig mellem Tonerne en Mindelse op om disse gamle Klange – jeg blev helt bevæget ved

<sup>105</sup> *Berlingske Tidende*, 20.6.1925.

<sup>106</sup> Citeret efter John Fellow, *op. cit.*, København 1999, s. 327.

<sup>105</sup> *Berlingske Tidende*, 20.6.1925.

<sup>106</sup> Quoted from John Fellow, *op. cit.*, Copenhagen 1999, p. 327.

greatly moved by this encounter with my youth, and since the combination of sounds actually fitted well at that point, I let it stay there for once".<sup>107</sup>

The play has never been performed since, but extracts from the music were played at least twice in Nielsen's lifetime: in Helsingborg in February 1926<sup>108</sup> with Kjell Roikjer conducting,<sup>109</sup> and on 3 November 1929 at the second Nielsen concert at Kunststævnet in Forum, where the composer himself conducted the Lifeguards' Bands.<sup>110</sup> According to the titles in the programme the extracts consisted of the purely instrumental numbers: "Prelude" (No. 1), "Peasant Music, Fanfare and Procession" (Nos. 3, 4), "Danish Summer Night" (No. 7), as well as "The Jester's Song" (No. 14), sung by Henry Skjær, and finally the last, erroneously titled "Lament on the death of Ebbe Skammelsen" (No. 15).<sup>111</sup> In 1926 *The Jester's Song* was probably performed with a trumpet instead of a singer, as Kjell Roikjer had transcribed the vocal part for trumpet.

Nielsen's fair copy of the score is the main source, while the draft and the parts have been consulted in cases of doubt. The editorial work has mainly consisted of the completion of articulation and dynamics as well as the normalization of slurs.

## SYNOPSIS

The action takes place in the Middle Ages at Skammel's manor, Nørretoft. Ebbe Skammelsen, who has been thought dead, returns from several years of campaigning on the very day his betrothed is to wed his brother Peder.

## PRELUDE

(Music No. 1), ending with loud bell-ringing, wedding bells.

<sup>107</sup> Quoted from John Fellow, *op. cit.*, p. 332.

<sup>108</sup> Cf. reviews sent by Kjell Roikjer to Nielsen (DK-Kk, CNA, I.A.b.19).

<sup>109</sup> Danish bassoonist and composer (1901-1999).

<sup>110</sup> The programme further had the titles *Festpræludium ved Aarhundredskiftet* (Festival Prelude at the Turn of the Century) and *Hymne til Kunsten* (Hymn to Art) (DK-Kk, CNA, I.E.b.1b.).

<sup>111</sup> The play does not end with the death of Ebbe, but with his flight and exile, in accordance with the ballad and its refrain: "And so walks Ebbe Skammelsen many a wild way".

dette Møde med min Ungdom, og da Klangforbindelsen virkelig passede godt paa det Sted, lod jeg den for en Gangs Skyld faa Lov til at blive staaende."<sup>107</sup>

Skuespillet er aldrig blevet opført siden, men uddrag af musikken er blevet spillet i hvert fald to gange i Carl Niensens levetid: i Helsingborg i februar 1926<sup>108</sup> med Kjell Roikjer som dirigent<sup>109</sup> og den 3. november 1929 ved den anden Carl Nielsen-koncert ved Kunststævnet i Forum, hvor komponisten selv dirigerede Livgardens Musikkorps.<sup>110</sup> Ifølge programmets titler bestod uddragene af de rent instrumentale numre: "Forspil" (nr. 1), "Bondemusik, Fanfare og Optog", (nr. 3, 4), "Dansk Sommernat" (nr. 7), samt "Narrevise" (nr. 14), sunget af Henry Skjær og endelig det sidste, fejlagtigt betitlet "Sørgetoner ved Ebbe Skammelsens Død" (nr. 15).<sup>111</sup> *Narrevisen* blev i 1926 sandsynligvis opført med trompet i stedet for sang, hvilket fremgår af, at Kjell Roikjer har transskriberet vokalstemmen for trompet.

Carl Niensens renskrift af partituret er hovedkilde, mens kladder og stemmer har været konsulteret i tvivlstilfælde. Revisionsarbejdet har overvejende bestået i komplettering af artikulation og dynamik samt normalisering af buer.

## SCENE- OG HANDLINGSGANG

Handlingen foregår i middelalderen på Skammels herregård, Nørretoft. Ebbe Skammelsen, som man tror død, vender hjem fra flere års krigstogt just samme dag, som hans trolovede holder bryllup med hans bror Peder.

## FORSPIL

(Musik nr. 1), som ender med kraftig klokkeringning, bryllups-klokker.

<sup>107</sup> Citeret efter John Fellow, *op. cit.*, s. 332.

<sup>108</sup> Jf. anmeldelser, sendt af Kjell Roikjer til Carl Nielsen (DK-Kk, CNA, I.A.b.19).

<sup>109</sup> Fagottist og komponist (1901-1999).

<sup>110</sup> På programmet stod endvidere *Festpræludium ved Aarhundredskiftet* og *Hymne til Kunsten* (DK-Kk, CNA, I.E.b.1b.).

<sup>111</sup> Skuespillet ender ikke med Ebbes død, men med hans flugt i overensstemmelse med folkevisen og dens omkvæd: "Fordi træder Ebbe Skammelsen saa mangen Sti viild."

## PART I

### Scene One

The servants are busy adorning the place for the wedding feast of Peder Skammelsen and Adelil, Ebbe Skammelsen's brother and his betrothed respectively. Because of the screech of a crow the Jester augurs death and murder before evening, but his ominous predictions are laughed away. Maren Giedde, Adelil's former foster-mother and the sister of Gjørrild, Skammel's wife, arrives and suspiciously interrogates the Jester about Adelil's love of Peder. Another opponent of the marriage is Jesper Galt, who had expected Peder to marry his daughter Mette. The preparations for the reception of the bride and groom continue, and as spirits are added to the beer the Jester predicts that the great and small misfortunes of the day will be caused by the effects of the spirits.

### Scene Two

Accompanied by music, the bridal procession enters the courtyard and continues to a rose garden (**Music No. 2**). Skammel and the High Sheriff remain behind and congratulate each other on the marriage between two rich, proud families. Skammel remembers Ebbe with sorrow, but the High Sheriff points out that he has died a glorious death. Everyone drinks a toast to Ebbe. Peder comes back from the rose garden, and the High Sheriff proclaims him the hero of the day; at this very moment Galt steps forward and calls Peder to account for jilting Mette. With feigned gratitude and flattery, Peder declares Jesper Galt his best friend and assures him that his feelings for Mette were genuine, but that he must do his duty and take Ebbe Skammelsen's place. Everyone drinks the health of Jesper Galt, his wife and Mette, and Galt is borne out into the forest in a golden chair (**Music No. 3**).

### Scene Three

Adelil tells her foster-mother that she has married Peder to get away from Gjørrild and because Peder reminds her a little of Ebbe. In the end she obtains Maren Giedde's blessing on the marriage (according to an addition in the score, **Music No. 4**, bb. 1-21). Peder comes back with Galt and the other guests, and everyone goes to eat accompanied by music (according to an addition in the score, **Music No. 4**, bb. 10-62).

## AFDELING I

### 1. Scene

Tjenestefolk har travlt med at pynte op til bryllupsfest mellem Peder Skammelsen og Adelil, henholdsvis Ebbe Skammelsens bror og hans trolovede. Narren varsler på grund af en krages skrigen død og mord inden aften, men hans skæbnsvangre forudsigelser vendes dog til latter. Maren Giedde, Adelils tidligere plejemor og søster til Fru Gjørrild, Skammels hustru, ankommer og spørger mistroisk narren ud om Adelils kærlighed til Peder. En anden modstander af brylluppet er Jesper Galt, som havde ventet at Peder ægtede hans datter, Mette. Forberedelserne til modtagelse af brudeparret fortsættes, og mens øllet tilsættes brændevin, forudsiger narren dagens store og små ulykker forårsaget af spiritusens virkning.

### 2. Scene

Under musik kommer brudetoget ind i gården og fortsætter til en Rosenlund (**Musik nr. 2**). Skammel og lensmanden bliver tilbage og gratulerer hinanden med ægteskabet mellem to rige og stolte slægter. Skammel mindes Ebbe med sorg, mens lensmanden påpeger hans glørværdige død. Alle drikker Ebbes skål. Peder kommer tilbage fra Rosenlunden, og lensmanden udpeger ham som dagens helt; netop derefter træder Galt frem og stiller Peder til regnskab for sviget af Mette. Peder får ved falsk taknemmelighed og smiger gjort Jesper Galt til sin bedste ven og bedyrer, at hans følelser for Mette var ægte, men at han må gøre sin pligt og træde i Ebbe Skammelsens sted. Alle drikker Jesper Galts, hans hustrus og Mettes skål, og Galt bæres ud i skoven i guldstol (**Musik nr. 3**).

### 3. Scene

Adelil fortæller sin plejemor, at hun giftede sig med Peder for at slippe væk fra Fru Gjørrild og fordi Peder mindede en smule om Ebbe, og hun får til sidst Maren Gieddes velsignelse af ægteskabet (ifølge tilføjelse i partituret **Musik nr. 4**, t. 1-21). Peder kommer tilbage sammen med Galt og de øvrige gæster og alle går til bords under musik (ifølge tilføjelse i partituret **Musik nr. 4**, t. 10-62).

## PART II

### Scene Four

Ebbe, accompanied by his squire Eleasar, comes riding home (Music No. 5), and praises his childhood home (Music No. 6).

### Scene Five

Ebbe and Eleasar find the Jester. Ebbe asks him to bring Adelil out into the courtyard.

### Scene Six

A stormy meeting between Ebbe and Adelil. Ebbe declares his love and Adelil confesses that she has just become Peder's bride and asks him to go away to avoid bringing grief and misfortune to everyone.

### Scene Seven

Ebbe meets his sisters and his parents. GjØrrild also asks him to leave again, but Skammel asks him to stay and to bear his fate with the dignity appropriate to his rank.

### Scene Eight

The guests come out of the banqueting hall with Peder at their head (Music No. 7). Peder, who is very drunk, makes an after-dinner speech to the delight of the guests, while Adelil quietly and gravely asks him in vain to stop drinking. Peder mocks both Adelil, who leaves him in anger, and Ebbe, who has made himself known to Peder. Since the marriage between Adelil and Peder has been entered into under false pretences, Ebbe asks his brother to annul it. Peder, who is becoming ever drunker, refuses and instead offers to let Ebbe sleep with the bride on the wedding night.

### Scene Nine

Ebbe wishes to know who spread the rumour of his death. To save Peder from Ebbe's anger, GjØrrild confesses that it was she who, for the good of the family, spread the false news of Ebbe's death and arranged the marriage of Peder and Adelil.

## AFDELING II

### 4. scene

Ebbe, fulgt af sin væbner Eleasar, kommer ridende hjem (Musik nr. 5), og Ebbe priser sit barndomshjem (Musik nr. 6).

### 5. scene

Ebbe og Eleasar finder narren. Ebbe beder ham hente Adelil ud i gården.

### 6. scene

Stormfuldt møde mellem Ebbe og Adelil. Ebbe erklærer sin kærlighed, og Adelil tilstår at hun netop er blevet Peders brud, og hun beder ham rejse bort for ikke at bringe sorg og ulykke over alle.

### 7. scene

Ebbe møder sine søstre og sine forældre. Fru GjØrrild beder ham ligeledes rejse bort, mens Skammel anmoder ham om at blive og bære sin skæbne med den værdighed, som det sømmer sig for hans stand.

### 8. scene

Gæsterne kommer ud fra gildesalen med Peder i spidsen (Musik nr. 7). Peder, som er stærkt beruset, holder en festtale til fryd for gæsterne, mens Adelil stille og alvorligt forgæves beder ham holde inde med at drikke. Peder spotter både Adelil, som i vrede forlader ham, og Ebbe, som har givet sig til kende over for Peder. Da ægteskabet mellem Adelil og Peder er indgået under falske forudsætninger, beder Ebbe sin bror lade ægteskabet ophæve. Peder, der bliver stedse mere beruset, afslår og tilbyder i stedet Ebbe at sove hos bruden på bryllupsnatten.

### 9. scene

Ebbe vil vide, hvem der spredte rygten om hans død. For at redde Peder fra Ebbes vrede tilstår Fru GjØrrild, at det var hende, som af hensyn til slægtens ve og vel bragte det falske budskab om Ebbes død i omløb og fik brylluppet i stand mellem Peder og Adelil.

### PART III

#### Scene Ten

The music starts for the bridal dance (**Music No. 8a, Allegretto (March)**), after which the bridesmaids and bridesmen provide entertainment (**Music No. 8a, Allegretto, "Det var Prinsessen af Engelland"**), and after the last verse the men go off through the forest and the bridesmaids accompany the bride with song into the bridal chamber (**Music No. 8b**).

#### Scene Eleven

Ebbe sends the bridesmaids away to be alone with Adelil, and tells her that she is the victim of deceit. Adelil is thunderstruck and says that she must die, but Ebbe replies that she must do her duty and say no to Peder. In the end Ebbe is left standing alone, amazed that Adelil cannot reject Peder (**Music No. 9**). The bridesmaids and bridesmen now sing from the bridal chamber about the approaching wedding night (**Music No. 10**). Ebbe, staring up at the chamber, sings about his longing for Adelil and once more asks himself why Adelil cannot say no to Peder (**Music No. 11**); he storms up into Adelil's chamber, from which the maids run away tittering.

#### Scene Twelve

Far away, a voice sings about the sunset (**Music No. 12**). Meanwhile the bridegroom enters from the forest – very drunk – with his retinue laughing and singing (**Music No. 13**). Peder wants to go up to Adelil, but Galt tells him that Ebbe is already there. Peder contents himself: he did in fact promise Ebbe this night, and he and his followers listen instead to the Jester's song (**Music No. 14**).

#### Scene Thirteen

Ebbe comes down from the bridal chamber with a bloody sword in his hand after killing Adelil, and he also kills Peder, who has lied about his death and seduced his betrothed. Ebbe flees, while Skammel scans the horizon for him during the final lament (**Music No. 15**).

*Elly Bruunshuus Petersen*

### AFDELING III

#### 10. scene

Der spilles op til brudedansen (**Musik nr. 8a, Allegretto (Marsch)**), hvorefter brudepigerne og -svendene underholder (**Musik nr. 8a, Allegretto, "Det var Prinsessen af Engelland"**). Efter sidste strofe vandrer svendene bort gennem skoven, og pigerne ledsager under sang bruden ind i brudekammeret (**Musik nr. 8b**).

#### 11. scene

Ebbe sender brudepigerne bort for at være ene med Adelil, og fortæller hende, at hun er offer for bedrag. Adelil bliver lammet og siger, at hun må dø, men Ebbe svarer, at hun skal gøre sin pligt og sige nej til Peder; til sidst står Ebbe ene tilbage, forundret over, at Adelil ikke kan afvise Peder (**Musik nr. 9**). Brudepigerne og -svendene synger nu fra brudekammeret om den snart forestående brudenat (**Musik nr. 10**). Ebbe, stirrende op mod kammeret, synger om sin længsel efter Adelil og spørger atter sig selv om, hvorfor Adelil ikke kan sige nej til Peder (**Musik nr. 11**); han stormer op i Adelils kammer, hvorfra pigerne fnisende flygter bort.

#### 12. scene

En sanger synger i det fjerne om solnedgangen (**Musik nr. 12**). Imens kommer brudgommen – stærkt beruset – med følge, leende og syngende ind fra skoven (**Musik nr. 13**). Peder vil gå op til Adelil, men Galt fortæller, at Ebbe allerede er dér. Peder slår sig til tåls med, at han faktisk har lovet Ebbe denne nat, og han og følget lytter i stedet til narrens vise (**Musik nr. 14**).

#### 13. scene

Ebbe kommer ned fra brudekammeret med et blodigt sværd i hånden efter at have dræbt Adelil, og han dræber ligeledes Peder, som har løjet ham død og forført hans brud. Ebbe flygter, mens Skammel spejder efter ham under den afsluttende sørgemusik (**Musik nr. 15**).

*Elly Bruunshuus Petersen*



Fl

Cl

Clar

Fag

Kor: (Soprano)

Cor I

Cor II

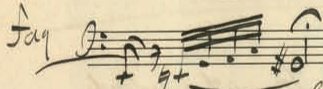
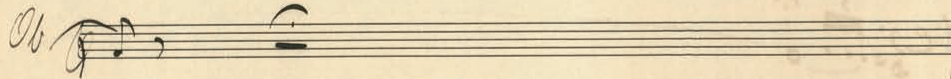
*Allegretto* ♩ = 100

Det var Prinses-sen af Eng-land hun spej-der o - ver den sø - le Strand: Hvem se-er nu alar sin Lilke-ven ...

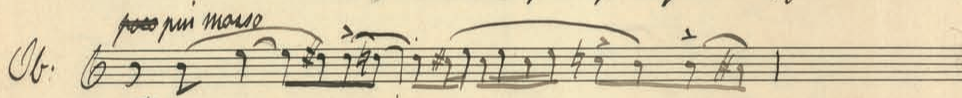
Ebbe Skammelsen, fair copy (Source A), No. 8a bb. 24-31. In the choir part bb. 28, 30 we see examples of notes-splitting for stanzas 3-16.

Ebbe Skammelsen, renskrift (kilde A), nr. 8a t. 24-31. I t. 28, 30 ses i korstemmen eksempler på tonespaltninger til strofe 3-16.

43.



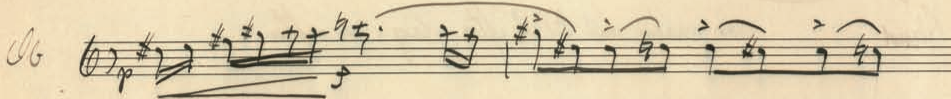
Ebbe *dig!* Som Djarlen i Helvide sterner blandt op efter Englands  
Land, saa sterner sig op efter Dig fra min mørke Nøj



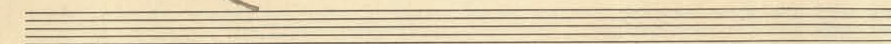
Ebbe  $\oplus$  Drømt om mig? Og saa vil hun ikke =



Ebbe  $\uparrow$  Hvorfor så hun mig? Er du en Gæst, allerhøjeste Ori! som aldrig ungang du kom



Ebbe  $\uparrow$  ta i din Mund? Dig vil vide den Grund at du kom



Ebbe Skammelsen, fair copy (Source A), No. 11 bb. 3-9. The page shows examples of Carl Nielsen's instructions on where the text should be placed in the bar. In bb. 3-4 we see a change in the placing of the text

Ebbe Skammelsen, renskrift (kilde A), nr. 11 t. 3-9. Siden viser eksempler på Carl Niensens angivelser af, hvor teksten skal placeres i takten. I t. 3-4 ses ændring af placering af teksten.

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**B E S Æ T N I N G**

**O R C H E S T R A**

flauto

oboe

2 clarinetti

2 fagotti

3 corni

tuba

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

Ebbe Skammelsen      Ebbe Skammelsen

Adelil      Adelil

Chorus, the Girls      Kor, Pigerne

Chorus, the Boys      Kor, Svendene

Chorus, The Boys and Girls      Kor, Svendene og Pigerne

Baritono, a singer      Baryton, en Sanger

Chorus in the Forest      Kor i Skoven

The Fool      Narren

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

# C R I T I C A L C O M M E N T A R Y

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.

## S O U R C E S

### T H E M O T H E R

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

### S O L O S O N G S

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

## C H O R A L S O N G S

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

## E C H O S O N G

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

## C H O R U S . “ S O M E N R E J S E L Y S T E N F L A A D E ”

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

## “ S Ø N D R E T F O L K E R V O K S E T S A M M E N ”

- J** Piano score, sketch

## S A G A D R E A M

- K** Printed parts

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

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

## G R A M O P H O N E W A L T Z

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

34x21 cm, 1 bifolio, consisting of 2 folios glued together, three of the pages with stencilled impression of typescript in purple ink.

Title: "Hyldest til Holberg". The source contains the texts of the songs and additions in pencil (Nielsen) of instrumentation, suggestions of rhythmic figures, textual changes, a 9-bar sketch for the choral setting of No. 3, 4/4, D major. In the music sketch the two introductory bars with upbeat are three-part, the remaining bars monophonic. In No. 1 of the stencilled text the concluding tutti stanza is a copy of the introductory tutti stanza, crossed out on the page in ink.

**BB** Stencilled typewritten textual source.

*Royal Theatre Library and Archives.*

Title page: "Hans Hartvig Seedorff Pedersen: / Hyldest til Holberg. / 1722 – 25 September – 1922 / Sufflør – Eksemplar". 22.5x21 cm, 13 pp.

Notes added in ink and pencil.

The title page is stamped: "DET KONGELIGE TEATER / SOUF-FLEURARCHIV".

**CC** Printed script, play script.

Title page: "Hans Hartvig Seedorff Pedersen / Hyldest til Holberg / EN EPILOG / 1722 – 26 September – 1922 / V. Pios Boghandel – Povl Branner / Nørregade – København / MDCCCXXII".

V. Pios Boghandel – Povl Branner, 1922.

16.5x12.5 cm, 20 pages.

The sources consist of an autograph ink score (**A**), an autograph ink fair copy of the piano score (**B**), a draft in piano short score (**C**), vocal parts (**D** and **E**), a set of orchestral parts (**D**) and a set of choral parts (**E**). The parts (**D**) have been copied from the score. The textual sources comprise Nielsen's copy of Seedorff Pedersen's typewritten text (**AA**), a prompt copy (**BB**) and Seedorff Pedersen's printed text (**CC**).

As the main source the autograph ink fair copy of the score (**A**) has been chosen. The text has been typeset after the text of the score and variants compared with other textual sources are listed in the *Editorial emendations and alternative readings*. The spelling is based on Seedorff Pedersen's printed text.

In No. 3 the choral setting is identical in the first and second stanza, but the instrumentation differs somewhat. The completions by analogy of slurs and articulation have therefore

only been made between the instrumental parts locally, and differences between the first and second stanza have thus not been made uniform. An exception is bb. 4-5 and bb. 13-14, where the same difference between fl. 1 and cl. 1 is found in both stanzas.

E B B E S K A M M E L S E N

**A** Score, autograph, fair copy

**B** Score, partly autograph, draft

**C** Vocal part for No. 14, manuscript copy

**D** Score for No. 11 bb. 3-6, autograph, fair copy

**E** Parts, manuscript copy

**F** Parts, manuscript copy

**G** Score, manuscript copy

**H** Part for Nos. 8 and 14, manuscript copy

**Ia** Director's book, Adam Poulsen's copy

**Ib** Director's book, copy of Adam Poulsen's copy

**J** Text folio

**K** Part (Ebbe), Adam Poulsen's copy

**A** Score, autograph, fair copy.

*DK-Kk, CNS 336a.*

Title page:

"Ebbe Skammelsen / Friluft-Spil / af / Harald Bergstedt / Musiken komponeret / af / Carl Nielsen / (Partitur)". Added in ink in top left-hand corner: "Adam Poulsen" (Adam Poulsen); "Friluftteatret" added in red crayon in top left-hand corner and in right-hand corner: "Partitur / 11 Stemmer / 2 Hornsignal".

End-dated "Kjøbenhavn 12-6-25."

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34x27 cm, 54 pages written in ink, consisting of 1 gathering of 5 bifolios paginated 1-19, first page unnumbered, 1 gathering of 5 bifolios paginated 20-39, 1 gathering of 3 bifolios paginated 40-51 and 1 folio paginated 52-53; additions in pencil and blue crayon.

Paper type:

gatherings 1-2 and gathering 3 bifolio 1: No. 4 F. 14 (14 staves)

gathering 3, bifolios 2-3: No. 3 F. 12. (12 staves)

pp. 52-53: No. 9 Folio 24. (24 staves)

The score contains additions in pencil in Nielsen's and an unknown hand, as well as additions in red and blue crayon.

- B** Score, partly autograph, draft.  
DK-Kk, CNS 336b.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958. 15 unpaginated folios written in pencil and ink in various formats and on various paper types; additions in ink in Nielsen's hand, 1 folio in transcript in ink.  
Contains drafts and sketches for the following numbers in the score:  
No. 1 "Forspil"<sup>24</sup> (2 folios)  
No. 2 "Allegretto No. 2", changed from No. 1 in ink (1 folio)  
No. 4 "Marsch / moderato" (2 folios); also contains No. 10 designated "No. 6" changed from "No. 5" in ink, and a sketch for the choral setting (SSS) for No. 10  
No. 5 "II Afdeling"<sup>25</sup> for cor. 2 in transcript (1 trimmed folio)  
No. 6 "som kun Pilgrimme kan (Musik)"<sup>26</sup> (1 folio)  
No. 7 and the beginning of No. 9 bb. 3-6 (1 bifolio)  
No. 9 bb. 7-20 (1 bifolio)  
No. 10 for solo and choir (SSS) notated in ink; text fragments added in pencil by Nielsen (1 trimmed folio)  
No. 11 "Andante" (1 folio)  
Also contains a 2-bar sketch, "Moderato Chor", on 2 staves in 4/4 time, the top staff "D major" and the bottom staff "C major" and an 8-bar sketch in piano notation in 3/4 time with no key signature.
- C** Vocal part for No. 14, manuscript copy.  
DK-Kk, CNS 336c.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958. 26x35 cm, 1 bifolio, unpaginated, first page written in ink.  
Paper type: 10 staves.  
Contains vocal part for No. 14.
- D** Score for No. 11 bb. 3-6, autograph, fair copy.  
DK-Kk, CNS 336d.  
Donated to the Royal Library by the singer Randi Teglbjærg in 1974.  
27x12 cm, 1 cut-off folio written in ink and blue crayon.  
Paper type: 5 staves.  
Contains text and music for No. 11 bb. 3-6. Verso: short score for No. 11 bb. +14-26.
- E** Parts, manuscript copy.  
DK-Kk, C II 10 (box 5, g. 2).  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
- Contains cl. 1, 2; additions in both parts in pencil and blue crayon. Top of first music page in cl. 1 "Hvor er Resten Adam Poulsen?"<sup>27</sup> added in pencil.
- F** Parts, manuscript copy.  
DK-Kk, C II, 10 (box 4, d).  
Contains fl., ob., fg. 1, 2, cor. 1, 2, 3, tb. and tam.; additions in blue and red crayon and pencil.
- G** Score, manuscript copy.  
DK-Kk, CNS 51a.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958. 35x26 cm, 1 gathering of 7 bifolios and 1 folio paginated 1-27 written in ink, first and last 2 pages unnumbered and unwritten; pp. 16-20 numbered and unwritten.  
Paper type: 16 staves.  
Contains score in 3 movements with the movement titles "No. 1 Forspil" corresponding to No. 1 in **A**, "No. 2." corresponding to Nos. 2, 3, 4 in **A** and "No. 3" corresponding to No. 7 in **A**.
- H** Part for Nos. 8 and 14, manuscript copy.  
DK-Kk, CNS 51b.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958. 26x17 cm, 2 folios written in ink and pencil.  
Contains a transcription of the vocal part in Nos. 8 and 14 for trumpet in **A** in Kjell Roikjer's hand; added in pencil in both parts: "Blæses kun ved Musikkens Udførelse som Suite."<sup>28</sup>
- Ia** Director's book, Adam Poulsen's copy.  
DK-Kt. Ma 2005/1.  
Title page: "Harald Bergstedt: / E b b e S k a m m e l s e n / Friluftspil. / 1925"; added at top "Adam Poulsen / 1925 / 8 Husfolk / 4 Korsteder" and at bottom "Instruktionsbog". 29.6x21 cm, 117 folios paginated 2-115 typewritten on all the recto pages.  
Contains text by Harald Bergstedt. On several of the verso pages stage directions are added in pencil.
- Ib** Director's book, copy of Adam Poulsen's copy.  
DK-Kk, CNU.  
Copy of **Ia**.  
Front cover and next folio with table of contents unpaginated.

<sup>24</sup> "Prelude".

<sup>25</sup> "2nd section".

<sup>26</sup> "as only pilgrims can (music)".

<sup>27</sup> "Where is the rest Adam Poulsen?".

<sup>28</sup> "Blown only when music is performed as a suite".

On p. 96 there are pencil additions and on p. 114 pasted-in typewritten text.

**J** Text folio.

DK-Kk, Musik- og Teaterafdelingen. Torben Schousboes Samling. Donated to the Royal Library in 2004.

34.3x21.8 cm, 1 folio, carbon copy of typewritten text.

Contains 5 stanzas for No. 14 with the title "N A R R E N S V I S E / a f 'EBBE SKAMMELSEN'"; autograph addition in ink and an addition in pencil in an unknown hand.

**K** Part (Ebbe), Adam Poulsen's copy.

DK-Kt, Ma 2005/2.

Title page: "Ebbe Skammelsen / Selskabet for Friluftsteatret i Dyrehaven".

42 folios typewritten on all the recto pages.

Contains pencil deletions and additions in Adam Poulsen's hand.

The source material for *Ebbe Skammelsen* consists of the draft (**B**), which forms the basis for the fair copy (**A**) with respect to the numbers 1-2, 4-7, 9-11 and 15, while the numbers 3, 8, 12, 13 and 14 do not exist in draft form. The parts (**E**, **F**) were written out on the basis of the fair copy (**A**). The fair copy of bb. 3-6 (**D**) may have been made on the basis of both draft and fair copy. The vocal part for No. 14, the Jester's Song (**C**) may be a transcript of the fair copy or of an unknown draft. The transcript of the score (**G**) containing Nos. 1, 2, 3, 4, 6, 7 and the trumpet part for Nos. 8 and 14 (**H**) have been written out on the basis of the fair copy (**A**).

For the music, the fair copy (**A**) has been chosen as the main source. The parts (**E**, **F**) have been consulted in cases of doubt; variants in these are included in the *Editorial emendations and alternative readings* if they are of significance for any emendations. In a few cases abridgements have been made in both the fair copy (**A**) and parts (**E**, **F**); since it cannot be proven that the abridgements were made with the acceptance of Nielsen, we have chosen to publish the work in its full form; the abridgements are mentioned in the *Editorial emendations and alternative readings*.

Adam Poulsen's director's book (**Ia**) is the main source for the text. Punctuation and spelling have been tacitly corrected. Changes and deletions in the director's book (**Ia**) have been disregarded; these have been included – insofar as they concern text that is in the fair copy (**A**) – in the critical commentary.

The text in the fair copy (**A**) has been followed in any cases where Nielsen has changed the wording to conform to the music.

FROM ROLD TO REBILD

**A** Score, autograph, fair copy

**B** Parts, autograph

**C** Piano score, autograph, draft

**D** Piano score, printed

**E** Piano score, autograph, draft

**F** Choral score, printed

**G** Score, fair copy

**H** Piano score, draft

**I** Parts, manuscript copy

**J** Director's book

**A** Score, autograph, fair copy.

*Aarhus Teaters Arkiv*, C82.

Title page: "Vi er Jyder / Tekst af V.F. Bartrumsen / Musik / af / Carl Nielsen / (Partitur)"

35x26 cm: 5 pages numbered 1-4, first page unnumbered, written in ink.

Paper type: 12 staves.

Title on first music page: "Vi er Jyder".<sup>29</sup>

**B** Parts, autograph.

*Aarhus Teaters Arkiv*, C82.

26x17.5 cm, 10 parts: fl., cl. (B), tr. (F), trb., timp., pf., vl. 1, 2, vc., cb.

Piano part:

Title page: "'Jylland' / Tekst af From Bartrumsen / Musik / af / Carl Nielsen".

35x26 cm, 1 bifolio written in ink.

"Forspil"<sup>30</sup> and first bar added in an unknown hand.

Contains piano part with text underlay and 2 stanzas below the last system.

**C** Piano score, autograph, draft.

DK-Kk, CNS 339a.

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

34x25.5 cm, 1 folio written in pencil, ink and blue crayon.

Paper type: 12 staves (keyboard instrument).

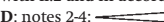
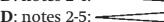

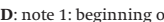
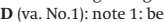
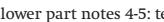

The recto page has a piano score with text underlay in bb.

1-4, additions in ink and blue crayon by Nielsen. The verso page has an 11-bar sketch for the piano setting.

<sup>29</sup> "We of Jutland".

<sup>30</sup> "Prelude".



Bar	Part	Comment
13	A.	note 6: <i>f</i> <sup>#</sup> emended to <i>d</i> <sup>#</sup> by analogy with b.4
14-15	fl.1 cl.1	b.14 note 4 to b.15 note 3: slur emended from slur b.14 notes 4-6 and slur b.15 notes 1-3 by analogy with bb.15-16
14	fl.2 ob.1 cor.2	<b>D:</b> $\downarrow$
14	va.	<b>D</b> (va. No.2); chords 1-2 bottom note: tie
14	vc.	lower part note 3: stacc. added by analogy with cb.; <b>D</b> (vc. No.1) lower part notes 1-3: slur; notes 1-2: ten.
15	cor.3	<b>D:</b> notes 1-2: $\downarrow$
15	cor.4	note 1: <i>mp</i> added by analogy with b.14 (cor.3)
16	ob.2	music and articulation added by analogy with fl.2 and in accordance with <b>D</b>
16	cl.2 cor.1,2	<b>D:</b> notes 2-4: 
16	fg.	<b>D:</b> notes 2-5: 
16	cor.1,2	note 4: ten. added by analogy with cl.2; <b>D</b> (cor.2); note 4: marc.
16	S. B.	<b>B:</b> notes 1-6: <i>cre-scen-do</i>
16	S.2 A. T. B.	notes 4-6: ten. added by analogy with S.1
16	T. B.	<i>Sus</i> emended to <i>Brus</i> as in <b>B</b> , <b>BB</b> and by analogy with S., A.
16	vl.1	<b>D</b> (vl.1 Nos.1-3); note 1: beginning of 
16	vl.2	<b>D:</b> note 1: beginning of 
16	va.	<b>D</b> (va. No.1); note 1: beginning of 
16	vc.	lower part notes 4-5: ten. added by analogy with upper part and in accordance with <b>D</b> ; <b>D:</b> note 2: beginning of 
16	cb.	<b>D</b> (cb. No.1); note 1: beginning of 
17		<b>B:</b> <i>allarg:</i>
17	fl.1	notes 1-4: ten. added by analogy with fl.2 and in accordance with <b>D</b>
17	fl.2	notes 5-6: ten. added by analogy with fl.1
17	ob.1	notes 1-4: ten. added by analogy with ob.2 and in accordance with <b>D</b>
17	ob.2	notes 5-6: ten. added by analogy with ob.1 and in accordance with <b>D</b>
17	cl.	notes 1-4: ten. added by analogy with fl.2, ob.2 and in accordance with <b>D</b>
17-18	fg.1	b.17 note 4 to b.18 note 1: tie added by analogy with cor.1 and in accordance with <b>D</b> ; b.17 note 4 to b.18 note 4: slur added by analogy with cl.2 and in accordance with <b>D</b>
17	cor.	<b>D:</b> note 1: <i>f</i>
17-18	cor.1	b.17 note 6 to b.18 note 4: slur added by analogy with cl.2 and in accordance with <b>D</b>
17	cor.2	notes 5-6: ten. added by analogy with cor.3; <b>D:</b> notes 1-4: marc.
17	cor.3,4	notes 1-4: ten. added by analogy with cor.1,2 and in accordance with <b>D</b> (cor.4)
17	cor.4	notes 5-6: ten. added by analogy with cor.3 and in accordance with <b>D</b>
17	CORO	notes 1-4: ten. added by analogy with b.16 notes 4-6 (S.); note 1: <i>ff</i> added by analogy with b.8
17-18	T.1	<b>B:</b> b.17 note 6 to b.18 note 1: tie crossed out in ink
17	vl.1	<b>D</b> (vl.1 Nos.2-3); notes 5-6: ten.
17	vl.2	<b>D</b> (vl.2 Nos.2-3); chords 1-2: ten.
17	vc.	note 1: superfluous <i>div.</i> omitted

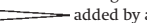
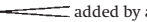
Bar	Part	Comment
18	fl.	note 2: ten. added by analogy with ob.2 and in accordance with <b>D</b>
18-19	fl.2	b.18 note 3 to b.19 note 3: ten. added by analogy with fl.1 and in accordance with <b>D</b>
18-19	cl.1	b.18 note 2: ten. added by analogy with ob.2 and in accordance with <b>D</b> ; b.18 note 3 to b.19 note 3: ten. added by analogy with fl.1, ob.1
18-19	cl.2	b.18 note 5 to b.19 note 3: ten. added by analogy with fl.1, ob.1 and in accordance with <b>D</b>
18-19	fg.1	b.18 note 5 to b.19 note 3: ten. added by analogy with fg.2 and in accordance with <b>D</b>
18-19	cor.1	b.18 note 5 to b.19 note 3: ten. added by analogy with cor.2 and in accordance with <b>D</b> (b.18 note 5 to b.19 note 1)
18-19	cor.3	b.18 note 2 to b.19 note 3: ten. added by analogy with cor.2
18-19	cor.4	b.18 note 2 to b.19 note 3: ten. added by analogy with cor.2 and in accordance with <b>D</b> (b.18 notes 3-5); <b>D:</b> b.18 notes 1-3: slur
18	T.1	<b>B:</b> note 2: beginning of slur
18-19	vc.	b.18 chord 2 to b.19 chord 3: ten. added by analogy with va. and in accordance with <b>D</b> ; <b>D:</b> b.18 chord 1: ten.
19	ob.2	notes 1-3: ten. added by analogy with ob.1 and in accordance with <b>D</b>
19	vl.1,2	chord 1: ten. added by analogy with va. and in accordance with <b>D</b> (vl.1, vl.2 Nos.2-4)
19	vc.	chords 2-3: ten. added by analogy with cb.
19	cb.	note 1: ten. added by analogy with va. and in accordance with <b>D</b>
19		<b>A:</b> after final bar: <i>Fanfare / Hurra! Hurra! / Hurra!</i> added in blue crayon

E B B E S K A M M E L S E N

## PART I

### No. 1 Prelude

Bar	Part	Comment
2	cl.	<i>E</i> <sup>b</sup> major key-signature added
2	ob.	note 5: <i>fz</i> added by analogy with fl., cl.
4	cl.	notes 2-4: slur added by analogy with fl., ob.
4	fl.	note 9: <i>b</i> <sup>#</sup> emended to <i>b</i> <sup>#</sup> by analogy with ob.
4	cl.2	note 8: <i>a</i> <sup>#</sup> emended to <i>d</i> <sup>#</sup> by analogy with cl.1
4-5	cor.3	b.4 note 1 to b.5 note 2: slur emended from open slur; <b>A:</b> b.4 note 1: end of slur open before page turn
5	fl.	<b>A:</b> note 8: <i>c</i> <sup>#</sup> changed to <i>c</i> <sup>#</sup> in red crayon
5	ob.	<b>A:</b> note 8: <i>c</i> <sup>#</sup> changed to <i>c</i> <sup>#</sup> in red crayon
5	cl.2	notes 1-7: transposed an octave up by analogy with the parallel octave passages before and after b.5 since the original phrase is outside the clarinette's range; note 7: <i>e</i> emended to <i>f</i> <sup>#</sup> by analogy with cl.1
8	cor.2	marc. added by analogy with cor.1
15-19	fg.1	slur emended from open slur; <b>A:</b> bb.15-17: end of slur open before change of system

Bar	Part	Comment
15-16	cor.1	A: b.15 note 3 to b.16 note 1: tie added and + added in margin in pencil
15	cor.3	 added by analogy with cor.1
15-19	cor.3	b.15: beginning of slur emended from note 3 by analogy with cor.1; b.15 note 1 to b.19: slur emended from open slur; A: b.15 note 3 to b.17: end of slur open before change of system
16	cor.2	note 3: g' emended to g <sup>+</sup> by analogy with cor.3 note 3
17	ob.	A: notes 3-4: tie added in red crayon
18-19	fg.	 added by analogy with the other parts
18-20	cor.1	slur b.18 note 5 to b.19 note 3 and slur b.19 note 3 to b.20 note 1 emended to one slur; b.19 note 3 to b.20 note 1: slur emended to tie
21-23	cor.1,2	b.21 note 1 to b.23 note 1: slur emended from open slur; A: b.21 note 1 to b.22: end of slur open before page turn
21	tb.	<i>dim</i> emended from ( <i>dim</i> .)
22-23	fg.2	b.22 note 1 to b.23 note 1: slur emended from open slur; A: b.23 note 1: beginning of slur open after page turn
22-23	tb.	A: b.21 note 1 to b.22: slur changed from open slur before page turn and + added in margin in pencil b.23
28	fg., cor.1,2	A: <i>p</i> added in pencil (CN)
28	cor.3	<i>p</i> added by analogy with cor.1,2
30	ob. cl.	<i>dim.</i> added by analogy with fl.

#### No. 2 Allegretto

Bar	Part	Comment
1	cl.	B: No. 1 changed to No. 2 in ink (CN)
2-3	fg.2	B' major key-signature emended to E' major key-signature
3	cl.	marc. added by analogy with fg.1
7	fl. ob. cl.	<i>f</i> added by analogy with fl., ob. notes 3-6: slur emended from open slur by analogy with b.15; A: b.7 note 3: end of slur open before page turn
7	cor.1,2	slur added by analogy with cor.3
11	cl.	A: note 3: two beams added in red crayon
11	cor.1,2	marc. added by analogy with bb.10, 43
15	tb.	marc. added by analogy with b.11
17	cor.1,2	marc. added by analogy with b.9
18-19	cor.2	marc. added by analogy with cor.1
19	cor.3	marc. added by analogy with cor.1
20-21	cl.1	stacc. added by analogy with ob. incomplete <i>f</i> omitted
21	fl.	A: rest 2: ♯ added in red crayon
21	cor.	note 4: stacc. added by analogy with ob.
25	cl.1	note 1: stacc. added by analogy with b.24
28	ob.	stacc. added by analogy with ob.
28-29	cl.1	A: rest 2: ♯ added in red crayon
29	cor.3	stacc. added by analogy with ob.
32-33	cl.1	A: note 5: b <sup>+</sup> changed to b <sup>+</sup> in red crayon
34	ob.	marc. added by analogy with bb.28-39
40-57	tb.	A: notes 4-5: slur added in red crayon
43	cl.	tie added by analogy with bb.14-15
46-47	cor.	note 3: marc. added by analogy with notes 1-2
51	cor.	marc. added by analogy with b.51 notes 1-2

#### No. 3 Fanfare Music


Bar	Part	Comment
1-5		A: above system: <u>No. 3</u> crossed out in pencil
1-2	cor.2	note 4: marc. added by analogy with cor.1
8	fg.	stacc. added by analogy with bb.3-7
10	cor.2	note 3: stacc. added by analogy with cor.1
11	ob. cl.2 cor.3	<i>gjaldrande</i> 'blaring' added by analogy with fl., fg., cor.1,2

#### No. 4 March

Bar	Part	Comment
1	cor.3	A: above system: <u>No. 4</u> crossed out in pencil
14	fl.	<i>f</i> added by analogy with cor.1,2
14	cl.	note 1: stacc. added by analogy with ob., cl. notes 4, 6: stacc. added by analogy with fl., ob.
15	fl.	notes 4, 6: stacc. added by analogy with ob., cl.
15	cl.	notes 5-6: slur added
17		last bar-line: <del><i>ff</i></del> omitted, see comment
18-19	fl.	bb.41-57; A: last bar-line: single bar-line changed to double bar-line in pencil and <del><i>ff</i></del> Coda added in pencil
18-19	fl. ob. cl.	F: b.18 note 4 to b.19 note 1: slur b.18 note 4 to b.19 note 1: slur emended from open slur; A: b.18 note 4: end of slur open before page turn
19	cor.3	<i>dim.</i> added by analogy with the other parts
25	cl.	notes 5-6: slur added
26	fl.	note 3: stacc. added by analogy with ob., cl.
26	cl.2	notes 4-5: slur added
29	ob. cl.	notes 5-6: slur added
30	cl.2	notes 4-5: slur added
35	fl. ob. cl.	note 1: stacc. added by analogy with b.34 note 4
37	fl. ob. cl.	notes 1-4: slur omitted; notes 1-3, 5-7: slurs added
38	fl. ob. cl.	notes 1-3, 5-7: slurs added
38-39	cor.	tie emended from open tie; A: b.38 note 2: end of tie open before change of system
39	fl.	notes 5-7: slur added
39	ob. cl.	notes 1-3, 5-7: slurs added
41-57		after b.40: <i>Da capo al <del><i>ff</i></del> e poi Coda</i> omitted; bb.1-17 added between b.40 and b.58


#### PART II

#### No. 5 Allegretto


Bar	Part	Comment
2	cor.1	note 6: stacc. added by analogy with note 3
4	cor.2	note 6: stacc. added by analogy with note 3
6	cor.2	B: notes 1-2: 
7	cor.2	B: <i>pp</i>



#### No. 6 "Jeg er som en Pilgrim"

Bar	Part	Comment
2		<i>er</i> emended from <i>er</i> as in I; <i>som</i> added as in I
3-4	fg.2	tie emended from open tie; A: b.4: beginning of tie open after page turn

Bar	Part	Comment
3-5	fg.2	slur emended from open slur; A: b.4 to b.5 note 1: beginning of slur open after page turn
3-6	cor.2,3	slur emended from open slur; A: bb.4-5: beginning of slur open after page turn
3-4	cor.3	tie added by analogy with cor.2
4		<i>drivende</i> added as in I
5		<i>blir</i> emended from <i>blive</i> as in I
8	fg.2	<i>D</i> emended from <i>D</i> by analogy with cor.1
8		<i>Herude</i> emended from <i>Herinde</i> as in I; I: <i>Herude</i> changed to <i>Derude</i>
9-10	cor.2	b.9 note 3 to b.10 note 1: tie added by analogy with cor.1
13		<i>De</i> emended from <i>han</i> as in I
19		between b.19 and b.20: text from <i>velmødt paa Danmarks Jord! to om hver en Stentepæl!</i> added as in I
23		<i>her</i> emended from <i>Her</i> as in I
24		I: <i>Her</i> changed to <i>Der</i>
27		B: <i>om dig og din Ro</i> added in ink (CN)
31	cor.	notes 1-2: slur added
31	cor.2	note 3: marc. added by analogy with cor.1
32	cor.1,3	notes 6, 7: ten. added by analogy with cor.2
32		<i>din</i> emended from <i>Din</i> as in I
36		B: final bar-line:  added in ink

#### No. 7 Andante


Bar	Part	Comment
1		A: above system: No. 7 changed to No. 3 in pencil
1	fg.	<i>espressivo</i> added by analogy with cl. and in accordance with b.23
3-4	cl.2	slur emended from open slur; A: b.4 note 6: beginning of slur open after page turn
5-8	cl.1	slur emended from open slur; A: b.5 note 4 to b.6: end of slur open before change of system; b.5 note 4 to b.8 note 9: beginning of slur emended from b.7 note 5 by analogy with cl.2
5-8	fg.	b.5 note 4 to b.8 note 2: end of slur emended from b.7 note 9 by analogy with cl.2
5-8	cor.1	slur emended from open slur; b.5 note 4 to b.8 note 10: beginning of slur emended from b.7 note 1 by analogy with cl.1; A: b.5 note 4 to b.6: end of slur open before change of system
7	cl.1	notes 3-5: superfluous slur omitted; A: note 6: <i>g</i> changed to <i>g<sup>♯</sup></i> and + <i>b</i> added in margin in pencil
7-11 <sup>h</sup>	cor.2,3	A: b.11 <sup>h</sup> note 1: slur changed from open slur in pencil; bb.7-11 <sup>h</sup> : end of slur open at second ending
9-11 <sup>l</sup>	cor.1	slur emended from open slur; A: bb.10-11 <sup>l</sup> note 3: beginning of slur open after page turn
9-11 <sup>h</sup>	cor.1	slur emended from open slur; A: bb.10-11 <sup>h</sup> : end of slur open at second ending
11 <sup>l</sup>	ob. cl. fg. cor.1,2	<i>calando</i> omitted and added above system as tempo marking
11 <sup>l</sup>	cor.2	B: note 2:  added in ink
11 <sup>h</sup>		<i>a tempo</i> added by analogy with b.11 <sup>l</sup>
11 <sup>h</sup> -15	fl.	b.11 <sup>h</sup> note 3 to b.12 note 2, b.12 note 3 to b.15 note 1: slurs emended to one slur by analogy with ob., cl.

Bar	Part	Comment
11 <sup>h</sup> -15	ob.	end of slur emended from b.14 note 3 by analogy with cl.
11 <sup>h</sup>	cor.2,3	A: note 1: slur from b.8 added in pencil
14-15	ob.	b.14 note 4 to b.15 note 1: superfluous slur omitted; A: b.14 note 4 to b.15 note 1: slur added in pencil
15-16	fg.	slur emended from open slur; A: b.15 note 1: end of slur open before page turn
18	cl.2	A: note 5: <i>a</i> changed to <i>a<sup>♯</sup></i> in red crayon
21	cl.2	<i>f</i> added by analogy with cl.1
22	fg.2	notes 1-4: slur added by analogy with fg.1
23-24	fg.2	end of slur emended from b.23 note 2 by analogy with bb.1-2
24-25	cl.2	slur emended from open slur; A: b.24 note 7: end of slur open before change of system
25	cl.2	notes 1-2: slur omitted
25-27	fg.1	slur emended from open slur; A: b.25: beginning of slur open after change of system; b.27 end of slur open before page turn
25-27	fg.2	slur added by analogy with fg.1
26	fl. ob. cl. fg.	
26	cor.1,2	B: <i>p</i> added in ink
28	cor.1	 added by analogy with fl., ob., cl.
30-38	ob. cl. fg.	<i>f</i> added by analogy with fl.
31	cor.2,3	slur emended from open slur; A: bb.30-35: end of slur open before page turn
32	fg.	<i>p</i> added by analogy with the other parts
33	fl.	<i>C</i> added by analogy with fl., ob., cl.
36	cor.1	note 5: ten. emended from marc. by analogy with ob., cl.
		<i>C</i> emended to  by analogy with cor.2, 3

#### PART III

#### No. 8a March "Det var Prinsessen af Engelland"


Bar	Part	Comment
5	fl.	No. 8 emended to 8a
10	cl.	note 5: stacc. added by analogy with cl.
13	cl.	note 1: stacc. added by analogy with fl.
19	cl.	note 1: stacc. added by analogy with fl.
20	cl.	note 3: stacc. added by analogy with fl.
21	cor.1,2	in case of bb.1-21 being repeated the slur ends on b.21 note 2
28-51 <sup>l</sup>		stanzas 3-16 added as in I and in accordance with CN's splitting of notes
28-35		I: stanzas 5, 13 crossed out
28-35		Ib: stanza 11: <i>for nu er jeg Din, og Du er min / nu skal jeg smykkes i Brudelin</i> added in pencil
30-31	fl. cl.1	b.30 note 4 to b.31 note 4: slur emended from open slur; A: b.30 note 4 to b.31: end of slur open before page turn
31-32	cl.2	b.31 note 3 to b.32 note 1: tie added by analogy with bb.32-33
31		stanza 9: <i>Prins</i> emended from <i>Prinds</i> by analogy with b.39 stanza 1
33	cl.	note 4: marc. added by analogy with fl.
34-35	cl.2	slur added by analogy with cl.1
35	cl.2	notes 3, 4, 6, 7: stacc. added by analogy with cl.1; note 5: ten. added by analogy with cl.1

Bar	Part	Comment
35	cor.2	note 2: ten. added by analogy with fig.2
35	cor.3	notes 1, 2: stacc. added by analogy with cor.1,2; note 3: ten. added by analogy with fig.2
36	ob.	note 4: ten. added by analogy with fl.; notes 5, 6: stacc. added by analogy with fl.
36	cl.2 fig.2	stacc. added by analogy with cl.1
36	cor.1,3	notes 1-3: stacc. added by analogy with cor.2
36-42	SVENDENE	tenor clef emended from treble clef
37	cl.1	notes 1-3: stacc. added by analogy with fl., ob.; note 4: $a^{\sharp}$ corrected to $a^{\flat}$
37	cl.2 fig.1	notes 2-3: stacc. added by analogy with fl., ob.
37	cor.3	stacc. added by analogy with fig.2
38	ob. cl. fg.	 added by analogy with fl.
38	ob. fg. cor.2,3	note 2: stacc. added by analogy with cl.2
38	cor.1	ten. and stacc. added by analogy with fl., cl.1
38-50 <sup>I</sup>		I: stanzas 6, 12 crossed out
43	cl.	stacc. added by analogy with fl., ob.
44	cl.2	stacc. added by analogy with cl.1
45	cor.1,2	stacc. added by analogy with b.41
46	fg.1	note 3: $\text{♩}$ emended to $\text{♩}$ by analogy with fig.2 and in accordance with F
47-49	fl. ob. cl. fg.	notes 1, 3: $\text{♩}$ emended to $\text{♩}$ by analogy with b.46 (fig.2) and in accordance with E, F
47	cl.	note 1: stacc. added by analogy with fl., ob.
47-48	cor.	b.47 note 1 to b.48 note 2: slur emended from open slur; A: b.47 note 1 to b.48: end of slur open before page turn
49	cl.	note 4: stacc. added by analogy with fl., ob.
49	cor.2	slur added by analogy with cor.3
50 <sup>I</sup>		I-V omitted; missing $\gamma$ corresponds to the upbeat of 8b; A: I-V added in red crayon above system
50 <sup>I</sup>	fl. ob. cl.	notes 1, 3: $\text{♩}$ emended to $\text{♩}$ by analogy with b.46 (fig.2) and in accordance with E, F
50 <sup>I</sup>	ob. cl.	note 1: stacc. added by analogy with fl.
50 <sup>II</sup>		VI omitted; A: above 50 <sup>II</sup> : VI added in red crayon
50 <sup>II</sup>	fl. ob. cl.	note 1: $\text{♩}$ emended to $\text{♩}$ in accordance with E, F

#### No. 8b "Saa førte de den unge Brud"

Bar	Part	Comment
1		No. 8b added unge Brud corrected from Ungersvend as in I

#### No. 9 Andante. Allegro non troppo. Poco adagio

Bar	Part	Comment
1-20	cl.	C minor key-signature added
1-2	fg.	slur added by analogy with ob., cl.
1	cor.2	 added by analogy with cor.3
2	cl.2	notes 1-2: tie added by analogy with cl.1
3		Gør kun din Pligt nu, saa tung den er! emended from Gør din Pligt, saa tung er! as in I
4		Slyng ham ind i hans Syn emended from Slyng ham den i hans Syn as in I

Bar	Part	Comment
5-6	ob.	b.5 note 1 to b.6: slur emended from open slur; A: b.5 note 1: end of slur open before page turn
5-8	fg.	slur emended from open slur; A: b.8 note 1: beginning of slur open after change of system
5	cor.1	con sord. omitted; notes 1-2: slur emended from open slur; A: note 1: end of slur open before page turn
5	cor.3	note 2: tie omitted; A: note 2: end of tie open before page turn
5-7		A: Da skal jeg ride fra Pave til Kejser, slide hver Hulvej i støvede Rejser, aldrig sagtne – aldrig standse, aldrig glæde mig, se eller sandse, før jeg naaet det Maal for min Vej crossed out in pencil
5-8		I, K: Da skal jeg ride fra Pave til Kejser, slide hver Hulvej i støvede Rejser, aldrig sagtne – aldrig standse, aldrig glæde mig, se eller sandse, før jeg har naaet det Maal for min Vej, før du er fri, saa fri som jeg – Bare staa fast paa dit Nej! crossed out in pencil
7	fl. ob. cl. cor.1	$\curvearrowright$ added by analogy with fg., cor.2,3
7-8	fg.	tie emended from open tie; A: b.8 note 1: beginning of tie open after change of system
7		før jeg har naaet emended from før jeg naaet as in I
9-10	ob.	tie emended from open tie; A: b.10: beginning of tie open after page turn
9-11	cl.	b.9 to b.11 note 4: slur emended from open slur; A: b.10 to b.11 note 4: beginning of slur open after page turn
10		I: nu maa jeg dø. changed to jeg maa dø -
11	cl.2	note 3: $g'$ emended to $g^{\flat}$ by analogy with cl.1
13	cor.1	con sord. omitted
14		Gæster og Frænder skal jeg lyse hjem. Nu gælder det blot at se frem – kun – frem. Alt skal bli jævnet saa let paa din Vej, added as in I; I: Da skal jeg tage det alt paa min Ryg. Ingen skal røre din Haand, vær tryk! Gæster og Frænder skal jeg lyse hjem. Nu gælder det blot at se frem – kun – frem! crossed out in pencil
+15	fl. ob. cl. fg. cor.2,3	$\curvearrowright$ added by analogy with cor.1
+15	cor.1	senza sord. added by analogy with cor.2
+15	cor.1,2	A: $\curvearrowright$ added in pencil
15		I: daler changed to daled
16		Jeg tror jeg har set emended from Jeg tror jeg set as in I
18-19	cor.2	b.18 note 6 to b.19 note 1: slur emended from open slur; A: b.18 note 6: end of slur open before change of system
39		attacca Sopran Solo omitted; A: attacca Sopran Solo added in pencil after final bar-line

#### No. 10 "Søde Brud i dit Brudslør"

Bar	Part	Comment
	CORO	CORO emended from Sang; I: Sang performed by Brudekoret; text does not indicate if the choir consists of both men and women

Bar	Part	Comment
1-2	fl. cl.	A, E, F: first 2 bars crossed out in pencil
1-38	cl.	C minor key-signature added
3	fl. cl.	notes 4-6: slur added
4	CORO	<i>i dit Brudeslør</i> emended from <i>med dit Brudeslør</i> as in I
33-34	CORO	I: <i>Elskovens</i> instead of <i>Elskovs</i>
35-36	CORO	b.35 note 4 to b.36 note 1: tie emended from open tie; A: b.36 note 1: beginning of tie open after change of system

#### No. 11 Andante. Allegro

Bar	Part	Comment
1-26	cl.	C minor key-signature added
1-2	fg.	b.1 note 1 to b.2 note 1: slur added by analogy with fl., cl.
4		<i>op</i> after <i>Englenes Land</i> , <i>saa stirrer jeg op efter Dig fra min mørke Vej!</i> moved to b.4 in accordance with CN's correction; A: b.3: $\Phi$ above <i>op</i> in the beginning of b.4 (ob.) added in pencil (CN)
4		A: <i>poco piu mosso</i> changed to <i>pui mosso</i> (CN)
5		<i>Hvorfor? – hvorfor? – hvorfor turde hun ikke?</i> added as in I; I: <i>hvorfor turde hun ikke?</i> changed to <i>hvorfor turde Du ikke?</i>
5		I: <i>vil hun ikke</i> changed to <i>vil du ikke</i>
6		I: <i>Hvorfor sa' hun nej?</i> ; <i>hun</i> crossed out in pencil; <i>hun</i> changed to <i>Du</i> in pencil
7		<i>aller Hjertens</i> emended from <i>allerhertens</i> as in I; I: <i>aller Hjertens Du</i> crossed out
14	cor.3	note 1: marc. added by analogy with cor.1,2
18	cl.2	marc. added by analogy with cl.1
18-19	fg. cor.	marc. added by analogy with bb.14-17
26	cl.	$\curvearrowright$ added by analogy with the other parts
26	cor.	<i>dim.</i> added by analogy with the other parts

#### No. 12 "Solen svandt i Nattens Seng"

Bar	Part	Comment
+1-16		bass clef emended from treble clef in accordance with BARITONO
+1-2		I: <i>Solen er gaaet</i> instead of <i>Solen svandt</i>
3-4		I: <i>sund, saa blussende</i> instead of <i>sund og saa blussende</i>
6		I: between <i>varm</i> and <i>Skoven</i> : <i>Solen har lagt sig med Krone paa i Nattens den sorte Arm.</i>
9		I: between <i>sært.</i> and <i>Der</i> : <i>Fuglene pipper saa dulgt – saa kært. Alskabningen favnes af vældige Arme og aander saa tungt – saa svært.</i>

#### No. 14 "I Godtfolk"

Bar	Part	Comment
1-32	fg. tb.	F: copy in pencil in A major inserted
1-32 <sup>II</sup>	tb.	phrase added as in F; F: <i>Blæs sammen med Fag. II</i> 'to be played together with fg.2' added in pencil (CN)
1-32	NARREN	tenor clef emended from treble clef; stanza 2 added as in A, J
4-5		b.4: repeat marking added; b.5: repeat marking omitted in accordance with E, F (fl., ob., cl.); A: b.4 first bar-line: double bar-line


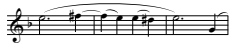
Bar	Part	Comment
10	NARREN	stanza 4: <i>ku</i> emended from <i>sku</i> as in I
12	NARREN	stanza 5: <i>Nabo's</i> emended from <i>Nabons</i> as in I
15-16	NARREN	stanza 3: <i>Den Ting</i> emended from <i>Det alt</i> as in I; J: <i>Det alt</i>
17	NARREN	stanza 1: <i>sur...</i> emended from <i>sur</i> as in I
18-19	NARREN	stanza 3: <i>Verden staar saamænd endda!</i> added as in I, J; J: <i>Verden staar saamænd endda</i> added in pencil (CN?)
20-21	NARREN	stanza 3: <i>Tra-la la-la la-la la</i> added as in I, J; J: <i>Tra-la la-la la-la la</i> added in ink (CN) and in pencil (CN?)
22-23	NARREN	stanza 4: <i>Pisk og Pukler – Sang og Klang!</i> emended from <i>Kraft og Krummer-Sang og Klang!</i> as in I
24	NARREN	stanza 4: <i>Pukler</i> emended from <i>Krummer</i> by analogy with b.22
25	cl.	note 1: <i>e'</i> emended to <i>e</i> by analogy with ob., fg.
25	fg.	<i>ff</i> added by analogy with ob. cl.
28 <sup>I</sup>	cl.	4 Vers omitted
28 <sup>II</sup>	cl.	a2 added
32	fg.2 cor.2	ten. added by analogy with fg.1, cor.1,3


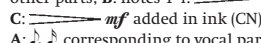
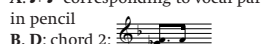
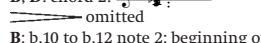
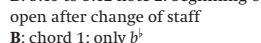
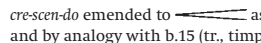
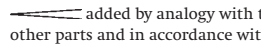


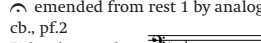
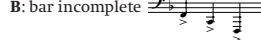
#### No. 15 Andante funèbre

Bar	Part	Comment
		above system: <i>Skammel; Min usalige Dreng!</i> <i>han var alt for stærk til at kvæles og bastes i Niddings Værk!</i> omitted
		C minor key-signature added
1-13	cl.	instrument name changed from <i>Gonggong</i>
2	cor.1	note 2: ten. added by analogy with cor.2
2	cor.2	note 1: ten. added by analogy with cor.1
5	cl.1	notes 1-2: slur added by analogy with cor.1
5-6	cl.2	b.5 note 3 to b.6 note 3: slur added by analogy with cor.2
5-6	cl.2 cor.2	b.5 note 3 to b.6 note 1: tie emended from open tie; A: b.5 note 3: end of tie open before change of system
5-6	cor.2	b.5 note 3 to b.6 note 3: beginning of slur emended from b.6 note 1 by analogy with cl.2
5-6	tb.	b.5 note 2 to b.6 note 2: slur emended from open slur; A: b.5 note 2: end of slur open before change of system
7	cor.	notes 4-5: slur added by analogy with ob., cl.
7	cor.2	notes 2-3: slur added by analogy with cor.1
8		A: first bar-line: single bar-line changed to repeat sign in blue crayon
8	ob. fg.	F: first bar-line: single bar-line changed to repeat sign in blue crayon
8	cor.2	notes 3-4, 5-6, 7-8: slurs added by analogy with cor.1
9	fg.	slur added by analogy with b.10
9	cor.3	slur added by analogy with ob.; notes 3-4: slur omitted by analogy with ob.
10	ob.	notes 1-2: slur emended from open slur by analogy with cor.3; A: note 1: end of slur open before page turn
10	cor.1,2	notes 1-2: slur added by analogy with cl.
11	tb.	<i>dim.</i> added by analogy with the other parts

Bar	Part	Comment
12		A: last bar-line: single bar-line changed to a repeat sign in blue crayon
12	ob. fg.	A, F: last bar-line: single bar-line changed to a repeat sign in blue crayon
12	cl.	slur emended from open slur by analogy with cor.1,2; A: b.12 note 1: end of slur open before last bar
12	cl.	<i>dim.</i> added by analogy with the other parts
13	cl. tb. tam.	<i>p</i> added by analogy with ob., fg., cor.

#### FROM ROLD TO REBILD

Bar	Part	Comment
1		<i>Forspil</i> omitted; A, B: <i>Forspil</i> added
1	fl.	B: bar added
2		first bar-line: repeat marking added
2-17	HANS	stanzas 2-3 added as in J
2-17	CORO	A: stanza 3: identical to stanza in Bartrumsen's letter of 30.12.1928 as a replacement for stanza in J pp.184-185 and p.190
2-17	HANS	B: no stanza 3 but: <i>Vestenvind har blæst saa længe, at vort Sind blev stridt. Heden lærte os at strænge Styrken an for Lidt. Men paa Landets østre Mulde slider vi os Lader fulde. Vi har holdt i Lyst og Nød hver en Pugt, som Landet bød.</i>
2-17	HANS	J: pp.184-185: <i>Jylland, Mor vor Livsens Kilde: Alvor fandt dit Smil. Du kan favne os saa stille ind i Hedens Mil. Med dit faste Drag om Læbe har du manet os at stræbe. Vi forstaar dig uden Ord. – Jylland, Jylland. – Gammelmor!</i>
2-17		J: p.190: stanza as on pp.184-185
2	cl.	A: notes 1-2: corrected from <i>d''f''</i> ; below note 1: <i>d</i> added
2	pf.2	B: notes 1-4: marc.
3	cl.	A: corrected from <i>f''</i>
3	pf.1	B: bottom note 1: <i>J</i>
4	vl.2	marc. added by analogy with vl.1
4	pf.1	B, C: chords 3-4: <i>f'</i> , <i>b''</i> , <i>d''</i>
5	tr.	B: 
5	trb.	B: <i>mf</i>
6	fl.	slur emended from open slur by analogy with slurs in bb.2-3; A: note 1: end of slur open before page turn
6-9	fl.	B: b.6 note 1 to b.9 note 1: one slur
6	cl.	slur emended from open slur as in B; A: note 1: end of slur open before page turn; B: notes 1-2: slur
6	vl.2	marc. added by analogy with vl.1
6	vc.	B: chord 1: only <i>g</i> ; chord 2: only <i>a</i>
7	cl.	notes 1-2: slur omitted
7-9	cl.	B: 
7-8	cl.	B: b.7 note 1 to b.8 note 2: slur erased; b.7 note 2 to b.8 note 1: tie added

Bar	Part	Comment
8	cl.	B: notes 1-2, 3-4: slurs and no marc.
8	vl.2	marc. added by analogy with vl.1
9-10	fl.	slur emended from open slur; A: b.9 note 2: end of slur open before page turn
9-10	cl.	slur emended from open slur as in B; A: b.9 note 2: end of slur open before page turn
9	cb.	 added by analogy with the other parts; B: notes 1-4: 
9	pf.	C: <i>mf</i> added in ink (CN)
9	pf.1	A:  corresponding to vocal part added in pencil
9	pf.1	B, D: chord 2: 
9	pf.2	 omitted
10-12	fl.	B: b.10 to b.12 note 2: beginning of slur open after change of staff
11	vc.	B: chord 1: only <i>b'</i>
12	cl.	notes 1-6: marc. added by analogy with fl. and in accordance with B
12	vl.1	notes 1-6: marc. added by analogy with fl.
13-15	pf.	C: <i>crescendo</i> - - - <i>ff</i> added in ink (CN)
14	fl.	end of slur emended from note 3 by analogy with cl., tr. and in accordance with B
14-15	fl. cl. tr. timp.	<i>cre-scen-do</i> emended to  as in B
14-15	vl.1,2 vc. cb. pf.	and by analogy with b.15 (tr., timp.)
14-15	cl.	B: b.14 note 1 to b.15 note 1: slur
14	trb.	<i>p</i> added by analogy with tr. and in accordance with B
14-15	trb.	 added by analogy with the other parts and in accordance with B
14	vl.1	chord 4: marc. added by analogy with chords 1-3
14	vl.2	marc. added by analogy with vl.1
15	cl.	B: note 1: <i>d</i> added above staff
15-17	vl.2	B: 
15	pf.2	B: chords 2-3: only <i>D, E</i>
16	fl. cl.	marc. added by analogy with tr. and in accordance with B; B: notes 1-4: marc.
16	vl.1,2	marc. added by analogy with tr. and in accordance with B (fl., cl.)
16	pf.1	B: chord 1: <i>c'</i> , <i>g'</i> , <i>a'</i>
16	pf.2	B: chord 1: only <i>F</i>
16	pf.2	C: notes 4-5: changed from 
		in blue crayon
17		b.17 final bar-line: repeat marking added
17	timp.	 emended from rest 1 by analogy with cb., pf.2
17	pf.2	B: bar incomplete 

#### CUPID AND THE POET

##### Overture

Bar	Part	Comment
1		above system: $\text{♩} = 100$ a 104. emended to $\text{♩} = 88-92$ by analogy with marking above tamb.picc.; A: above tamb.picc.: 100 a 104. changed to 88-92 in pencil (Emil Telmányi)