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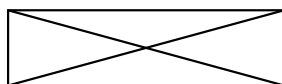
DROT OG MARSK
TRAGISK OPERA I FIRE AKTER
TEKST AF CHRISTIAN RICHARDT
BIND 1

KING AND MARSHAL
TRAGIC OPERA IN FOUR ACTS
TEXT BY CHRISTIAN RICHARDT
VOLUME 1

KØBENHAVN 2013

UDGIVET AF
EDITED BY

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Frontispiece Painting by Otto Bache, 'The Conspirators riding from Finderup Barn following the assassination of Erik Klipping in 1286' (De sammensvorne rider fra Finderup Lade efter mordet på Erik Klipping i 1286), painted c.1880–82. (not included in web edition)
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INDLEDNING

Peter Heises og Christian Richardts opera *Drot og Marsk* bygger på en af de berømteste og mest sejlivede myter i dansk historie, nemlig historien om det hidtil seneste danske kongemord, begået i Finderup Lade nær Viborg i Jylland Sankt Cæcilie nat den 22. november 1286. De faktiske historiske oplysninger om ugeringen er sparsomme, både når det gælder motiverne til mordet og den efterfølgende retsforfølgelse og domfældelse over blandt andre Kongens marsk, Stig Andersen – den ene af de to personer i operaens titel. Myten om modsætningen mellem Kongen, Erik Glipping,¹ og hans marsk, Stig Andersen Hvide,² bygger dels på et par omtaler i samtidige annaler og nogle få retsdokumenter, dels – og som det vigtigste, når det drejer sig om den egentlige mytedannelse – på de mange såkaldte folkeviser af ukendt proveniens om Marsk Stig, de fleste heraf mundtligt overleveret og først nedskrevet flere hundrede år efter begivenheden. Yderligere næring til mytens betydning og placering i den danske historieforståelse gav naturligvis de mange kunstneriske bearbejdelser af begivenheden, som ikke mindst det 19. århundrede bidrog med, og som er fortsat helt frem til vores egen tid. Eftertiden har dog set skævt til en række af gendigtningerne fra det 19. århundrede, således som det bl.a. fremgår af Ernst v.d. Reckes humoristiske digt i anledning af 25-året for førsteopførelsen af *Drot og Marsk*:

Hint vilde Sagn fra en Vaadestid,
[...]
det lokkede gennem hundred Aar
Digtere store og smaa,
som brød med Flid deres Hjerner først
og sidst deres Hals derpaa.³

Den i denne sammenhæng mest interessante af de mange behandlinger af det kendte stof er Henrik Scharlings skuespil *Marsk Stig og Fru Ingeborg*. Dette drama bygger på den samme folkevisesom Heises opera; desuden indeholder det en længere indledende afhandling om skuespillet i almindelighed og det konkrete stofs egnethed til formålet i særdeleshed. I den konkrete sammenhæng reflekterer forfatteren i sin indledning over det drama-

tisk uhensigtsmæssige i at afslutte tragedien med Kongens død frem for at hæfte sig ved følgerne af ugeringen (i folkevisen og operaen udtrykt gennem ordene “Nu stander landet i Vaade”). Endelig – og navnlig – udkom dette drama i 1878, samme år som operaens uropførelse, uden at dette sammenfald tilsyneladende er blevet bemærket af nogen i samtiden.

Tilblivelsen

Heise havde været optaget af historien om Kong Erik og Marsk Stig siden opførelsen af Carsten Hauchs tragedie *Marsk Stig* på Det Kongelige Teater i 1850,⁴ og under indtryk af Hauchs tragedie komponerede han seks år senere koncertouverturen “Marsk Stig”.⁵ Der skulle dog gå mere end 20 år, før han på ny tog stoffet op, denne gang som emne for sit hovedværk, operaen *Drot og Marsk*, og først efter med blandet succes at have forsøgt sig med musik til en række mindre, dramatiske værker og syngespil.⁶

På Heises opfordring indvilligede vennen og digteren Christian Richardt efter nogen betænkelighed at forfatte librettoen med udgangspunkt i folkeviserne og Carsten Hauchs tragedie fra 1850. Forinden havde Heise drøftet hele projektet med sin svigerinde, Elise Ploug, der straks havde påtaget sig at udarbejde et tekstudkast, som Heise efterfølgende sendte til Richardt i august 1875 i form af en 15 sider lang prosatekst.⁷ Den bevarede korrespondance mellem komponisten og librettisten afslører, at de begge fandt udkastet noget mangelfuldt, men dog ikke mere, end at de straks – med udgangspunkt i udkastet – ivrigt diskuterede nødvendige dramatiske ændringer af scenegangen i detaljer.⁸

Det var især to forhold i tekstudkastet, som Heise ønskede ændret: for det første lagde han vægt på, at pigen Elise – der i den endelige udformning blev til kulsvierpigen Aase – som Kongen i begyndelsen af teksten bliver betaget af, må bringes op på slottet, om nødvendigt med vold. For det andet fandt han det forkert, at Ingeborg dør på scenen ved Marskens hjemkomst fra krigen; hellere så han, at Ingeborg kunne træde frem sammen med de sam-

4 Stykket, med indlagt musik af Henrik Rung, opnåede syv opførelser, alle i 1850.

5 Udgivet af Dansk Center for Musikudgivelse ved Axel Teich Geertinger i 2010 (se Centrets website, hvorfra værket frit kan downloades).

6 Henrik Hertz, *Paschaens Datter* (1863-65); August Bournonville, *Cort Adeler i Venedig* (1869); Andreas Munch, *Fjeldsoen* (1874) m.fl.

7 Elise Plougs søn, Hother Ploug, hævder i en artikel i *Berlingske Tidende, Aften*, 24.11.1924, at det faktisk var ham, der som 18-årig efter moderens disposition havde udarbejdet skitsen, mens moderen blot havde renskrivet teksten. I samme artikel oplyser Hother Ploug, at Svend Grundtvigs folkeviseudgave befandt sig i forældrenes håndbibliotek, og at de således, i modsætning til Heise selv, var bekendt med Marsk Stig-viserne.

8 Elise Plougs udkast er bevaret blandt Christian Richardts papirer på Det Kongelige Bibliotek sammen med tre manuskripter med teksten til *Drot og Marsk* (se *Description of Sources, Te, Tf, Tg og Th*). Den bevarede korrespondance mellem Heise og Richardt er gengivet i Gustav Hetsch (red.), *Breve fra Peter Heise*, København 1930, s. 164-172.

- 1 Erik V med tilnavnet “Klippling” eller “Glipping” (1249-1286). Der hersker uklarhed om betydningen af tilnavnet; mest sandsynligt er det dog, at det refererer til den i *Ordbog over det danske Sprog* nævnte betydning fra middelalderen og frem til det 17. århundrede: “en firkantet mønt, fremstillet ved klipning af et langt, præget metalstykke og af ringere værdi end den pålydende”. I folkeetymologien er ordet blevet forklaret både med henvisning til hans kvindeforførende tilbøjeligheder og til det forhold, at han glippede med øjnene.
- 2 Hvide-slægten, hvis stamfader var Skjalm Hvide (død ca. 1113), var en af de mest magtfulde adelslægter i Danmark i 1200-tallet.
- 3 Citeret i Hother Ploug, “Fra ‘Drot og Marsk’s’ første Dage”, *Berlingske Tidende, Aften*, 24.11.1924, s. 1.

mensvorne i slutscenen, hvor mordet finder sted. Begge disse ønsker efterkom Richardt, om end ikke helt i den form, som Heise skitserede i sit brev af 20. august 1875.

Christian Richardt gik straks i gang med opgaven, og i hans kalenderbøger kan man følge, hvordan han dag for dag registrerede, hvor meget tid han havde brugt på at skrive librettoen. I notesbogen for 1875 hedder det således om arbejdet: "Paabegyndt 22. August – afsluttet 31. Oktober."⁹ Det samlede tidsforbrug ansløgte han til at være cirka 100 timer, hvortil kom yderligere 22 dage til afskrivning og revision af manuskriptet. Den 30. november 1875 sendte han den færdige tekst til teatret med anmodning om dens antagelse:

Hermed tillader jeg mig at tilstille den ærede Theaterdirektion til mulig Antagelse *Texten til en tragisk Opera i fire Akter*, paa Grundlag af Kæmpevisen og Hauchs 'Marsk Stig', af mig udarbejdet efter Anmodning af Musikeren Herr P. Heise, – om hvis dramatiske musikalske Evne jeg ikke nærer nogen Tvivl.¹⁰

Librettoen blev straks velvilligt modtaget, og allerede 6. december 1875, altså blot en uge efter at teksten blev indsendt, kunne teatercensur Christian Molbech fremsende sin positive bedømmelse, hvori det bl.a. hedder:

at der i denne Tekst ikke blot, som det kunde ventes, findes megen poetisk Stemning og lyrisk-romantiske Enkeltheder af virkelig Skønhed, men at den tillige har Scener og Situationer af sand dramatisk-musikalsk Karakter. [...] At Stykket ved siden af sin specielle musikalske Brugbarhed tillige er en smuk Digtning, hvori en hjemlig Sprogtone med Klang af Folkevisen er heldig anslaaet og gennemført, giver det naturligtvis forhøjet Værd, ogsaa for Komponisten.¹¹

Alligevel omskrev Richardt dele af librettoen flere gange, efterhånden som Heise tog fat på at komponere musikken og foreslog mindre ændringer,¹² og først den 21. januar 1877 kunne han i sin kalender notere, at han var færdig med de afsluttende revisioner.¹³

Christian Richardts libretto udkom på tryk den 22. marts 1878 og var således i handelen et halvt år, inden publikum kunne høre musikken på teatret (se kilde **Ta**). Ved førsteopførelsen, der fandt sted den 25. september 1878, forelå den trykte libretto allerede i andet oplag, og flere fulgte efter i de kommende år.¹⁴ Den trykte ud-

gave var forsynet med en tilegnelse til "Musikeren P. Heise med Tak og Venskab fra Forf." samt efterfølgende note om tekstens kilder:

Ved Siden af *Kæmpeviserne* – den fælles Kilde for alle Behandlinger af 'Marsk-Stig'-Sagnet – er det *C. Hauchs* Tragødie af samme Navn, som efter Componistens Ønske er lagt til Grund for nærværende Opera-Text. Men det er Digtning af Digtning, og Meget er mit Eget.

I Musikken er et og andet mindre Stykke udeladt.
Chr.R.¹⁵

Det kan ikke siges med sikkerhed, hvilket manuskript Heise benyttede sig af, mens han komponerede musikken, idet både de tre versioner af Richardts tekst, den trykte libretto, samt de tre bevarede instruktionspartier på Det Kongelige Teater alle divergerer – om end i detaljer – fra den tekst, der synges i operaen; hvorvidt Heise har anvendt et andet, nu ikke længere kendt forlæg for sin tekst, eller om han blot løbende har foretaget ændringer i forhold til en af de bevarede kilder, lader sig således ikke afgøre. Mest sandsynligt er det dog – af grunde, der omtalt i forbindelse med kildevurderingen – at Heise har anvendt Richardts renskrift fra 1876 (kilde **If**) i forbindelse med udarbejdelsen af kladden (kilde **B**).

Sideløbende med Richardts arbejde med librettoen var Heise i gang med kompositionen, og allerede i løbet af februar 1877 havde han stort set afsluttet 1. og 2. akt.¹⁶ Den endelige indlevering af hele operaen fandt sted otte måneder senere, og den 1. november hedder det kortfattet i censuren fra kapelmester H.S. Paulli "[...] at der intet kan være til Hinder for bemeldte Musiks Antagelse til Udførelse på det kgl. Teater".¹⁷

To problemer dukkede imidlertid op forud for den endelige premiere. Næsten samtidig med teatrets accept af *Drot og Marsk* (faktisk inden for samme uge), havde man modtaget et andet stykke under titlen *Ingeborg Pallesdatter* af en ukendt forfatter,¹⁸ hvis emne var Kong Eriks forførelse af Fru Ingeborg, altså det samme tema, som spillede en central rolle i operaen. Man kan kun gisne om, hvad resultatet havde været, såfremt dette stykke var blevet antaget.¹⁹ Det andet problem var alvorligere og krævede aktiv handling i form af ændringer i rollebesætning og dermed i partituret, om end dets baggrund kan forekomme noget komisk. Historien er indgående beskrevet af Emil Poulsen²⁰ og drejer sig om nødvendigheden af på et forholdsvis sent tidspunkt at erstatte tenoren Jens Nyrop, der oprindeligt var tiltænkt rollen som Kong Erik, med skuespilleren Emil Poulsen, fordi Jens Nyrop fandt det under sin

9 Christian Richardts Notebøger, III. 1871-75. *DK-Kk*, NKS 868, 8°.

10 Brev til Det Kongelige Teaters direktion af 30. november 1875 (Det Kongelige Teaters Arkiv og Bibliotek).

11 Rigsarkivet. Det Kongelige Teater og Kapel. Pk. 381, Censurer. Her citeret efter Gustav Hetsch, *Peter Heise*, København 1926, s. 168.

12 Jf. brev fra Richardt til Heise, indlagt i Tf og dateret "Storehed. 3.2.76", med følgende ordlyd: " – at E. Poulsen synes om Texten, fornøjer mig ikke lidt. Mig synes, Du maa være kommen langt foran, Du maatte jo egentlig have hele Februar med til anden Akt. Hermed et Par Forsøg efter din Anvisning; men jeg savner Theater=Exemplaret, og er ikke paa det Rene med, hvor de enkelte Indskud hore hen. Maaskee kan du dog selv flikke det ind, hvis det nogenlunde passer Dig." Herefter følger forslag til en række ændringer i teksten.

13 Christian Richardts Notebøger. IV. 1875-79. *DK-Kk*, NKS 868, 8°.

14 Avisen *Fædrelandet* bringer den 27.9.1878 annoncer for andet oplag af librettoen.

15 Se oversigt over disse udeladelser i *Critical Commentary*, side 866ff.

16 Ifølge Gustav Hetsch, *op. cit.*, s. 169, oplyst i et brev fra Heises hustru til Richardt.

17 Citeret efter Gustav Hetsch, *op. cit.*, s. 171.

18 Ifølge en række gængse slægtshistoriske kilder var Ingeborg Pallesdatter (ca. 1230-1293) Marsk Stigs anden hustru; hvorvidt det er denne Ingeborg, der er viderebragt i den folkelige overlevering som "Fru Ingeborg", lader sig ikke afgøre; i 1286 – året for den påståede voldførelse – var den historiske Ingeborg således over 50 år gammel, og hun overlevede drabet på Kongen med syv år.

19 Affæren er beskrevet i Gustav Hetsch, *op. cit.*, s. 171-172.

20 Emil Poulsens egen humoristiske beretning om sagen er gengivet i *Teatret*, 9 (1909-1910), s. 1-3, samt senere i Anna Poulsen, *En Skuespillers Liv. Minder om et Samliv med Emil Poulsen*, København 1925, s. 182-184.

værdighed at skulle slås ihjel af “en ung fyr” som Niels Juel Simonsen, der sang Marskens parti.²¹ Problemet var – bortset fra det problematiske i overhovedet at ændre i rollebesætningen – at den nye konge, Emil Poulsen, ikke var sanger og derfor ikke kunne synge tenorpartiet, således som Heise havde udformet det. Heise måtte derfor i hast lægge de højeste toner om, så partiet passede bedre til Emil Poulsens stemmeomfang. Sagen endte lykkeligt, og Emil Poulsen fik succes i sin i mere end én forstand nye rolle. Han slutter sin humoristiske beretning om sagen med ordene “ – Jeg tænker, at Nyrop har ærgret sig, da han mærkede, at Simonsen ikke engang kunde faa Livet af min Smule Sekundtenor.” De kildemæssige følger af denne omlægning og de udgivelsesmæssige udfordringer, de har givet, er omtalt nedenfor i afsnittet *Redaktionel strategi*.

Som ouverture til operaen *Drot og Marsk* valgte Heise som nævnt ovenfor at bruge den 20 år tidligere komponerede *Ouverture til Marsk Stig*, idet han dog indførte en række ændringer og spring i det oprindelige partitur.²² Selv med disse forkortelser fandt man ouverturen for lang, og allerede efter førsteopførelsen foretog Heise en række yderligere forkortelser, indtil han nåede frem til den version, som også blev gengivet i det trykte klaverpartitur, udelukkende bestående af den langsomme indledning. I nærværende udgave gengives ouverturen således som den fremstod ved uropførelsen i 1878.²³

Førsteopførelsen og modtagelsen i 1878

Med nogen forsinkelse og “efter mange Gjenvordigheder”,²⁴ men ledsaget af store forventninger fra pressen og et udsolgt teater, fik *Drot og Marsk* sin førsteopførelse på Det Kongelige Teater i København 25. september 1878 med genrebetegnelsen “tragisk Sang-drama” – en betegnelse, der allerede var blevet introduceret på titelbladet til den trykte libretto.²⁵ Teatrets journal kan lakonisk meddele, at det forløb, som det skulle.

Hovedpartierne blev sunget af Emil Poulsen (Kong Erik), Niels Juel Simonsen (Marsk Stig), Doris Erhard Hansen (Fru Ingeborg), Harald E. Christophersen (Rane), Sophie Rung-Keller (Aase); den musikalske ledelse blev forestået af kapelmester H.S. Paulli.

De mange anmeldelser var forholdsvis enige, dels i deres generelle, ikke ubetinget begejstrede vurdering af værket, dels i de hovedpunkter, anmelderne fremdrog. Sidstnævnte omfatter følgende: for det første det overraskende i, at romancekomponisten Heise næsten helt styrer uden om romancetonen og de sluttede

sangnumre, når man ser bort fra Aases tre strofiske sange,²⁶ uden at forfalde til den Wagner-inspirerede deklamation, som øjensynlig meget langt fra endnu var faldet i publikums og anmeldernes smag; for det andet handlingens brist, fordi Kongens brøde – voldførelsen af Fru Ingeborg – virker så lidet troværdig i Richardts tekst, og for det tredje skuespilleren Emil Poulsens åbenbart helt uforglemmelige fremstilling af Kong Erik, som til fulde kompenserede for det forhold, at han sangligt slet ikke kunne måle sig med Simonsens Marsk Stig.

Allerede samme dag som premieren havde *Nationaltidende* haft en indgående omtale af Richardts libretto og den kildemæssige og litterære baggrund for teksten. Efter en omtale af overleveringen af folkeviserne om Marsk Stig og Boyes, Oehlenschlägers og Hauchs tidligere behandling af emnet lovpriser den anonyme forfatter til artiklen Richardts bearbejdelse af folkevisestoffet og Hauchs forlæg; i denne forbindelse hæfter han sig ved den rolle, som Richardt har tildelt Aase, der i en vis forstand er dramaets eneste medierende person mellem stridens to parter. I artiklen sammenfattes vurderingen af teksten med en betoning af det særsyn, at publikum og anmelderne på forhånd har kunnet erhverve sig kendskab til operaens tekst uden at kende en eneste tone:

Som Digtning er ‘Drot og Marsk’ om end ikke et Stykke særdeles betydelig Poesi, dog altid et tiltalende lyrisk-dramatisk Arbeide, og Publikum har allerede afgivet sin Dom i samme Retning, thi 2det Oplag er udkommet før Opførelsen, og før en Tone af Musiken kjendes, hvilket vistnok er en enestaaende Sjældenhed i Operatekstens Historie.²⁷

Dagen efter fulgte avisen op med en længere anmeldelse af premieren aftenen før, hvor der dog tages det generelle forbehold, at anmeldelsen baserer sig på en enkelt gennemhøring af værket, og at gentagne gennemhøringer formentlig ville kvalificere en række af de fremsatte vurderinger. Med visse nuancer er hovedparten af anmeldelserne enige i deres vurdering af operaen og enige i de hovedtemaer, der trækkes frem, nemlig Emil Poulsen præstation, værkets mangel på “numre” samt den dramatiske svaghed omkring Ingeborgs og Kongens forhold.

Nationaltidende konstaterer indledningsvis, at værket “i adskillige Henseender har sine Brøst” og fastslår, at “et saadant Arbeide snarere vil vise sig at være, hvad man kunde kalde en Studie, end et fuldt færdigt Mesterværk”. Teksten mangler “dramatisk Handling”, og trods dens lyriske kvaliteter betvivler han dens egnethed som dramatisk operatekst. Anmelderen slår med hård hånd ned på det, han betragter som librettos svage punkt: forholdet mellem Ingeborg og Kongen, en svaghed, som H.V. Schytte i samme avis i øvrigt vender tilbage til i en ny artikel to dage senere:

Dernæst er hin tragiske Begivenhed fra Anno 1286 udramatisk af den Hovedaarsag, at selve Handlingens bevægende Kraft,

21 Ifølge Edvard Agerholm, “Et Opera-Jubileum”, *Teatret*, 28 (1928-29), s. 19-20, havde Heise haft netop de to sangere Nyrop og Simonsen i tankerne, da han gav sig i kast med *Drot og Marsk*; sidstnævnte skulle have overbevist Heise om sin egnethed som Marsk Stig gennem sin fremførelse af titelpartiet i Marschners *Hans Heiling* på Det Kongelige Teater.

22 Se nærmere redegørelse for disse forhold i udgaven af *Marsk Stig* ouverturen, nævnt i note 5.

23 Disse forhold har været yderligere kompliceret af, at den 4-hændige udgave fra 1899 (Samfundet til Udgivelse af dansk Musik, 2. Serie Nr. 13) bærer titlen *OVERTURE til ‘Marsk Stig’*, uagtet den rent faktisk gengiver ouverturen i versionen fra uropførelsen af operaen i 1878.

24 *Nationaltidende*, 25.9.1878.

25 Det fremgår af Tb (håndskreven version af librettoen med rettelser), at valget af genrebetegnelse ikke er tilfældig, idet den oprindelige betegnelse “tragisk Opera” er rettet til “tragisk Sang-Drama”.

26 “Det var sig Humleranken”, “Jeg kjender af Navn kun Guldet” i første akt og “Jeg beder for hver en vejfarende Sjæl” i fjerde akt.

27 *Nationaltidende*, 25.9.1878.

Forholdet mellem Kongen og Fru Ingeborg, unddrager sig den sceniske Fremstilling; den afgjørende Gjerning har en saa intim Karakter, at man nødvendigvis maa nøies med Antydninger og Omtale. At der – til Trods for Kongens Insinuation om Ingeborgs Ja og Villie – i Viserne væsentlig tænkes paa Voldtægt, turde være rimeligt, men Hauch og Richardt have aabenbart villet tillægge hende en større Skyld; derved er der vistnok vundet i lyrisk, men der er tabt i dramatisk Henseende, thi det moralske Forhold bliver uklart, Fru Ingeborgs hele Skikkelse mindre værdig til at paakalde Hævnen og til at vinde Tilskuernes Sympathi. De psykologiske Finheder og Skjønheder i Dialogen forsvinde, som sagt, desuden i væsentlig Grad under Musiken.²⁸

Her – som i stort set samtlige anmeldelser – omtales skuespilleren Emil Poulsen som den, der bærer forestillingen rent dramatisk. At hans sanglige evner i rollen som Kong Erik ikke står på højde med de øvrige medvirkende operasangeres, opvejes til fulde af, at netop hans skuespillerpræstation “bærer Forestillingen – i alt Fald indtil man er bleven mere fortrolig med Musiken og mere lægger Vægt paa at nyde den”. Således lader det til, at den nødvendige udskiftning i sidste øjeblik af sangeren Nyrop med skuespilleren Poulsen skulle vise sig at blive opførelsens styrke snarere end dens svaghed.

Berlingske Tidende bringer i sin anmeldelse nogle ideelle betragtninger om det at give en musikalsk fremstilling af forholdet mellem Kongen og Marsken. Også her i operaen – ligesom i de tidligere behandlinger af emnet hos Boye, Oehlenschläger og Hauch – savnes en dækkende behandling af emnet, der i højere grad betoner såvel de personlige som de politiske motiver bag handlingen:

Marsk Stig maa der optræde ikke alene som den forurettede Ægtemand, men tillige som Repræsentant for det frembrydende Adelsvælde, og Kong Erik maa ikke blot være den sandselige Voldsmand, eller (som Richardt har opfattet ham) som Fru Ingeborgs Forfører, men ogsaa en Type paa de kraftige middelalderlige Konger, der rundt om i Europas Lande, deels i deres egen, deels i Almuens Interesse, stillede sig i Veien for Adelens Bestræbelser. Ved en saadan Fremstilling ville Sammenstødet mellem Kongen og Marsken faae mere almen Interesse, og man vilde komme den historiske Virkelighed nærmere end i de hidtidige overveiende lyrisk-episke eller ballademæssige Bearbejdelser, der gienfremstille Begivenhederne i det Lys, hvori Folkevise Digter har stillet dem, og derved have gjort Marsk Stig til for meget af en Engel og Kongen til for meget af en Djævel.²⁹

Mange af anmelderne udtrykker deres overraskelse over, at romancekomponisten Heise næsten helt er trådt i baggrunden og i stedet præsenterer en gennemkomponeret, deklamatorisk musik. For visse af anmeldere var dette en befrielse, men *Berlingske Tidende* savner de sluttede former med arier og ensembler; det hele bliver for gråt i gråt og fremtræder “noget eensformigt og

trættende”. Trods sin kritiske tilgang kan anmelderen dog afsluttende konstatere: “Efter Tæppets Fald lød stærkt og eenstemmigt Bifald fra det udsolgte Huus.”

Dagbladet anslog en anderledes positiv tone. Teksten fremhæves, fordi den ikke blot er et påskud for musikken, men også er velegnet som stof til en opera, og Heise fremhæves for sin musikalske karakteristik af de forskellige dramatiske scener. I forlængelse heraf hedder det bl.a.:

og skjønt der som i alle nyere Operaer er indrømmet det udførlige dramatiske Recitativ en meget betydelig Plads, virker dette dog ikke trættende, da det i og for sig er udtryksfuldt og støttet af en karakteristisk Instrumentation.³⁰

Anmeldelsen slutter med ønsket om, at Heise fremover vil skrive for scenen hyppigere end tidligere.

I tiden efter de lidt blandede anmeldelser af premieren, hvor recensenterne havde fået lejlighed til at studere værket nøjere dels gennem det nyudgivne klaverpartitur, dels ved flere gennemhøringer, vandt værket mere forståelse, og dets fremtidige status som nationalt hovedværk knæsattes.

Illustreret Tidende – godt en måned efter premieren – fremlægges en længere diskussion af forholdet mellem Heises værk og den moderne opera i almindelighed. *Drot og Marsk* placeres her som middelejen mellem to yderpunkter (“de to farlige Skjær for Operacomponisterne”): på den ene side “Wagner-Efterligning, som netop, paa Grund af hans rent individuelle Maade at gaa frem paa, er saa farlig” og på den anden side “alt for stor Conservativisme”. *Drot og Marsk* har holdt sig lige langt fra begge disse yderpunkter og “kan ikke betragtes som saadan en ny Opera, der gjør Lykke ved smukke Vers og tiltalende Melodier, men som et Led i en Udvikling, som et Fremtidskunstværk”. Anmelderen finder det befriende, at Heise ikke er henfaldet til at efterligne “folketonen” (som “et *da capo* af ‘Liden Kirsten’”), hvilket stoffet jo godt kunne lægge op til, og at han har ramt en fin balance mellem reciterende afsnit og afrundede former:

Her er Punktet, hvor den moderne musikalske Dramatik træder frem og hvor kun en fint udviklet Smag og Takt vil vide at træffe den rette Grænse. Striden mellem det Musikalske, som vil afrunde sig og slutte af, og det Dramatiske, som bestandig vil frem, er i ‘Drot og Marsk’ bleven overordentlig heldig bilagt, og det Rigtige er fundet ved en konstfuld Svæven mellem Recitativ og afrundet Form, idet Formen aldrig er udvisket eller ophævet [...]; man tørster derfor intetsteds efter Musik, men heller ikke efter at blive af med den igjen.³¹

Heise døde 12. september 1879, altså knap et år efter premieren, hvilket naturligt gav anledning til en række vurderinger af hans betydning som komponist i almindelighed og *Drot og Marsk* i særdeleshed – herunder en mere generel vurdering af operaens be-

28 26.9.1878.

29 *Berlingske Tidende*, 26.9.1878.

30 *Dagbladet*, 27.9.1878.

31 *Illustreret Tidende* (20), 13.10.1878.

tydning i dansk musikhistorie. Det er tydeligt, at der nu er skabt en større forståelse for værket. I nekrologen i *Ude og Hjemme* understreger signaturen "W" Heises balance mellem gammelt og nyt, påvirket af, men ingenlunde underlagt, den nye operastil hos Wagner. Nekrologen slutter således:

Det [*Drot og Marsk*] var, som sagt, et Gjennembrud i en ny Retning, som her aabenbares hos Heise, et Gjennembrud som kunde have haft yderligere betydningsfulde Værker for vor nationale Scene til Følge, hvis der var blevet forundt ham et længere Maal af Aar.³²

Nordisk Musik-Tidende bringer en lang nekrolog af den senere kendte musikskribent Charles Kjerulf. Kjerulf ser værket som en sammenfatning og kulmination på hele Heises virksomhed som komponist i sin kombination af romancetonen, folketonen og den nye "gennemkomponerede sats". Og han spørger retorisk:

[...] kort og godt, havde Heise ikke her samlet alle sine Kræfter og med dem skabt et Hele, hvor han endelig trængte helt igjennem! Man blev strax forvirret over al den Mangfoldighed i Enheden, man maatte have Tid til at sunde sig, vænne sig til at se noget mere end Romancekomponisten i Heise, – først og fremmest maatte man høre Operaen igjen, og saa begyndte man at forstaa, at her muligvis var lagt den første Sten til et nyt nationalt Sangspil.³³

Gustav Hetsch peger i forbindelse med en omtale af operaen efter opførelse nummer hundrede i 1922 på, at både ouverturen og mellemakterne allerede ved den anden opførelse blev forkortet noget, hvilket dog ikke forhindrede, at der fra visse sider rejstes ønske om yderligere forkortelser; det fremgår ikke om sidstnævnte blev foretaget og i givet fald hvor.³⁴

Få måneder efter premieren udkom værket i sin helhed som klaverpartitur, udarbejdet af Axel Grandjean, dels som klaversats på to systemer med overskrevet tekst, dels som egentligt klaverpartitur med fuldt udskrevet vokalsats (se *Description of Sources*, kilderne **F** og **G**). Grandjean beretter i sine erindringer, at han i vinteren 1878 "i den Anledning havde jævnlige Konferencer" med Heise i hans bolig på Kongens Nytorv.³⁵ Hertil skal føjes den tidligere nævnte udgave for 4-hændigt klaver fra 1899 af ouverturen, som den tog sig ud ved førsteopførelsen i 1878, under den noget misvisende titel *Ouverture til 'Marsk Stig'*.³⁶

32 *Ude og Hjemme* (103), 21.9.1879.

33 *Nordisk Musik-Tidende* (1), nr. 3, marts 1880. Kjerulf oplyser, at Heise sylede med tanker på endnu en opera og i den anledning ytrede, at der nok skulle "komme 'mere Musik' – forstaaet som mere lyrisk Skjønhed". Kjerulf så i dette udsagn et udtryk for, at Heise muligvis følte, at han var gået for vidt i *Drot og Marsk* (*Nordisk Musik-Tidende*, op. cit., s. 48).

34 Gustav Hetsch, "Da 'Drot og Marsk' kom frem. I Anledning af den 100. Opførelse", *Musik* (12), 1922.

35 Axel Grandjean, *Spredte Minder gennem 70 Aar (1847-1917)*, København 1919, s. 103-104.

36 Se noterne 5 og 23.

Senere opførelser i Danmark og Tyskland

I de følgende 100 år holdt *Drot og Marsk* sig regelmæssigt på Det Kongelige Teaters repertoire med i alt 184 opførelser frem til og med 1974. Efter den tid har den kun været nyopsat på nationalscenen en enkelt gang, nemlig i foråret 1993 med 15 opførelser.³⁷ Det er interessant i forbindelse med diskussion af operaens betydning som nationalopera (se nedenfor) at nævne, at det netop var Heises opera, der opførtes ved Københavns Universitets festforestilling på teatret den 4. juni 1945 – altså en måned efter befrielsen.

Operaen har aldrig slået an uden for Danmarks grænser. Selvom der foreligger to tyske oversættelser af librettoen³⁸ og et klaverpartitur ligeledes med tysk tekst,³⁹ er der kun vidnesbyrd om en enkelt opsætning i udlandet; efter ihærdige anstrengelser af Heises hustru Vilhelmine (kaldet Ville Heise), Christian Richardt og kammersanger Emil Holm, og efter at flere konkrete forsøg ikke havde ført til noget resultat,⁴⁰ lykkedes det i 1906 at få en opførelse i stand ved det kongelige hofteater i Stuttgart med tre opførelser, dirigeret af Carl Pohlig, hvoraf den første fandt sted 2. maj.⁴¹ Forud for denne opførelse var gået henvendelser til mere end 20 operahuse i forskellige tyske byer, til hvem Emil Holm havde sendt såvel tekstbog som klaverpartitur.⁴² Dette fremgår af et lille dobbelt ark blandt brevene fra Emil Holm til Ville Heise med overskriften "Drot og Marsk 1905", bestående af en liste over, hvilke operaer i Tyskland man havde henvendt sig til. Blandt de mange bynavne hæfter man sig ved byer som Hamburg, Weimar, Dresden og Leipzig; kun ud for "Stuttgart" er tilføjet ordet "antaget". Listen afsluttes med følgende tilføjelse: "E.Holm skrevet til andre 10 Scener, som sv. at de ikke kan!"

Opførelsen i Stuttgart er indgående dokumenteret, dels i den bevarede brevsveksling mellem Emil Holm og Ville Heise, dels i form af en fyldig anmeldelse i *Hamburger Nachrichten*.⁴³ Brevene fra foråret 1906 fra Holm i Stuttgart til Ville Heise i København handler i alt væsentligt om, hvilke forkortelser det var nødvendigt at foretage i forbindelse med den tyske opførelse. Holm kan dog forsikre, at selvom det tyske publikum aldeles mangler den histo-

37 I denne forbindelse kan yderligere nævnes to koncertopførelser i Tivoli i sensommeren 1983, opførelser på Den Jyske Opera i 1984 og 1999-2000 og en særlig tv-produktion for Danmarks Radio i 1988.

38 Kilde **Ti** og **Tj**.

39 Se "P. Heise, *König und Marschalk. Tragische Oper* von Chr. Richardt. Musik von P. Heise, Kopenhagen & Leipzig: Wilhelm Hansen, Musik-Verlag". Pl. Nr. 13673 [1905].

40 Gustav Mahler skal angiveligt have takket nej til en opførelse ved Wiens hofopera i 1902 (jf. Gustav Hetsch, op. cit., s. 184); denne oplysning har ikke kunnet verificeres gennem andre kilder. Om en eventuel opførelse i Hamburg skriver den tyske anmelder af Stuttgart opførelsen, Ferd. Pfohl, at noget sådant havde været naturligt af geografiske og kulturelle grunde. Ifølge denne anmelder, var den ellers oprindeligt blevet antaget, og Hofrath Pollini var i den anledning blevet tildelt en dansk orden. Imidlertid returnerede han partituret, men beholdt ordenen, som det spidst hedder i Stuttgart-anmeldelsen.

41 Jf. Gustav Hetsch, op. cit., s. 184-186. Den tyske version var tilrettelagt af A. Harlacher.

42 Den tyske tekst var – som det fremgår af note 35 – blevet trykt året før.

43 Se brevene og anmeldelsen i *DK-KK*, NKS, 4994,4; Breve til Peter Heise I-III, Ville Heises Stambog IV. Det udaterede udklip fra *Hamburger Nachrichten* har været vedlagt et af Holms breve til Ville Heise fra maj og juni 1906.

riske baggrund for at forstå stoffets nationale karakter, blev operaen pænt modtaget ved den tyske premiere. Han sammenfatter modtagelsen således:

See, populair som hjemme bliver Operaen i Udlandet aldrig, dertil mangler den hele nationale Undergrund; mens hjemme hvert Barn gjennem 'Erik Menveds Barndom'⁴⁴ kjender Handlingen uden ad, er der næppe nok et voxent Menneske her i Tydskland, som kjender det mindste dertil. Derfor geraader det Heises Musik til den største Ære, at Operaen gjorde Lykke. –

Efter nye forkortelser mellem anden og tredje opførelse i Stuttgart lader det til, at operaen har fundet en for et tysk publikum passende form og længde, hvilket Holm bekræfter i brev hjem til København af 10. juni 1906. Det var navnlig fjerde akt, man forkortede; scenen i Aases hytte og den efterfølgende scene med elverpigerne blev udeladt, og man gik således direkte fra opbruddet til jagten i slutningen af tredje akt til den afsluttende scene i Finderup Lade. Som kompensation for disse og andre forkortelser henlagde man en del af den udeladte musik til mellemakterne.

Den mest indgående tyske anmeldelse var skrevet af Ferdinand Pfohl⁴⁵ – en af datidens mest velanskrevne tyske musikkritikere – i avisen *Hamburger Nachrichten*. Indledningsvist betones det særligt “danske” i Heises musik, sådan som anmelderen allerede kender det fra sangene.

Und dieser positiv dänische Charakter seiner Musik, der das Wesen der dänischen Landschaft und der dänischen Seele wieder spiegelt, kennzeichnet auch seine Oper 'König und Marschall'. Die Dänen lieben in diesem Werk des hochgelobten Meisters ihre Nationaloper [...] Aber auch uns, die wir die Oper Heises nur als Kunstwerk auf uns wirken lassen, ohne sie auf den Resonanzboden des nationalen Empfindens und eines starken Heimatsgefühls zu stellen, auch uns, die Objektiv, fesselt sie durch das Kolorit und den Kulturschimmer, durch die nationale Nüance ihrer Vergangenheitsbilder [...]

Pfohl understreger de vanskeligheder, værket må have for et tysk publikum, der har oplevet Wagner, og han ser musikken som beslægtet med Heinrich Marschners. Også Schumann nævnes som mulig inspirationskilde, idet han dog fortsætter:

Man würde aber Heise in seiner Eigenart und seiner feinen, unmanierten und schlichten, und darum scheinbar – aber eben nur scheinbar – nach aussen hin wenig markanten Persönlichkeit arg verkennen, wenn man seine Oper als einen Spätling der Marschner-Schumannschen Romantik betrachten wollte. Sie ist viel mehr. Heise ragt als Dramatiker über Marschner weit empor.

44 Kendt roman af B.S. Ingemann fra 1828.

45 1862-1949. Ifølge et af de nævnte breve fra Emil Holm blev opførelsen også anmeldt i tre unavngivne berlinske aviser; det har ikke været muligt at verificere disse anmeldelser.

Herefter følger en detaljeret omtale af de enkelte scener og numre i operaen, og anmelderen sammenfatter sit hovedindtryk af værket således:

Die Oper Heises ist wertvoll und lebenskräftig, sie ist ein nicht nur für Dänemark allein bedeutendes Kunstwerk, das heute, in der Zeit der ph[y]siognomielosen Kapellmeistermusik und der Wagnernachahmung durch seine positiven Werte, durch seine schlichte, tiefempfundenen Melodik, durch farbige poetische Stimmungen und den kräftigen dramatischen Zug als eine sehr beachtenswerte Leistung geschätzt werden muss.

Herhjemme blev Emil Holms utrættelige bestræbelser for at fremme operaen i Tyskland omtalt i *Illustreret Tidende*, som tillige bragte billeder af de tyske sangere – Julius Neudörffer som Marsk Stig, Herman Weil som Kong Erik, Elisa Wiborg som Fru Ingeborg og Marga Dietz som Aase.⁴⁶

Stoffet

Lige siden den historiske begivenhed i 1286 har stoffet omkring mordet på Erik Glipping spillet en meget vigtig rolle i både den folkelige og den litterære overlevering, dels fordi historien indeholder en række elementære følelser omkring hævn, jalousi, utroskab, kærlighed, politisk magtkamp og personligt svigt, dels fordi de historiske kendsgerninger om ugeringen er så sparsomme, at der har været plads for allehånde gisninger og tolkninger. Hertil kommer de tråde, som stoffet har både til den gammeltestamentlige beretning om Batseba og David,⁴⁷ til Don Juan myten og dens udmøntning hos Mozart og Kierkegaard⁴⁸ og måske også til Shakespeares *Macbeth*.⁴⁹ Hertil kommer et af dansk historiemaleris mest kendte billeder, Otto Baches store maleri på Frederiksborg Slot under titlen “De Sammensvorne ride fra Finderup Lade efter Drabet paa Erik Glipping”, malet i 1882 fire år efter, at operaen *Drot og Marsk* havde haft premiere.⁵⁰

Forbindelsen til Mozart og Kierkegaard blev profetisk antydet af historikeren A.D. Jørgensen allerede mere end fem år før planer

46 *Illustreret Tidende* (47), 19.8.1906.

47 2 *Samuelsbog*, kap. 11; efter at have gjort Batseba gravid sender David hendes mand Uriah i krig på en så farlig færd, at der vil være stor chance for at han vil blive slået ihjel og derved bane vejen for at David kan ægte Batseba.

48 Udover visse fælles karaktertræk mellem Don Giovanni i Mozarts opera og Heises Kong Erik kan man se en udtalt parallel mellem genfærdsscenerne i de to operaer, Don Giovanni og stenstøtten på den ene side og Fru Ingeborgs genfærd og Kong Erik på den anden side.

49 Den mulige forbindelse til *Macbeth* er venligt påpeget af Eskil Irminger. Det drejer sig dels om Kong Eriks besværgelse, da han ser Ingeborgs genfærd i Finderup Lade (“Vig bort du blege Dødning, vig bort med din Gru”, linjerne forekommer i den trykte libretto, men er udeladt af operaen), dels – og navnlig – om Ranes “beroligende” ord til kongen kort før mordet i lade: “Den mand er ej af Kvinde fød, som Bjælken skulde sprænge”; førstnævnte citat leder tanken hen på *Macbeth* (akt iii, scene 4), hvor Macbeth mener at se den myrdede Banquo sidde med ved bordet på stolen, som i virkeligheden er tom, mens det andet citat kunne være inspireret af *Macbeth* (akt iv, scene 1), en af heksenes spådom om at Macbeth intet har at frygte, “for none of woman born / Shall harm Macbeth”.

50 I modsætning til, hvad der gælder for både folkeviserne og de forskellige litterære behandlinger af stoffet i det 19. århundrede, lader konflikten mellem kongen og de sammensvorne sig ikke klart aflæse af Baches maleri gengivet på frontispicet. Se nærmere i Hanne Lopdrup, *De sammensvorne... et maleri af Otto Bache*, Det Nationalhistoriske Museum på Frederiksborg, 1989.

om en opera overhovedet var kommet på tale. I sin store afhandling fra 1871 om Marsk Stig-viserne skrev han med indirekte reference til Søren Kierkegaards betragtninger om "det musikalsk-erotiske" i *Enten Eller* om mulighederne for at give historien om Marsk Stig en musikalsk ikklædning:

[...] skal vi tro hvad vores geniale landsmand har udviklet saa dybsindigt og overbevisende, at elskovens højeste magt og angstens vilde uro kun kan finde sit fulde udtryk i musikken, da må vi til visse vente Marsk Stig visens genfødsel af denne kunst, som især i skovscenen vilde finde et motiv, der i dæmonisk posesi overgår Don Juans møde med marmorstøtten.⁵¹

Mange år senere hævdede Hother Ploug, at Heise under arbejdet med *Drot og Marsk* var blevet gjort bekendt med denne bemærkning af A.D. Jørgensen og havde ærgret sig over at en anden havde fået en sådan ide før ham selv.⁵²

Behandlingen af det kendte stof falder stort set i to hovedgrupper: på den ene side folkeviserne og på den anden side de mange gen-digtninger (romaner, digte, tragedier) i det 19. og 20. århundrede.⁵³

Folkeviserne om mordet i Finderup Lade har forskellige tolkninger af begivenheden og gengiver dermed også forskellige detaljer i handlingsforløbet. I det store og hele går to forskellige grundtemaer gennem viserne, nemlig at mordet primært havde et politisk motiv, eller at det havde et følelsesmæssigt jalousi- og hævnmotiv. Det politiske motiv bundede i den almindelige ustabilitet i landet som følge af magtkampe mellem de forskellige grupperinger omkring konge, kirke og adel,⁵⁴ mens det mere personlige motiv centrerer sig omkring Kong Eriks påståede forførelse af Marskens hustru, Fru Ingeborg. Også sympatien med dramaets hovedpersoner, Kongen på den ene side og Marsken på den anden, skifter fra vise til vise. I Carsten Hauchs drama – og dermed i Heises opera – er de to motiver forsøgt kombineret, om end det personlige motiv ubetinget er det fremherskende, og sympatien umisforståeligt er på Marskens side. Faktisk træder det politiske kun frem de få steder, hvor de sammensvorne udtrykker deres almindelige had til Kong Eriks svigefuldhed samt i slutkoret til tek-

sten "Nu stander Landet i Vaade" – et udsagn, som netop citerer omkvædet fra en af de viser, der tolker begivenheden politisk.⁵⁵

Selvom en række centrale formuleringer i både Hauchs og Richardts tekster er taget fra flere forskellige folkeviser blandt Marsk Stig-repertoiret, bygger deres tekster dog klart på den længste og mest kendte af viserne, den såkaldte "A-vise" (som er en senere sammenfatning af fire kortere viser) med ikke færre end 108 strofer og med omkvædet "Min ædelig herre, hin unge her Marsti", som klart markerer, hvor visens sympati ligger.⁵⁶ Denne lange vise menes først at være digtet i midten af 1500-tallet og stammer i modsætning til de øvrige Marsk Stig-viser næppe fra en mundtlig tradition, der går mange århundreder tilbage. Operaens libretto følger som nævnt i alt væsentligt denne vise; de eneste mere afgørende forskelle på visen og librettoen er placeringen i handlingsforløbet af Kongens drøm om Ingeborg i dødningsklædning (i visen danner den indledning på hele beretningen), Ranes familiære forhold, samt Aases rolle; i visen optræder sidstnævnte først i slutscenen kort før mordet, dels som spåkvind, der spår om Kongens liv og død, dels som genstand for hans erotiske erobringstrang; hendes rolle i operaen som uskyldigt naturbarn, der fra første færd lader sig tryllebinde af Kongen, og som efter hans død beder for hans sjæl, har således ikke rod i folkevisen.

Dobbelthed i tolkningen af mordet på Kong Erik afspejler sig som nævnt i hele overleveringen af den historiske begivenhed fra de tidligste, næsten samtidige dokumenter til vores egen tids literære og kunstneriske fremstillinger, og det var da også denne tvetydighed – eller snarere manglen på troværdighed i betoningen af de personlige motiver i operaen – der, som det fremgår af det foregående, bidrog til den manglende anmelder-begejstring ved operaens fremkomst. Det er imidlertid nødvendigt at fastholde begge sæt af bevæggrunde, hvis man ønsker at forstå de sammensvornes handling; i en vis forstand er forholdet mellem Fru Ingeborg og Kong Erik dråben, der får bægeret til at flyde over snarere end den grundlæggende årsag til de sammensvornes kongedrab.

Som det fremgår ovenfor var Marsk Stig-myten genstand for dramatisk-litterær behandling i ikke færre end seks tilfælde i perioden mellem 1850 og 1878 (Hauch, Fibiger, Holmer, Scharling og Richardt, hvortil kommer den ukendte, forkastede tekst med titlen *Ingeborg Pallesdatter*). Når der ses bort fra den tætte forbindelse mellem Hauchs og Richardts tekster, lader det sig ikke afgøre, i hvilket omfang teksterne i øvrigt har inspireret hinanden. De er meget forskellige – og af meget forskellig litterær kvalitet – om end en række grundtemaer går igen i dem alle. To detaljer af ydre art

51 A.D. Jørgensen, *Bidrag til Nordens Historie i Middelalderen*, København 1871, s. 133.

52 Hother Ploug, "Fra 'Drot og Marsk's' første Dage", *Berlingske Tidende, Aften*, 24.11.1924.

53 Blandt de mange eksempler kan nævnes: Salomon Soldin, *Marsk Stig eller Sammenrottelsen mod Erik Glipping, Konge af Danmark. Et romantisk Skilderie fra det trettende Aarhundrede* (1802); C.J. Boye, *Erik den Syvende, Konge af Danmark* (1827); B.S. Ingemann, *Erik Menveds Barndom* (1828); Christian Winther, "Vaabendragerens Ed" (i: *Nogle Digte*, 1835); Adam Oehlenschläger, *Erik Glipping, Tragødie* (1838); J.F. Fröhlich, *Erik Menveds Barndom* (ballet af August Bournonville, skrevet 1842, trykt 1880); Carsten Hauch, *Marsk Stig* (1850); Ilia Fibiger, *Marsk Stig* (1850); Frederik Holmer, *Drot og Marsk, dramatisk Roman i to Dele* (1860); Henrik Scharling, *Marsk Stig og Fru Ingeborg, Tragisk Drama* (1878); Jens August Schade, *Marsk Stig, Drama* (1934); Karen Blixen "Fra det gamle Danmark" (i: *Vinter-Eventyr*, 1942); Ebbe Kløvedal Reich, *Festen for Cecillie* (1979).

54 Forud for de i operaen beskrevne begivenheder var gået en kamp mellem kongen og adelen, som bl.a. resulterede dels i udarbejdelsen af den første kongelige håndfæstning i Danmark, dels i etableringen af de såkaldte Dane-hoffer som tilbagevendende møder med stormændene.

55 Marsk Stig viserne og deres betydning som historiske kilder er indgående behandlet i bl.a. A.D. Jørgensen, *op. cit.*, s. 113-134, samt senere i Helge Toldberg, *Marsk Stig-Viserne* (Studier fra Sprog- og Oldtidsforskning (73) Nr. 252), København 1963; overleveringen af Marsk Stig-viserne fremgår af Institut for Nordiske Studier og Sprogvidenskabs website, http://duds.nordisk.ku.dk/tekstresurser/aeldste_danske_viseoverlevering/visernes_top-18/marsk_stig/ (sept. 2012).

56 Det velkendte omkvæd "Nu stander Landet i Vaade", som i operaen citeres i den monumentale afslutningsscene, stammer fra nogle af de kortere, kongetro viser. De forskellige Marsk Stig-viser (14 i alt, hvoraf den korteste har ni strofer, mens den længste har 108 strofer) er alle samlet under nummeret "DGF 145" i Svend Grundtvig, *Danmarks gamle Folkeviser I-XII*, København 1847-1976, Tredje Del fra 1862, s. 338-385.

springer i øjnene: titelsammenfaldet (*Drot og Marsk*) mellem Holmers skuespil og Richardt libretto, samt det tidsmæssige sammenfald (1878) mellem Heises opera og Scharlings tragiske drama. Fælles for dem alle er, at kongens forførelse af Ingeborg ikke fremstilles på scenen, men udelukkende skildres gennem personernes beretning om episoden samt ikke mindst gennem de voldsomme ændringer i personernes karaktertræk som følge af begivenheden.

Ilia Fibigers sørgespil *Marsk Stig* blev skrevet samme år som Hauchs tragedie, men forelå først på tryk syv år senere. Den dramatiske opbygning og personernes karaktertræk ligger forholdsvis tæt op ad hvad vi finder hos Hauch og Richardt, idet dog stykket slutter med at Marsk Stig vender tilbage for at fortælle Ingeborg om drabet på kongen, hvorefter hun dør på trods af Stigs indtrængende bøn om at følge ham i hans landflygtighed efter udåden.

Frederik Holmers "dramatiske Roman" fra 1860 består af to store dele, første del, *Stig og Ingeborg*, med genrebetegnelsen "Skuespil", og anden del, *Marsk Stig Hvide*, med betegnelsen "Sørgespil". Værket, der er tilegnet B.S. Ingemann, indledes med et højstemt nationalromantisk digt, der bærer tydeligt præg af tidens anspændte dansk-tyske forhold.⁵⁷ I første del beskrives det tætte forhold mellem Ingeborg og Marsken, ligesom Raness svigefulde karakter og Judas-agtige dobbeltspil går som en rød tråd gennem handlingen. Også kongens fremtrædende karaktertræk som kvindebedærer og politisk ukyndig betones. Anden del er gennemsyret af ondskab og intriger, det meste iscenesat af Rane (her under navnet Ranild Johnson). I denne fremstilling erkender Ingeborg selv sin andel i sin egen fornedrelse, og Marsk Stig undsiger hende. Selv dør han til slut efter at være blevet forgiven af Rane.

Marsk Stig og Fru Ingeborg af Henrik Scharling⁵⁸ udkom samme år, som Heises opera havde premiere, men ifølge forfatteren selv var den færdigskrevet fire til fem år forinden. Scharling indleder sit "tragiske Drama" med en knap 100 sider lang litterær og æstetisk afhandling *Om dansk Skuespildigtning*. I slutningen af afhandlingen omtaler han sit eget skuespil, herunder specielt dets forhold til de mange tidligere forsøg over samme emne. Han betoner sin gæld til folkeviserne og beklager i denne forbindelse sine forgængeres "romantiske" og tandløse gengivelse af den gamle myte; at komme fra disse tidligere værker til hans eget forsøg var at opleve

en Forskjel, som naar man fra de jyske Heder med de brune Lyngbakker og Kæmpehøie pludselig bliver flyttet hen til en smilende Eng med fede Køer og dejlige grønne Træer. Jeg kunde slet ikke kjende situationen igjen. Det Tunge, Vilde og Harde var taget bort, Alt var blevet saa blødt og romantisk drømmende [...].

Scharling påpeger svagheden i at slutte dramaet med Kongens død; tværtimod, hævder han, må denne begivenhed falde midt

57 "Danmarks Fader, senestærke Jylland, / Blodbøg i Nordmandens Helteskov! / skal din Krone vorde som et preussisk Lydland / Høges Rede og den røde Valravns Rov?" (vers 1).

58 I dag bedst kendt for romanen *Ved Nytaarstid i Nøddebo Præstegaard*. Fortælling af Nicolai, 18 Aar gammel fra 1862.

i dramaet, således at der bliver plads til en skildring af følgerne af begivenheden: Marsk Stigs personlige hævn, der kaster hele Danmark ud i ufred og borgerkrig. Ligeledes beklager han sine forgængeres farveløse skildring af marskens og specielt kongens karaktertræk. Den første del af Scharlings drama ligger meget tæt op ad Richardts libretto – undertiden helt ned i de enkelte formuleringer (f.eks. Kongens svar på Marskens anklage: "Kan hænde, Fru Ingeborg havde ligesaa god Vilie som jeg"). Som antydnet ovenfor lader Scharling dramaet fortsætte efter drabet på Kong Erik. Landet kastes ud i borgerkrig, den unge Kong Erik, der har overtaget styret efter sin far, kommer i åben kamp med den fredløse Marsk Stig og må se sig besejret af marsken. Ingeborg sygner hen og beder på dødslejet Marsk Stig om at sone den skyld, han har påført landet gennem kongemordet på den for hende eneste mulige måde i form af en pilgrimsfærd til Jesu grav i Jerusalem. Dramaet slutter med, at Marsk Stig drager af sted. Tragediens grundlæggende morale sammenfattes kort før slutningen af Drost Peder på en måde, der klart leder tanken hen på slutscenen i Heises opera: "Haardt maa Du lide, mit Fædreland, for din Konges Brøde og dine Stormænds Vrede. Maatte bedre Dage oprinde for vore Efterkommere, da Retfærd sidder paa Thronen, og Viisdom med styrke fører Regimentet".

Ingen af de nævnte skuespil (med undtagelse af Hauchs tragedie) synes at have været opført i samtiden. I hvilket omfang de har været læst, lader sig ikke afgøre, men det er en nærliggende tanke, at persongalleriet i operaen og forhistorien for handlingen har været almindeligt kendt i samtiden i en grad, som måske har gjort librettoen mere forståelig og mere vedkommende, end den måske fremtræder for et nutidigt publikum.

I forlængelse af denne voldsomme optagethed af Marsk Stigmyten gennem hele det 19. århundrede bidrog allerede selve stoffet til den diskussion, som Heises opera *Drot og Marsk* hurtigt fremkaldte, nemlig spørgsmålet om operaens placering som dansk nationalopera,⁵⁹ en diskussion, der dog også må forstås på baggrund af den politiske situation i Danmark i sidste tredjedel af 1800-tallet, hvor den almindelige nationale eufori fra midten af århundredet var blevet kølnet efter nederlagene i 1864 og tabet af store dele af det daværende Danmark.

Receptionshistorisk indskrives *Drot og Marsk* sig i den meget begrænsede række af danske operaer fra det 19. og begyndelsen af det 20. århundrede, som har vist sig levedygtige frem til i dag og som har holdt sig på først og fremmest Det Kongelige Teaters repertoire – om end sporadisk. Udover *Drot og Marsk* består denne gruppe værker af J.P.E. Hartmanns *Liden Kirsten*, Carl Nielsens *Saul og David* samt *Maskarade*.⁶⁰

59 *Drot og Marsk* som nationalopera er indgående behandlet i Camilla Britt Donovan, *Nationalopera i Danmark* (speciale ved Musikvidenskabeligt Institut, Københavns Universitet), København 1999.

60 Prædikamentet som "nationalopera" kombineret med en almindelig anerkendelse af operaens musikalske og dramatiske kvaliteter førte til, at *Drot og Marsk* blev optaget som et ud af 12 særligt udvalgte musikværker i Den danske Kulturkanon, der blev etableret på Kulturministerens foranledning i 2006.

De musikalske kilder

Det musikalske kildemateriale til *Drot og Marsk* er forholdsvis overskueligt. De to vigtigste kilder er Heises kladde (B) – noteret som klaversats med tilhørende vokalsats og med spredte anvisninger på instrumentationen – samt Heises renskrift af hele partituret (A) med de tilføjelser og rettelser, som er beskrevet i det kritiske apparat. Hertil kommer opførelsesmaterialet i form af stemmer og sufflørpartier (C, D og E) samt de to trykte klaverudtog fra 1879 (F og G). Når der ses bort fra disse klaverudtog, har nodematerialet til operaen aldrig været trykt forud for nærværende udgave; ved de tidlige opførelser i årene efter Heises død har operaen således været dirigeret efter Heises renskrevne autograf, som følgelig bærer et vist præg af de forskellige opførelser (se *Description of Sources* samt nedenstående redegørelse for den redaktionelle strategi). Som hovedkilde er valgt Heises renskrift (A), både med hensyn til musik og libretto. Andre kilder, det vil sige kladde, opførelsesmateriale samt trykte klaverpartiturer, har udelukkende været konsulteret i forbindelse med evalueringen af forskellige læsemåder.

Som følge af tilblivelsesomstændighederne udgør kilderne til ouverturen et særligt kompleks, der afspejler dens oprindelse som selvstændig koncertouverture, skrevet mere end 20 år før operaen.

Redaktionel strategi

Hovedkilden for udgaven er komponistens partiturrenskrift (A), som gengives i sin fulde længde uden hensyntagen til angivelse af spring. Der kan identificeres to lag af tilføjelser og ændringer i hovedkilden:

- 1: Komponistens egne ændringer og tilføjelser med blyant med hensyn til dynamik, artikulation og foredrag igennem hele værket. Alle disse tilføjelser er medtaget i nærværende udgave. Hvad angår ændringer i tonehøjde i Kongens parti se nedenstående redegørelse for tilblivelsen af Kongens parti.
- 2: Kapelmestertilføjelser – mange med blå eller rød farvestift. Disse medtages ikke, men er dokumenteret i variantapparatet for så vidt som det ikke drejer sig om rent direktionsstekniske anvisninger.

Eftersom A er den eneste fuldstændige samtidige kilde til værket, er A primært revideret på dens egne præmisser gennem analogislutninger. I visse tilfælde er der emenderet til en formodet korrekt læsemåde (konjektur), også selvom der ikke kan argumenteres med en analogi, f.eks. manglende bindebuer. Parallelle passager er normaliseret (ensrettet).

Artikulation

I systemer med to blæserinstrumenter noteret på et system har Heise ofte kun noteret artikulationstegn i den ene stemme, idet det underforstås, at artikulationen gælder for begge stemmer. Sådanne passager er stiltiende kompletteret med artikulationstegn i begge stemmer.

Bjælker

Bjælker er gengivet som i A. I tilfælde af åbenbar inkonsekvens har udgiverne stiltiende normaliseret bjælkesætningen.

Buer

Undertiden kombinerer Heise buer og bindebuer således, at de optræder i forlængelse af hinanden. Sådanne sammensatte buer er som hovedregel stiltiende normaliseret, således at buen begynder/slutter samtidig med bindebuen. Hvor to buer hhv. slutter og begynder på samme node, er buerne ligeledes stiltiende normaliseret til én bue.

Heise er noget upræcis, når det gælder placering af buer; ofte er de for lange, dvs. at de begynder før første node og strækker sig til efter sidste node. Især i forbindelse med sideskift har dette givet anledning til tvivl om, hvorvidt der er tale om en afsluttet bue, eller en bue, der ønskes fortsat på den følgende side. Udgiverne har stiltiende normaliseret sådanne upræcise buer på baggrund af den musikalske kontekst, og kun i særligt intrikate tilfælde er sådanne forhold kommenteret.

Dynamik

Ved parvis ordnede systemer (f.eks. vl.1,2 og vc., cb.) noterer Heise ofte kun dynamiske betegnelser imellem systemerne. Denne praksis er stiltiende normaliseret, således at der sættes dynamiske tegn under begge systemer. Denne læsemåde bekræftes i øvrigt af det originale stemmemateriale, kilde C1.

Foredragsbetegnelser

Forkortede foredragsbetegnelser som f.eks. *dol.* og *espr.* er stiltiende normaliseret til *dolce* og *espressivo*.

Forslagsnoder

Heise sætter to faner på enkeltstående forslagsnoder. Dette er normaliseret til én fane. I forslagsfigurer som omfatter mere end én node følges Heises praksis mht. antal bjælker.

Fortegn

Som hovedregel følges Heises notationspraksis vedrørende faste fortegn, dog er visse passager i klarinetstemmen – med kommentar – normaliseret efter nutidig notationspraksis.

Mht. advarselsfortegn sætter Heise ofte flere, end det er normalt i nutidig praksis. På dette punkt er der stiltiende foretaget visse justeringer.

Paukestemmen

Der er stiltiende tilføjet bindebuer i paukehvirvler, dog sættes der kun bindebue mellem næstsidste og sidste node, såfremt den optræder i A.

Heises notationspraksis med hensyn til bølgelinje efter trilletegn tilkendegiver tilsyneladende, at hvirvlen ofte skal inkludere sidste node, men imidlertid er der på dette punkt snarere tale om en notationsmæssig egenart i komponistens håndskrift, der ikke svarer til paukens 'spilletekniske natur'. Denne formodning bekræftes af det originale stemmemateriale, kilde C1. På denne bag-

grund er en del bølgelinjer blevet forkortet, således at de slutter før sidste node.

Markering af omstemning af paukerne er tilføjet og/eller normaliseret med betegnelsen *muta in*.

Spilletekniske anvisninger

Manglende spilletekniske anvisninger som f.eks. *trem.*, *pizz.*, *arco* er tilføjet med kommentar.

Kongens parti

Heises ændringer i **A** vedrører for størstedelen Kong Eriks parti og hænger tæt sammen med – og kompliceres af – den ændring, der i sidste øjeblik fandt sted i rollelisten, hvor skuespilleren Emil Poulsen måtte overtage rollen efter tenoren Jens Nyrop (se ovenfor). På det tidspunkt, da denne udskiftning blev nødvendig, havde Heise færdig-instrumenteret og renskrevet det meste af første akt (til og med nr. 9), men endnu ikke sidste nummer i første akt og de tre efterfølgende akter. Dette indebærer, at første akt nr. 1-9 fra Heises hånd er skrevet med Jens Nyrop (altså en tenor) i tanker, mens den resterende del af partituret er skrevet med Emil Poulsen (en skuespiller) i tanker – altså den dybere version af denne rolle; i første akt havde Heises således skrevet partiet for en rutineret sanger, og da skuespilleren Emil Poulsen trådte til, måtte han ændre partiet (ikke mindst de høje toner), så det kunne udføres af en skuespiller; disse ændringer indførte Heise i første akt med blyant, mens han for den øvrige del fra første færd kunne tage hensyn til den nye situation; og her er det således blækversionen, der er rettet mod Emil Poulsen. Når der også i de tre sidste akter findes blyantstilskrifter, vedrører disse – i modsætning til de før nævnte blyantrettelser i første akt – således en form for "tilbageføring" af Kongens parti, måske til brug for en fremtidig opførelse, hvori det igen var en skoletenorsanger, der skulle udføre Kongens parti, og konkret til brug for udarbejdelsen af klaverudtoget i 1879 kort før Heises død.

Udgiveren af dette klaverudtog, Axel Grandjean, har som nævnt ovenfor selv berettet om sine møder med Heise, hvor disse spørgsmål kan have været drøftet; resultatet blev, at klaverpartiturrets vokalstemme i visse tilfælde – men langt fra altid – gengiver såvel den høje som den dybe version af kongens parti, uden at det dog er muligt at godtgøre, hvilke kriterier Axel Grandjean har lagt til grund for dette valg.

På denne baggrund har nærværende udgave valgt at se bort fra den tilrettede "skuespillerversion" fra premieren og i stedet udgivet den "sangerversion", som Heise oprindeligt havde i tanker, og som man må formode, at han anså for den autentiske (den alternative version gengives i det kritiske apparat). Dette medfører, at blyantsrettelserne i Kong Eriks parti i hovedkilden får forskellig status, afhængigt af hvilken af de fire akter, de vedrører: for første akts vedkommende (Nr. 1-9) er blyantsrettelserne principielt *ikke* en del af værket, mens de for den resterende del af partituret netop *er* en del af værket. Ovenstående tolkning af autografen og dens tilføjelser bekræftes af et nøjere studium af Heises kladde, kilde **B**. Også her er der tilføjede blyantsrettelser, som viser, hvordan Heise måtte ændre Kongens parti, oftest således, at de relevante

passager blev lagt i et dybere toneleje. Der er i denne forbindelse set bort fra klaverpartituret, dels fordi det er udarbejdet af en anden end komponisten, dels fordi det på én og samme tid afspejler en kombination af såvel sanger- som skuespillerversionen.

Ved siden af den oprindelige 'sangerversion' og 'skuespillerversionen' optræder der en tredje version af Kongens parti i form af en række tilføjelser med blyant i komponistens hånd i kilde **A** og **C3**¹. Det drejer sig om passager, hvor Kongens parti er blevet lagt yderligere op i forhold til den oprindelige 'sangerversion'. Det må antages, at disse ændringer er kommet til i forbindelse med, at Heise tilbageførte Kongens parti til sangerversionen. Tilsyneladende er der tale om en planlagt, men ikke fuldført revision, idet den hovedsageligt er gennemført i første akt og kun sporadisk i anden akt, mens der overhovedet ikke forekommer ændringer af denne type i tredje og fjerde akt. Som tidligere nævnt gengiver nærværende udgave den oprindelige sangerversion. Den høje version optræder i følgende passager, som alle er dokumenteret i det kritiske apparat: Første akt: t. 200, 239, 255, 789, 804, 809, 976, 900 1221, 1224, 1437, 1439, 1467. Anden akt: t. 720, 897. I øvrigt er alle varianter i kilderne **A**, **B**, **C3**¹ og **G** dokumenteret i det kritiske apparat.

Libretto

Heller ikke kildematerialet til den endelige libretto er uden problemer. De tre håndskrevne instruktørpartier (**Tb**, **Tc** og **Td**) bygger på et ukendt forlæg, der formentlig går tilbage til den renskrift af librettoen, som Christian Richardt i 1875 afleverede til Det Kongelige Teater.⁶¹ Efter at have modtaget et tilsagn om antagelse af operaen omarbejdede og finpudsede Richardt imidlertid librettoen flere gange, hvilket fremgår af de tre bevarede – men meget forskellige – versioner af librettoen i Richardts hånd (**Tf**, **Tg** og **Th**). Det tidligste udkast til librettoen er Elise Plougs prosaudkast (**Te**), mens **Tf**, **Tg** og **Th** muligvis udgør forskellige stadier i Richardts arbejde med librettoen. Meget tyder på, at det er **Tf**, der har dannet grundlaget for Heises arbejde med operaen: dels svarer overstregninger og tilføjelser i **Tf** til Heises kladde **G**, dels er der i **Tf** indlagt et par løse ark med rettelse i Richardts hånd, direkte stilet til Heise og efterfølgende indarbejdet i operaen.

Den trykte libretto (**Ta**), der blev udgivet et halvt år før premieren, bygger formentlig ligeledes på **Tf**, dog uden de tilføjede angivelser af udeladelser, som er repræsenteret i operaen (jf. oversigten over tekstvarianter i bd. 2, s. 866ff, specielt: 1. akt: t. 1213; 2. akt: t. 283-292; 3. akt: t. 60, 409, 519, 544-548; 4. akt: t. 47, 117-122, 729-740).

Forholdet mellem de tre instruktørpartier på Det Kongelige Teater (**Tb**, **Tc** og **Td**) er ligeledes uklart; dog vides det, at et af de tre instruktørpartier er indgået i teatret i 1909,⁶² hvilket antagelig er sket i forbindelse med en nyopsætning af operaen dette år. Det fremgår klart, at de alle tre har været anvendt ved indstu-

⁶¹ Christian Richardts originale libretto var vedlagt et brev, dateret 30.11.1875, der beror på Det Kongelige Teater. Sagsnummer C. N. 45/1875; den vedlagte libretto er tilsyneladende ikke bevaret.

⁶² Ifølge oplysning på stamkort i Det Kongelige Teaters Arkiv og Bibliotek.

deringer af operaen på teatret, på trods af at de indeholder passager fra librettoen, som ikke indgår i den færdige opera. De må således være udarbejdet enten på baggrund af den trykte libretto eller af et andet tekstforlag, men altså uafhængigt af den færdigskrevne opera.

En særlig detalje i rollelisten knytter sig til en af de sammen-svorne, provst Jens Grand. I personlisten i Christian Richardts kladde til teksten (Tg) er "Lambertinus" ændret til "Provst Grand"; denne navnerettelse afspejler sig i også i Heises kladde (B), hvor "Lambertinus" på s. 79 er rettet med blyant til Jens Grand, som herefter er det navn, der i den resterende del af kladden er anvendt om denne person (i Tf optræder personen hele vejen igennem under navnet "Lambertinus" og i renskrift (A) og trykt klaverpartitur (G) hele vejen igennem som "Jens Grand").

Redaktion af librettoen

Afvigende stavemåder *inden for* hovedkilden A (f.eks. *Dans / Dands, sælsom / selsom*) ensrettes i forhold til den oftest forekommende form uden yderligere kommentarer; dog bibeholdes afvigende stavemåder i enkelte tilfælde (f.eks. *see, meer*), hvor formen med to e'er formodes at være anvendt emfatisk.

I klaverpartituret (G) er *Du / Dig* skrevet med stort begyndelsesbogstav, ord som *Dans, Krans, kysk* skrevet uden *d*, mens en række verber i præsens er uden *e* (f.eks. *gaar, staar*). Sådanne afvigende stavemåder imellem A og G opregnes ikke i det kritiske apparat; det samme gælder forskelle i interpunktionen. Derimod anføres egentlige tekstforskelle (afvigende ord eller ordstillinger) og forskelle med hensyn til sceneangivelser og regibemærkninger som varianter. Sceneangivelser og regibemærkninger i G er i de fleste tilfælde identiske med angivelser i A, men generelt indeholder G flere sceneangivelser end A. Regibemærkninger, der er udeladt i G, er anført i *Critical Commentary* som "no SD" ("no stage direction"), mens regibemærkninger, der er anført G men ikke i A anføres i deres fulde ordlyd som varianter.

Angående interpunktion i nyudgaven kan bemærkes følgende: Begyndelsesbogstav efter punktum, udråbstegn og kolon er stiltiende skrevet med stort. Manglende nødvendig interpunktion, f.eks. komma efter gentagelse af ord eller sætningsdele, er stiltiende tilføjet. Hvor der er tvivl om interpunktionens art (f.eks. hvis en replik slutter uden punktum eller udråbstegn, og den næste begynder med stort begyndelsesbogstav), kommenteres tilføjjelsen.



Valdemar Gyllichs udkast til scenografi: Marsk Stigs borg fra førsteopførelsen af *Drot og Marsk* i 1878. Gengivet med tilladelse fra Nationalmuseet, København.
Foto: Henrik Wichmann.

Valdemar Gyllich's draft of a scenography: Marshal Stig's castle, from the premiere of *King and Marshal* in 1878. Reproduced by kind permission of Nationalmuseet, Copenhagen.
Photo: Henrik Wichmann.

Øverst t.v.: En af Det Kongelige Teaters førende skuespillere, Emil Poulsen, som kong Erik i førsteopførelsen af *Drot og Marsk* i 1878. Gengivet med tilladelse fra Det Kongelige Teaters Arkiv og Bibliotek.



Upper left: One of The Royal Theatre's leading actors Emil Poulsen as King Erik, from the premiere of *King and Marshal* in 1878. Reproduced by kind permission of Det Kongelige Teaters Arkiv og Bibliotek.

Øverst t.h.: Mezzosopranen Sophie Keller som Aase i førsteopførelsen af *Drot og Marsk* i 1878. Aase står med jagthornet, som hun får af Kong Erik i første akt, da hun møder ham for første gang i skoven. Gengivet med tilladelse fra Det Kongelige Teaters Arkiv og Bibliotek.

Upper right: The mezzo-soprano Sophie Keller as Aase, from the premiere of *King and Marshal* in 1878. Aase stands with the hunting horn which she receives from King Erik in act one when she meets him in the woods for the first time. Reproduced by kind permission of Det Kongelige Teaters Arkiv og Bibliotek.

Nederst: Barytonen Niels Juel Simonsen som Marsk Stig Andersen i *Drot og Marsk*. Tegning af Christian Bayer, 1878. Gengivet med tilladelse fra Teatermuseet i Hofteatret, København.



Bottom: The baryton Niels Juel Simonsen as Marshal Stig Andersen in *King and Marshal*. Drawing by Christian Bayer, 1878. Reproduced by kind permission of Teatermuseet at Hofteatret, Copenhagen.



Portrætfoto af Peter Heise.
Det Kongelige Bibliotek, København.

Portrait of Peter Heise.
The Royal Library, Copenhagen.



Portrætfoto af Christian Richardt.
Det Kongelige Bibliotek, København.

Portrait of Christian Richardt.
The Royal Library, Copenhagen.

INTRODUCTION

Peter Heise's and Christian Richardt's opera *King and Marshal* (Drot og Marsk) builds on one of the best known and most persistent myths in Danish history, namely the history of the most recent murder of a Danish king, carried out in Finderup Barn near Viborg in Jutland on Saint Cecilia's Night, 22 November 1286. The factual historical information about the crime is sparse, both where it concerns the motives for the murder, and the subsequent prosecution and conviction of, amongst others, the King's Marshal, Stig Andersen – one of the two people named in the opera's title. The myth about the conflict between the King, Erik Glipping,¹ and his Marshal, Stig Andersen Hvide,² is built partly on a few references in contemporary annals and legal documents, and partly – and more significantly in terms of the formation of the myth – on the many so-called folk ballads of unknown provenance about Marshal Stig, most of which have survived through oral transmission and were only written down several hundred years after the event. Of course the many artistic works about the event, particularly during the 19th century but continuing right up to our own time, have given rise to further interest in the myth's meaning and place in the understanding of Danish history. Posterity has looked quizzically at the series of 19th century recreations, for example in Ernst von der Recke's humorous poem on the occasion of the 25th anniversary of the first performance of *King and Marshal*:

Yonder wild saga from a time of peril,
[...]
That has beguiled through hundreds of years
Poets great and small,
Who broke with diligence their brains first,
and then their necks upon it.³

In this connection the most interesting of the many versions of the known material is Henrik Scharling's play, *Marshal Stig and Lady Ingeborg* (Marsk Stig og Fru Ingeborg). This drama is built on the same folk ballad as Heise's opera, and it includes a long introductory discussion about the play in general and the surviving material's suitability for this particular purpose. In this respect the author reflects in his introduction about the dramatic inconvenience

of ending the tragedy with the King's death rather than stressing the consequences of the offence (in the folk ballad and the opera this is expressed through the words, 'Now stands the country in peril'). Eventually – and remarkably – this drama came out in 1878, the same year as the opera's first performances, apparently without this coincidence being noticed by anyone at the time.

The making of *King and Marshal*

Heise had been interested in the history of King Erik and Marshal Stig since he saw a performance of Carsten Hauch's tragedy, *Marshal Stig* (Marsk Stig), at The Royal Theatre Copenhagen in 1850.⁴ Its impact prompted him to compose the concert overture, 'Marshal Stig', six years later.⁵ More than twenty years were to pass before he took the subject up again, this time as the subject of his main work, the opera, *King and Marshal*, after first trying, with mixed success, to set a series of lesser dramatic works and plays combining music and speech.⁶

After some hesitation, Heise's friend the poet Christian Richardt agreed to write the libretto on the basis of the folk ballads and Carsten Hauch's 1850 tragedy. Heise had already drafted the whole project with his sister-in-law, Elise Ploug, who set about working up a fifteen-page long prose text outline, which Heise subsequently sent to Richardt in August 1875.⁷ The preserved correspondence between the composer and the librettist shows that they both found the outline somewhat defective, but that even so they immediately – on the basis of the outline – eagerly discussed the necessary changes to the scenes in detail.⁸

There were two particular aspects of the outline that Heise wanted to change. Firstly, he thought it was important that the girl, Elise (in the final version she becomes the charcoal burner's daughter Aase), who is courted by the King at the beginning of the text, should be brought up to the castle, if necessary by force. Secondly, he thought it was wrong that Ingeborg dies on the stage

4 The piece, with music by Henrik Rung, received seven performances, all in 1850.

5 Published by *The Danish Centre for Music Publication*, ed. Axel Teich Geertinger, in 2010 (see the Centre's website, where the work can be downloaded without charge).

6 Henrik Hertz, *The Pasha's Daughter* (1863–65); August Bournonville, *Cort Adeler in Venice* (1869); Andreas Munch, *The Tarn* (1874) and others.

7 Elise Ploug's son, Hother Ploug, maintained in an article in *Berlingske Tidende, Aften*, 24.11.1924, that it was actually him, when he was 18 years old, who had worked out the sketch at his mother's request, but that his mother had then revised the text. In the same article Hother Ploug tells us that Svend Grundtvig's folksong edition was in his parent's reference library, and that they, unlike Heise himself, were familiar with the Marshal Stig ballads.

8 Elise Ploug's outline is preserved amongst Christian Richardt's papers in the Royal Library Copenhagen, together with three manuscripts with texts for *King and Marshal* (see *Description of Sources, Te, Tf, Tg, and Th*). The preserved correspondence between Heise and Richardt is reproduced in Gustav Hetsch (ed.), *Breve fra Peter Heise*, Copenhagen 1930, pp. 164–172.

1 Erik V, nicknamed 'Klippling' or 'Glipping'. (1249–1286). The significance of the nickname remains unclear; it is most likely that which is given in *Ordbog over det danske Sprog*, as used between the Middle Ages and the 18th century: a four-sided coin made by clipping a long, stamped piece of metal and of lower worth than its face value. In popular etymology the word is explained with reference to his delight in seducing women and in relation to his blinking (*glippende*) eyes.

2 The Hvide family, whose founding father was Skjalm Hvide (died c. 1113), was one of the most powerful noble families in Denmark in the 13th century.

3 Cited in Hother Ploug, 'Fra "Drot og Marsk's" første Dage', *Berlingske Tidende, Aften*, 24.11.1924, p. 1. Ernst von der Recke 1848–1933.

at the Marshal's return from battle; rather, he thought that Ingeborg could accompany the conspirators in the final scene, when the murder takes place. Richardt complied with both these wishes, though not precisely in the form that Heise sketched out in his letter of 20 August 1875.

Christian Richardt went straight ahead with the job, and in his diaries one can follow how he, day by day, recorded how much time he had spent on writing the libretto. In the notebook for 1875 he says this about the work: 'Begun 22nd August – finished 31st October.'⁹ He estimated the total use of his time to be around 100 hours, before spending a further 22 days on writing out and revising the manuscript. On the 30 November 1875 he sent the completed text to the theatre requesting their approval:

Permit me to present the honourable Theatre Direction with this, asking them, if possible, to approve *the text for a tragic opera in four acts* on the basis of the folk ballad and Hauch's 'Marshal Stig', which I have prepared at the request of the composer, Mr P. Heise, – of whose dramatic and musical aptitude I have no doubt.¹⁰

The libretto was sympathetically received, and already on 6 December 1875, just a week after it had been sent in, the theatre censor Christian Molbech was able to send his positive judgement, in which he said, amongst other things:

that in this text there are found not just, as one could expect, a highly poetic atmosphere and lyrical-romantic elements of real literary beauty, but that there are also scenes and situations of true dramatic-musical character [...] That the piece, in terms of its special musical usability is also a pretty poem, in which a homely tone of speech with the ring of the folk ballads is happily struck and carried through, giving it, of course, a heightened worth, also for the composer.¹¹

All the same, Richardt reworked parts of the libretto many times, as Heise gradually got on with composing the music and proposed small changes,¹² and it was only on 21 January 1877 that he could note in his calendar that he was finished with the final revisions.¹³

Richardt's libretto came off the press on 22 March 1878 and was therefore in the shops for half a year before the public could hear the music in the theatre (see source **Ta**). By the time of the first performance, which took place on 25 September 1878, the

printed libretto had already appeared in a second edition, and more were to follow during the next few years.¹⁴ The printed edition appeared with a dedication to 'the musician P. Heise with thanks and friendship from the author', together with the following note on the text's sources:

As well as the *ballad* – the common source for all accounts of the 'Marshal-Stig' myth – *C. Hauch's* tragedy of the same name is, according to the composer's wish, the basis for the present opera-text. But it is poetry based on poetry, and much is my own work.

In the music some parts are left out. Chr.R.¹⁵

It cannot be said with certainty which manuscript Heise used while he composed the music, as all three versions of Richardt's text and the printed libretto, as well as the three preserved director's text books from The Royal Theatre diverge – though only in details – from the text which is sung in the opera; it is not known whether Heise used another, no longer known, copy for his text, or whether he just made changes in one or another of the known sources along the way. Most probably – on the grounds that are discussed in the *Description of Sources* – Heise used Richardt's fair copy of 1876 (source **If**) in relation to his working out of the draft (source **B**).

Concurrently with Richardt's work on the libretto Heise composed the music, and by February 1877 he had mostly finished the first and second acts.¹⁶ The eventual submission of the whole opera took place eight months later, and on 1 November the chief conductor H.S. Paulli on behalf of the censor said in a short note '[...] that there seems to be nothing to prevent the aforementioned music from being performed at The Royal Theatre'.¹⁷

Two problems, however, came up immediately before the eventual premiere. At nearly the same time as the theatre's acceptance of *King and Marshal* (actually in the same week), they received another piece under the title, *Ingeborg Pallesdatter*, by an unknown author¹⁸ whose subject was King Erik's pursuit of Lady Ingeborg, precisely the same theme which played a central role in the opera. One can only guess what the result would have been if this play had been accepted.¹⁹ The other problem was more serious and required active handling in the form of changes to the casting and therefore in the score, even though the cause of the problem appears somewhat comical today. The story is exhaustively told by Emil Poulsen²⁰ and turns on the necessity of the

9 Christian Richardt's note books, III. 1871–75. *DK-Kk*, NKS 868, 8°.

10 Letter to the Director of The Royal Theatre of 30 November 1875 (Det Kongelige Teaters Arkiv og Bibliotek).

11 Rigsarkivet, Det Kongelige Teater og Kapel, Pk. 384, Censor. Here cited from Gustav Hetsch, *Peter Heise*, Copenhagen 1926, p. 168.

12 Compare the letter from Richardt to Heise, incorporated in **Tf** and dated 'Storehed. 3.2.76', with the following wording: ' – that E. Poulsen likes the text pleases me so much. I think you may be far ahead, you may actually have the whole of February for the second act. Here are a pair of attempts at your instructions; but I miss the theatre copy, and am not clear about where the various insertions belong. Maybe you can repair it yourself, if that suits you.' There follow proposals for a series of changes to the text.

13 Christian Richardt's note books, IV. 1875–79. *DK-Kk*, NKS 868, 8°.

14 The newspaper *Fædrelandet* published an announcement of a second edition of the libretto on 27.9.1878.

15 See an overview of these omissions in the *Critical Commentary*, p. 866ff.

16 According to Gustav Hetsch, *op. cit.*, Copenhagen 1926, p. 169, information in a letter from Heise's wife to Richardt.

17 Cited from Gustav Hetsch, *op. cit.*, p. 171.

18 According to a series of authorized family history sources, Ingeborg Pallesdatter (c. 1230–1293) was Marshal Stig's second wife; whether it is this Ingeborg that became known as 'Lady Ingeborg' in the folk retellings, we cannot be sure; in 1286 – the year of the alleged rape – the historic Ingeborg was already over 50 years old. She survived Marshal Stig's murder of King Erik by seven years.

19 The affair is described in Gustav Hetsch, *op. cit.*, pp. 171–172.

20 Emil Poulsen's own humorous report on these events is reproduced in *Teatret, 9 (1909–1910)*, pp. 1–3, and later in Anna Poulsen, *En Skuespillers Liv. Minder om et Samliv med Emil Poulsen*, Copenhagen 1925, pp. 182–184.

comparatively late replacement of the tenor Jens Nyrop, originally cast in the role of King Erik, with the actor Emil Poulsen, because Jens Nyrop thought it less than he was worth to be killed off by 'a young lad' like Niels Juel Simonsen, who sang the Marshal's part.²¹

The problem was – apart from the problem of making any changes at all in the casting – that the new king, Emil Poulsen, was not a singer and therefore could not sing the tenor part which Heise had composed. Heise therefore had to hastily remove the highest notes, so that the part suited Emil Poulsen's vocal range better. The matter ended happily, and Emil Poulsen achieved success for his new role ('new' in more than one sense of the word). He ended his light-hearted report on the situation with the words, 'I can imagine that Nyrop was annoyed because he could not spoil my second-rate tenor voice'. The source-related consequences of this change and the editorial challenges it has caused are discussed below in the section *Editorial Strategy*.

As overture to the opera *King and Marshal*, Heise chose, as mentioned before, to use the '*Marshal Stig*' Overture he had composed twenty years earlier, although he made a series of changes and cuts in the original score.²² Even with these abbreviations, the overture was still felt to be too long, and after the first performance Heise undertook a series of further abridgements until he arrived at the version which was reproduced in the piano score, only consisting of the slow introduction. In the present edition, the overture is given full length as it was at the first performance in 1878.²³

First performance and reception in 1878

With some delays and 'after many difficulties',²⁴ but accompanied by great expectations in the press and a sold-out theatre, *King and Marshal* had its first performance at The Royal Theatre Copenhagen on 25 September 1878 with the genre label 'tragic song-drama' – a label that had already been introduced on the title page of the libretto when it was printed earlier that year.²⁵ The theatre's journal tells us laconically that it went as it should.

The leading roles were sung by Emil Poulsen (King Erik), Niels Juel Simonsen (Marshal Stig), Doris Erhard Hansen (Lady Ingeborg), Harald E. Christophersen (Rane), and Sophie Rung-Keller (Aase); musical direction was by chief conductor, H.S. Paulli.

The many reviews were comparatively united, partly in their general but not absolutely excited assessment of the work, and partly in the main points each brought forward. These points

included the following: firstly, that it was surprising that the romance-composer Heise almost completely steered away from the romance style and independent song numbers (apart from Aase's three strophic songs) without becoming a victim to the Wagner-inspired declamation which was neither in the public's nor in the reviewers' taste; secondly, that there was a flaw in the plot, because the King's offence – the rape of Lady Ingeborg – had very little credibility in Richardt's text; and thirdly, the actor Emil Poulsen's evidently entirely unforgettable performance of King Erik, which completely compensated for the fact that he could not match Simonsen's Marshal Stig vocally.

On the day of the premiere, *Nationaltidende* carried a thorough-going discussion of Richardt's libretto and of the main sources and literary background to the text. After a discussion of the dissemination of the ballads about Marshal Stig and Boyes', Oehlenschläger's and Hauch's earlier versions of the subject, the anonymous author of the article praised Richardt's management of the ballad material and Hauch's text; in this respect he particularly praised the role which Richardt had written for Aase, who is in a sense the only intermediary between the drama's two sides. The article concluded its appraisal of the text by stressing the unusual fact that the public and reviewers had been able to occupy themselves with the opera's text beforehand, without knowing a single note:

As a poem 'King and Marshal' is, even if not a piece of unusually significant poetry, still a pleasing lyrical-dramatic work, and the public has already given its judgement in this matter because a second edition has come out before the first performance, before a note of the music is known, which is probably a unique rarity in the history of opera texts.²⁶

The next day the newspaper followed up with a longer review of the previous night's premiere, while making the general proviso that the review was based on a single hearing of the work, and that repeated hearings might be expected to qualify some of the judgements being made. With certain nuances, most of the reviewers agreed in their assessment of the opera and in the main themes on which they focus, namely Emil Poulsen's performance, the work's lack of 'numbers' together with the dramatic weakness in the way it deals with Ingeborg's and the King's relationship.

By way of introduction, *Nationaltidende*'s reviewer considers that the work 'has its flaws in several respects' and maintains that 'such a work as this shows itself to be what one might call a study, rather than a finished masterwork'. The text lacks 'dramatic action', and in spite of its lyrical qualities he doubts its suitability as a dramatic opera text. The reviewer strikes with a hard hand at that which he regards as the libretto's weak point: the relationship between Ingeborg and the King, a weakness which H.V. Schytte returns to in the same newspaper in a new article two days later:

Next, that tragic event from the year 1286 is undramatic primarily because the actual drama's motivating power, the relation-

21 According to Edvard Agerholm, 'Et Opera-Jubileum', *Teatret*, 28 (1928–1929), pp. 19–20, Heise actually had these two singers, Nyrop and Simonsen, in mind, when he began work on *King and Marshal*; it is said that the latter convinced Heise of his suitability as Marshal Stig through his performance of the title part in Marschner's *Hans Heiling* at the Royal Theatre Copenhagen.

22 See the further discussion of this relationship in the edition of '*Marshal Stig*' Overture, mentioned in note 5.

23 This relationship has been further complicated by the four-handed edition of 1899 (Samfundet til Udgivelse af dansk Musik, 2. Serie Nr. 13) which bears the title *OVERTURE til 'Marsk Stig'* [...] although it actually reproduces the overture in the version played at the first performance of the opera in 1878.

24 *Nationaltidende*, 25.9.1878.

25 It appears from **Tb** (a hand written version of the libretto with corrections) that the choice of the characterization was not accidental, as the original term 'tragic opera' is corrected to 'tragic song-drama'.

26 *Nationaltidende*, 25.9.1878.

ship between the King and Lady Ingeborg, cannot be shown on the stage; the decisive event has such an intimate character that one must necessarily be satisfied with hints and description.

It is obvious that the ballads talk about rape – in spite of the fact that the King points at Ingeborg's consent and will; but apparently Hauch and Richardt have accused her of a greater guilt. By this the poetic power has been increased, but the dramatic power decreased. As a result the moral conditions have been muddled, and Lady Ingeborg is less able to call for revenge and attract sympathy from the audience. Furthermore, the dialogue's psychological delicacy and beauty disappear to a considerable degree behind the music, as mentioned above.²⁷

Here – as in virtually all the reviews – the actor Emil Poulsen is described as the one who carries the drama of the performance. That his singing capacity in the role of King Erik did not stand on the same level as that of the other opera singers he was performing with was entirely compensated for because his acting presentation 'carries the performance – at any rate until one becomes more confident with the music and can lay more weight on enjoying it'. It seems that the necessary swapping of the singer Nyrop and the actor Poulson at the last minute turned out to be a strength of the performance rather than a weakness.

In its review, *Berlingske Tidende* brought some general considerations on what it is to give a musical presentation of the relationship between the King and the Marshal. Also here in the opera – just as in the earlier handling of the subject by Boye, Oehlen-schläger and Hauch – one misses an adequate approach to this relationship, which stresses both the personal and the political motives behind the plot:

Marshal Stig must appear not only as a wronged husband, but also as a representative of the power of the emerging nobility, and King Erik must not just be a carnal perpetrator or (as Richardt has portrayed him) Lady Ingeborg's seducer, but must also appear typical of the strong medieval kings who, across Europe, acting on their own account and in their subjects' interest, have obstructed the nobility's endeavours. By taking such a position the opposition between the King and the Marshal would receive more common interest, and the historical reality would be more apparent than in the hitherto dominant lyrical-epic or ballad-style works which present these events in the light in which the folk ballads' poets have placed them, with Marshal Stig too much of an angel and the King too much of a devil.²⁸

Many of the reviewers expressed their surprise that Heise as a composer of songs is nearly completely kept in the background, and that instead we are presented with through-composed, declamatory music. For some of the reviews this is a deliverance, but *Berlingske Tidende* misses closed forms with arias and ensembles; the whole thing becomes too grey on grey, and presents 'some-

thing one-sided and fatiguing'. Despite its critical approach, the review can say, in concluding, 'After the curtain's fall came strong and unanimous approval from the sold-out house'.

Dagbladet struck a different, more positive tone. The text was praised because it was not just a vehicle for the music, but was also well suited to be the basis of an opera, and Heise highlights the differing musical characteristics of the various dramatic scenes. In extending this point the review says, amongst other things:

and although – as in all the newer operas – the detailed dramatic recitative is given a very important place, it does not seem tiring because it is, for the most part, expressive and supported by a characterful instrumentation.²⁹

The review closes with the wish that Heise will, in future, write more frequently for the theatre than hitherto.

In the period following the premiere's rather mixed reviews, when reviewers had had the opportunity to study the work more closely partly through the newly published piano score, and partly through more hearings, the work won greater understanding, and its future status as a national masterwork was established.

In *Illustreret Tidende* – a good month after the premiere – a longer discussion of the relationship between Heise's work and modern opera in general was published. *King and Marshal* was here placed between two extremes ('the two terrible rocks for opera composers'): on the one side, 'copying Wagner, who actually, on the basis of his clearly individual way of acting is so dangerous', and on the other side, 'too much old-fashioned conservatism'. *King and Marshal* has held itself equally far from both these extreme points and 'cannot be regarded as the kind of new opera that achieves success through pretty verses and pleasant melodies, but as a participant in a development, as an artwork of the future'. The reviewer finds it a relief that Heise is not addicted to imitating 'the folk tone' (like 'a repeat of "Little Kirsten"'), a treatment which would suit the material, and that he has hit on a fine balance between sections of recitative and rounded-off forms:

Here is the point where the modern musical drama steps forward and where only a finely developed taste and tact will know how to draw the correct line. The dispute between the musical, which will round itself off and feel finished, and the dramatic, which moves continually forward, is, in 'King and Marshal', extraordinarily happily resolved, and the correct way is found by a constant swaying between recitative and a rounded-off form, so that the form is never wiped out or dissolved [...]; one neither thirsts after music, nor getting rid of it again.³⁰

Heise died on 12 September 1879, barely a year after the premiere, which naturally gave encouragement to a series of appraisals of his importance as a composer in general, and of *King and Marshal* in

²⁷ 26.9.1878.

²⁸ *Berlingske Tidende*, 26.9.1878.

²⁹ *Dagbladet*, 27.9.1878.

³⁰ *Illustreret Tidende* (20), 13.10.1878.

particular – and within this a more general assessment of the opera's importance in Danish music history. It is clear that a greater understanding of the work was developing now. In the obituary in *Ude og Hjemme* under the signature 'W', Heise's balance between the old and new, influenced but by no means tied to Wagner's new opera style, is emphasized. The obituary concludes thus:

It [*King and Marshal*] was, as said, a breakthrough in a new direction for Heise's compositional method, a breakthrough which could have had been followed by further significant works for our national stage if he had been granted a few more years.³¹

Nordisk Musik-Tidende brought out a long obituary by the music writer Charles Kjerulf, who became well-known later. Kjerulf saw the work as a drawing together and culmination of the whole of Heise's activity as a composer in its combination of the romance style, folk tone and the new 'through composed style'. He asked, rhetorically:

putting it briefly, has Heise here not gathered all his craft and with it made a whole in which he eventually fully blossomed? In the beginning one became confused by all the variety in unity; one had to have time to collect oneself, break an old habit and get used to seeing more than just a romance composer in Heise. First and foremost, one had to hear the opera again, and then one began to understand that here, perhaps, the first stone of a new national music-drama has been laid.³²

Gustav Hetsch pointed out, in relation to a discussion of the opera after its hundredth performance in 1922, that both the overture and the middle acts were already somewhat shortened by the time of the second performance, which did not hinder others from wishing that there should be further cuts; it is not known whether such cuts were undertaken and – if so – where in the score.³³

A few months after the premiere, the work came out in complete form as a piano score, the work of Axel Grandjean, partly with the piano part on two staves with the text overlaid, partly like a proper piano score with fully written out vocal parts (see *Description of Sources*, F and G). Grandjean relates in his memoirs that in the winter of 1878, he 'for this reason had regular conferences' with Heise in his residence on Kongens Nytorv.³⁴ Furthermore, one could mention the edition in 1899 of the overture as it was performed at the premiere in 1878, under the somewhat misleading title '*Marshal Stig*' Overture.³⁵

31 *Ude og Hjemme* (103), 21.9.1879.

32 *Nordisk Musik-Tidende* (1), no. 3, March 1880. Kjerulf says that Heise was occupied with thoughts of another opera and explained that it would 'contain "more music" – understood as more lyrical beauty'. Kjerulf saw in this statement a signal that Heise perhaps felt that he had gone too far in *King and Marshal* (*Nordisk Musik-Tidende*, *op. cit.*, p. 48).

33 Gustav Hetsch, 'Da "Drot og Marsk" kom frem. I Anledning af den 100. Opførelse', *Musik* (12), 1922.

34 Axel Grandjean, *Spredte Minder gennem 70 Aar (1847–1917)*, Copenhagen 1919, pp. 103–104.

35 See notes 5 and 23.

Later performances in Denmark and Germany

In the century following its first performance, *King and Marshal* retained a regular place in the repertoire of The Royal Theatre Copenhagen, with 184 performances in all by 1974. Since then there has been only a single production on the national stage, in the spring of 1993, when the opera received fifteen performances.³⁶ It is interesting, in connection with discussion of the opera's importance as a national opera (see below), to note that it was Heise's opera that was performed at the University of Copenhagen's celebratory presentation at the theatre on 4 June 1945, just a month after the liberation.

The opera has never hit home outside Denmark's borders. Even though there are two German translations of the libretto³⁷ and a piano score with text in German,³⁸ there is only testimony of a single production abroad; after persistent efforts by Heise's wife Vilhelmine (known as Ville Heise), Richardt and the chamber singer Emil Holm, and after many vigorous attempts which led to nothing,³⁹ they happily succeeded in getting a production at The Royal Theatre in Stuttgart in 1906, with three performances directed by Carl Pohlig, the first of which took place on 2 May.⁴⁰ Ahead of these performances, an approach was made to more than twenty opera houses in various German towns; Emil Holm sent each the text and the piano score.⁴¹ There is a little double sheet amongst the letters from Emil Holm to Ville Heise with the heading, 'Drot og Marsk 1905', containing a list of which opera houses in Germany had been approached. Amongst the many places named one finds towns like Hamburg, Weimar, Dresden and Leipzig; only by 'Stuttgart' is there a note, 'taken up'. The list closes with the following note: 'E. Holm wrote to another 10 theatres, who replied that they cannot!'

The production in Stuttgart is thoroughly documented, partly in the preserved letters between Emil Holm and Ville Heise, and partly in the form of an extensive review in *Hamburger Nachrichten*.⁴² The letters of spring 1906 between Holm in Stuttgart and Ville Heise in Copenhagen deal in essence with which cuts it would be necessary to accept in relation to the German produc-

36 In this connection one should also mention two concert performances at Tivoli in late summer 1983, performances by Den Jyske Opera in 1984 and 1999–2000, and a special TV production for the Danish Broadcasting Corporation in 1988.

37 Sources Ti and Tj.

38 See 'P. Heise, *König und Marschalk. Tragische Oper von Chr. Richardt. Musik von P. Heise*, Kopenhagen & Leipzig: Wilhelm Hansen, Musik-Verlag'. Pl. No. 13673 [1905].

39 Gustav Mahler allegedly refused to give a performance at the Vienna Court Opera in 1902 (see Gustav Hetsch, *op. cit.*, p. 184); it has not been possible to verify this information in other sources. The German reviewer of the Stuttgart production, Ferd. Pfohl, wrote about the possibility of a performance in Hamburg, that it would be natural to do so on geographical and cultural grounds. According to this reviewer, it had been accepted in the first place and Hofrath Pollini was, for this reason, given a Danish order. He returned the score immediately, but kept the order, as the Stuttgart reviewer sarcastically remarks.

40 See Gustav Hetsch, *op. cit.*, pp. 184–186. The German version was arranged by A. Harlacher.

41 The German text had been published the year before, as mentioned above.

42 See the letters and reviews in *DK-KK*, NKS 4994,4^o, Letters to Peter Heise I–III, Ville Heise's Album IV. The undated press clipping from *Hamburger Nachrichten* was attached to one of Holm's letters to Ville Heise.

tion. Holm was able to ensure that even though the German public completely lacked the historical background to understand the material's national character, the opera was well received at the German premiere. He summarized the reception thus:

Look here, the opera will never be as popular abroad as it is at home, because they lack the whole national background. Whereas at home every child knows the story from 'Erik Menved's Childhood' by heart, there are virtually no adults here in Germany who know the least bit of it. Therefore Heise's music deserves the greatest credit, that the opera was still successful.

After new cuts between the second and third Stuttgart performances, it seemed that the opera had found an acceptable form and length for the German public, which Holm confirmed in a letter home to Copenhagen on 10 June 1906. It was the fourth act in particular that was cut: the scene in Aase's hut and the scene after it with the elf-maidens were cut out, and one therefore went straight from the departure for the hunt at the close of the third act to the final scene at Finderup Barn. As compensation for this and other cuts, some of the music which had been cut was played between the acts.

The most thorough German review was written by Ferdinand Pfohl,⁴³ one of the period's most reputable German music critics, in the newspaper *Hamburger Nachrichten*. By way of introduction the reviewer stresses the particularly 'Danish' quality of Heise's music, suggesting that they already know about this from the songs.

And this particular Danish character, which reflects the Danish landscape and the Danish soul, can also be recognized in his opera 'Drot and Marsk'. The Danes see in this work the highly praised master within their national opera [...]. But also we, who can only let the opera work on us as an artwork without it being able to depend on grounds of feelings about nation or fatherland, we, who are [on that account] objective, find ourselves captured by its colouring and shimmer of culture, by the national colouring which is depicted in its characterization of former times.

Pfohl emphasizes the difficulties the work would present to a German public who had experienced Wagner, and he sees the music as related to Heinrich Marschner's. Schumann is also named as a possible source of inspiration, although he continues:

One can in the meantime underestimate Heise in his particular nature and his fine, unmannered and calm, and therefore apparently – but precisely only apparently – outwardly unremarkable personality, if one regards his opera as a late example of the Marschner-Schumann style of romanticism. There is much more. As a dramatist Heise stands far above Marschner.

43 1862–1949. According to one of the already mentioned letters from Emil Holm, the production was also reviewed in three unnamed Berlin newspapers; it has not been possible to trace these reviews.

After that there is a detailed description of each scene and number in the opera, and the reviewer concludes by stating his overall impression of the work thus:

Heise's opera is valuable and vigorous; it is not only an essential art work for Denmark which in today's faceless *kapelmeister* music and Wagner imitations should be assessed as a very remarkable piece of work on account of its positive value, its plain, deep felt melodic, coloured poetic atmosphere and its strong dramatic pull.

At home, Emil Holm's tireless efforts to promote the opera in Germany were described in *Illustreret Tidende*, which also printed pictures of the German singers – Julius Neudörffer as Marshal Stig, Herman Weil as King Erik, Elisa Wiborg as Lady Ingeborg and Marga Dietz as Aase.⁴⁴

The opera's material

Since the actual event in 1286, the story of the murder of Erik Glipping has played a very important role in both folk and literary experience, partly because the story embodies within itself an array of elemental emotional strands like revenge, jealousy, infidelity, love, political power and personal betrayal, and partly because the historical facts about the crime are so scarce that there has been room for all hands' conjectures and interpretations. To this could be added the threads which the subject shares with the Old Testament's story of Bathsheba and David,⁴⁵ with the myth of Don Juan in its interpretations by Mozart and Kierkegaard,⁴⁶ and perhaps also with Shakespeare's *Macbeth*.⁴⁷ This connection may also be observed in one of Danish history painting's best known images, Otto Bache's great painting at Frederiksborg Castle, 'The conspirators ride from Finderup Barn after the murder of Erik Glipping', painted in 1882, four years after the premiere of *King and Marshal*.⁴⁸

44 *Illustreret Tidende* (47), 19.8.1906.

45 Second Book of Samuel, Chap. 11; after having got Bathsheba pregnant, David sent her husband Uriah to battle on such a dangerous expedition that there was a great chance that he would be killed, leaving the way clear for David to marry Bathsheba.

46 Apart from certain parallels between the characters of Mozart's Don Giovanni and Heise's King Erik, one can see a clear parallel between the scenes in both operas in which the spectres of the Commendatore and Lady Ingeborg respectively return.

47 The possible relationship with *Macbeth* has been kindly pointed out by the lecturer Eskil Irminger. It turns in part on King Erik's response when he sees Ingeborg's spectre at Finderup Barn ('Get away, you pale corpse, get away with your horror', lines which appear in the published libretto but are left out of the opera), and partly – and especially – on Rane's 'calming' words to the king shortly before the murder in the barn: 'The man is not of woman born, who could break the beam'; the first citation resembles *Macbeth* (Act 3, Sc. 4), where Macbeth thinks he sees the murdered Banquo sitting at his table, while the second reference could be inspired by *Macbeth* (Act 4, Sc. 1), the second witch's prophesy to Macbeth that he had had nothing to fear, 'for none of woman born / Shall harm Macbeth'.

48 In contrast to what is valid in the folk ballads and the variety of 19th century literature which touches on this subject, Bache obscures the legibility of the conflict between the king and the conspirators in the painting. See Hanne Lopdrup, *De sammensvorne [...] et maleri af Otto Bache*, Det Nationalhistoriske Museum på Frederiksborg, 1989. The painting is reproduced here as frontispiece.

The relationship to Mozart and Kierkegaard had already been prophetically suggested by the historian A.D. Jørgensen, more than five years before plans for the opera were first discussed. In his substantial treatment of the Marshal Stig ballads of 1871, Jørgensen refers obliquely to Søren Kierkegaard's discussion of 'the musical erotic' in *Either/Or* (Enten-Eller), considering the possibility of clothing the story of Marshal Stig in music:

[...] if we are to trust what our genial countryman has developed so profoundly and persuasively, that love's highest power and anguish's wild unrest can only find their full expression in music, then we must certainly expect the story of the Marshal Stig ballad to be reborn through this art, which, especially in the woodland scene, would find a motive that, in demonic poetry, could surpass Don Juan's meeting with the marble statue.⁴⁹

Many years later Hother Plough claimed that Heise, while working on *King and Marshal*, had been told about this remark by A.D. Jørgensen, and been annoyed because someone else had had such an idea before him.⁵⁰

Treatments of the well known material fall largely into two main groups: on one side the folk ballads, and on the other, the many poetic retellings (novels, poems, tragedies) of the 19th and 20th centuries.⁵¹

The folk ballads about the murder in Finderup Barn express different interpretations of the events and also stress different details in the sequence of events. Broadly speaking, there are two basic themes running through the folk ballads, either that the murder was primarily politically motivated, or that it was motivated by the emotions of jealousy or revenge. The political motive is bound up in the general instability of the country as a consequence of the power struggles between the various groups around the king, the church and the nobility,⁵² while the more personal motive is centred around King Erik's alleged pursuit of his Marshal's wife, Lady Ingeborg. Sympathy for the drama's main characters, the King on the one side and the Marshal on the other, shifts from ballad to

ballad. In Carsten Hauch's drama – and therefore in Heise's opera – there is an attempt to combine the two motives, even though the personal motive is absolutely predominant, and sympathy is unmistakably on the Marshal's side. Actually, the political motive only emerges in the few instances when the conspirators express their common hatred of King Erik's treachery and in the phrase, 'Now the country stands in peril', a quotation taken from one of the folk ballads that deals with the facts in a political way.⁵³

Even though a series of central formulations in both Hauch's and Richardt's texts are taken from several different folk ballads amongst the Marshal Stig repertoire, both their texts are clearly primarily built on the longest and best known of the ballads, the so-called 'A-ballad' (which is a later collation of four shorter ballads) with no fewer than 108 strophes and with the refrain, 'My honoured sir, the young Marsti', which clearly marks where the ballad's sympathies lie.⁵⁴ This long folk ballad is thought to have been written around the middle of the 16th century and in contrast to the other Marshal Stig ballads, does not stem from the oral tradition of the previous centuries. The opera libretto follows this folk ballad in all essentials, as explained above; the only significant variations between the ballad and the libretto are the placing in the sequence of action of the King's dream about Ingeborg as a spectre (in the ballad this forms the introduction to the whole story), Rane's familial relationship and Aase's role. In the ballad we do not meet her until the final scene shortly before the murder, partly as a fortune-teller who speaks of the King's life and death, and partly as an object for his erotic desire; her role in the opera as an innocent child of nature who, from the first, allows herself to be spellbound by the King, and who prays for his soul after his death, has no root in the folk ballad.

Ambivalence in the interpretation of the murder of King Erik is reflected, as suggested, in the whole dissemination and handling of the historical events from the earliest, nearly contemporary documents until our own time's literature and artistic creations, and it was also this ambiguity – or rather the untrustworthiness behind personal motives in the opera – which, as appears from the foregoing, contributed to the lack of enthusiasm amongst reviewers at the opera's early performances. It is however necessary to hold fast to both sets of motives if one wishes to understand the deeds of the conspirators; in a certain sense the relationship between Lady Ingeborg and King Erik is the outer incitement rather than the fundamental cause of the conspirators' murder of the King.

49 A.D. Jørgensen, *Bidrag til Nordens Historie i Middelalderen*, Copenhagen 1871, p. 133.

50 Hother Ploug, 'Fra "Drot og Marsk's" første Dage', *Berlingske Tidende, Aften*, 24.11.1924.

51 Amongst the many examples can be named: Salomon Soldin, *Marsk Stig eller Sammenrottelsen mod Erik Glipping, Konge af Danmark. Et romantisk Skilderie fra det trettende Aarhundrede* (1802); C.J. Boye, *Erik den Syvende, Konge af Danmark* (1827); B.S. Ingemann, *Erik Menveds Barndom* (1828); Christian Winther, 'Vaabendragerens Ed' (in: *Nogle Digte 1835*); Adam Oehlenschläger, *Erik Glipping, Tragødie* (1838); J.F. Fröhlich, *Erik Menveds Barndom* (ballet by August Bournonville, written 1842, published 1880); Carsten Hauch, *Marsk Stig* (1850); Ilia Fibiger, *Marsk Stig* (1850); Frederik Holmer, *Drot og Marsk, dramatisk Roman i to Dele* (1860); Henrik Scharling, *Marsk Stig og Fru Ingeborg, Tragisk Drama* (1878); Jens August Schade, *Marsk Stig, Drama* (1934); Karen Blixen 'Fra det gamle Danmark' (in: *Vinter-Eventyr*, 1942); Ebbe Kløvedal Reich, *Festen for Cæcilie* (1979).

52 Before the events portrayed in the opera, there had been a struggle between the king and the nobility, which amongst other things resulted partly in the drawing up of the first royal charter in Denmark, and partly in the establishment of the so-called 'Danehoffer', which set up recurrent meetings between the king and the nobility.

53 The Marshal Stig ballads and their importance as historical sources are thoroughly examined in, amongst others, A.D. Jørgensen, *op. cit.*, pp. 113–134, and later in Helge Toldberg, *Marsk Stig-Viserne* (Studier fra Sprog- og Oldtidsforskning (73) Nr. 252), Copenhagen 1963; the dissemination of the Marshal Stig ballads appears on the Institut for Nordiske Studier og Sprogvidenskab's website, http://duds.nordisk.ku.dk/tekstresurser/aeldste_danske_viseseverlevring/visernes_top-18/marsk_stig/ (September 2012).

54 The well-known refrain, 'Now the country stands in peril', which is placed in the monumental closing scene of the opera, stems from some of the shorter ballads, which are loyal to the king. The various Marshal Stig ballads (fourteen in all, of which the shortest has nine verses but the longest has 108) are gathered together under the number BGF 145 in Svend Grundtvig, *Danmarks gamle Folkeviser I–XII, 1847–1976*, 3rd part, Copenhagen 1862, pp. 338–385.

As explained above, the Marshal Stig myth was the object of dramatic-literary treatment in no fewer than six instances in the period between 1850 and 1878 (Hauch, Fibiger, Holmer, Scharling and Richardt, as well as the anonymous, rejected text called *Ingeborg Pallesdatter*). Apart from the tight relationship between Hauch's and Richardt's texts, it is not clear in which respects the various texts may have influenced each other. There is a great deal of variety – and a considerable difference in literary quality – even though a set of basic themes can be recognized in all of them. Two formal details spring before the eye: the resemblance in titles between Holmer's drama and Richardt's libretto (*King and Marshal*); and the chronological coincidence (1878) between Heise's opera and Scharling's tragic drama. What they all have in common is that the king's rape of Ingeborg is not presented on the stage, but only known through a report of the event and not least through the marked changes in the characters' personalities because of the event.

Ilia Fibiger's tragedy *Marshal Stig* was written in the same year as Hauch's tragedy, but only came out in print seven years later. The dramatic construction and the characters' traits lies close to those we find in Hauch and Richardt, though the piece closes differently, with Marshal Stig turning back to explain to Ingeborg about the murder of the King, after which she dies despite Stig's earnest prayer that she accompany him in his exile after the misdeed.

Frederik Holmer's 'dramatic novel' of 1860 is in two substantial parts. The first, *Stig and Ingeborg*, has the genre-label, 'A Play', while the second part, *Marck Stig Hvide*, is named as a 'Tragedy'. The work, which is dedicated to B.S. Ingemann, is introduced with a strongly voiced national romantic poem which bears the clear mark of the strained relationship between Denmark and Germany at the time.⁵⁵ The first part describes the tight relationship between Ingeborg and the Marshal, and Rane's deceitful character and Judas-like ambivalence runs like a red thread through the story. The King's dominant character traits, as a pursuer of women and politically clumsy, are also stressed. The second part is shot through with evil and intrigue that is mostly set off by Rane (here under the name of Ranild Johnson). In this version Ingeborg herself acknowledges her part in her own humiliation, and Marshal Stig renounces her. He dies at the end, having been poisoned by Rane.

Marshal Stig and Lady Ingeborg by Henrik Scharling came out the same year as Heise's opera had its premiere, but according to the author himself, it had been finished four or five years earlier. Scharling introduces his 'tragic drama' with a roughly hundred-page long literary and aesthetic discussion 'On Danish Dramatic Poetry'. At the end of this essay he discusses his own play, particularly its relationship to the many earlier sources on the same subject. He stresses his debt to the folk ballads and complains in this respect about his predecessors' 'romantic' and toothless repetition of the old myth; to come from these earlier works to his own effort was to experience,

a difference, through which someone from the Jutland heath with its brown knolls and barrows suddenly finds themselves transported to a smiling meadow with fat cows and lovely green trees. I could not recognize this situation again: the heavy, wild and hard were taken away, everything was made so smooth and romantically dreamy [...].

Scharling points to the weakness of closing the drama with the King's death; he suggests instead that this event must fall in the middle of the drama, so that there will be room to show its consequence, Marshal Stig's personal revenge, which cast the whole of Denmark into lawlessness and civil war. Similarly he complains about his predecessors' colourless portrayal of the Marshal's, and especially the King's, characters. The first part of Scharling's drama is very close to Richardt's libretto, sometimes right down to identical formulae (for example, the King's answer to the Marshal's complaint: 'Could it be that Lady Ingeborg was just as willing as me?'). As mentioned earlier, Scharling continues the drama after the murder of King Erik. The country is cast into civil war; young King Erik, who has taken over the rule of the country after his father, comes to open battle with the outlawed Marshal Stig, but is defeated. Ingeborg wastes away; before she dies she begs Marshal Stig to atone for the blame he holds for leading the country to such disorder, in the only way she thinks possible, a pilgrimage to Jesus's grave in Jerusalem. The drama closes with Marshal Stig leaving. The tragedy's fundamental moral is summarized shortly before the end by Drost Peder, in a way that clearly bears comparison with Heise's opera: 'Hard may you suffer, my Fatherland, because of your King's guilt and your great man's anger. May better days come for our successors, when Right sits on the throne, and Wisdom with Strength leads the Government'.

None of the named plays with the exception of Hauch's tragedy seem to have been produced on the stage at the time. It is difficult to be sure to what extent they were read, but it is an obvious thought that the gallery of characters in the opera and the background to the plot were generally known at the time in a way which perhaps made the libretto more comprehensible and relevant than it appears to a modern public today.

In the wake of the strong focus on the Marshal Stig myth during the 19th century, the historical material itself strongly contributed to the discussion of Heise's opera *King and Marshal* as the Danish national opera,⁵⁶ a discussion which must also be understood against the background of the political situation in Denmark in the last third of the 19th century, in which the general national euphoria which characterized the middle of the century cooled after the defeat by Prussia in 1864 and the consequent loss of a large area of Danish territory.

Its reception history places *King and Marshal* amongst very few Danish operas from the 19th and the beginning of the 20th centuries that have been capable of surviving until today, and which

⁵⁵ 'Denmark's father, sinewy Jutland, / Copper beech in the norseman's heroic woods! / Shall your crown be a Prussian dependency / Hawk's nest and the red raptor's prey?'

⁵⁶ The issue of *King and Marshal* as national opera is thoroughly discussed in Camilla Britt Donovan, *Nationalopera i Danmark* (Speciale ved Musikvidenskabeligt Institut), 1999.

have held their its position first and foremost in the repertoire of The Royal Theatre, though perhaps not consistently. Apart from *King and Marshal* this small group consists of Hartmann's *Little Kirsten*, Carl Nielsen's *Saul and David* and *Maskarade*.⁵⁷

The musical sources

The musical source material for *King and Marshal* is relatively clear. The two most important sources are Heise's rough draft (**B**) – written as a piano score with vocal parts and with directions on the instrumentation dispersed throughout – and Heise's fair copy of the whole score (**A**) with additions and described below. In addition we have the performance material in the form of parts and prompter's score (**C**, **D** and **E**) as well as the two printed piano arrangements of 1879 (**F** and **G**). With the exception of these piano arrangements, the music of the opera has never been published before; all the early performances in the years following Heise's death were performed from Heise's autograph fair copy, which bears marks relating to these various performances as a result (see *Description of Sources* and the explanation of editorial strategy below).

Heise's fair copy (**A**) has been chosen as the main source, both for the music and the libretto. Other sources, that is to say draft and performance material together with the published piano score, have only been consulted in relation to the evaluation of different readings.

As a consequence of the circumstances in which the overture came into being, its sources comprise a special case, reflecting its origins as a self-contained concert overture written more than twenty years before the opera.

Editorial strategy

The main source for this edition is the composer's fair copy manuscript (**A**), which is reproduced in full length without indications of cuts. Two layers of additions and alterations can be identified in the main source:

- 1: The composer's own changes and additions in pencil with regard to dynamics, articulation through the whole work. All these additions are included in this edition. Changes concerning pitch in the King's part are dealt with below.
- 2: Conductors' additions – in blue or red crayon. These have not been included, but they are documented in the table of variants except in cases where they relate to purely technical direction instructions.

Since **A** is the only complete contemporary source for the work, **A** is primarily revised on its own premises by internal analogical decisions. In certain cases emendations have been made on the basis of a supposed correct reading (conjecture), even if there can be no argument by analogy (missing ties for example). Parallel passages are normalized.

⁵⁷ Its status as 'national opera' combined with a general acknowledgement of the opera's musical and dramatic quality has led to *King and Marshal* being selected as one of 12 specially chosen works in the Danish cultural 'canon' which was established on the Culture Ministry's direction in 2006.

Articulation

In systems with two wind instruments written out on a single staff, Heise has often only noted the articulation for one of the parts, when it is clear that the articulation applies to both parts. Such passages are tacitly completed with the articulation signs in both parts.

Beams

Beams are given as in **A**. In the case of evident inconsistencies, the editor has tacitly corrected the beaming.

Slurs

Sometimes Heise combines slurs and ties in such a way that they appear to be extensions of each other. Such linked slurs are, as a rule, tacitly corrected, so that the slur begins and ends at the same time as the tie. Where two slurs respectively end and begin at the same point, they are similarly combined tacitly as one slur.

Heise is very careless about the placing of slurs: they are often too long, that is, they begin before the first note and stretch beyond the last note. This is especially so in relation to page turns, where there can be doubt about whether what is indicated is a completed slur, or one that continues to the next page. The editors have tacitly corrected such imprecise slurs by reference to the musical context, only commenting on them in particularly complex instances.

Dynamics

Often Heise notates only the dynamic markings between paired staves (e.g. *vl.1* and *2*, or *vc.* and *cb.*). This practice is tacitly changed so that the markings are placed under each staff, a reading which is confirmed by the original parts **C2**.

Expression marks

Shortened expression marks like *dol.* and *espr.* are tacitly expanded to *dolce* and *espressivo*.

Grace notes

Heise wrote two tails on each grace note. These are altered to a single tail. In grace note clusters which include more than one note, Heise's practice in regard to beams is followed.

Key signatures

As a rule, Heise's practice in relation to key signatures is followed, but there are passages in the clarinet parts – noted in the commentary – which have been altered to follow modern practice.

Heise often uses more cautionary key signatures than it is normal in modern practice; in this respect a number of adjustments have tacitly been made.

Timpani part

Ties have been tacitly added to timpani rolls; between the penultimate and the final note, however, ties are only added if they appear in **A**.

Heise's notational practice with respect to wavy lines after trill signs probably means that the roll should include the final note.

This is, though, an issue about a peculiarity in the composer's notational practice which does not correspond to the timpani's 'natural playing technique'. This conjecture is confirmed by the original parts, source C2. For this reason, a number of the wavy lines have been shortened, so that they end before the final note.

Instructions to re-tune the timpani are standardized with the sign *muta in*.

Technical playing directions

Missing technical playing instructions such as *trem.*, *pizz.*, and *arco*, are added and noted in the *Critical Commentary*.

The King's part

Heise's changes in A mostly relate to King Erik's part and are closely connected to – and complicated by – the last minute change in the casting of the role, when the actor Emil Poulsen took over from the tenor Jens Nyrop (see above). At this point, when the change became necessary, Heise had already completed the instrumentation and written most of the first act (up to and including No. 9), but not the final number of the first act or the following three acts. This means that the first section of Heise's manuscript is written with Jens Nyrop (a tenor) in mind, while the rest of the score is written for Emil Poulsen (an actor) and therefore for a lower voice. In the first act, Heise wrote the part for an experienced singer, and when the actor Emil Poulsen stepped in he had to change the part (not least the high notes) so that it could be undertaken by an actor; Heise wrote these changes into the first act in pencil, whereas he was able to take the new situation into account in the rest, and this can be seen in the ink version, which was written with Emil Poulsen in mind. There are also pencil corrections in the three later acts, which touch upon – in contradiction of the noted pencil corrections in the first act – a form of 'reconversion' of the King's part, perhaps for use in a projected later production in which there would be, again, a schooled tenor taking on the King's part, and also to be used in the working out of the piano arrangement made shortly before Heise's death in 1879.

The publisher of this piano arrangement, Axel Grandjean, as mentioned above, reported on his meetings with Heise, where these questions could have been drafted; the result was that the piano arrangement's vocal part – in certain cases but not all the time – reproduces both the high and deep versions of the King's part, without it being possible to prove what criteria Axel Grandjean applied in making this choice.

Against this background the present edition has ignored the corrected 'actor's version' from the premiere, and instead publishes the 'singer's version' which Heise originally had in mind, and which one might suppose he would have seen as the authentic version (the alternative version is given in the *Critical Commentary*). The consequence of this is that the pencil corrections in King Erik's part in the main source can take on variant status, depending on which of the four acts one is considering: for the first act's opening scenes (Nos. 1–9) the pencil corrections are mostly *not* a part of the work, whilst for the rest of the score they *are*. Overall, this interpretation of the autograph and these additions is

confirmed by a closer study of Heise's rough draft, source B. There are also pencil corrections added here, from which it can be seen how Heise has changed the King's part, most frequently in such a way that the relevant passages have been arranged for a deeper voice. In these matters the present edition does not take the piano score into consideration, both because it was worked out by someone other than the composer and also because it reflects a combination of both the singer's version and the actor's version.

Apart from the original 'singer's version', there is a third version of the King's part in the form of a series of additions in pencil in sources A and C3', where the King's part is laid further up in relation to the original 'singer's version'. It must be assumed that these changes were made in relation to Heise's restoration of the singers' version of the King's part. Apparently there was talk of a planned, but not carried out, revision, as the changes occur principally in act one, and only sporadically in act two, while there are no changes of this type at all in the remaining acts. As mentioned earlier, the present edition is based on the original singers' version. The higher version of the King's part appears in the following passages, all of which are documented in the critical apparatus: act one, bb. 200, 239, 255, 789, 804, 809, 976, 900 1221, 1224, 1437, 1439, 1467; act two, bb. 720, 897. All the variants in sources A, B, C3', and G are documented in the *Critical Commentary*.

Libretto

The source material for the final libretto also has problems. The three handwritten director's parts (**Tb**, **Tc**, and **Td**) are built on an unknown earlier version which presumably goes back to the first draft of the libretto which Richardt delivered to The Royal Theatre Copenhagen in 1875.⁵⁸ After having received a notification of the opera's acceptance, Richardt immediately revised and polished the libretto many times, which can be seen in the three preserved – but very different – versions of the libretto in his hand (**Tf**, **Tg** and **Th**). The earliest draft of the libretto is Elise Ploug's prose draft (**Te**), while **Tf**, **Tg**, and **Th** possibly represent various stages in Richardt's work on the libretto. There is much to indicate that it is **Tf** that formed the basis for Heise's work on the opera: partly because the crossings-out and additions to **Tf** correspond with Heise's rough draft G, and partly because there are, in **Tf**, a couple of loose sheets of corrections in Richardt's hand, directly addressed to Heise and later worked into the opera.

The printed libretto (**Ta**), which was published half a year before the premiere, is probably built on **Tf**, still without the additional indications of deletions which are reflected in the opera (cf. overview of variant readings in vol. 2, pp. 866ff, especially: Act 1: b. 1213; Act 2: bb.283-292; Act 3: bb. 60, 409, 519, 544-548; Act 4: bb. 47, 117-122, 729-740).

The relationship between the three director's parts at The Royal Theatre Copenhagen (**Tb**, **Tc**, and **Td**) is not entirely clear; still, it can be seen that one of the three director's parts came to

⁵⁸ Richardt's original libretto had a covering letter dated 30.11.1875 which remains at the Royal Theatre Copenhagen, Case number C. N. 45/1875; the libretto is apparently not preserved.

⁵⁹ According to information on a written file in the archive of The Royal Theatre.

the theatre in 1909,⁵⁹ which suggests that it was used in relation to the new production of the opera that year. It seems clear that all three have been used for the production of the opera in the theatre, in spite of the fact that they contain passages from the libretto which are not present in the finished opera. They may have been worked out on the basis of either the printed libretto or from another edition of the text, but at any rate independent of the final version of the opera.

A particular detail in the cast list is tied to one of the conspirators, Provost Jens Grand. In the cast list in Richardt's rough draft of the text (**Tg**) 'Lambertinus' is changed to 'Provost Grand'; this correction is reflected also in Heise's rough draft (**B**), where 'Lambertinus' on p. 79 is changed in pencil to Jens Grand, which thereafter is the name which remains attached to this person (in **Tf** the character appears the whole way through under the name 'Lambertinus' and in the fair copy (**A**) and printed piano arrangement (**G**) the whole way through as 'Jens Grand'.)

Editing of the libretto

Different spellings within the main source **A** (for example, *Dans* / *Dands*, *sælsom* / *selsom*) are standardized to that of the most frequently adopted form without further comment; but different spellings of distinctive forms are retained, for example, *see*, *meer*,

where the form with two e's may be intended as an emphatic usage.

In the vocal score (**G**), *Du* / *Dig* are written with upper case initial capitals, words like *Dans*, *Krans*, *kysk* are written without *d*, while a range of verbs in the present tense are without their *e* (for example *gaar*, *staar*). Such variations in spelling between **A** and **G** are not listed in the *Critical Commentary*; the same goes for differences in punctuation. On the other hand one finds quite a number of textual variations (changes of words or of word order) and differences in respect of scene specifications and stage directions. The scene specifications and stage directions in **G** are, in most instances, identical with those given in **A**, but generally speaking, **G** has more stage directions than **A**. Stage directions that are left out of **G** are noted in the *Critical Commentary* by 'no SD' ('no stage direction'), while stage directions that are given in **G** but not **A** are given as variants in their full wording.

Concerning the punctuation of the libretto in the present edition, one can note the following: initial letters after a full stop, exclamation mark or a colon, are written as capitals. Necessary punctuation which is missing, for example a comma after repetition of a word or part of a sentence, is tacitly added. Where there is doubt about the nature of the punctuation (for example when a repetition closes without a full stop or an exclamation mark, and the next begins with a capital letter), a comment is made.

PETER HEISE

Peter Arnold Heise (1830-1879) blev født i København og voksede op i en familie præget af videnskabs- og embedsmænd. Han bestod sin eksamen i filosofikum i 1847, og året efter påbegyndte han musikstudier hos komponist og folkemusikudgiver A.P. Berggreen. I 1852 var han på studieophold i Leipzig, hvor han blev privatelev i teori og komposition hos den tyske musikteoretiker, Moritz Hauptmann. I Tyskland modtog han de nyeste impulser fra konservatoriet, der var præget af Felix Mendelssohn Bartholdy og Niels W. Gade, og berettede i breve om sin begejstring for komponister som Bach, Mozart, Beethoven, Schubert og Schumann. Under opholdet fik han udgivet sin første samling af klaversange, *Fire Digte af Chr. Winther og Adam Oehlenschläger* (1852), som blev starten på en lang karriere som sangkomponist. Fra 1854-57 var Heise dirigent for Studentersangforeningen, og efterfølgende blev han musiklærer ved Sorø Akademi og desuden organist i kirken. I 1859 blev han

PETER HEISE

Peter Arnold Heise (1830–1879) was born in Copenhagen and grew up in a family noted for producing academics and civil servants. He passed the examination in philosophy required of all first year students at the university in 1847, and a year later began his music studies with the composer and folk music collector A.P. Berggreen. He went on a study trip to Leipzig in 1852, taking private lessons in theory and composition from the German music theoretician, Moritz Hauptmann. In Leipzig he was introduced to the newest trends at the Conservatory, which bore the mark of Felix Mendelssohn Bartholdy and Niels W. Gade, reporting his enthusiasm for composers like Bach, Mozart, Beethoven, Schubert and Schumann in his letters. While still studying there, he published his first collection of songs with piano, *Four Poems by Christian Winther and Adam Oehlenschläger* (1852), which marked the start of a long career as a song composer. From 1854–57 Heise was the conductor of the Student Choral Society, and was then appointed as music teacher at Sorø Academy and organist at the church of

gift med Vilhelmine Hage, som var datter af en indflydelsesrig erhvervsmand, og ægteparret kunne i 1865 vende tilbage til København med økonomisk sikkerhed. Heise omgav sig med en kreds af udvalgte elever og vekslede mellem bylivet i hovedstaden, ophold på landstedet i Tårnbæk samt rejser til udlandet, hvor han hentede inspiration fra forskellige kunstnergrupper og teaterscenen.

Peter Heise var gennem hele sin karriere beskæftiget med sangkomposition – oftest i form af sange med fuldt udskrevet klaverakkompagnement, hvor han videreførte den danske romance-tradition med udgangspunkt i C.E.F. Weyse og Niels W. Gade. På sin vis blev Heises sange en slags dansk sidestykke til Schuberts lieder. Udover sine ca. 300 sange, komponerede han kammermusik, en sjældent spillet symfoni i d-mol, samt musik til teatret, hvor operaen *Drot og Marsk* (1877-78) står som det betydeligste værk og placerer sig som et hovedværk i dansk musikhistorie.

the Academy. In 1859 he married Vilhelmine Hage, who was the daughter of an influential businessman, so the couple were able to return to Copenhagen in economic security in 1865. Heise surrounded himself with a circle of selected students and alternated between urban life in the capital and a country place in Tårnbæk and visits abroad, where he took his inspiration from various groups of artists and theatres.

Peter Heise was occupied with song composition throughout his career, most often songs with fully written out piano accompaniment, in which he followed the Danish romance tradition from its starting point in the works of C.E.F. Weyse and Niels W. Gade. In this way Heise's songs became a kind of Danish complement to Schubert's lieder. As well as around 300 songs, he composed chamber music and a rarely played symphony in D minor, together with music for the theatre, amongst which the opera, *King and Marshal*, stands as his most substantial work and as an important contribution to Danish music history.

HANDLINGEN

Første Akt

I skoven ved Aases hytte

Nr. 1, 2

Kulsvierpigen Aase er i færd med at binde en humleranke op uden for sin hytte i skoven. Hendes sang om humleranken er et billede på hendes egen skæbne: den, der stræber højt, falder dybt. Kongens tjener Rane, der er på jagt i skoven, gør kur til Aase, men hun afviser hans tilnærmelser.

Nr. 3

Kong Erik, der har overværet slutningen af samtalen mellem Aase og Rane, træder ind, og Rane forstår, at også Kongen efterstræber Aase og dermed – endnu en gang – viser sine magtbeføjelser over for Rane.

Kongen forlanger at være alene med Aase. Samtalen mellem Kongen og Rane afslører, hvilket herre-slaveforhold der hersker mellem dem.

Nr. 4

Kongen forsikrer Aase om sin kærlighed og lokker hende til at følge sig op til slottet, hvor han lover hende smykker og anden herlighed. Aase betoner sin ydmyge herkomst og manglende kendskab til hoffets pragt. Aase giver til slut efter for Kongens tilnærmelser. De drager sammen med de øvrige jægere til fest på slottet.

Nr. 5

Festklædte svende og piger drager syngende af sted på vej til dans og spil på slottet.

På Skanderborg Slot

Nr. 6

Aase er overvældet over pragten på slottet, hvor der gøres klar til dans.

Nr. 7

Marsk Stig og Fru Ingeborg gør deres ankomst i salen. Marsken er på vej i leding for at kæmpe for Kongen mod den svenske hær. Før han drager af sted, overlader han sin hustru i Kongens varetægt. Kongen sværger, at han vil passe på Fru Ingeborg, mens Marsken er i krig. Fru Ingeborg og Marsken tager kærligt afsked. Aase (og Rane) bliver straks klar over, at Ingeborg nu vil overtage Aases rolle som genstand for Kongens tilnærmelser. Kongen betages af Ingeborgs skønhed og byder hende straks op til dans.

Nr. 8

Rane beordres til at synge en vise som ledsagelse til dansen ("Det var sig Jomfru Svanelil").

Nr. 9

Ingeborg lader sig betage af Kongen. Rane forsøger på ny at gøre tilnærmelser til Aase, som imidlertid afviser ham. Trods sin stadig betagelse af Kongen beslutter hun sig til at drage væk fra slottet tilbage til sin ensomhed i skoven.

Nr. 10

Kongen lades ene tilbage med Fru Ingeborg. På afstand overværer Rane med foragt, hvorledes Kongen "vogter Marskens Skat".

Anden akt

Sal på Marsk Stigs borg

Nr. 11

Fru Ingeborg sidder ved væven og begræder sin skæbne.

Nr. 12

Der høres hestetrav, og Marsk Stig gør sin entré, sejrrig og fortrøstningsfuld. Han undrer sig over ikke som sædvanlig at blive mødt af sin hustru på svalegangen. Fru Ingeborg beretter om, hvad der er hændt og hvad Marsken har mistet: sin ære derved at hun "er blevet Dronning" – "og nu har Erik to!" Marsken vil dræbe sin hustru i raseri men fatter medlidenhed med hende og lover i stedet at ville hævne hendes skændsel, "selvom Danmark skal brænde i Øst og i Vest".

Viborg Ting

Nr. 13

Riddere og jævne folk er samlet på tinge med Kongen. Kongen hyl-des, men da det rygtes, at Marsk Stig er på vej, aner mange uråd. Kongen håber, at Marsken er uvidende om, hvad der er hændt.

Nr. 14

Marsken ankommer med sit krigsfølge og beretter om den vundne sejr.

Nr. 15

Da Kongen vil takke ham for hans dåd, undsiger Marsk Stig Kongen og begrundet det over for den forsamlede skare med at Kongen "har taget min Viv med Vold". Kongen undskylder sig med, at "hendes Vilie [var] saa god som min!", men Marsk Stig gentager sin undsigelse "paa Liv og Død". Den almindelige tumult mellem Kong Eriks og Marsk Stigs folk ender med Marskens bortgang ledsaget af ordene "fordi du mig gjorde den Vaande, saa skalst du visselig døe".

Tredje akt

Mørk nat; hal på Marsk Stigs borg

Nr. 16

Rane lover Marsken at lokke Kongen i baghold, så Marsk Stig kan fuldbyrde sin trussel. Samtidig beretter Rane om grunden til sit had til Kongen og det forestående forræderi.

De sammensvorne mødes, og efter at have opregnet de ugeringer, Kongen har gjort hver enkelt af dem, sværger de at ville stå sammen om den kommende udåd. De aftaler at ikklæde sig grå munkeskutter og udføre handlingen Sankt Cæcilie nat.

Nr. 17

Ingeborg og Marsk Stig, der er alene tilbage, drøfter deres fremtid efter ugeringen. Ingeborg varsler sin kommende død og beder samtidig Marsk Stig om at tage vare på deres døtre og søge ly på sin borg på Hjelm. De byder hinanden "tusind Godnat".

Kongsgården i Viborg

Nr. 18

Kongen og Rane er alene. Der høres jægere i baggrunden. Kongen nages af mørke tanker, ikke mindst erindringen om, da de to i en form for vanvidsrus brændte heden af. Kongen fortæller, at han har drømt om Ingeborg, og at han frygter Marskens hævn. Rane prøver at mane de mørke tanker bort ved at lokke ham med på den forestående jagt. Det lykkes til sidst, og Rane kan triumferende se, hvordan Kongen styrter af sted under råbet "Elskov og Jagt er Livets Fest".

Fjerde akt

Et sted i skoven

Nr. 19

De sammensvorne mødes med Marsken og venter på Rane, som skal lokke Kongen i baghold. Da Rane ikke kommer, beslutter de selv at drage til Finderup, som Rane på forhånd har udpeget som gerningsstedet.

Kongen og Rane er faret vild i skoven. Rane lover at ville finde vej, mens Kongen går på elskovsventyr i den nærliggende hytte.

Aases hytte i skoven

Nr. 20

Aase hører hestetrav i det fjerne og øjner en gruppe kuttetklædte mænd; hun aner uråd. Hun priser sig lykkelig over at være kommet

under klostrets beskyttelse i sin lille hytte. Hun knæler foran krucifikset og "beder for hver en vejfarende Sjæl, som er ude i Kvæld".

Nr. 21

Hun genkender Kongen, der er kommet ind i hytten for at gøre kur til hende. Aase må flygte bort, idet hun dog viser sin bevarede troskab mod Kongen med ordene "Vogt jer for de Kutter graa". Kongen følger efter hende og glemmer sit sværd i hytten.

Et sted i skoven

Nr. 22

Kongen forsøger forgæves at fange Aase. I en rus ser han ellepiger omkring sig. Rane vender tilbage med besked om, at han fundet den rette vej til Finderup, hvor Kongen og han selv kan overnatte. De drager af sted.

Aase, der har set Kongen og Rane drage af sted, vender tilbage, fyldt med bange anelser. Hun ser, at Kongen har glemt sit sværd, og efter at have bedt for Kongens liv drager hun efter dem for at give ham sværdet.

Finderup Lade

Nr. 23

Kongen og Rane er ankommet for at søge ly for natten. Kongen er utryg, men Rane forsikrer ham om, at de er i sikkerhed for både uvejret og fjenderne. Dog ved han, at dette bliver Kongens sidste blund.

Kongen farer op af sin søvn og fortæller, hvordan han har set Ingeborg i sin drøm og nu igen som genfærd i et syn. I drømmen stævnedes hun ham netop til Sankt Cæcilie nat.

Nr. 24

Der høres larm uden for laden, de sammensvorne ankommer og bryder ladedøren op. Rane peger på Kongens leje under halmen, og Marsk Stig træder frem og fuldbyrder sin hævn. Inden Kongen segner om, erklærer han Marsk Stig for fredløs: "Fordi du Herrens Salvede vog, du vorder en fredløs Mand!" Kongen dør med ordet "Ingeborg" som sit sidste ord. De fredløse kaster sig over liget, sætter ild til laden og forlader stedet.

Jægere, bønder og munke konstaterer drabet på Danmarks konge. Aase kommer ind med Kongens sværd, men for sent. Hun søger trøst i, at sværdet er formet som et kors og derved tjener som en indirekte forbøn for Kongen.

Almuen sammenfatter situationen i to udsagn: "Nu stander Landet udi Vaade" og "Requiem æternam dona eis, Domine!"

SYNOPSIS

First Act

In the woods by Aase's hut

Nos. 1, 2

The charcoal burner's girl Aase is busy binding a hop shoot up outside her hut in the woods. Her song about the hop vine is a picture of her own destiny: that which reaches high, falls deeply. The King's servant Rane, who is hunting in the woods, makes a pass at Aase, but she refuses his approach.

No. 3

King Erik, who has overheard the conclusion of the conversation between Aase and Rane, steps in, and Rane understands that the King also wants to try it on with Aase, and thereby – once again – demonstrate his authority over Rane.

The King asks to be alone with Aase. The conversation between the King and Rane shows the master-slave relationship between them.

No. 4

The King assures Aase of his love and entices her to follow him up to the castle, where he promises her jewels and other luxuries. Aase stresses her humble origins and lack of familiarity with the court's splendour. Aase finally gives in to the King's advances. They leave together with the other hunters to celebrate at the castle.

No. 5

Men and women dressed for a celebration come singing along on their way to dance and play at the castle.

At Skanderborg Castle

No. 6

Aase is overwhelmed by the splendour of the castle, where they are making preparations for a dance.

No. 7

Marshal Stig and Lady Ingeborg enter the hall. The Marshal is on his way to lead an assault against the Swedish army for the King. Before he leaves, the Marshal conveys his wife to the King's care. The King swears that he will take care of Lady Ingeborg while the Marshal is at war. Lady Ingeborg and the Marshal say a loving farewell. Aase (and Rane) immediately recognize that Ingeborg will overtake Aase's role as the object of the King's advances. The King is taken by Ingeborg's beauty and bids her dance straight away.

No. 8

Rane is ordered to sing a ballad as accompaniment to the dance ('There was a virgin called Swan-little').

No. 9

Ingeborg allows herself to be impressed by the King. Rane tries to approach Aase again, but she refuses him. Although she is still excited by the King, she decides to leave the castle and go back to her isolation in the woods.

No. 10

The King is left alone with Lady Ingeborg. At a distance, Rane watches the way the King 'protects the Marshal's treasure' with contempt.

Second Act

Hall in Marshal Stig's castle

No. 11

Lady Ingeborg sits by a loom and laments her fate.

No. 12

The sound of trotting horses is heard, and Marshal Stig comes in, victorious and confident. He is amazed that he is not met in the gallery by his wife, as usual. Lady Ingeborg tells the Marshal about what has happened and what he has lost: his honour because she has become Queen – 'and now Erik has two!' The Marshal is going to kill his wife in anger, but feels empathy for her and promises instead that he will avenge her disgrace, 'though Denmark shall burn in the East and in the West'.

Viborg Council

No. 13

Knights and commoners are gathered to negotiate with the King. The King has homage paid to him, but when it is reported that Marshal Stig is on his way, many suspect trouble. The King hopes that the Marshal is unaware of what has happened.

No. 14

The Marshal arrives with his fighting men and reports on his victory.

No. 15

When the King wants to thank him for his deeds, Marshal Stig threatens the King and justifies this to the gathering by saying that the King, 'has taken my wife by force'. The King excuses himself, saying 'her will was just the same as mine!', but Marshal Stig repeats his threat, 'to life or death'. The general tumult between

King Erik's and Marshal Stig's followers ends with the Marshal's departure with the words, 'because you caused me pain, so shall you certainly die'.

Third Act

The dark of night; hall in Marshal Stig's castle

No. 16

Rane promises the Marshal that he will lure the King into an ambush, so that Marshal Stig can fulfil his threat. At the same time Rane explains the reasons for his hatred of the King and the approaching treachery.

The conspirators meet, and after each of them has listed their grievance against the King, they all swear that they will stand together in the coming misdeed. They agree to clothe themselves in grey monks' cowls and to carry out the deed on St Cecilia's Night.

No. 17

Ingeborg and Marshal Stig, who are left alone, consider their future after the misdeed. Ingeborg anticipates her coming death, then asks Marshal Stig to take care of their daughters and seek safety at his castle on Hjelm. They bid each other 'a thousand good nights'.

The King's hold in Viborg

No. 18

The King and Rane are alone. Hunters can be heard in the background. The King is nagged by dark thoughts, not least the memory of the time when the two of them, in a form of crazy intoxication, burnt the heath. The King explains that he has dreamt of Ingeborg, and that he fears the Marshal's revenge. Rane tries to drive his dark thoughts away by persuading the King to join the planned hunt. He succeeds at last, and can see, triumphantly, how the King starts from his seat with the shout, 'Love and the hunt are a celebration of life'.

Fourth Act

Somewhere in the woods

No. 19

The conspirators have met the Marshal and wait for Rane, who will lure the King into the ambush. When Rane does not come, they decide to go up to Finderup, which Rane has earlier pointed out as the scene of the crime.

The King and Rane are lost in the woods. Rane promises to find the way, while the King goes on an amorous adventure in the nearby hut.

Aase's hut in the woods

No. 20

Aase hears trotting horses in the distance and glimpses a group of cowl-clad men; she suspects trouble. She feels herself lucky to be

under the cloister's protection in her little hut. She kneels before a crucifix and 'prays for every wayfaring soul out in the night'.

No. 21

She recognizes the King, who comes into the hut to make a pass at her. Aase feels she must fly away, but shows her continuing fidelity to the King with the words, 'watch out for the grey cowls'. The King follows after her, leaving his sword in the hut.

Somewhere in the woods

No. 22

The King tries in vain to catch Aase. In a frenzy he sees elf girls around him. Rane turns back with the news that he has found the right way to Finderup, where he and the King can stay over night. They leave.

Aase, who has seen the King and Rane leave, turns back, filled with fearful suspicions. She realizes that the King has forgotten his sword, and after having prayed for the King's life, she goes after them to return the sword.

Finderup Barn

No. 23

The King and Rane arrive seeking safety for the night. The King is uneasy, but Rane reassures him that they are safe from both bad weather and their enemies. But he knows that this will be the King's last nap.

The King wakes from his sleep and explains how he has seen Ingeborg in his dream, and now again as a ghost in a vision. In the dream she summoned him for just that night, St Cecilia's Night.

No. 24

An alarm is heard outside the barn, as the conspirators arrive and break the barn door open. Rane points to the King's resting place under the hay, and Marshal Stig steps forward to take his revenge. Before the King drops dead, he declares Marshal Stig an outlaw: 'Because you slay the Lord's Anointed, you become an outlawed man!' The King dies with the word 'Ingeborg' as his last. The outlaws rain blows upon the corpse, set fire to the barn and leave.

Hunters, peasants and monks witness the murder of the Danish king. Aase comes in with the King's sword, but too late. She seeks comfort in the cross-shape of the sword, which thus serves as an indirect prayer for the King.

The peasants sum up the situation in two utterances: 'Now stands the country in peril' and 'Requiem æternam dona eis, Domine!'

Kilde B, partikel, tredje akt, s. 133 (t. 709–710). Allerede inden Heise havde færdiggjort renskriften til første akt, takkede Jens Nyrop nej til at synge Kongens parti, og skuespilleren Emil Poulsen overtog derfor rollen. Heise måtte tilpasse partiet, da Poulsens stemme ikke kunne klare de høje toner. Kladden, som er skrevet med blæk (sangerversionen), indeholder derfor en række senere ændringer i Kongens parti med blyant tiltænkt Poulsen (skuespillerens version).

Source B, short score, Act 3, p. 133 (bb. 709–710). Jens Nyrop declined to sing the King's part before Heise had finished the ink fair copy to Act 1, and the actor Emil Poulsen took on the role instead. Heise had to adjust the part as Poulsen could not manage the high notes. The draft, written in ink (singer's version), therefore includes a series of changes to the King's part, made in pencil, adapting the part for Poulsen (actor's version).

100

Trombe
Tromboni
e Tubi
Fag.
Fl.

♩ = 100

Rone
Kongen
O, vi er røde! De er rød flæde-brændt! Ha, mindes du den, vi brændte He-dens, da jeg i

32 35

Kilde A, renskrift, tredje akt, s. 100 (t. 709–710). Heise nåede at indarbejde den nye version af Kongens parti med blæk i størstedelen af renskriften – altså skuespillerversjonen. Kort efter premieren ønskede han dog at vende tilbage til den oprindelige sangerversion og tilføjede den med blyant, og kilden repræsenterer således både hans første og sidste intention. Da skuespillerversjonen kun kom i stand på grund af praktiske omstændigheder, har nærværende udgave valgt at se bort fra denne version og beskrive den som varianter i den kritiske beretning.

Source A, ink fair copy, Act 3, p. 100 (bb. 709–710). In most of the fair copy, Heise managed to incorporate the new version of the King's part in ink – that is, the actor's version. However, shortly after the premiere he wished to return to the original singer's version and added it in pencil; the source thus represents both his first and final intention. Since the actor's version only materialized due to practical circumstances, the present edition has chosen to disregard this version and describe it as variants in the *Critical Commentary*.

35

Alto Canto
 Canto
 Al.
 Andte. Poco
 Andte.
 Andte.
 Andte.
 Andte.
 Andte.
 Andte.

Gode Aften
 Hvorfor er der saa knapt med ja-gere?
 Hvorfor er der saa knapt med ja-gere?
 Hvorfor er der saa knapt med ja-gere?
 Hvorfor er der saa knapt med ja-gere?
 Hvorfor er der saa knapt med ja-gere?
 Hvorfor er der saa knapt med ja-gere?
 Hvorfor er der saa knapt med ja-gere?
 Hvorfor er der saa knapt med ja-gere?
 Hvorfor er der saa knapt med ja-gere?
 Hvorfor er der saa knapt med ja-gere?

Kilde C1, soliststemme, Kongens parti, tredje akt, s. 35 (t. 709–719). Kilden, som er dateret 8. december 1877 og har været anvendt af Emil Poulsen, viser, at skuespillerversionen er indarbejdet. Stemmen er dog kort tid efter blevet ændret, idet Heise selv har indføjet den oprindelige sangerversion med blyant.

Source C1, vocal solist, King's part, Act 3, p. 35 (bb. 709–710). The source, which is dated 8 December 1877 and has been used by Emil Poulsen, reveals that the actor's version has been added. Shortly afterwards, however, the part was changed as Heise himself inserted the original singer's version in pencil.

202

Rongen.

-bran-den! Ha! Min-des Du den Gang, vi brænd-te

He - den? da jeg i Vild - skabslogen Brand i Lyn -

Allegro.

gen? Saa

vidt som Oj - et rak - te, det flam - med op af

Glød i Glød! Klo - ster-klok - ken klem-ted, og

8012

Kilde F, klaverpartitur, tredje akt, s.202 (t.709-710). Kongens stemme følger skuespillerversionen.

Source F, piano score, Act 3, p. 202 (bb. 709-710). The King's part follows the actor's version.

INSTRUMENTAL BESÆTNING ORCHESTRA

2 flauti / 1 flauto piccolo

2 oboi

2 clarinetti

2 fagotti

4 corni

2 trombe

trombone tenore

trombone basso

tuba

timpani

triangolo

piatti

gran cassa

arpa

archi

Orkester bag scenen / Orchestra backstage

4 corni

2 trombe

trombone

tuba

PERSONER

Kong Erik med tilnavnet Glipping, *tenor*
Stig Andersen, hans marsk, *baryton*
Fru Ingeborg, Marsk Stigs hustru, *sopran*
Rane Johnsen, hendes søstersøn, kongens kammermester, *tenor*
Grev Jacob af Halland, *baryton*
Domprovst Jens Grand, *bas*
Arved Bengtsen, *tenor*
og flere } Sammensvorne
Aase, en kulsvierpige, *sopran*
Herolden, *bas*
Riddere og damer, almuefolk, svende, terner

Handlingen foregår dels i og ved Skanderborg, dels på marskens gård, dels i Viborg og omegn.

CHARACTERS

King Erik, called Glipping, *tenor*
Stig Andersen, his marshal, *baritone*
Lady Ingeborg, Marshal Stig's wife, *soprano*
Rane Johnsen, her nephew, the king's quartermaster, *tenor*
Count Jacob of Halland, *baritone*
Archdeacon Jens Grand, *bass*
Arved Bengtsen, *tenor*
and others } Conspirators
Aase, a charcoal burner's daughter, *soprano*
The herald, *bass*
Knights and ladies, peasants, swains, handmaidens.

The plot takes place partly in the town of Skanderbog, partly on the marshal's castle, and partly in Viborg and the surrounding country.

SCENEGANG

SCENES

FØRSTE AKT

ACT ONE

Aaben Plads i Skoven ved Skanderborg

An open place in the woods near Skanderborg

Nr. 1 (Aase) **64** **No. 1** (Aase)

Det var sig Humleranken

Det var sig Humleranken

Nr. 2 (Aase, Rane) **78** **No. 2** (Aase, Rane)

Ah! Ej bliv mig fra Livet, Jørgen!

Ah! Ej bliv mig fra Livet, Jørgen!

Nr. 3 (Kongen, Aase, Rane) **95** **No. 3** (King, Aase, Rane)

Ha Rane, du vil jage paa egen Haand idag!

Ha Rane, du vil jage paa egen Haand idag!

Nr. 4 (Kongen, Aase) **108** **No. 4** (King, Aase)

Du lader vente paa dig, vakre Pige!

Du lader vente paa dig, vakre Pige!

Nr. 5 (kor) **151** **No. 5** (choir)

Op alle Mand! Til Dands, til Dands

Op alle Mand! Til Dands, til Dands

Skanderborg Slot Skanderborg Castle

Nr. 6 (Aase, Kongen) **178** **No. 6** (Aase, King)

Jeg kan mig slet ikke kjende

Jeg kan mig slet ikke kjende

Nr. 7 (Kongen, Rane, Marsken, Ingeborg, Aase, kor) **191** **No. 7** (King, Rane, Marshal, Ingeborg, Aase, choir)

Hvem der? Vil Nogen gjæste os ved Festen?

Hvem der? Vil Nogen gjæste os ved Festen?

Nr. 8 (Rane, kor) **240** **No. 8** (Rane, choir)

Det var sig Jomfru Svanelil

Det var sig Jomfru Svanelil

Nr. 9 (Aase, Ingeborg, Kongen, Rane, kor) **260** **No. 9** (Aase, Ingeborg, King, Rane, choir)

Kun paa hende Kongen stirrer

Kun paa hende Kongen stirrer

Nr. 10 (Kongen, Aase, Ingeborg, Rane, kor) **302** **No. 10** (King, Aase, Ingeborg, Rane, choir)

I din Sands, i dit Sind vil jeg liste mig ind!

I din Sands, i dit Sind vil jeg liste mig ind!

ANDEN AKT

ACT TWO

Sal paa Marsk Stigs Borg

Marshal Stig's castle hall

Nr. 11 (kor, Ingeborg) **331** **No. 11** (choir, Ingeborg)

Den Frue sidder paa Borgen

Den Frue sidder paa Borgen

Nr. 12 (kor, Marsken, Ingeborg) **344** **No. 12** (choir, Marshal, Ingeborg)

Ad Sund og Belt, fra spydsat Telt

Ad Sund og Belt, fra spydsat Telt

Viborg Thing The Thing at Viborg

Nr. 13 (Jens Grand, Grev Jakob, kor) **403** **No. 13** (Jens Grand, Count Jakob, choir)

Til Things ved gamle Viborg Sø

Til Things ved gamle Viborg Sø

Nr. 14 (Herolden, kor, Jens Grand, Kongen, Marsken, Grev Jakob, Rane) <i>Før Thinget sættes, Rigens Marsk vil bringe Tidende fra Sverig</i>	426	No. 14 (Herald, choir, Jens Grand, King, Marshal, Count Jakob, Rane) <i>Før Thinget sættes, Rigens Marsk vil bringe Tidende fra Sverig</i>
Nr. 15 (Marsken, kor, Grev Jakob, Jens Grand, Herolden, Kongen) <i>Jeg havde mig i min Urtegaard et Blomster fuldt af Ynde</i>	446	No. 15 (Marshal, choir, Count Jakob, Jens Grand, Herald, King) <i>Jeg havde mig i min Urtegaard et Blomster fuldt af Ynde</i>
TREDIE AKT		
Skummel Hal paa Marsk Stigs Borg		
Nr. 16 (Marsken, Rane, kor, Jens Grand, Grev Jakob, Arved Bengtsen, Ingeborg) <i>Saa lover I at lokke ham i Baghold?</i>	495	No. 16 (Marshal, Rane, choir, Jens Grand, Count Jakob, Arved Bengtsen, Ingeborg) <i>Saa lover I at lokke ham i Baghold?</i>
Nr. 17 (Marsken, Ingeborg) <i>Stærkt det gaaer mod Ufredstide!</i>	594	No. 17 (Marshal, Ingeborg) <i>Stærkt det gaaer mod Ufredstide!</i>
En Hal i Kongsgaarden i Viborg		
Nr. 18 (kor, Rane, Kongen) <i>Tilhest, tilhest, tilhest! I fejende Blæst!</i>	608	No. 18 (choir, Rane, King) <i>Tilhest, tilhest, tilhest! I fejende Blæst!</i>
FJERDE AKT		
Et Sted i Skoven		
Nr. 19 (Arved Bengtsen, Grev Jakob, Marsken, kor, Kongen, Rane) <i>Et prægtigt Ildsted!</i>	661	No. 19 (Arved Bengtsen, Count Jakob, Marshal, choir, King, Rane) <i>Et prægtigt Ildsted!</i>
Det Indre af en Hytte i Skoven		
Nr. 20 (Aase) <i>For hvert Vindpust Løvet falder</i>	705	No. 20 (Aase) <i>For hvert Vindpust Løvet falder</i>
Nr. 21 (Kongen, Aase) <i>Favre, søde Jomfrumøde</i>	729	No. 21 (King, Aase) <i>Favre, søde Jomfrumøde</i>
Skoven, Maaneskin		
Nr. 22 (Kongen, Rane, Aase) <i>Hvor er hun? Er hun borte?</i>	749	No. 22 (King, Rane, Aase) <i>Hvor er hun? Er hun borte?</i>
Finderup Lade		
Nr. 23 (Rane, Kongen, Ingeborg) <i>Her kan vi overnatte, Herre!</i>	771	No. 23 (Rane, King, Ingeborg) <i>Her kan vi overnatte, Herre!</i>
Nr. 24 (Marsken, Rane, Kongen, kor, Aase) <i>Stat op, Kong Erik, og kom til os ud!</i>	807	No. 24 (Marshal, Rane, King, choir, Aase) <i>Stat op, Kong Erik, og kom til os ud!</i>

FORKORTELSER**ABBREVIATIONS**

A	alto
A.BENGT.	Arved Bengtsen
B	basso
b.	bar
bb.	bars
cb.	contrabbasso
cl.	clarinetto
cor.	corno
<i>DK-Kk</i>	Det Kongelige Bibliotek, København The Royal Library, Copenhagen
fg.	fagotto
fl.	flauto
fl.gr.	flauto grande
fl.picc.	flauto piccolo
fol.	folio
fols.	folios
gr.c.	gran cassa
GR. JAKOB	Grev Jakob Count Jakob
JENS GR.	Jens Grand
KONGEN	Kong Erik King Erik
marc.	marcato
MARSKEN	Marsk Stig Marshal Stig
ob.	oboe
p.	page
PH	Peter Heise
Pl. No.	plate number
pp.	pages
ptti.	piatti
S	soprano
SD	stage direction
stacc.	staccato
str.	strings
T	tenore
tb.	tuba
ten.	tenuto
timp.	timpani
tr.	tromba
trb.b.	trombone basso
trb.t.	trombone tenore
trgl.	triangolo
va.	viola
vc.	violoncello
vl.	violino
ww.	woodwind

CRITICAL COMMENTARY

DESCRIPTION OF SOURCES

Musical Sources

- A** Score, autograph, fair copy
- B** Draft, short score, autograph
- C1** Instrumental parts, transcript
- C2** Instrumental parts (brass), transcript
- C3** Vocal parts, transcript
- D** Vocal score, prompt score, transcript
- E** Chorus piano score, rehearsal score, transcript
- F** Printed piano score (two staves only, no vocal staff)
- G** Printed vocal score
- H** Overture, score, draft, autograph
- I** Excerpt with three of Aase's songs, voice and piano, printed first edition

Textual Sources

- Ta** Printed libretto, first edition
- Tb** Libretto, transcript
- Tc** Libretto, transcript
- Td** Libretto, transcript
- Te** Libretto, draft in prose by Elise Ploug
- Tf** Libretto, draft by Christian Richardt
- Tg** Libretto, draft by Christian Richardt
- Th** Libretto, draft by Christian Richardt
- Ti** Libretto, German translation
- Tj** Printed libretto, German translation

MUSICAL SOURCES

- A** Score, autograph, fair copy.
DK-Kk, C II, 114f, mu9705.2800 (four volumes).
Paper type: 18 staves.
The score has been restored.
The source contains conductors' markings added in pencil and blue and red crayon; some pencil markings added by the composer.

Volume 1:

Act One.

Title page: 'Drot og Marsk, / tragisk Opera I 4 Akter, / Text af Chr. Richardt, Musik af P. Heise.' with an oval stamp reading 'DET KGL. THEATERS MUSIKARCHIV'.
34.5x28.5 cm, 1 flyleaf, title page, music page listing dramatis personae; 52 and 218 pages written in ink, 1 flyleaf; in black half binding.

Volume 2:

Act Two.

35.5x28.5 cm, 1 flyleaf, 136 numbered pages written in ink, 1 flyleaf; in black half binding.

Volume 3:

Act Three.

35.5x28.5 cm, 1 flyleaf, 139 numbered pages written in ink, 1 flyleaf; in black half binding.

Volume 4:

Act Four.

35.5x28.5 cm, 1 flyleaf, 155 numbered pages written in ink, 1 flyleaf; in black half binding.

- B** Draft, short score, autograph.

DK-Kk, C II, 7k, mu7196.3770.

Title page: 'Drot og Marsk, / Opera i fire Akter. / Udkast.'

Paper type: 18 staves.

35x29 cm, 2 flyleaves, 98 folios of music paper written in ink, 1 flyleaf; in red half binding.

flyleaf 1	blank
flyleaf 2 ^r	a pasted-on label reading 'Drot og Marsk'
flyleaf 2 ^v	blank
fol. 1 ^r	title page
fol. 1 ^v	blank

Act One

fols. 2–17	pp. 1–32
fol. 18 ^r	blank
fol. 18 ^v	insertion marked '(Pag. 34)'
fols. 19–25	pp. 33–46 (fol. 25 consists of two folios pasted together)
fol. 26	unpaginated
fols. 27–31 ^r	pp. 47–55

Act Two

fols. 31^v–51^r pp. 56–95

Act Three

fols. 51 ^v –55	pp. 96–104 (fol. 54 consists of two folios pasted together)
fol. 56 ^r	insertion marked 'ad 104'
fol. 56 ^v	blank
fols. 57–76	pp. 105–144

Act Four

fols. 77–97	pp. 145–186
fol. 98 ^r	p. 187
fol. 98 ^v	blank
flyleaf 3	blank

The source has been restored.

The draft contains vocal score and a draft of the orchestral scoring notated in piano score with occasional indications of instruments; numerous additions, changes, and cancellations in pencil by Heise.

C1 Instrumental parts, transcript.

DK-Kk, KT 798.

Datings: 1878–1964.

c. 32.5x25.3 cm, 34 orchestral parts (2 fl., 2 ob., 2 cl., 2 fg., 4 cor., 2 tr., trb.t., trb.b., tb., timp., gr.c, ptti., trgl., arpa, 4 vl.1, 2 vl.2, 2 va., 3 vc./cb., and an extra vc./cb. which is a 1945 transcript); written in ink; in cloth quarter binding.

Paper type: 12 staves (hand-ruled).

All orchestral parts include a loose insertion which is a more recent fair-copy of Act Four, presumably made in connection with the performance in Aarhus. Numerous additions and cancellations (cuts) carried out from the premiere until the 1940s in pencil and red and blue crayon regarding bowing, cuts, fingering, dynamics, and phrasing.

C2 Instrumental parts (brass), transcript.

DK-Kk, KT 798.

Datings: 1892–1965.

32.7x24.8 cm, a set of brass parts (cor.1–4, tr.1–2, trb.b., tb.; trb.t. missing); written in ink; in cloth quarter binding.

Paper type: 12 staves (hand-ruled).

The parts contain numerous additions, changes, and cancellations in pencil and red and blue crayon; the source includes an envelope containing insertions dating from after Heise's death.

C3 Vocal parts, transcript.

DK-Kk, KT 798.

Datings: 1878–c. 1912.

c. 25x34.2 cm, 8 vocal parts (1 Herold, 2 Kongen, 3 Aase, 1 Stig Andersen, 1 Jens Grand), written in ink; 5 in cloth quarter binding, and 3 with soft covers.

The vocal parts contain changes and additions in pencil and red and blue crayon; also numerous cancellations due to cuts marked in pencil.

D Vocal score, prompt score, transcript.

DK-Kk, KT 798.

Title page: 'Drot og Marsk. / Opera i 4 Acter, / af Chr: Richardt, sat i Musik af P. Heise. / Suffleurpartie.'

End-datings (vol. 2): '19/9. 77' and '25/10 77'.

Vol. 1 (Acts 1–2):

25.2x33.6 cm, flyleaf, title page (p. 1), pp. 2–118 written in ink, flyleaf; in half leather binding with marbled sides.

Vol. 2 (Acts 3–4):

25.4x33.7 cm, flyleaf, pp. 2–90 written in ink, flyleaf; in half leather binding with marbled sides.

The source contains numerous additions, changes, and marking of cuts in pencil and a few in blue and red crayons.

E Chorus piano score, rehearsal score, transcript.

DK-Kk, KT 798.

Title page: 'Drot og Marsk. / Opera i 4 Acter. / Musik af P. Heise. / Chor=Udtog.'

End-dating: '25/1. 1878'.

25.5x34 cm, flyleaf, title page numbered 1, pp. 2–205 written in ink, p. 206 blank, flyleaf; in half leather binding with marbled sides.

Paper type: 12 staves (hand-ruled).

The source contains very few additions in pencil.

F Printed piano score (two staves only, no vocal stave).

Title page: 'Drot og Marsk / tragisk Sangdrama / af / Chr. Richardt. / Sat i Musik af / P. HEISE. / Claverudtog arrangeret / af Axel Grandjean. / Forlæggerens Eiendom. / KJØBENHAVN. / Forlagt af / C.C. Loses Bog- og Musikhandel / (F.Borchorst) / 1879.'

Pl. No.: 2729 (1879).

27x19 cm, pp. ii–iv (overture), 3–145.¹

G Printed vocal score.

Title page: 'Drot og Marsk / tragisk Sangdrama / af Chr. Richardt. / Sat i Musik af / P. HEISE. / Klaverudtog ved Axel Grandjean. / Forlæggerens Eiendom for alle Lande. / KJØBENHAVN. / Wilhelm Hansen's Musik-Forlag.'

Pl. No.: 8012 (1879).

32x23.7 cm, pp. ii–iv, 3–273.

H Overture, score, draft, autograph.

DK-Kk, C II, 7k, mu7106.2768.

Title on first page: 'Ouverture til "Marsk Stig"', with autograph signature P[eter]H[eise] in pencil at top right corner. Bequest from Vilhelmine Heise, 1913.

29.1x33.9 cm, 28 folios: fol. 1^r unpaginated, fols. 1^v–28^r paginated 2–55 in pencil, fol. 28^r blank; written in ink; in cloth quarter binding with marbled sides.

Paper type: 20 staves (hand-ruled).

Numerous changes, additions, and cancellations in ink, red crayon, and pencil (presumably all by Heise), some made during the reworking of the overture for the opera.²

I Excerpt with three of Aase's songs, voice and piano, printed first edition.

Title page: 'ROMANCER OG SANGE / AF P. HEISE. / TREDIE AFDELING. / [list of works] / FORLÆGGERENS EJENDOM. / KJØBENHAVN. / WILHELM HANSENS MUSIK-FORLAG.'

34.2x26.9 cm

Printed in three installments:

1) Pl. No.: 8045a (earliest 1879)

'Det var sig Humleranken': title page, pp. 2–5

2) Pl. No.: 8045b (earliest 1879)

'Jeg kjender af Navn kun Gildet': title page, pp. 3–5

1 According to Dan Fog, *Heise-katalog. Fortegnelse over Peter Heise's trykte kompositioner*, København, 1991 p. 84 the piano score was published on subscription periodically in 18 parts from November 1878 to March 1879. An identical edition was published from the same plates by Wilhelm Hansen, who in the summer of 1879 took over C.C. Lose's publishing house.

2 For a fuller source description, see Axel Teich Geertinger (ed.), *Peter Heise: Ouverture til "Marsk Stig"* (Copenhagen: Dansk Center for Musikudgivelse), p. 103.

- 3) Pl. No.: 8045c (earliest 1879)
 'Jeg beder for hver en veifarende Sjæl': title page,
 unnumbered page
 The source contains Aase's songs in Act One for voice and piano.

TEXTUAL SOURCES

Ta Printed libretto, first edition.

DK-Kk, Dramatisk Bibliotek, Fr. Schybergs saml. (skuespil).
 Title page: 'DROT OG MARSK. / TRAGISK SANGDRAMA / AF /
 CHR. RICHARDT. / SAT I MUSIK AF P. HEISE. / KJØBENHAVN.
 / GYLDENDALSKE BOGHANDELS FORLAG (F. HEGEL &
 SØN.) / TRYKT HOS J. JØRGENSEN & CO. / 1878.'
 Gyldendalske Boghandel (1878).
 17.1x11.1 cm, 68 pages, bound.
 Printed dedication: '*Til Musikeren / P. HEISE / med Tak og Ven-
 skab / fra / Forf.*'
 The printed edition is probably based on Tf.

Tb Libretto, transcript.

Det Kongelige Teater.
 Title page: 'Drot og Marsk. / tragisk Opera [*'Sang-Drama' added above cancellation*] i 4 Akter / tildeels efter Hauch / af / Chr. Richardt. / sat i Musik af P. Heise.', last line added in a different hand.
 22.5x18 cm, 108 pages numbered 5–107, written in ink; stage directions in a different hand added in pencil and blue and red crayon; bound.
 fol. 2' lists the dramatis personae. Source contains correction of text, cancellations, stage directions, and diagrams showing set-up of scenes. On the inside of the binding a list of participating extras and dancers has been added. *Du* and *Dig* are with upper-case initial as in the piano score (F).

Tc Libretto, transcript.

Det Kongelige Teater.
 Title on cover: 'Drot og Marsk'.
 21x17.5 cm, 87 numbered pages, written in ink with additions in pencil; bound.
 Each folio has been folded horizontally and hence divided into two columns of which the right one contains the text and the left in a different hand contains stage directions and notes concerning the instruction. Title page verso lists the dramatis personae. On p. 46, lines not set to music have been cancelled; same lines also appear in Tb, p. 60, though not cancelled, and in Td, p. 45, where brackets in pencil have been added to them. *Du* and *dig* are with lower-case initial as in the score.

Td Libretto, transcript.

Det Kongelige Teater.
 Title on cover: 'Drot & Marsk. / Heise /Richardt.' (apparently a later addition in ballpoint pen).
 22x18 cm, 84 pages numbered 1–83; written in ink with additions in pencil (stage directions); a few corrections in ink.

The handwriting suggests that the source is the oldest of the theatre's three libretti. On p. 4, lines which are also found in the printed libretto (Ta) and in Tb but later cancelled, however, are added in a foreign hand. They have also been cancelled in Td suggesting that they were added by one comparing the source with the printed libretto and wished to complete the readings. On p. 16, some lines are cancelled due to transcription errors. On p. 45, brackets have been added in pencil to lines which Heise did not set to music. *Du* and *dig* are generally with lower-case initial. Inserted unnumbered bifolio with repetition of the beginning of Act Four corresponding to the text as it already appears on pp. 64–66.

Te Libretto, draft in prose by Elise Ploug.

DK-Kk, Chr. Richardt's efterladte Manuskripter, NKS 2629, III, 2, 1, 4^o.
 20.8x13.5 cm, 5 bifolios (20 unnumbered pages) written in ink with additions in pencil; sewn.
 Source contains Elise Ploug's draft in prose of *Drot og Marsk* and is mentioned in a letter from Heise to Chr. Richardt, dated 12 August 1875.³ Together with Carsten Hauch's drama, *Marsk Stig*, the draft was the point of departure for Richardt's libretto; fol. 2' lists the dramatis personae. In Act Four, 'I det samme fyldes hele Baggrunden af Ellepiger i vild Dands. Kongen iler ud i Mosen og forsvinder, kommer tilbage og forsvinder atter.' has been cancelled in pencil.

Tf Libretto, draft by Christian Richardt.

DK-Kk, Chr. Richardt's efterladte Manuskripter, NKS 2629, III, 2, 3, 4^o.
 Title page: 'Drot og Marsk.'
 22x18 cm, 22 folios: unnumbered page, pp. 2–41 (between pp. 24 and 25: two inserted, loose and unnumbered pages; in addition, a loose folio, of which the recto is paginated 43 and verso left unnumbered), unnumbered page; written in ink with additions in pencil; sewn.
 Damaged.
 Source contains Chr. Richardt's manuscript libretto of all four acts with numerous corrections and additions; these – as well as the inserted folios with additions by Richardt and addressed to Heise (dated February 1876) – suggest that this is the exemplar employed as the source for Heise's draft of the opera (G).

Tg Libretto, draft by Christian Richardt.

DK-Kk, Chr. Richardt's efterladte Manuskripter, NKS 2629, III, 2, 2, 4^o.
 Title page: 'Drot og Marsk. / tragisk Opera i fire Akter. / tildeels efter Hauch / af / Chr. Richardt.'
 22.5x18.2 cm, 17 folios: 2 unnumbered pages, 3–23, 22b–34 (between pp. 26–27: unnumbered bifolio (21x13.5 cm) inserted); and 3 unnumbered folios are appended (c. 21x13.5 cm); written in ink with additions in pencil, blue and red crayon.

3 See Gustav Hetsch (ed.), *Breve fra Peter Heise* (Copenhagen, 1930), p. 164.

The source contains the text to the first three acts and the first part of Act Four. The list including the dramatis personae contains additions in blue pencil with a correction of 'Lambertinus' to 'Provst Grand', one of the conspirators; the change is also reflected in Heise's draft (G), where 'Lambertinus' on p. 79 has been changed to 'Jens Grand' in pencil, that is the name employed in the remaining part of the draft for this character (in **Tf**, the character appears throughout as 'Lambertinus').

Th Libretto, draft by Christian Richardt.

DK-Kk, Chr. Richardt's efterladte Manuskripter, NKS 2629, III, 4^o.

21.3x17.5 cm, 12 folios numbered 1–4, 7–16, 18–24, 17, 5, [6]; written in ink on blue paper with additions in pencil; sewn.

The numerous corrections, additions and relocations of text suggest that this source is the earliest of the three surviving autograph versions of the libretto (**Tf**, **Tg**, **Th**).

Ti Libretto, German translation, manuscript.

DK-Kk, Chr. Richardt's efterladte Manuskripter, NKS 2629, III, 2, 4, 4^o.

34x21cm, bifolios and folios paginated 7–74, pp. 1–6 are missing, written in ink, additions in blue and red crayon, unbound.

Text begins in the middle of Act One, second scene. In Act One, 'Aase' is consistently changed to 'Asta' in blue crayon. Source is an incomplete translation from Danish to German, very different from the text in **Tj**.

Tj Printed libretto, German translation.

Title page: 'KÖNIG UND MARSCHALK / TRAGISCHE OPER / VON / CHR. RICHARDT. / MUSIK / VON / P. HEISE. / DEUTSCH VON AUG. HARLACHER / [...] / KOPENHAGEN & LEIPZIG. / WILHELM HANSEN, MUSIK-VERLAG.'

Pl. No.: 13,734 [1905].

12.5x18.5 cm; 54 pages.






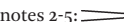


SOURCE EVALUATION









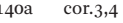


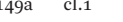
For the present edition of *King and Marshal*, Heise's ink fair copy of the whole score has been chosen as main source (source **A**). Heise's draft (source **B**), notated as short score in ink, has been consulted in particular on establishing the singer's and the actor's versions of the King's part. All variants are listed in the *Critical Commentary*. Source **B** does not include the overture, the draft of which is source **H**. The performance material – comprising instrumental and vocal parts (sources **C1**, **C2**, **C3**), vocal score (source **E**) as well as prompt score (source **D**), all employed at the premiere – has also been consulted in terms of establishing different readings. Concerning the musical material, the printed vocal scores of 1879 (sources **G**, **F**) have not played any major role in the editing.

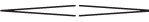
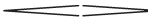
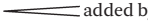


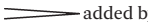


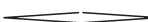


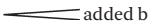
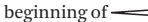
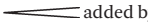
The editing of the libretto is based on source **A** and collated with the first printed edition (source **Ta**) and source **G** which often includes more stage directions than the main source. **A** does not follow **Ta** in all instances. Variants in both **G** and **Ta** are listed in the *Critical Commentary*.

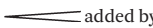
VARIANT READINGS AND EDITORIAL EMENDATIONS
(MUSIC)

OVERTURE

Bar	Part	Comment
1		A:  = 50 added in blue crayon
1	trb.t. trb.b.	A: written on one staff marked 2 <i>Tromboni</i> in alto clef throughout the overture; H: written on one staff marked <i>Tromboni / Alto e Tenore</i> in alto clef
7	cor.3,4	A: fp crossed out and corrected in ink to f (PH)
7-8	va. vc.	open slur b. 7 and new slur b.8 emended to one slur by analogy with bb.15-16; A: page turn
8-10	vl.1,2 cb.	end of slur added in accordance with H; A: b.7: open slur, bb.7-8: page turn
9-10	vl.2	tie added by analogy with vl.1 and in accordance with C1
13	vl.1	p emended from b.14 note 1 to b.13 note 4 by analogy with fl.1
15	cor.	repeated p omitted
15-18	vl.2	end of slur emended from b.15 last note to b.18 chord 3 by analogy with bb.7-10
15	cb.	stacc. added by analogy with b.14
18	fl.1	 added by analogy with vl.1
18	fg.	 added by analogy with cl.
19	ob.	f emended from b.18 last note to b.19 note 1 by analogy with vl.1,2
19	fg.	f added by analogy with cl.
21	fl.1	p emended from b.22 note 1 to b.21 note 4 by analogy with b. 13
21	fl.2 ob.	 added by analogy with the other parts
21	cl.1 vl.1	p emended from b.22 note 1 to b.21 note 4 by analogy with b. 13
22, 23	fl.1 cl.1 vl.1	 added by analogy with bb.14, 15
22	vl.1	note 18: stacc. added by analogy with bb.14, 23
22, 23	cb.	stacc. added by analogy with b.14
23-24	va.	b.23 note 5 to b.24 note 1: slur added by analogy with vl.2 and in accordance with C1
24	vl.1	end of slur emended from note 1 to note 10 by analogy with b.16; A: notes 1-10: slur added in pencil
24-25	vc.	one slur emended to two slurs by analogy with bb.16-17 and in accordance with C1; A: page turn
25	fg.1	notes 2-5:  added by analogy with ob.1
25	cor.3	note 1: end of slur added; A: bb.24-25: page turn
26	vl.1,2 va. vc.	<i>trem.</i> added
29	vl.2 va. vc. cb.	stacc. added by analogy with vl.1
38	ob.1	notes 1-2: end of slur added by analogy with vl.1; A: bb.37-38: page turn
38-41	cor.4	A: rests missing after page turn bb.37-38
38, 39	vc.	 added by analogy with bb.35-37 and fg.
40	ob.2	p added by analogy with fl., cl. and the dynamic level in ob.1
46	trb.t.	marc. added by analogy with bb.48, 50 and tr.
46	timp.	end of  emended from b.47 note 1 by analogy with b.48
49-50	ob.1	tie added by analogy with bb.47-48 and cl.
51a		A: <i>Vi</i> =[de] and <i>Til Pag. 52.</i> (to page 52; i.e. to the alternative ending, bb.51b-54b) added in pencil (PH); C1: line from b.51a to b.384a (i.e. to the Prestissimo) added in pencil, indicating omission of the Allegro molto; paper strips glued in later, showing the alternative ending in ink

55a	cor.1	pp added by analogy with the dynamic level in the other parts
55a-57a	cor.1	slur added by analogy with bb.255a-257a
59a-60a	ob.	b.59a note 2 to b.60a note 1: slur added by analogy with bb.259a-260a
63a	fg. cor.1 cb.	note 1: end of slur added by analogy with b.263a; A: bb.62a-63a: page turn
66a-67a	vc. cb.	b.66a note 3 to b.67a note 1: slur added by analogy with bb.64a-65a
71a	cb.	slur emended from open slur; A: bb.71a-72a: page turn
76a	ob.	 emended to  by analogy with cor.3,4, tr.1; A: bar incomplete
83a	tr.	f added by analogy with the other parts
89a		A: rehearsal mark A added in blue crayon
93a	ob. fg.	note 2: marc. added by analogy with b.101a and trb., tb., va.
93a	vl.1,2	note 2: marc. added by analogy with vc.
94a	ob. fg.	note 2: marc. added by analogy with b.102a and trb., tb., va.
101a	fl. cl.	note 2: marc. added by analogy with fg.
101a	fg.	notes 2-4: slur added by analogy with fl., cl.
102a	fl. cl.	note 2: marc. added by analogy with fg.
102a	fg.	notes 2-4: slur added by analogy with fl., cl.
102a-		
103a	trb. tb.	slur added by analogy with tr.
113a	vl.2	note 2: repeated p omitted; notes 2-4: additional slur omitted
113a-		
114a	vl.2	 added by analogy with vl.1, va.
114a	fg.2	slur added by analogy with b.112a
117a-119a		vl.1,2 vc.1 slur emended from two slurs (b.117a notes 4 to 6 and b.118a note 1 to b.119a note 1) by analogy with bb.111a-113a, 113a-115a, 115a-117a (vl.1,2, va.); A: bb.117a-118a: page turn
117a-		
118a	va.	A: b.117a: open slur; b.118a: new slur beginning after page turn
117a	vc.	lower part, note 2: beginning of tie added by analogy with cb.; A: bb.117a-118a: page turn
119a	timp.	A:  changed to  = in ink
119a	vl.2 va.	end of slur emended from b.118a note 6 by analogy with vl.1, vc and in accordance with C1
127a-		
128a	vl.1	 b.128 emended to  by analogy with bb.281a-282a and in accordance with C1, H
129a	vl.2 va.	slur emended from open slur by analogy with bb.130a-160a and in accordance with C1; A: bb.129a-130a: page turn
131a-		
132a	cor.3	 added by analogy with vl.1
139a-		
140a	cor.3,4	<i>dim.</i> emended to  by analogy with vl.1
143a-		
145a	cl.1	 added by analogy with fl., vl.1
144a	fl.	beginning of slur emended from b.143a note 2 by analogy with b.148 and cl.1, vl.1; A: note 3: # ;  crossed out in pencil
147a	vl.2	slur added by analogy with preceding bars and in accordance with C1
148a-		
149a	cl.1	 added by analogy with bb.302a-303a and fl., vl.1; slur added by analogy with fl., vl.1

150a	fl.1 ob.1	pp emended from b.151a note 1 to 150a note 2 by analogy with vl.1	259a-260a	fl.1 ob.	slur added by analogy with bb.59a-60a (fl.)
151a-152a	fl.1 ob.1	 added by analogy with bb.305a-306a and vl.1	259a-260a	cor.3,4	 added by analogy with bb.59a-60a
156a	fl.1 ob.1	open slur emended to slur; A: bb.156a-157a: page turn	259a	vl.1,2 va. vc.	marc. added by analogy with b.59a
160a-161a		A: rehearsal mark <i>B</i> added in blue crayon	260a-261a	fl.1 ob. fg.	slur added by analogy with bb.60a-61a
161a	timp.	f added by analogy with the other parts	266	tr.	 added by analogy with cor.3,4
165a-166a	cl.2	slur added by analogy with bb.321a-322a and fl., ob.1, fg., vl.1,2	269a	fl. ob.	beginning of slur added by analogy with b.271a; A: bb.269a-270a: page turn
169a-170a	cl.2	slur added by analogy with bb.325a-326a and fl., ob.1, fg., vl.1,2	269a	cl. fg.	note 2: beginning of slur emended from b.270a note 1 by analogy with b.271a; A: bb.269a-270a: page turn
172a	cl.2	slur added by analogy with bb.328a and fl., ob.1, fg., tr.1, vl.1,2	269a	trb.	beginning of slur emended from b.270a note 1 by analogy with ww.; A: bb.269a-270a: page turn
173a	fl. ob.1 fg. vl.1,2	slur emended from open slur by analogy with b.329a (fl., cl.1) and in accordance with C1 (fl., ob.1, fg., vl.1); A: bb.173a-174a: page turn	269a	trb.b.	beginning of tie added; A: bb.269a-270a: page turn
173a	cl.2	slur added by analogy with bb.329a (cl.1) and fl., ob.1, fg., vl.1,2	269a	cb.	notes 1-3: open slur omitted by analogy with b.265a; A: bb.269a-270a: page turn
189a-191a	cor.4	slur added by analogy with cor.1-3	270a	cor.1,2	f added by analogy with the dynamic level in the other parts
193a	fg.	pp added by analogy with b.349a and vc.; beginning of  emended from b.194a note 1 by analogy with bb.185a-186a	279a-280a	vl.1	slur added by analogy with bb.125a-126a
193a	cor.1,2 vc.	beginning of  emended from b.194a note 1 by analogy with bb.185a-186a	280a-281a		A: rehearsal mark <i>C</i> added in blue crayon
197a	cor.1,3	beginning of slur emended from b.198a note 1 by analogy with b.189a and vl.1,2	281a	vl.1	<i>espressivo</i> added by analogy with b.127a
197a-199a	cor.2	slur added by analogy with bb.189a-191a	281a-282a	vl.1	slur added by analogy with bb.127a-128a
197a-199a	cor.4	slur added by analogy with cor.1,3 and bb.189a-191a	282a-284a	cor.1	slur added by analogy with bb.128a-130a
199a	fg.1 cor.1 vl.1,2	end of slur emended from last note b.198a to b.199a note 1 by analogy with bb.191a (fg.1, cor.1), cor.3, vc. and in accordance with C1 (vl.1)	282a-283a	vl.2	two slurs emended from one slur by analogy with subsequent bars, va. and in accordance with C1; A: bb.282a-283a: page turn
213a-214a	cl.1	beginning of tie added; A: page turn	293a-294a	cor.1,2	 added by analogy with bb.139a-140a (cor.3,4) and vl.1
222a-223a	cb.	slur added by analogy with vc.	295a-296a	fl. fg.	 added by analogy with bb.141a-142a
226a	fl.	slur added by analogy with vl.1	295a	vl.2 va. vc.	<i>cresc.</i> added by analogy with b.141a
229a	cor. tr.	ff added by analogy with the dynamic level in the other parts	297a-298a	cl.	 added by analogy with fl.
231a, 232a	vc. cb.	slur added by analogy with bb.227a, 228a and fg.	297a-299a	vl.1	 added by analogy with bb.143a-145a and fl., cl.
235a, 236a	vc. cb.	slur added by analogy with bb.227a, 228a and fg.	297a	vl.2 va. vc.	f added by analogy with b.143a
255a	vl.1,2 vc.	marc. added by analogy with b.55a	298a	fl.	beginning of slur emended from b.297a note 2 by analogy with b.302a and vl.1
256a-257a	ob.2	slur added by analogy with bb.56a-57a	298a	cl.	beginning of slur emended from b.297a note 1 by analogy with b.302a and vl.1
257a, 258a	vl.1,2 va. vc.	marc. added by analogy with b.57a, 58a	299a	fl. cl.	 added by analogy with b.145a (fl.)
259a	ob.	note 1: end of slur added by analogy with b.59a; A: bb.258a-259a: page turn; open slur b.258a	300a-301a	fl. fg.	 added by analogy with b.146a-147a
			301a	vl.2 va. vc.	p added by analogy with b.147a
			304a	fl.1 ob.1	<i>dolce</i> added by analogy with b.150a
			305a	vl.2 va. vc.	pp added by analogy with b.151a and the other parts
			309a-310a	cl.	 added by analogy with bb.155a-156a
			309a	cor.3	marc. added by analogy with b.155a (cor.1)
			309a	vl.1	beginning of  emended from b.310a note 1 by analogy with b.155a
			309a-310a	ob.1	open slur emended to slur; A: bb.310a-311a: page turn
			309a-310a	vl.2 va. vc.	 added by analogy with bb.155a-156a

310a cor.3  added by analogy with b.156a (cor.1)

310a vl.2 open slur emended to slur; A: bb.310a-311a: page turn

311a ob.1 vl.1 beginning of slur emended from note 2 by analogy with b.157a and fl.1

316a-317a A: rehearsal mark *D* added in blue crayon

319a fg.2 end of slur omitted; A: bb.318a-319a: page turn

319a tr.2 **ff** added by analogy with the dynamic level in the other parts

319a trb.t. end of tie added; A: bb.318a-319a: page turn

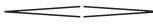
328a tb. note 2: *F* emended to *F^z* by analogy with b.172a and cb.

329a-330a tr.1 vl.1,2 one slur emended to two slurs by analogy with bb.173a-174a (vl.1,2) and fl., cl.1

331a-333a trb. slur added by analogy with bb.175a-177a

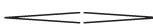
337a cl. note 1: end of slur added; A: bb.336a-337a: page turn

341a-343a fg.1

343a cor.3,4 vc.  added by analogy with bb.185a-187a

347a vc.solo end of slur emended from b.346a note 1 by analogy with lower part (altri)

349a-351a fg.1

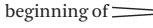
351a cor.3,4 vc.  added by analogy with bb.193a-195a (fg., cor.1,2, vc.)

349a vc.solo note 3: stacc. added by analogy with b.193a and fg.1

360a-361a cl.2 tie omitted by analogy with cl.1, fg.2, cor.3,4, vl.2, va., vc., cb.

360a-361a vl.1 lower part: tie/slur omitted by analogy with cl.1, fg.2, cor.3,4, vl.2, va., vc., cb.

361a cor.4 cb. marc. added by analogy with the other parts

366a vc. cb. beginning of  emended from middle of b.365a to b.366a note 1 by analogy with cl., cor.3,4 and the other str.

368a va. vc. cb. *simile* added

378a-379a vl.2 b.378a note 1 to b.379a note 1: slur omitted (tremolo beginning b.379a note 1)

379a fg. rest 2: *f* added; A: bar incomplete

382a trb.t. **f** added by analogy with the dynamic level in the other parts

382a trb.b. **f** added by analogy with the dynamic level in the other parts

384a fg. timp. *sempre* added by analogy with the other parts

384a tb. vl.1 va. vc. cb. A: note 1: alternative readings added in pencil (PH?), to be played if the Allegro molto (bb.51a-383a) is omitted:

Tb.

Vl.1

Va.

Vc.

Cb.

C1: alternative readings added in pencil (tb., va., vc., cb. only)

384a, 385a tb. note 2: marc. added by analogy with va., vc., cb.

388a tb. va. vc. cb. *simile* added

413a va. note 1: *e'* emended to *e^{b'}* by analogy with cl.

444a fl. second chord: *a^{tr}*, *c^{tr}* emended to *c^{tr}*, *e^{tr}* by analogy with b.446a and ob. (leger line missing)

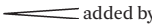

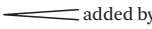
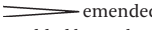
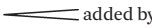


463a va. note 4: open slur omitted by analogy with bb.459a-460a and vc., cb.; A: bb.463a-464a: page turn


























Alternative ending


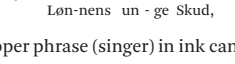

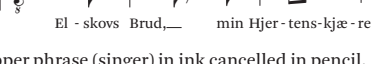

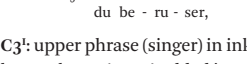

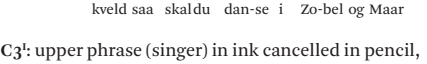


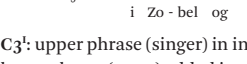

51b A: [Vi]=*de* added in pencil (PH), marking end of cut


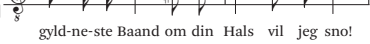
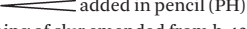



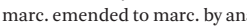


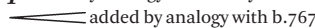

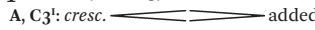
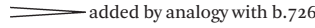
51b-52b vc. b.51b note 4 to b.52b note 1: slur added by analogy with vl.1,2, va.

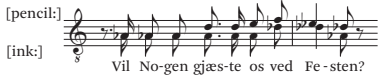


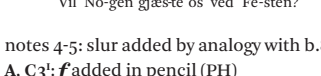

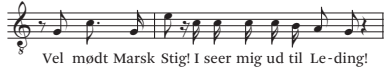
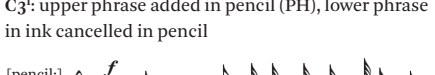

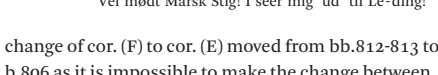
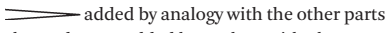
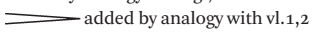
ACT ONE

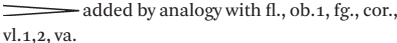
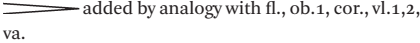

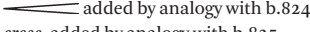

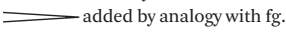

Bar	Part	Comment
1		A: <i>N^o 1</i> added in blue crayon
1		<i>Tæppet</i> emended to <i>TÆPPE</i> ; A: <i>Tæppet</i> added in pencil
8-9	vc. cb.	open slur b.8 emended to slur bb.8-9; A: page turn
22	vl.1	stacc. added by analogy with bb.45, 87
23	ob.1	stacc. omitted by analogy with vl.1 and bb.46, 88
27	fl.1	stacc. added by analogy with cl.1 and bb.50, 92
27	fl.1	beginning of slur emended from note 1 to note 2 by analogy with cl.1 and bb.50, 92
29	vl.2 va.	stacc. added by analogy with vc., cb.
30	vl.1	stacc. added by analogy with bb.53, 95; beginning of slur emended from note 1 to note 2 by analogy with bb.53, 95
31	vl.2 va.	stacc. added by analogy with vl.1, vc., cb.
32-33	cl. cor.1,2	 added by analogy with fl., ob., fg., vl.1,2, va. vc.
34-35	fg.1	slur added by analogy with bb.11-12
35-36	vc. cb.	slur added by analogy with bb.12-13
36	cor.1,2	pp added by analogy with b.13
36-37	vl.1,2	 added by analogy with bb.13-14
39	vc.	stacc. added by analogy with b.16
42-43	fg.1	slur added by analogy with bb.19-20
44-45	va.	slur added by analogy with bb.21-22
50-51	cl.1	 added by analogy with bb.27-28, 92-93
52-54	vl.2 va. vc. cb.	stacc. added by analogy with bb.29-31
63	ob.1	 emended to <i>dim.</i> by analogy with cl., fg.
69	cl.2	p added by analogy with the dynamic level in the other instrumental parts
74	fg.1 vc.	triplet sign added
74-75	fg.1	slur added by analogy with vc.
76-77	fg.1	slur added by analogy with bb.32-33 and va.
78-79	fg.1	slur added by analogy with bb.11-12
80	vl.2 va. vc.	<i>trem.</i> added
83	ob.1 cl.1	 added by analogy with fl.1
84	ob.1	stacc. added by analogy with fl.1, cl.1
88	fl.1	<i>dolce</i> added by analogy with b.23
91-93	fg.2	open slur bb.91-92 emended to slur bb.91-93 by analogy with bb.26-28; A: bb.92-93: page turn
94-96	vl.2 va. vc. cb.	stacc. added by analogy with bb.29-31
94	va.	<i>arco</i> added by analogy with b.29 and vl.2
97		A: <i>N^o 2</i> added in blue crayon; <i>♩</i> = 144 added in blue crayon
97-98	fg.	end of tie added; A: page turn
100	fl.	f added by analogy with the other parts
100	ob.1	triplet sign added
108	AASE	G: 
119-121	vc.	 added by analogy with va.

- 123 ob. fg. A: stacc. may interpreted as staccatissimo but is more likely a careless notation by Heise; C1: stacc.
- 129 cb. slur and stacc. added by analogy with vc.
- 137-138 fg. b.137 note 2 and b.138 note 1: stacc. added by analogy with fl., ob.
- 137 vc. note 5: stacc. added by analogy with b.138
- 139 vl.2 va. *arco* added because of *pizz.* in b.133 and in accordance with C1
- 139 vc.  added by analogy with ob., cl., fg., vl.1,2, va.
- 140-141 fl. open slur b.140 emended to slur bb.140-141; A: page turn
- 140 cor.1,2 vl.1 *mf* added by analogy with the other parts
- 142 cl.1, tr.2 *cresc.* added by analogy with the other parts
- 148 cl.1 fg. cor.1,2
- va. vc. cb. first quaver: stacc. added by analogy with fl., ob.
- 148 vc. third quaver: stacc. added by analogy with ob., fg., va.
- 149 cor.1,2 cb. stacc. added by analogy with ob., fg., va.
- 151 cl. fg. cor.1,2 tr. vl.2 va. vc. cb. second quaver: stacc. added by analogy with fl., ob., vl.1
- 151 A:  added in blue crayon; B:  added in pencil
- 162 ob. vl.1  added by analogy with fl., cl.1, fg., cor.1,2
- 162 cl.1 *cresc.* emended to  added by analogy with the other parts
- 167-168 vc. slur added
- 168-170 fl.1 open slur bb.169-170 emended to slur bb.168-170 by analogy with ob.1; A: bb.168-169: page turn
- 168-169 cor.1 open slur b.168 notes 4-5 emended to slur b.168 note 4 to b.169 note 1; A: page turn
- 170 va. *arco* added
- 171 fg. *p* added by analogy with cl.
- 175 RANE G: notes 3-4: 
- 178 A: $\bullet = 100$ added in blue crayon
- 181 fg.  added by analogy with b.179
- 182 fl. cl. stacc. added by analogy with bb.178, 180
- 184 vl.1 A: *f* changed to *mf* in pencil
- 187 vl.2 note 11: stacc. added by analogy with fl., ob. and b.185
- 189-190 cl.1 b.189 note 2 to b.190 note 1: tie added
- 190-191 fl.2 tie added by analogy with cl.2
- 191 cl.1 note 1: stacc. added by analogy with fl.1
- 196 A: $N^{\circ} 3$ added in blue crayon; $\bullet = 80$ added in blue crayon
- 199 KONGEN A: *mf* added in pencil
- 199 vc. third crotchet: *unis.* omitted
- 200 KONGEN A: notes 4-6: *a'*, *a'*, *f^z* changed to *b^b*, *b^b*, *a'* in pencil; C3¹: notes 4-7: *a'*, *a'*, *f^z*, *f^z* changed to *b^b*, *b^b*, *a'*, *g'* in pencil
- 202-203 vc.  moved from below to above the vc. staff
- 204 KONGEN A, C3¹: *dol.* added in pencil (PH)
- 204 vc. *p* added by analogy with the other parts
- 205 vc. note 1: *unis.* omitted
- 206 KONGEN A, C3¹: marc. added in pencil (PH)
- 207 KONGEN A, C3¹: notes 2-6:  added in pencil (PH)
- 208-209 cl. *f* moved from b.209 to b.208 note 1 by analogy with fl.
- 222 fg.1 notes 3-4: slur added by analogy with notes 1-2 and cor.1
- 222 trb.t. slurs added by analogy with fg.1, cor.1
- 224 trb.t. trb.b. tb. slur added by analogy with cor.1,2, str.
- 224 KONGEN A: *p* added in pencil (PH)
- 225-226 fl.2 slur added by analogy with ob.1
- 226-231 cl.1 open slur bb.226-227 emended to slur bb.226-231
- 227-229 fl.2 ob.1 fg.1 open slur b.227 and slur b.228-229 emended to slur; A: bb.227-228: page turn
- 227 KONGEN A, C3¹: notes 3-4:  added in pencil (PH)
- 229 KONGEN A, C3¹:  added in pencil (PH)
- 230-231 cl.1 tie added by analogy with cor.1
- 231 KONGEN C3¹: note 1: *f^z* changed to *f^z* in pencil
- 233 str. *f* moved from b.234 note 1 to b.233 last semiquaver by analogy with b.231
- 235 vl.2 va. vc. cb. *p* and *f* added by analogy with vl.1
- 235 vl.2 notes 2-4: slur added by analogy with vl.1
- 236 KONGEN A: note 1: *f* added in pencil (PH)
- 237 KONGEN B: note 4: \bullet ; C3¹: upper phrase added pencil, lower phrase in ink cancelled in pencil
- [pencil:] 
- [ink:] 
- rap dig Ra - ne!
- G: notes 3-4: stacc.
- 237 timp. *p* added by analogy with brass
- 237 str. note 1: *p* added by analogy with brass; last semiquaver: *f* added by analogy with b.235; A: note 1: *p* added in pencil; last semiquaver: *f* added in pencil
- 239 KONGEN A, C3¹: upper phrase added in pencil, lower phrase in ink cancelled in pencil
- [pencil:] 
- [ink:] 
- smag her min Hun-de-pisk!
- 239 str. *p* added by analogy with bb.233, 235; A: note 1: *p* added in pencil
- 241-242 KONGEN A, C3¹: *p*  *mf* added in pencil (PH)
- 244 KONGEN A: *f* added in pencil (PH)
- 244 str. A: note 2: *p*, note 4: *f* added in pencil
- 245 str. A: note 2: *p* added in pencil
- 246 KONGEN A, C3¹:  added in pencil (PH)
- 247 vl.2 va. note 1: *pp* added by analogy with vl.1,2; A: note 1: *pp* added in pencil
- 247-248 va. *cresc.* emended to  by analogy with vl.1,2
- 249 A: $\bullet = 80$ added in pencil; *Tempo 1^{mo}* added in blue crayon
- 249 KONGEN A, C3¹: *dol.*  added in pencil (PH)
- 251-252 KONGEN A, C3¹:  added in pencil (PH)
- 253 KONGEN A, C3¹:  added in pencil (PH)
- 255 KONGEN A: note 1: *f^z* changed to *f^z* in pencil
- 255-256 KONGEN A, C3¹:  added in pencil (PH)
- 259 vc. cb. *arco* added because of *pizz.* in b.257
- 260 A: $N^{\circ} 4$ added in blue crayon; $\bullet = 112$ added in blue crayon
- 260-276 cl. key signature added
- 261-263 va. slur added by analogy with vl.2, vc.
- 263 KONGEN A, C3¹: *p cresc.* added in pencil (PH)
- 264 KONGEN C3¹: note 5 *f^z* changed to *g^z* in pencil
- 267 fg. cor.2 *p* added by analogy with the dynamic level in the other parts
- 267 vl.1 va. A: rest 1:  added in pencil and blue crayon
- 269-272 KONGEN A, C3¹:  *dolcissimo*  added in pencil (PH)
- 274-277 ww. cor. str. A: slurs ambiguously notated
- 276-277 fl.1 end of slur emended from b.276 note 2 by analogy with fl.2

- 277-292 cl. key signature added
- 278 cl.1 **pp** added by analogy with the dynamic level in the other parts
- 280-281 vc. open slur b.280 emended to slur bb.280-281; A: page turn
- 291 vl.2 marc. added added by analogy with vl.1
- 291 va. note 4: marc. added by analogy with vl.1,2
- 293-303 cl. key signature added
- 296-297 fg.1 tie added
- 297-299 ob.1 slur added by analogy with fl.1, cl.
- 297-299 KONGEN A, C3¹: **p** added in pencil (PH)
- 311 cb. **pp** added by analogy with the dynamic level in vc.
- 320 fg. *cresc.* added by analogy with the other parts
- 321 KONGEN A, C3¹: **p** added in pencil
- 321 str. A: second minim: added in pencil
- 322 str. A: note 1: **p** added in pencil
- 326-327 KONGEN A, C3¹: **f** added in pencil (PH)
- 327 vl.2 notes 1-2: tie added by analogy with vl.1
- 327 vc. cb. **p** added by analogy with vl.1,2, va.
- 330 vc. added by analogy with vl.1,2, va.
- 338 ob.1 *dolce* added by analogy with fl.1
- 338-339 fg. slurs added by analogy with fl.1, ob., cl.
- 340-341 fl. ob.2 cl. open slur b.340 emended to slur bb.340-341; A: page turn
- 347 fl.1 **p** added by analogy with the other parts
- 348 A: ♯ = 72 added in blue crayon
- 349 KONGEN A, C3¹: **p** added in pencil (PH)
- 350 KONGEN A, C3¹: note 10: marc. added in pencil (PH)
- 350 va. slur added by analogy with vl.1,2
- 350 vc. **p** added by analogy with vl.1,2, va.
- 351 KONGEN A: *cresc.* added in pencil (PH); C3¹: notes 2-3: added in pencil
- 354 KONGEN A, C3¹: **mf** added in pencil (PH)
- 357 KONGEN A, C3¹: *cresc.* added in pencil (PH)
- 358 KONGEN A, C3¹: **p** added in pencil (PH)
- 359, 361 KONGEN A, C3¹: added in pencil (PH)
- 364 KONGEN A: upper phrase (singer) in ink, lower phrase (actor) added in pencil (PH)
- [ink:] 
- [pencil:] 
- Løn-nens un-ge Skud,
- C3¹: upper phrase (singer) in ink cancelled in pencil, lower phrase (actor) added in pencil (PH) and cancelled in pencil; G: shows both singer's and actor's version
- 365 KONGEN A, C3¹: *cresc.* added in pencil (PH)
- 367-373 KONGEN A, C3¹: *dol.* added in pencil (PH)
- 369 KONGEN C3¹: notes 1-2: added in pencil
- 370-372 KONGEN A: upper phrase (singer) in ink, lower phrase (actor) added in pencil (PH)
- [ink:] 
- [pencil:] 
- El-skovs Brud, min Hjer-tens-kjæ-re
- C3¹: upper phrase (singer) in ink cancelled in pencil, lower phrase (actor) added in pencil (PH) and cancelled in pencil; G: shows both singer's and actor's version
- 373 KONGEN B: *danske* changed to *grønne* in pencil
- 375 A: ♯ added in blue crayon
- 377 KONGEN A, C3¹: **f** added in pencil (PH)
- 381 cor.1,3 marc. added by analogy with ob. and b.377 (cor.1,2)
- 381-382 va. added by analogy with vc., cb.
- 385-387 ob. cor.3,4 slur added by analogy with fl.
- 385-386 va. added by analogy with vc., cb.
- 385-386 vc. slur b.385 and slur b.386 emended to one slur by analogy with va., cb.
- 387-388 cor.3,4
- trb.t.
- trb.b. stacc. added by analogy with ob.
- 387-388,
- 389-390 KONGEN A: upper phrase (singer) in ink, lower phrase (actor) added in pencil (PH)
- [ink:] 
- [pencil:] 
- du be-ru-ser,
- C3¹: upper phrase (singer) in ink cancelled in pencil, lower phrase (actor) added in pencil (PH) and cancelled in pencil; G: shows both singer's and actor's version
- slur added by analogy with fg.
- 389, 390 cor.3,4
- 391 vc. ♯ emended to ♯ by analogy with va.; **sf** added by analogy with va.
- 392 KONGEN A, C3¹: **p** added in pencil (PH)
- 396 vl.2 added by analogy with the other parts
- 397 KONGEN A, C3¹: **f** added in pencil (PH)
- 402 KONGEN A, C3¹: added in pencil (PH)
- 404 tr. **f** added by analogy with the dynamic level in the other parts
- 404 KONGEN A, C3¹: **mf** added in pencil (PH)
- 406 KONGEN A, C3¹: **p** added in pencil (PH)
- 408 KONGEN A, C3¹: **f** added in pencil (PH)
- 409-410 KONGEN A: upper phrase (singer) in ink, lower phrase (actor) added in pencil (PH)
- [ink:] 
- [pencil:] 
- kveld saa skald du dan-se i Zo-bel og Maar
- C3¹: upper phrase (singer) in ink cancelled in pencil, lower phrase (actor) added in pencil (PH) and cancelled in pencil; G:
- 
- kveld saa skal du dan-se i Zo-bel og Maar
- 410-412 va. single stems emended to double stems by analogy with b. 412 note 3
- 413 KONGEN A: upper phrase (singer) in ink, lower phrase (actor) added in pencil (PH)
- [ink:] 
- [pencil:] 
- i Zo-bel og
- C3¹: upper phrase (singer) in ink cancelled in pencil, lower phrase (actor) added in pencil (PH) and cancelled in pencil; G:
- 
- i Zo-bel og
- 417 KONGEN A, C3¹: *espress.* added in pencil (PH)
- 419 KONGEN A, C3¹: added in pencil (PH)
- 421-422 ob.1 cl.1 slur added by analogy with fl.1
- 423 KONGEN A, C3¹: *cresc.* added in pencil

- 424-425 KONGEN A, C3¹: upper phrase (singer) in ink, lower phrase (actor) added in pencil (PH)
- [ink:]  [pencil:] 
- gylt-ne-ste Baand om din Hals vil jeg sno!
- B: only upper phrase (singer), b.424 notes 2-3: *e'*; C3¹: note 2-3 (upper phrase) in b.424 has been changed to *e''* in pencil (PH) due to scribal error in A; G: shows both singer's and actor's version
- 427, 429 KONGEN A, C3¹:  added in pencil (PH)
- 430-432 fg. beginning of slur emended from b.431 note 1 by analogy with cor.1,2
- 430-432 cor.3,4 slur added by analogy with cor.1,2
- 432 KONGEN A, C3¹:  added in pencil
- 433, 434, KONGEN A, C3¹: marc. added in pencil (PH)
- 436 KONGEN A, C3¹: *cresc.* added in pencil (PH)
- 436 vl.2 va. *trem.* added
- 438 KONGEN A, C3¹: *f* added in pencil (PH)
- 438 KONGEN C3¹: note 2: *f^{tr}* changed to *d^{tr}* in pencil
- 443 KONGEN A, C3¹: *f* added in pencil (PH)
- 448 vl.1 chords 1-2: ties added by analogy with vl.2, va., vc.
- 454 KONGEN A, C3¹: *f* added in pencil (PH)
- 456 KONGEN A, C3¹: *cresc.* added in pencil (PH)
- 458 KONGEN A, C3¹: *ff* added in pencil (PH)
- 459 timp.  added by analogy with the other instrumental parts
- 460 A: second minim:  added in pencil and blue crayon
- 461 A:  added in blue crayon
- 461 fg. strong marc. emended to marc. by analogy with cb.
- 461 vl.1 *ff* added by analogy with the other parts
- 462-464 fg. marc. and staccatissimo added by analogy with cb.
- 465 fg. tr. timp. note 1: stacc. added by analogy with fl., ob. cl., cor., vl.1,2
- 468-469 A: between b.468 and b.469: *attacca* added in blue crayon
- 468 va. slur added by analogy with cor.3,4
- 469 A: *N^o 5* added in blue crayon
- 469 timp. *pp* added by analogy with cor.4
- 489 fl. note 1: stacc. omitted by analogy with cl. and bb.496, 636
- 489 S A B *ff* added by analogy with the other parts
- 497-499 vl.2 slurs added by analogy with vl.1
- 498 fl. cl. tr. stacc. added by analogy with b.638
- 499 vl.1,2 stacc. added by analogy with vl.1,2 and b.501
- 503 cl. note 2: stacc. omitted by analogy with vl.1,2 and b.501
- 503 vl. ob. cl. note 4: stacc. added by analogy with bb.511, 535
- 504 vl.1,2 note 1: stacc. added by analogy with fl., ob., cl., cor.
- 504 fg. tr. notes 2-3: stacc. added by analogy with vl.1
- 505 vl.2 note 4: stacc. added by analogy with ob., cl., fg.
- 511 fl. stacc. added by analogy with bb.503-504
- 511-512 brass stacc. added by analogy with bb.503-504
- 512 ob. cl. fg. vl.1,2 stacc. added by analogy with b.504
- 515-516 trb.t. tb. slur added by analogy with bb.647-648
- 515-516 trb.b. tie added by analogy with bb.647-648
- 521 va. vc. stacc. added by analogy with b.529
- 522 fl.1 note 1: stacc. omitted
- 525 cor.1,2 stacc. added by analogy with fl.
- 527-528 fl. ob. b.527 note 3 to b.528 note 2: stacc. added by analogy with bb.526-527
- 530 trgl. *mf* added by analogy with the other parts
- 530 vl.1 note 1: stacc. added by analogy with fl.1
- 535 fl. note 4: stacc. added by analogy with ob., cl., fg., vl.1,2
- 535-536 brass stacc. added by analogy with b.503-504
- 536 ob. cl. fg. vl.1,2 stacc. added by analogy with b.504
- 539 trgl. *p* added by analogy with b.507
- 555-556 ob. cl. b.555 note 4 to b.556 note 3: stacc. added by analogy with bb.554-555
- 555 cl. A: second to third quaver: third part *e'*, *e''* (scribal error)
- 559 vc. cb. note 1: superfluous *pizz.* omitted
- 561-562 fl.1 fg.1 stacc. added by analogy with vl.1
- 565-566 fl.1 fg.1 vl.1 stacc. added by analogy with bb.561-562
- 579 va. *p* added by analogy with the dynamic level in the other parts
- 594 cb. *f* added by analogy with the dynamic level in the other str. parts
- 602 fg.2 note 2: *e* emended to *e^b* by analogy with trb.b., tb., vc., cb.
- 603-606 vl.2 slurs added by analogy with vl.1
- 605-606 fg. stacc. added by analogy with bb.603-604
- 613-619 vl.2 slurs added by analogy with vl.1
- 621 vl.1,2 superfluous *ff* omitted
- 631, 638 tr. stacc. added by analogy with fl., cl., vl.1,2
- 643-644 brass stacc. added by analogy with bb.503-504
- 644 ob. cl. fg. stacc. added by analogy with b.504
- 644-645 vl.1,2 stacc. added by analogy with bb.504-505
- 651 vl.1,2 stacc. added by analogy with fl., cl.
- 682-683 A: between the two bars (page turn): *Vent lidt* added in pencil
- 683 A: *N^o 6* added in blue crayon
- 683 cor.3,4 notes 3-4:  emended to  by analogy with cor.1,2, tr.
- 687-688 cb. stacc. added by analogy with va., vc.
- 688 va. vc. stacc. added by analogy with b.687
- 689 va. vc. cb. stacc. added by analogy with vl.1,2
- 689-690 cb. slur added by analogy with vl.1,2, va., vc.
- 703-706 fl. cl. fg. tr. vl.1,2 stacc. added by analogy with bb.695-698
- 715 cl. fg.2 *p* added by analogy with b.757
- 717-719 fg.2 slur added by analogy with bb.759-761
- 718-719 fl.1 ob.1 fg.1 vl.1,2 slur b.719 notes 1-2 emended to slur b.718 note 6 to b.719 note 2 by analogy with bb.760-761
- 721 cor.3,4 *p* added by analogy with the dynamic level in cor.1,2
- 725 tr.1  added by analogy with b.767
- 726 cl.  added by analogy with b.768
- 729-731 trb.t. trb.b. tb. open slur b.729 emended to slur bb.729-731 by analogy with bb.771-773; A: bb.729-730: page turn tie added
- 730-731 trb.t. tie added
- 733-741 fl. ob. cl. fg. tr. stacc. added by analogy with bb.691-699
- 745-748 fl. cl. fg. vl.1,2 stacc. added by analogy with bb.703-706
- 745-748 tr. vl.1,2 stacc. and ten. added by analogy with vl.1,2, va., vc.
- 756 cb. *p* added by analogy with the dynamic level in cor.1,2
- 763 cor.3,4 KONGEN A, C3¹: *p* added in pencil (PH); G: *f*
- 764 KONGEN *p* added by analogy with b.723
- 765 tr.1 *p* added by analogy with b.723
- 768-772 KONGEN A, C3¹: *cresc.*  added in pencil (PH)
- 768 vl.1  added by analogy with b.726
- 772-773 trb.t. tie added

- 775-781 fl. ob. cl.
fg. tr.
vl.1,2 stacc. added by analogy with bb.691-697
- 782 A: *N^o7* added in blue crayon; ♩ = 72 added in pencil
- 782-812 cl. key signature added
- 787 A: ♩ = 120 added in pencil
- 788 KONGEN A, C₃¹: *f* added in pencil (PH); C₃¹: note 2: *f* changed to *d* in pencil
- 789-790 KONGEN A, C₃¹: upper phrase added in pencil (PH), lower phrase in ink cancelled in pencil
- [pencil:] 
- [ink:] 
- B: 
- G: 
- 802 tr.1 notes 4-5: slur added by analogy with b.800 and va., vc.
- 804 KONGEN A, C₃¹: *f* added in pencil (PH)
- 804-805 KONGEN A: upper phrase added in pencil (PH), lower phrase in ink
- [pencil:] 
- [ink:] 
- B: 
- C₃¹: upper phrase added in pencil (PH), lower phrase in ink cancelled in pencil
- [pencil:] 
- [ink:] 
- 807-812 cor.1,2 change of cor. (F) to cor. (E) moved from bb.812-813 to b.806 as it is impossible to make the change between bb.812 and 813
- 808 MARSKENA: note 7: *e* changed to *b*[♯] in pencil (scribal error)
- 809 KONGEN A, C₃¹: note 9: *g* changed to *a* in pencil; B: *e* changed to *g* in pencil
- 810 KONGEN A, C₃¹: note 1: *f* changed to *d* in pencil
- 813, 814 cl.1 
- 816-817 fg. slur and stacc. added by analogy with ob.
- 817-818 va. slur added by analogy with vl.1,2
- 818 fg.1 vc. slur added by analogy with vl.2
- 819 tr. *cresc.* added by analogy with fg., cor.; note 5: stacc. added by analogy with fg., cor.
- 820 va. vc. cb. 
- 825 cl. timp. *mf* added by analogy with fl., str. and b.841
- 825-826 vl.2 slur added by analogy with vl.1, va., vc.
- 826 KONGEN A, C₃¹: *f* added in pencil (PH)
- 826 KONGEN C₃¹: *f*[♯] changed to *d* in pencil
- 827 ob. fg. notes 2-3: stacc. added by analogy with b.843
- 827 KONGEN C₃¹: note 1: *e* changed to *c*[♯] in pencil

- 829, 830 cl.1 
- 830 fg. 
- 835 tr. *cresc.* added by analogy with fg., cor.
- 836 tr. stacc. added by analogy with fg., cor.
- 836 str. 
- 840 ob. cl. 
- 841 cor.1 *cresc.* added by analogy with b.825
- 841-842 vl.2 slur added by analogy with vl.1, va., vc.
- 841 cb. note 3: ♩ emended to ♩ by analogy with b.825
- 842 KONGEN A, C₃¹: *f* added in pencil (PH)
- 842 KONGEN C₃¹: *f*[♯] changed to *d* in pencil
- 843 cor.1,2 *p* added by analogy with b.827
- 843 KONGEN C₃¹: note 1: *e* changed to *c*[♯] in pencil
- 843 vl.1,2 va. *f* added by analogy with b.827
- 849 fg. slur added by analogy with fl., ob.2, trb.b.
- 849 KONGEN A, C₃¹: *ff* added in pencil (PH)
- 850 KONGEN A, C₃¹: *pp* added in pencil (PH)
- 851 fl.1 *pp* added by analogy with vl.1
- 853 A: *Moderato* added in pencil
- 855 cor.3,4 A: 
- added in blue crayon
- 856 cor.3,4 
- 861 cl.1 slur added by analogy with cor.1
- 862-863 cl. b.862 to b.863 note 1: slur added by analogy with fg.1
- 862 cor.2 *p* added by analogy with the dynamic level in cor.1
- 862 timp. tie added added by analogy with bb.863-864
- 865-866 vl.2 slurs added by analogy with vl.1
- 866 KONGEN A, C₃¹: *espress.* added in pencil (PH)
- 872 vl.1 
- 879 fg.2 slur added by analogy with vc. and b.877
- 882-883 KONGEN C₃¹: *e*[♯] changed to *c*[♯] in pencil
- 883 cl.2 *f cresc.* added by analogy with fl., ob.
- 885-886 ob. b.885 note 2 to b.886: stacc. added by analogy with fl.
- 887 KONGEN A, C₃¹: *f* added in pencil (PH)
- 898 MARSKENA, C₃¹: notes 2-3: *b*[♯] changed to *d*[♯] in pencil; B: notes 2-3: *d*[♯] changed to *b*[♯] in pencil (PH)
- 898-899 va. slur added by analogy with vl.1
- 900 MARSKENA A, C₃¹: note 2: *b*[♯] changed to *d*[♯] in pencil; B: note 2: *d*[♯] changed to *b*[♯] in pencil (PH)
- 907 A: *C* added in blue crayon
- 921 cor.3,4 *ff* added by analogy with the dynamic level in the other parts
- 949 timp. *p* added by analogy with the other parts
- 952-954 ob. *cre - - scen - - do* added by analogy with the other parts
- 959 A: *1/4* added in blue crayon
- 963 vl.2 marc. added by analogy with vl.1, va., vc.
- 964 KONGEN A, C₃¹: *p* and marc. added in pencil (PH)
- 965 vc. *p* added by analogy with vl.1,2, va.
- 968 KONGEN A, C₃¹: *pp* added in pencil (PH)
- 972 A: ♩ = 144 added in blue crayon
- 972-973 cl. fg. slur added by analogy with ob.
- 972 cl.2 tie added
- 974 KONGEN A: *ff* added in pencil
- 976-978 KONGEN A, C₃¹: upper phrase added in pencil, lower phrase in ink cancelled in pencil

[pencil:] 

[ink:] 

976-979 vl.1

A:



changed to



in blue crayon

987 KONGEN A, C3': *dol.* added in pencil (PH)

989 KONGEN A, C3': added in pencil (PH)

990-991 KONGEN A, C3': upper phrase added in pencil, lower phrase in ink cancelled in pencil



991-992 cor.1 slur added by analogy with fg.1

992 KONGEN A, C3': added in pencil (PH)

993 KONGEN A, C3': marc. *cresc.* added in pencil (PH)

994 KONGEN A, C3': added in pencil (PH)

994-995 KONGEN B, C3': upper phrase in ink, lower phrase added in pencil (PH) and cancelled in pencil (only in C3')



995 KONGEN A, C3': marc. added in pencil (PH)

996 KONGEN A, C3': added in pencil (PH)

996-997 vc. slur added by analogy with vl.1,2, va.

999 KONGEN A, C3': *p* added in pencil (PH)

1000 KONGEN A, C3': added in pencil (PH)

1002-1003 KONGEN A, C3': *cresc.* marc. *p* added in pencil (PH)

1004-1006 ob.1 open slur b.1004 notes 9-10 emended to slur b.1004 notes 9 to b.1006; A: bb.1004-1005: page turn

1004-1006 ob.2 fg. open slur b.1004 emended to slur b.1004-1006; A: bb.1004-1005: page turn

1004-1005 cl. slur b.1004 notes 9-10 emended to slur b.1004 note 9 to b.1005; A: page turn

1005 INGE-BORG A: *mf* crossed out in pencil

1005 str. A: *mf cresc.* changed to *p* in pencil

1013 KONGEN A, C3': *f* added in pencil (PH)

1018 tr. A: *f* changed to *mf* in pencil

1019 KONGEN A, C3': *cresc.* added in pencil (PH)

1021 KONGEN A: *f* marc. added in pencil (PH)

1021 KONGEN A, C3': *dim.* added in pencil (PH)

1023 ob.1 note 1: stacc. added by analogy with fl.1

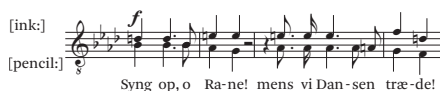
1024 fg.1 notes 4-6: slur added by analogy with fl.1, ob.1

1024 tr.2 *f* added by analogy with the dynamic level in tr.1

1026 KONGEN A, C3': *f* added in pencil (PH)

1026-

1029 KONGEN A: upper phrase (singer) in ink, lower phrase (actor) added in pencil (PH)



C3': upper phrase (singer) in ink cancelled in pencil, lower phrase (actor) added in pencil (PH) and cancelled in pencil

1028-

1029 KONGEN B: upper phrase (singer) in ink, lower phrase (actor) added in pencil



1031 A: *Nº8* added in blue crayon

1043 cor.3 *p* added by analogy with the dynamic level in cor.1,4

1047 ob. slur and stacc. added by analogy with fl.

1047 fg. slur added by analogy with fl.; note 1: stacc. added by analogy with fl.

1049 fg.1 stacc. added by analogy with fl.1

1053 ob.1 *p* added by analogy with the dynamic level in the other parts

1053-

1054 vl.1 slur added by analogy with bb.1055-1056

1054 ob.2 *p* added by analogy with the dynamic level in the other parts

1057-

1058 vl.1 slur added by analogy with bb.1055-1056

1058-

1059 cor.1,2

timp. added by analogy with fl., ob., cl., fg., cor.3,4, tr., str.

1068 fg.2 *p dolce* added by analogy with the dynamic level in fl.1, cl., fg.1

1073-

1135 A: the orchestration has not been made in these bars but the reference 'Orchester som første Vers' (Orchestra as in first stanza) has been added (i.e. bb.1039-1072)

1141 A: $\downarrow = 144$ added in pencil

1145 A: *Nº9* added in blue crayon

1145 ob.1 fg.1

vl.1 seventh quaver: stacc. added by analogy with vl.2

1145 va. *f* added by analogy with the other parts

1155 vl.2 va. *p* added by analogy with vl.1; A: *p* added in pencil

1157 va. notes 4-6: slur added by analogy with vl.1,2

1167 KONGEN A, C3': *ff* added in pencil (PH)

1170 fg. *f* added by analogy with fl., ob.

1171 KONGEN A, C3': *p* added in pencil (PH)

1171-

1173 vl.2 slurs added by analogy with vl.1

1172 KONGEN A, C3': *cresc.* added in pencil (PH)

1174 KONGEN A, C3': *f* added in pencil (PH)

1175 KONGEN A, C3': *p cresc.* added in pencil (PH)

1178 timp. *p* added by analogy with brass

1178 KONGEN A, C3': *f* added in pencil (PH)

1179 KONGEN A, C3': *p* added in pencil (PH)

1180 KONGEN A, C3': *cresc.* added in pencil (PH)

1180-

1182 vl.2 slurs added by analogy with vl.1

1183,

1185 KONGEN A, C3': *ff* added in pencil (PH)

1184,







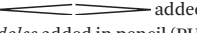
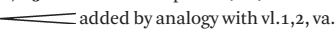

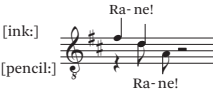

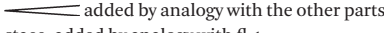
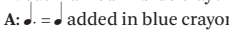

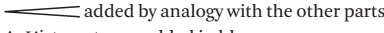

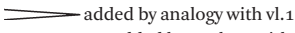

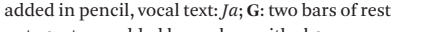

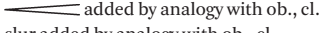
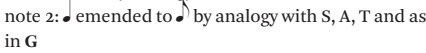
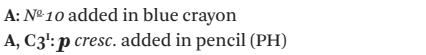
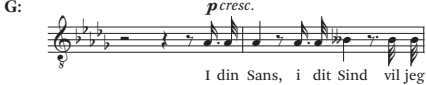


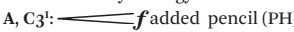
1186 vl.2 slurs added by analogy with vl.1

1187 KONGEN A, C3': *f cresc.* added in pencil (PH)


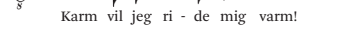
1189 KONGEN A, C3': *ff* added in pencil (PH)

1189-


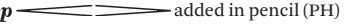
1190 va. vc. b.1189 note 2 to b.1190 note 1: slur emended from one slur by analogy with vl.1,2


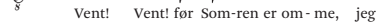
- 1190 vl.1,2 vc. note 1: stacc. added by analogy with va.
 1191 vl.2 va. vc. first crotchet: stacc. added by analogy with vl.1
 1194 cor.1,2 **p** added by analogy with fg.
 1196 KONGEN A, C3¹: **p** added in pencil (PH)
 1199 KONGEN A, C3¹: **p dolce** added in pencil (PH)
 1199-1200 INGE-BORG A: incomplete change added in pencil (PH) implies a similar change in B
- 
- B: change added in pencil
- 
- G:
- 
- present edition follows pencil change in B
- 1202 KONGEN A, C3¹:  added in pencil
 1204,
 1206 KONGEN A, C3¹:  added in pencil
 1207-
 1208 KONGEN A, C3¹:  added in pencil (PH)
 1209 KONGEN A, C3¹:  added in pencil (PH)
 1210 KONGEN A, C3¹: *dolce* added in pencil (PH)
 1210 vc. cb.  added by analogy with vl.1,2, va.
 1211 A: *rall.* added in pencil
 1212 vc. cb.  added by analogy with vl.1,2, va.
 1218 KONGEN A, C3¹: **f** added in pencil (PH)
 1218 KONGEN A: upper phrase (singer) in ink, lower phrase (actor) added in pencil (PH)
- 
- C3¹: upper phrase (singer) in ink cancelled in pencil, lower phrase (actor) added in pencil (PH) and cancelled in pencil
- 1219 str. A: eighth semiquaver: **p** added in pencil
 1220 vl.1,2 va. A: eighth semiquaver: **f** added in pencil
 1221-
 1222 KONGEN A, C3¹: upper phrase added in pencil (PH), lower phrase in ink cancelled in pencil
- 
- 1221 vl.2 va. stacc. added by analogy with vl.1
 1222 str. A: twelfth semiquaver: **f** added in pencil
 1223 KONGEN A, C3¹: **ff** added in pencil (PH)
 1224 KONGEN A: *e* changed to *a* in pencil
 1231,
 1233 vl.1 note 9: stacc. added by analogy with fl.1
 1236-
 1237 cl. fg. stacc. added by analogy with b.1235
 1238 fl.1 A: notes 1-12: slur added in pencil
 1238 ob.1 A: notes 2-11: slur added in pencil
 1238 cl. A: notes 2-9: slur added in pencil
- 1238 vc.  added by analogy with the other parts
 1239 ob.1 cl. stacc. added by analogy with fl.1
 1244 vl.1 A: notes 1-6, 7-12: slurs added in pencil
 1251 fl.1 slur added by analogy with b.1252
 1255 vc. cb. **p** added by analogy with the other parts
 1262-
 1281 A: cut marked in blue crayon
 1271 A:  added in blue crayon
 1276 vl.1,2 va. *arco* added
 1289 timp.  added by analogy with the other parts
 1291 tr.  added by analogy with the other parts
 1298 A: *L'istesso tempo* added in blue crayon
 1301 cb. **p** added by analogy with the dynamic level in vl.1,2, va.
 1304 vl.1,2 va. *arco* added
 1311 fl.1  added by analogy with vl.1
 1311 vc. cb. **mf** added by analogy with fl., ob., cor., tr.1, vl.1,2
 1312 va. **mf** added by analogy with the dynamic level in vl.2, vc., cb.
 1313 fl.1  added by analogy with vl.1
 1313 fl.1 vl.1 note 9: stacc. added by analogy with b.1311
 1317-
 1318 RANE A:  added in pencil (PH); B:  added in pencil, vocal text: *Ja*; G: two bars of rest
 1323 vl.1 note 3: stacc. added by analogy with vl.2, va.
 1324 va. note 3: stacc. added by analogy with vl.1,2
 1325 cor.1,2 **p** added by analogy with the dynamic level in the other parts
 1330 va. slurs added by analogy with vl.1,2
 1331 vc. cb. **f** added by analogy with the dynamic level in the other parts
 1332 tr. slur added by analogy with cor.3,4
 1340 vl.1 note 10: stacc. added by analogy with vl.2, va.
 1341-
 1342 fg. vc. cb.  added by analogy with the other parts
 1341 tr.  added by analogy with ob., cl.
 1342 tr. slur added by analogy with ob., cl.
 1344-
 1345 ob. cl. fg. marc. added by analogy with fl. and b.1343
 1351 B1,2 note 2:  emended to  by analogy with S, A, T and as in G
 1367 A: *No 10* added in blue crayon
 1367 KONGEN A, C3¹: **p cresc.** added in pencil (PH)
 1367-
 1370 KONGEN G: 
- 
- 1369-
 1370 KONGEN A, C3¹: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled in pencil
- 
- B: upper phrase (singer) in ink cancelled in pencil, lower phrase (actor) added in pencil
 1369 KONGEN A, C3¹: note 5: **p** added in pencil
 1369 KONGEN C3¹: note 1: marc. added in pencil
 1371 cl.1, fg.1 marc. added by analogy with fl.1
 1371 KONGEN A, C3¹:  added in pencil (PH)

1372 KONGEN A, C3': *p cresc.* added in pencil (PH)
 1373-
 1375 KONGEN A, C3': upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled in pencil

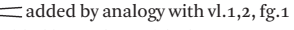



[pencil:] 
 [ink:] 
 Karm vil jeg ri - de mig varm!

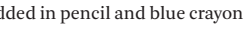


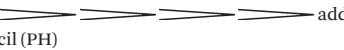
B: upper phrase in ink cancelled in pencil, lower phrase added in pencil; G: only lower phrase (actor)


1374-
 1375 vl.2 slur added by analogy with va., vc.
 1375,
 1376 KONGEN A, C3':  added in pencil (PH)
 1377 KONGEN A, C3': *p*  added in pencil (PH)
 1379-
 1380 KONGEN A, C3': upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled in pencil

[pencil:] 
 [ink:] 
 Vent! Vent! før Som-ren er om - me, jeg


B: upper phrase (singer) in ink, lower phrase (actor) added in pencil; G: only lower phrase (actor)


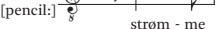
1379 va. vc. cb.  added by analogy with vl.1,2, fg.1
 1380 va. vc. cb. marc. added by analogy with vl.1,2
 1380 vc. cb. *pp* added by analogy with vl.1,2, va.
 1381-
 1383 KONGEN A, C3': *cre - - scen - - do f*  added in pencil (PH)
 1382 KONGEN G: note 5: 
 1383 KONGEN C3': notes 7-8: changed in pencil to *f* 
 1384 cl.1 note 7: \sharp added
 1384 fg.1 note 7: \flat added
 1385-
 1401 cl. key signature added
 1386-
 1387 vl.1 slurs emended from slur b.1386 note 1 to b.1387 note 1 by analogy with vl.2
 1398 cl.1 *mf* added by analogy with the dynamic level in the other parts


1402-
 1418 cl. key signature added
 1412-
 1413 A:  added in pencil and blue crayon
 1417 vc. cb. *p* added by analogy with the dynamic level in vl.1,2, va.
 A: $\bullet = 50$ added in pencil
 1419
 1420-
 1421 cor.3,4  added by analogy with cl., fg., cor.1,2
 1423 fg. cor.2  added by analogy with vc.
 1424 KONGEN A, C3': *p espress.* added in pencil (PH)
 1426-
 1430 KONGEN A, C3':  added in pencil (PH)
 1426-
 1427 vl.1 emended from




 by analogy with bb.1434-1435

1426-
 1427 vl.2 emended from




 by analogy with bb.1434-1435
 1426 vc. *dolce* added by analogy with va.; note 2: *unis.* omitted
 1428 KONGEN C3': upper phrase in ink cancelled in pencil, lower phrase added in pencil and cancelled in pencil

[ink:] 
 [pencil:] 
 strøm - me



1428 vl.1,2 note 1: *unis.* omitted
 1429 cor.1 slur added by analogy with vl.1,2
 1429 KONGEN C3': note 5: *e \flat* changed to *c \flat* in pencil
 1431-
 1435 KONGEN A, C3':  added in pencil (PH)
 1436 vl.1,2 double stems emended to single stems
 1437 KONGEN A, C3': marc. added in pencil (PH)
 1437 KONGEN A, C3': upper phrase added in pencil (PH?), lower phrase in ink


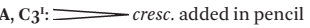
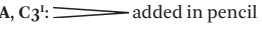
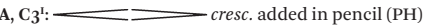

[pencil:] 
 [ink:] 
 kom!_____







1439 KONGEN A, C3': upper phrase added in pencil (PH?), lower phrase in ink

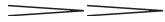
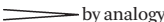


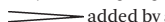






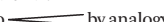

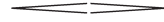
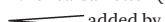
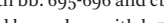
[pencil:] 
 [ink:] 
 lad_____ os

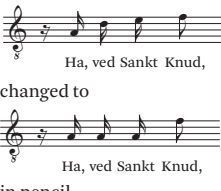
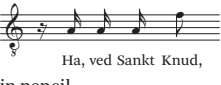

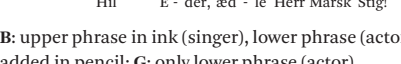
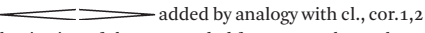
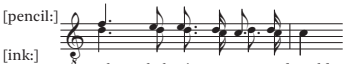
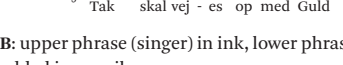

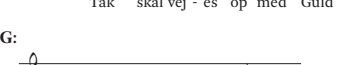

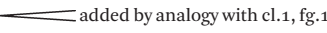

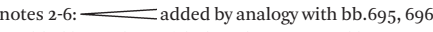

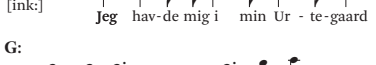
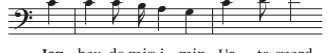
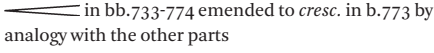



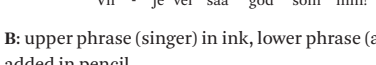

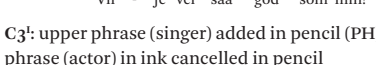

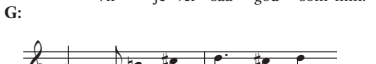

1439-
 1440 KONGEN C3': upper phrase in ink cancelled in pencil, lower phrase added in pencil and cancelled in pencil















[ink:] 
 [pencil:] 
 lad os drøm - me

1439-
 1440 KONGEN A, C3':  added in pencil
 1441-
 1442 KONGEN A, C3':  *cresc.* added in pencil
 1443-
 1444 cor.1 slurs added by analogy with vl.1
 1443,
 1444 KONGEN A, C3': marc. added in pencil
 1445 KONGEN A, C3': *dim.* added in pencil
 1447 A: *rall.* added in pencil and blue crayon
 1447 vc. slurs added by analogy with b.1433
 1448 A: $\bullet = 72$ added in pencil
 1448-
 1456 cl. key signature added
 1448 KONGEN A, C3': marc. added in pencil
 1449,
 1451 KONGEN A, C3':  added in pencil
 1451 va. *p* added by analogy with b.1449 (vl.2)
 1452-
 1454 KONGEN A, C3':  *cresc.* added in pencil (PH)
 1452 va. stacc. added by analogy with bb.1449-1451 (vl.1,2)
 1454 va. trem. added
 1456-
 1457 KONGEN A, C3':  *f* added in pencil (PH)
 1458-
 1459 vc. slurs added by analogy with b.1457






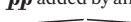

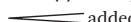


1461		A: $\text{♩} = 144$ added in pencil	55-102 cl.	key signature added
1463	KONGEN	A, C3 ⁴ : <i>molto cresc.</i> added in pencil (PH)	58	A: $\text{♩} = 144$ added in blue crayon
1464	KONGEN	C3 ⁴ : upper phrase added in pencil (PH), lower phrase in ink cancelled in pencil	69	A: rehearsal mark C added in red crayon
		[pencil:] 	96 cl.1 fg.1	stacc. and slur added by analogy with b.93
		[ink:] 	103	A: rehearsal mark D added in red crayon; N ^o 12 added in blue crayon
		len - de	107-119	A: cut marked in blue crayon
1467-1473	KONGEN A, C3 ⁴ :	upper phrase added in pencil, lower phrase in ink	104-125 cor. (back-stage)	A: 2 Corni i F added in blue crayon; C2: bars have been added on a separate slip of music paper pasted in on the front of the instrumental part
		[pencil:] 	123 MARSKEN A:	stage direction changed to (<i>udenfor</i>) in pencil
		[ink:] 	126	A: rehearsal mark E added in red crayon
1469	KONGEN	A, C3 ¹ , C3 ⁴ : <i>ff</i> added in pencil	126-168 cl.	key signature added
1483-			127 cl. fg.	
1485	fl. ob. cl.		vc. cb.	note 5: stacc. added by analogy with va.
	vl.1,2 va.	open slur bb.1483-1484 emended to slur bb.1483-1485; A: bb.1484-1485: page turn	134 vl.1,2 va.	A: ♩ changed to ♩ and ♩ in pencil and blue crayon
1484-			142 cl. fg.	note 2: <i>p</i> emended to — by analogy with fl., ob.
1485	fg.	open slur b.1484 emended to slur bb.1484-1485; A: bb.1484-1485: page turn	143-144 vc. cb.	A: changed in pencil to:
1495		A: $\text{♩} = 50$ added in pencil		
1498	ob.1	notes 2-4: slur added by analogy with fl.1	143 vc. cb.	— and slur added by analogy with b.142
1498	vl.1	note 1: marc. added by analogy with vc.	146	A: rehearsal mark F added in red crayon
1498	va.	note 2: marc. added by analogy with vl.1	150 vl.1,2	note 1: <i>unis.</i> omitted
1498	vc.	upper and lower part note 4: marc. added by analogy with vl.2	154 fg.	— added by analogy with str.
1498	cb.	marc. added by analogy with vl.2	154 vc.1	slurs and stacc. added by analogy with va.
1499	vl.1,2 va.	<i>trem.</i> added	169	A: rehearsal mark G added in red crayon
			169-170 fg.1	— added by analogy with va.
			173 fg.1	<i>p</i> added by analogy with fl.1, ob.
			175 cor.1,2	<i>p</i> added by analogy with the dynamic level in the other parts
ACT TWO			180, 181,	
Bar	Part	Comment	182 tr.	<i>f</i> added by analogy with b.179 and fl., ob.
+1		A: N ^o 11 added in blue crayon; <i>Andantino e mesto</i> changed to <i>Molto andante e mesto</i> in blue crayon; $\text{♩} = 72$ added in blue crayon; G: <i>Molto andante e mesto</i>	201 cb.	note 1: marc. added by analogy with the other parts
5-6	va.	tie added by analogy with fl.1, vl.1,2, vc.	205	A: rehearsal mark H added in red crayon
11	vc.2	slur and stacc. added by analogy with vl.1,2, va. and b.13	206-207 tr.	A: it is not clear whether these two bars are to be played 1. or a2; C1: <i>a2</i>
14-15	fg.	tie added by analog with cor., str.	207-208 vc.	open slur b.207 notes 1-3 emended to slur bb.207-208; A: page turn
18		<i>Tæppet op</i> emended to <i>TÆPPE</i>	208 fl.1 ob.	<i>mf</i> added by analogy with the dynamic level in the other parts
21	cl. fg.1	— added by analogy with fl., vl.1,2, va. and b.37	218 INGE-BORG	A: note 1: ^ added in pencil and blue crayon
21-23	fg.1	slurs and stacc. added by analogy with bb.37-39	221	A: rehearsal mark J added in red crayon
21	cor.1,2	notes 1-2: stacc and slur added by analogy with b.37; beginning of — emended from chord 3 by analogy with b.37	227 fg.2	<i>pp</i> added by analogy with the dynamic level in fg.1
23	ob.	— added by analogy with fl.1, cl., fg.	227 INGE-BORG	G: notes 4-5: 
24	ob. cl. fg.	— added by analogy with fl.1 and b.40	233-234 timp.	— <i>f</i> added by analogy with the other parts
25		A: rehearsal mark A added in red crayon	235 cb.	note 3: stacc. added by analogy with the other parts
29-30	ob.1	end of slur emended from b.29 note 3 by analogy with bb.45-46; A: page turn	236 vc. cb.	stacc. added by analogy with the other parts
30-31	vl.2 va.	<i>sf</i> added by analogy with vl.1 and bb.46-47	238	A: rehearsal mark K added in red crayon; <i>con fuoco</i> added in blue crayon; G: <i>Allegro con fuoco</i>
34-35	cl.2 fg.	b.34 note 2 to b.35 note 1: stacc. omitted by analogy with bb.50-51	238-304 cl.	key signature added
35 (51)		G: <i>riten.</i>	238 vl.1	note 3: stacc. added by analogy with vl.2
36	va. cb.	<i>pp</i> added by analogy with vl.1,2, vc.	253-254 cor.3,4	— emended to — by analogy with the other parts
39-40	ob.	— added by analogy with fl.1, cl., fg.	253 trb.t.	wrongly placed ^ on — has been omitted
50-51	cl.2	b.50 note 2 to b.51 note 1: slur added by analogy with bb.34-35	255	A: rehearsal mark L added in red crayon
52	va. cb.	<i>pp</i> added by analogy with vl.1,2, vc.	255 fl.	note 5: stacc. added by analogy with cl.
53	cor.1,2	chords 1-2: stacc. and slur added by analogy with b.37	255 vc. cb.	<i>ff</i> added by analogy with vl.1,2, va.; A: note 1: <i>ff</i> added in pencil
55		A: rehearsal mark B added in red crayon		

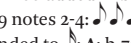
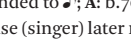
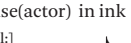


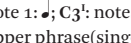






265	fl.		added by analogy with vl.1	506-512	cl.	slur added by analogy with fl., ob.
265	vc.		note 2: strong marc. emended to marc. by analogy with vl.2, va.	506-510	vc. cb.	<i>dim.</i> in b.506 emended to  by analogy with vl.2
277-281			A: <i>rall.</i> ----- added in blue crayon	514-516	cor.1	end of slur emended from b.515 note 2 by analogy with fl., cl.
278,				518-520	cor.1	end of slur emended from b.519 note 2 by analogy with fl., cl.
280	vl.1,2		marc. added by analogy with b.276 and fl., ob., cl.	522-524	cl.	end of slur emended from b.523 note 3 by analogy with fl.
284			A: rehearsal letter <i>M</i> added in red crayon	522	cor.1	marc. added by analogy with fl., cl.
304			A: last crotchet:  added in pencil and blue crayon	527-528	cor.3,4	stacc. added by analogy with trb.t., trb.b., tb.
305			A: $\text{♩} = 100$ added in blue crayon	528	tr.2	stacc. added by analogy with trb.t., trb.b., tb.
307,				529	cor.3,4	
308	vl.2		slurs emended from slur from first to last note by analogy with va. and b.309	trb.t. trb.b.		
311-312	vl.1,2 va.		b.311 note 4 to b.312 note 2: open slur b.311 note 4 and slur b.312 notes 1-2 emended to slur; A: page turn	tb.		stacc. added by analogy with ww., cor.1,2
312-313	va. vc.		added by analogy with vl.1,2 and bb.310-311	529	trb.t. tb.	note 2: e^b / e^b emended to e^s / e^s by analogy with ob.2, cor.2, vl.2, vc., cb.
312	cb.		added by analogy with vc.	545	cor.1,2	<i>mf</i>  added by analogy with tr., trb.t., trb.b., tb.
317-318	vl.2 va. vc.		open slur b.317 emended to slur b.317-318 by analogy with vl.1; A: page turn	546	timp. gr.c.	<i>ff</i> added by analogy with the other parts
329	vc. cb.		<i>p</i> added by analogy with the dynamic level in the other parts; A: <i>p</i> added in pencil	579	trb.t.	
331	vc.		notes 1-5: end of slur emended from note 4 to note 5 by analogy with va.	trb.b. tb.		<i>mf</i> added by analogy with the dynamic level in the other parts
332	va. vc.		A: notes 1-6, 7-10: slurs added in pencil	584	trb.b.	e^b emended to e^s by analogy with tr., S, T, vl.1
332	cb.		A: notes 1-7: slurs added in pencil	601-604	fg. cor.1	stacc. added by analogy with cl.
333	trb.b.		d^{\sharp} emended to d^b by analogy with cl.2, fg.1, cor.4, va., vc.	609-611	fg. cor.1,2	stacc. added by analogy with cl.
337			A: <i>molto rit.</i> changed to <i>rit.</i> in pencil; G: <i>rit.</i>	633	cb.	emended from:
338	cl. fg.2		<i>p</i> added by analogy with the dynamic level in fl.1, cor.1			
339	fg. INGE-BORG		A: fourth crotchet:  added in pencil and blue crayon; G: fourth crotchet: 			by analogy with fg., va., vc.
340			A: rehearsal letter <i>N</i> added in red crayon	650, 653	trb.b.	e^b emended to e^s by analogy with fl.1, cl.1, fg.1, S, T, vl.1
342	cb.		stacc. added by analogy with vc.	656	GR. JAKOB	
351	vc. cb.		<i>p</i> added by analogy with vl.1,2, va.	B1		G: d' (no b^b)
362			A: <i>rit.</i> added in pencil; last crotchet:  added in pencil and blue crayon	661		A: $N^{\flat} 14$ added in blue crayon; $\text{♩} = 100$ added in blue crayon
363			A: rehearsal letter <i>O</i> added in red pencil	661-707	cl.	key signature added
364-365	tr.		open slur b.364 emended to slur; A: page turn	669		A: $\text{♩} = 84$ added in blue crayon
364	timp.		<i>f</i> added by analogy with the other parts	680	A	G: note 2: g' (no e^s)
368-71	fl.		beginning of slur emended from b.369 to b.368 by analogy with bb.376-379	686	S A	G:
369-370	va.		stacc. added by analogy with vl.2			
373	fg. tr.2		stacc. added by analogy with trb.t., trb.b., tb.			-re!
377-378	vl.2 va.		stacc. added by analogy with 369-370	689-690	vl.1 va.	open slur b.689 notes 5-7 and slur b.690 notes 1-2 emended to slur; A: page turn
379	cor.1,2		<i>ff</i> added by analogy with the other brass parts	691	va.	marc. added by analogy with vl.1
389	tr.2 trb.t. trb.b. tb.		stacc. added by analogy with b.373	691-692	va.	<i>cresc.</i> in b.691 emended to  by analogy with vl.1
393			A: rehearsal letter <i>P</i> added in red crayon	695-696	fg.1	b.695 note 8 to b.696 note 1: slur added by analogy with bb.745-746
393-394	vl.2 va.		stacc. added by analogy with bb.369-370	695,		
397	fl.1 cor.1,2		<i>p</i> added by analogy with cl.1, fg., tr.	696	fg.1	notes 2-6:  added by analogy with vc.
398	MARSKEN		d^{\sharp} emended to d^b as in G and by analogy with fl.1, cl.1, fg.1, vl.2; A: d^{\sharp} changed to d^b in blue crayon	696,		
400	ob.1		<i>p</i> added by analogy with cl.	697	cl.	 added by analogy with bb.746-747 and vl.1
400-402	cl.2		slur added by analogy with ob.1	696	fg.1	beginning of slur 2 emended from note 1 by analogy with b.746
411	vc. cb.		stacc. and marc. added by analogy with fg.	696-697	fg.1	b.696 note 7 to b.697 note 1: slur added by analogy with bb.746-747
431			A: rehearsal letter <i>Q</i> added in red crayon	697	fg.1	beginning of slur 2 emended from note 1 by analogy with b.747
443-446	ob.1		added by analogy with fl.1	697	va.	slur added by analogy with bb. 695-696 and cb.
447	ob.1 cl.		stacc. added by analogy with fl.1, cor.3,4	698	cl. cor.1,2	 added by analogy with b.748 and vl.1
447-448	tr. trb.t. trb.b. tb.		stacc. added by analogy with cor.			
459			A: rehearsal letter <i>R</i> added in red crayon			
473	vc. cb.		<i>dim.</i> added by analogy with vl.1,2, va.			
479-480			A: <i>Vent lidt</i> added in pencil			
480			A: $N^{\flat} 13$ added in blue crayon; $\text{♩} = 144$ added blue crayon			

- 702 KONGEN B:  Ha, ved Sankt Knud,
changed to
 Ha, ved Sankt Knud,
in pencil
- 703 fl.1 cl. **p** added by analogy with dynamic level in the other parts
- 704-705 KONGEN A, C3⁴: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled in pencil
- [pencil:] 
[ink:]  Hil E - der, æd - le Herr Marsk Stigt!
- B: upper phrase in ink (singer), lower phrase (actor) added in pencil; G: only lower phrase (actor)
- 706 vl.1  added by analogy with cl., cor.1,2
- 706 vc. beginning of slur 1 emended from note 1 by analogy with fg.1 and notes 8-12
- 718 KONGEN A, C3⁴: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled in pencil
- [pencil:] 
[ink:]  Tak skal vej - es op med Guld
- B: upper phrase (singer) in ink, lower phrase (actor) added in pencil
- [ink:] 
[pencil:]  Tak skal vej - es op med Guld
- G:  Tak skal vej - es op med Guld
- 719 ob.1 note 1-4: end of slur emended from note 3 to note 4 by analogy with b.719 note 5 to b.720 note 1
- 720 KONGEN C3⁴: note 6: *f*[#] changed to *f*^{##} in pencil
- 721-722 va. b.721 chord 4 to b.722 chord 1: slur added by analogy with b.721 chords 2-3 and vl.1,2
- 723 A: $\text{♩} = 60$ added in blue crayon
- 723 cor.3,4 tr.1 tb. str. A: last quaver: stacc. added in pencil
- 724 tr. trb.t. trb.b. tb. A: note 1: **p** added in pencil
- 725 tr. trb.t. trb.b. tb. A: note 1: **ff** added in pencil
- 731 va. notes 11-12: \sharp and $\#$ added
- 732 fl.1  added by analogy with cl.1, fg.1
- 732 vl.2 fifth to sixth quaver: stacc. added by analogy with the other parts
- 737 A: fourth crotchet: \curvearrowright added in pencil and blue crayon
- 741 tr. trb.t. trb.b. tb. str. A: note 1: **mf** added in pencil
- 741 MARSKEN G: notes 4-5: 
- 742 str. A: note 1: **ff** added in pencil
- 745 A: *N^o 15* added in blue crayon; tempo indication above and below str. parts: *Andante espressivo*
- 745-843 cl. key signature added
- 745, 746 fg.1 vc. notes 2-6:  added by analogy with bb.695, 696
- 745 cor. **p** added by analogy with the other parts and b.695
- 748-750 MARSKEN C3⁴: upper phrase added in pencil (PH), lower phrase in ink cancelled in pencil
- [pencil:] 
[ink:]  Jeg hav-de mig i min Ur - te-gaard
- G:  Jeg hav-de mig i min Ur - te-gaard
- 750-752 fl.1 slur b.750 note 4 to b.751 note 5 and open slur b.752 emended to slur by analogy with ob.1; A: bb.751-752: page turn
- 752 va. slur added
- 760 va. notes 6-10: slur added by analogy with notes 1-5
- 763 vl.1 open slur emended to slur by analogy with vl.2; A: bb.763-764: page turn
- 764 A: $\text{♩} = 72$ and ♩ added in blue crayon
- 764-766 tr. **sf** added by analogy with the other parts
- 766 cor.3,4 tr. marc. added by analogy with fl., ob., cl., fg.
- 771-772 cl. **sf** added by analogy with fl., ob., cor., tr.
- 771-772 va. slurs added added by analogy with vl.1
- 773-774 fl.1 vl.1  in bb.733-774 emended to *cresc.* in b.773 by analogy with the other parts
- 773-774 cl.1 slurs emended from one slur bb.773-774 by analogy with fl.1
- 777-778 cor.4 slur added by analogy with cor.1
- 777-778 vc. b.777 note 10 to b.778 note 1: end of slur emended from b.777 note 12 by analogy with va.
- 778 fg. **p** added by analogy with cl., vc., cb.
- 791 A: $\text{♩} = 144$ added in blue crayon
- 807 A: $\text{♩} = 112$ added in blue crayon
- 807-808 HEROL-DEN A:  changed to
- Tyst — paa
-  in pencil
- Tavs - hed paa
- 815 vc. cb. *pizz.* added by analogy with vl.1,2, va.
- 817 ob.1 end of slur emended from note 4 by analogy with fl.1
- 818-819 KONGEN B: b.818 note 2 to b.819 note 1: *c^{##}*
- 832-833 KONGEN A: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink
- [pencil:] 
[ink:]  Vil - je vel saa god som min!
- B: upper phrase (singer) in ink, lower phrase (actor) added in pencil
- [ink:] 
[pencil:]  Vil - je vel saa god som min!
- C3⁴: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled in pencil
- [pencil:] 
[ink:]  Vil - je vel saa god som min!
- G:  Vil - je vel saa god som min!

833	KONGEN	note 3: <i>f</i> ' emended to <i>d</i> ' as in B, C3 ¹ (see music exx. above)	22	cor.4	 added by analogy with the overall dynamic development
843	vc. cb.	<i>cresc.</i> emended to  by analogy with the other parts	22-23	vl.1	A: b.22 note 3 to b.23 note 2: slur added in pencil; C1: slur added in light ink
844		A:  = 144 added in blue pencil	24-26		<i>Tæppet</i> emended to <i>Tæppe</i> ; A: <i>Tæppet</i> added in mauve crayon
855	vc.	marc. added by analogy with vl.1,2, va., cb.	25-26	va.	slur added by analogy with vl.1,2, vc., cb. and in accordance with C1; C1: slur added in pencil
860	B	G: identical to b.861 (printer's error)			
884		A:  = 50 added in blue pencil			
886	MARSKEN	G: note 5: <i>a</i>	26-27	cor.1	end of slur added; A: page turn
892	fg.1	notes 2-3: tie added	27	fg.	slur added by analogy with b.26 and in accordance with C1; C1: slur added in pencil
893-894	fl.1 picc.	end of slur emended from b.893 note 12 by analogy with bb.890-891	28	fg.	<i>cresc.</i> added by analogy with ob.1, cl.1, cor.1,2, timp., str.
897	KONGEN	A, C3 ¹ : note 3: <i>a'</i> changed to <i>f</i> [#] in pencil; B, G: note 3: <i>a'</i>	29-30	fg.	<i>f</i>  <i>p</i> added by analogy with fl., ob., cl., vl.1,2, va.
899	trb.t. tb.				A: <i>rall</i> added in blue crayon
	str.	A: <i>f</i> [#] changed to <i>f</i> [♯] in pencil	34		
899	tb.	<i>f</i> added by analogy with the dynamic level in tr., trb.t., trb.b.	39	vc.	<i>pp</i> added by analogy with the general dynamic level; <i>sf</i> added by analogy with vl.1,2, va.
900	picc.		40	fg.1	stacc. added by analogy with fl.1
	cor.3,4	<i>ff</i> added by analogy with the dynamic level in fl.1, ob., cl., fg., cor.1,2	41	ob.	note 5: stacc. added by analogy with cl.
		A:  = 144 added in pencil	44	cb.	note 2: marc. added by analogy with vl.1,2, va., vc.
901			45	vc.	beginning of  emended from note 5 to note 1 by analogy with vl.1,2, va.
901	MARSKEN	C3: <i>e</i> changed to <i>e'</i> in pencil			 added by analogy with vl.1,2, va.
932	ob.1 trb.t.		45	cb.	
	va.	A: note 1: <i>c</i> [♯] changed to <i>c</i> [♯] in blue crayon (scribal error)	47-48	vl.1	b.47 note 3 to b.48 note 6: one  emended to three 
932	A T	<i>c</i> [♯] emended to <i>c</i> [♯] by analogy with ob.1, trb.t., va.	51	va.	A: notes 1-2:  added in pencil
932	A	G: second minim: <i>f</i> [#] / <i>c</i> [#]	53	va.	<i>div.</i> and double stems added by analogy with b.51 (vc.)
933-935	vc. cb.	strong marc. added by analogy with vl.1,2, va.	54-56	va.	end of slurs added in b.56; A: page turn
934	ob. vl.1 va.	A: note 2: <i>c</i> [♯] changed to <i>c</i> [♯] in blue crayon (scribal error)	56	vl.1,2	<i>p</i> added by analogy with the dynamic level in va., vc., cb.
			59	cl.2	notes 1-4: stems and beams added by analogy with cl.1
935	fl. fg. B		59	vl.2	notes 12-13: stacc. added by analogy with vl.1
	vl.1 va.	A: <i>c</i> [♯] changed to <i>c</i> [♯] in pencil and blue crayon (scribal error)	60	cl. fg.	
			cor.1,2		stacc. added by analogy with va., vc., cb.
935	vl.2 va.		62		C1: <i>L'istesso tempo</i> and some parts have <i>L'istesso tempo piu agitato</i> where it is evident that <i>piu agitato</i> has been added later; G: <i>piu agitato</i>
	vc. cb.	strong marc. added by analogy with vl.1			
936	GR.JAKOB				
	B1	<i>c</i> [♯] changed to <i>c</i> [♯] by analogy with T	62	fl. ob.	note 2: <i>sf</i> added by analogy with va.
936	T	A: note 1: <i>c</i> [♯] changed to <i>c</i> [♯] in pencil (scribal error)	62	cl. fg.	note 12: <i>sf</i> added by analogy with vl.2, vc.
940	ob.1		62	vl.2 vc.	stacc. added by analogy with cl., fg.
	trb.t. va.	A: note 1: <i>c</i> [♯] changed to <i>c</i> [♯] in pencil and blue crayon (scribal error)	64	ob.	note 13: stacc. added by analogy with fl., cl.
			65	fl.1 cl.1	<i>sf</i> added by analogy with vl.1, va.
941-942	vc. cb.	strong marc. added by analogy with vl.1,2, va.	65	va. vc. cb.	<i>sf</i> added by analogy with vl.1,2 and b.69 (vl.1,2, vc.)
943	str.	strong marc. added by analogy with b.935	68-69	cl. fg.	end of slur added by analogy with fl.; A: page turn
956-957	vl.1,2	open slur b.956 notes 2-5 emended to slur b.956 note 2 to b.957 note 1; A: page turn	69	va. cb.	<i>sf</i> added by analogy with vl.1,2, vc.
			70-71	vl.2	A: b.70 note 2 to b.71 note 1, b.71 notes 2-5, b.71 notes 6-9: slurs added in pencil
			70-71	cb.	slurs added by analogy with vc.
ACT THREE			71	str.	A: third crotchet: <i>p</i> added in pencil
Bar	Part	Comment	72	fg.	<i>f</i> added by analogy with ob., cl., cor.1,2
1		A: N: 16 and  = 96 added in blue crayon	72	str.	A: note 1: <i>f</i> changed to <i>fp</i> in pencil
10	vc.	notes 1-8: stacc. added by analogy with vl.1; <i>pp</i> added by analogy with vl.1	73	fg.	 added by analogy with str.
11	cb.	<i>p</i> added by analogy with b.12 (va.)	75	tr.	C1: note 1: <i>mf</i> added in pencil
12	vl.2	note 1: <i>c'</i> emended to <i>b</i> by analogy with the harmonic structure on the beat and in accordance with C1; C1: note 1: <i>c'</i> changed to <i>b</i> in pencil	79-86	cl.2	key signature added
12	vc.	<i>p</i> added by analogy with va.	79	vc. cb.	<i>p</i> added by analogy with vl.1,2, va.; A: <i>p</i> added in pencil
13	va.	<i>pp</i> added by analogy with vl.1,2	81	fl.2	accidentals added by analogy with vl. 2 and b.80
17-18	cb.	b.17 note 5 to b.18 note 3: stacc. added by analogy with vc.	90	va.	<i>pp</i> added by analogy with b.86 (vc., cb.) and the general dynamic level
21	cl.	<i>p</i> added by analogy with fl.; <i>cresc.</i> emended from  (b.22 note 1)	99	vl.2 cb.	note 1: stacc. added by analogy with vl.1, va., vc.
21	fg.	<i>p</i> <i>cresc.</i> added by analogy with fl.	102	fg.	slur added by analogy with ob.1, cl.1
21	cor.3	<i>cresc.</i> added by analogy with fl., vl.1,2, va.	103	ob.2 cl.2	<i>p</i> added by analogy with b.102 (ob.1, cl.1)
			107	vc. cb.	note 1: stacc. added by analogy with vl.1,2, va.
			108	cor.3,4	<i>p</i> added by analogy with trb.t., trb.b., tb.

111	va.	note 1: $f^{\#}$ emended to f^{\natural} by analogy with vc., cb. and in accordance with C1	229	va.2	slur added by analogy with fg.1
114	vl.2	\downarrow emended to \downarrow by analogy with vl.1, cb.	230	cor.1	notes 1-2: tie omitted by analogy with fl.1, vl.1,2, vc.
119	vc. cb.	note 1: f removed by analogy with vl.1,2, va.	230	B1	G: note 3: g
123	cor.1,2	f added by analogy with fl., ob., cl., fg.	231	fl.1	note 6: $e^{b\#}$ emended to $e^{\#}$ by analogy with vl.1
123	vl.1	note 1: <i>dim.</i> emended to — by analogy with vl.2, va., vc., cb.	231	fl.2	note 6: $e^{b\#}$ emended to $e^{\#}$ by analogy with vl.1
124	vc.	note 1: <i>cresc.</i> emended to — by analogy with va., cb.	231	cor.1	note 7: $b^{b\#}$ emended to $b^{\#}$ by analogy with vl.1
125	va. vc. cb.	note 8: end of slur added; A: slur incomplete implying that it should be across bar line, page turn	231	vl.2	note 8: $e^{b\#}$ emended to $e^{\#}$ by analogy with vl.1
131	vl.1	note 13: $d^{\#}$ emended to $d^{\#}$ by analogy with fg., cor.1,2, vc., cb.; note 10: $d^{\#}$ emended to $d^{\#}$ by analogy with fg., cor.1,2, vc., cb.	231	vc.	note 8: $e^{b\#}$ emended to $e^{\#}$ by analogy with vl.1
131	vl.2	note 10: $d^{\#}$ emended to $d^{\#}$ by analogy with fg., cor.1,2, vc., cb.	233	fg. vl.2	<i>cresc.</i> emended to — by analogy with cl., cor.1,2, vl.1
135-136	timp.	— and tie added in accordance with C1	234	fg.	— added by analogy with vl.1,2, va.
143	vl.1,2	note 2: end of slur added; A: bb.142-143: page turn	234	vc. cb.	<i>dim.</i> emended to — by analogy with vl.1,2, va.
152	va.	chord 1, note 2: d emended to $d^{\#}$ by analogy with fl.2, cl., trb.t., B; C1: chord 1, note 2: note omitted	235-236	cl.	b.235: — and b.236: <i>cresc.</i> emended to <i>cresc.</i> in b.235
153	timp.	note 3: \downarrow emended to \downarrow by analogy with fl., ob., cl., tr., trb.t., trb., tb., str.	238	tr.	ff added by analogy with the other parts
154-238	cl.	key signature added and the appropriate accidentals removed	239	A:	$\downarrow = 100$ added in blue crayon
155	CORO	A: (<i>Ten. 1^{mo}</i>) added in pencil (PH)	245	tr.	rest 2: γ emended to γ
156	vl.2	note 8: stacc. added by analogy with vl.1	245	T	A: <i>Bassi med</i> 'with basses' (PH) added in pencil and underlined in red crayon with a cross in red crayon in margin
156	va.	f added by analogy with vc., cb.	246	fg. timp.	ff added by analogy with cor.3,4, vc., cb.
157	va.	note 8: e emended to a by analogy with vc.	246	va.	notes 4-6: marc. added by analogy with fg. and bb.254, 275
157	CORO	A: <i>Anden.</i> changed to <i>Anden. Bas 1^{mo}</i> in pencil (PH)	246	vc. cb.	notes 4-6: marc. added by analogy with fg. and b.275
159	fg.	<i>cresc.</i> added by analogy with ob.1	254	fg.	ff added by analogy with vc., cb.
159	CORO	A: <i>Tredie.</i> changed to <i>Tredie. Basso 2^d</i> in pencil (PH)	254	timp.	ff added by analogy with the other parts and in accordance with C1
160	vl.2	notes 2-6: slur added by analogy with vl.1; notes 6-7: stacc added by analogy with vl.1	254	vc. cb.	notes 4-6: marc. added by analogy with fg., va. and b.275
164	vl.1	note 4: stacc. moved to note 5 by analogy with vl.2, va., vc., cb.	258-259	cl. fg.	end of slur added; A: page turn
165	GR.		258	timp.	ff added by analogy with the other parts and in accordance with C1; C1: ff added in pencil
JAKOB	note 6: \downarrow emended to \downarrow in accordance with G	264	va. vc. cb.	notes 1-2: stacc. added by analogy with vl.1,2	
172	vc. cb.	marc. added by analogy with vl.1,2, va.	274-275	vl.1	A: b.274 note 2 to b.275 note 24: 8^{ma} added in blue crayon
176	CORO	A: <i>Fjerde.</i> changed to <i>Fjerde. Basso 2^d</i> in pencil (PH)	275	timp.	ff added by analogy with the other parts and in accordance with C1
177	vl.1,2	fourth crotchet: stacc. added by analogy with bb.156 (vl.1,2), 198 (fl., ob., cl.)	275-277	fl. ob.	A: rhythm changed from — in blue crayon; C1: phrase in ink with — suggesting that the change was made before the rehearsals took place
177	va. vc.	note 5: stacc. added by analogy with bb.156, 198	cl. tr.		$f^{\#}$ emended to $f^{\#}$
178	fg.	<i>cresc.</i> added by analogy with str.	276-277	cl.2	A: rhythm changed from — in blue crayon
178	CORO	A: <i>Femte.</i> changed to <i>Femte. Basso 1^{mo}</i> in pencil (PH)	276-277	cor.	end of slur added; A: page turn
179	ob.	slur added by analogy with fl.	280-281	va.	f added by analogy with T
184	vc.	p added by analogy with ob., cl., fg., vl.2, va.	290	B	rest 2 added
185, 187	cb.	A: <i>col Cello</i> added in blue crayon	307	vl.1,2 va.	stacc added by analogy with vl.1,2
185	cb.	p added by analogy with b.184 (ob., cl., fg., vl.2, va.)	308-311	va.	stacc. added by analogy with vl.1,2
186-187	cl.1	b.186 note 1 to b.187 note 1: slur emended to ties	311	vc. cb.	f added by analogy with T
186-187	va.	b.86 notes 1-2, b.86 note 2 to b.187 note 1: ties added because of slur	345	B	<i>pizz.</i> added by analogy with <i>arco</i> in b.360
193	tb.	slur added by analogy with trb.t., trb.b. and b.192	346	cb.	f added by analogy with T
193	va. vc. cb.	marc. added by analogy with vl.1,2 and b.172	357	B	slur added by analogy with ob., cl.; b.366 note 1: stacc. added by analogy with ob., cl.
194	trb.t.		365-366	fg.	ff added by analogy with T
trb.b. tb.	slur added by analogy with b.192 and b.193 (trb.t., trb.b.)	402	B	A: $\downarrow = 144$ added in blue crayon	
196	timp.	note 4: stacc. added by analogy with str.	406	cl.	notes 3-5: stacc. added by analogy with ob., fg.
196	CORO	A: <i>Sjette</i> changed to <i>Sjette Ten 2^{da}</i> in pencil (PH)	407	fg. str.	stacc. added by analogy with ob., cl. and by analogy with b.406
198	va.	note 5: stacc. added by analogy with vc.	417,		
213	trb.t.		418	vl.2	slur added by analogy with vl.1
trb.b. tb.	<i>cresc.</i> added by analogy with str.	423-424	cor.2	slur added by analogy with cor.1	
217	A:	$\downarrow = 144$ added in blue crayon	423	vl.2	— added by analogy with cor.1,2, vl.1, va., vc., cb.
217	str.	A: note 1: f added in pencil	424	cl. fg.	f <i>cresc.</i> added by analogy with fl., ob., str.
218	fg.	p added by analogy with b.217 (ob., cl., str.)			
229	trb.b. tb.	slur added by analogy with fg.			

424 va. stacc. added by analogy with fl., ob., cl., fg., vl.1,2, vc., cb.
 425 fl. ob. cl. fg. stacc. added by analogy with b.424 and by analogy with str.
 432, 434 fg. vc. cb.  added by analogy with ob., cl., vl.1,2, va.
 439-440 fg. stacc. added by analogy with bb.421-422
 440-441 cor.1 beginning of slur added; A: page turn
 441 va.  added by analogy with cor.1,2, vl.1,2, vc., cb.
 445 cor.1,2 **ff** added by analogy with the other parts
 446 va. vc. cb.  added by analogy with fg., vl.1,2
 447 cl.1 $\frac{3}{4}$ added
 450 vc. cb.  added by analogy with fg., vl.1,2, va.
 451 vc. **mf** added by analogy with fl., ob., va.
 452 cor. **mf** added by analogy with cl.
 452 cb. **mf** added by analogy with the general dynamic level
 455 timp. **f** added by analogy with the other parts
 460 tr. notes 1-2: ties omitted by analogy with fl.2, ob.2, cl.1, cor.2,3,4, trb.b., tb.
 464 fl. notes 1-2: ties omitted by analogy with ob.2, cl.1, cor.1,3,4, tr.2, trb.b., tb.
 471 vl.1 A: notes 1-7: slur changed to two slurs on notes 1-3, 4-7 in ink (PH)
 474-475 cl. fg. slur added by analogy with fl., ob., trb.t., trb.b., tb., vl.1,2, va.
 474 vl.1 notes 2-5: slur emended to notes 2-4 by analogy with vl.2, va.
 477 ww. brass third crotchet: stacc. added by analogy with str. and by analogy with b.483 (fl., cl., fg., brass, vl.1, vc., cb.)
 483 ob. vl.2, va. third crotchet: stacc. added by analogy with fl., cl., fg., brass, vl.1, vc., cb.
 491 cor.3,4  added by analogy with the other parts
 493 timp. **ff** added by analogy with the other parts and in accordance with C1; C1: **ff** added in pencil
 495 trb.b. tb. tie added by analogy with trb.t. and bb.494, 496
 509 cb. **pp** added by analogy with b.507 (va., vc.)
 519 A: *L'istesso tempo* added in blue crayon (PH); G: *L'istesso tempo*; C1: no tempo indication
 525-527 A: *rall.* --- added in pencil and emphasized in blue crayon
 526-527 vl.1,2 va. tie removed because of *trem.* in b.526
 527 vl.1 A: notes 1-2: slur added in pencil; C1: slur added in pencil
 533 C1, G: *Lento*; Tc: *Lento a piacere*
 539 A: 17 added in blue crayon
 558 vl.1,2 va. vc. **pp** added by analogy with fl.1, ob.1, cl., fg.
 558-559 fl.1  added by analogy with va.
 559 vl.1  added by analogy with ob.1
 569 A: *L'istesso* added in pencil (PH)
 574 ob.1 rest 6 added; A: bar incomplete
 579 fl.1 slur added by analogy with ob.1, cl.1, fg.1
 579 vl.1 rests 4-7 added; A: bar incomplete
 583 vc. cb.  added by analogy with the other parts
 596-613 cor.3,4 A: phrase cancelled in pencil (PH)
 599 vc. cb. *dim.* emended to  by analogy with va.
 609-610 fg.1 slur added by analogy with ob.1
 609 cor.1,2 *dim.* emended to  by analogy with the other parts
 613-614 A: *Sign[al]* 'Sign' added in blue crayon
 614 A: *N:18* added in blue crayon
 622 tr.1 rest 2 added; A: apparently note 1 was originally a crotchet but later erased and changed to a quaver
 681 B note 1: \downarrow emended to \downarrow

692-713 cl. key signature added
 692 vc. A: note 3: *b*[♭] cancelled in pencil
 693 va. cb. **f** added by analogy with b. 692 (vl.1,2, vc.)
 697 cl.2 **p** added by analogy with fg.
 703 cl. cor.2 **p** added by analogy with b.702 (cor.1, va., vc., cb.)
 704 cl. marc. added by analogy with cor.1
 708 A: $\downarrow = 100$ added in blue crayon
 709-710 KONGEN b.709 notes 2-4:  emended to ; note 9:  emended to 
 emended to ; A: b.709 note 2 to b.710 note 1: upper phrase (singer) later notated in pencil (PH), lower phrase (actor) in ink
 [pencil:] 
 [ink:] Ha, min-des du den vi brænd - te He -
 B: note 1: \downarrow ; C3': notes 1-7 as A but notes 8-9: *c*[♯]-*d*[♯]
 711-712 KONGEN B: upper phrase (singer) in ink, lower phrase (actor) in pencil (PH)
 [ink:] 
 [pencil:] Vild-skab slog en Brand i Lyn -
 713 cor.1,2  added by analogy with timp., vc., cb.
 714 A: $\downarrow = 144$ added in blue crayon
 721 cb. *sempre pizz* omitted
 722-723 KONGEN A, C3': upper phrase (singer) notated in pencil (PH), lower phrase (actor) in ink cancelled
 [pencil:] 
 [ink:] Him - len var saa rød!
 B: upper phrase (singer) in pencil, lower phrase (actor) in ink
 724-725 KONGEN A, C3': upper phrase (singer) notated in pencil (PH), lower phrase (actor) in ink cancelled; B: upper phrase (singer) in ink, lower phrase (actor) in pencil (PH)
 [pencil:] 
 [ink:] Det kniit-red og det knas - te,
 730-732 KONGEN A: phrase erased; B: upper phrase (singer) in pencil (PH), lower phrase (actor) in ink cancelled
 [pencil:] 
 [ink:] lets Top. Der steg et
 735 cl.1 note 4: *d*[♯] emended to *d*[♯]
 735-736 KONGEN A, C3': upper phrase (singer) later notated in pencil (PH), lower phrase in ink (actor) cancelled
 [pencil:] 
 [ink:] Fug - le-re - der smaa,
 B: upbeat moved to b.735 and rhythm changed first to second crotchet: slur omitted by analogy with cb. and by analogy with third to fourth crotchet and b.738
 \downarrow emended to \downarrow =
 740 va. slur added by analogy with vl.1
 743 vl.2 note 1: beginning of slur emended from b.749 note 1
 750 cb. notes 1-2: slur added in accordance with C1
 750 vc.2 beginning of tie added; A: page turn
 752-753 cb. A: $\downarrow = 60$ added in blue crayon
 755 B: new phrase added in pencil (not in A)
 756-757

- 759 cb. **f** added by analogy with the other parts
759-760 KONGEN A, C3¹: upper phrase (singer) notated in pencil (PH), lower phrase in ink (actor) cancelled

[pencil:] 
[ink:] 
sort for-kul-let Kors!—

B: upper phrase (singer) in ink cancelled, lower phrase (actor) in pencil (PH)

- 762 KONGEN A, C3¹: 8^{va-} (singer) added in pencil (PH); B: upper phrase (singer) in ink, lower phrase (actor) in pencil (PH)



762-763 A: *rall-* added in blue crayon

764 A:  added in pencil and blue crayon

765 A:  = 100 added in pencil

769 KONGEN note 3: b²: emended to b³; A, C3¹: notes 2-3:

 changed to 
jeg er jeg er

in pencil (PH); C3¹: note 1:  changed to  in pencil (PH)

772 RANE A: notes 2-3:

 changed to 
on - de on - de

in pencil (PH)

772-773 vc. A: phrase added in blue crayon (PH); C1: phrase added in ink

774 vl.1 note 1: marc. added by analogy with cb. and b.775


775 cb. note 1: marc. added by analogy with vl.1 and b.774

776 A: NB: *i Orkestret; Trombe og Corni i F*. 'NB: in the orchestra; trumpets and horns in F' a later addition in ink (PH) and *Bag Scenen* 'Backstage' cancelled in ink (PH). The changes suggest that the original idea – the instruments playing off stage and their tuning to E^b rather than F – was aborted

782 vl.2 slur added by analogy with vl.1

783 vl.1,2 slur added by analogy with b.782 (vl.1)

784-785 cor.1,2 slur omitted by analogy with fl., ob.

784 va. vc. cb.  added by analogy with the other parts


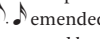
785 va. vc. cb. **f** added by analogy with the other parts

786 cl. **f** added by analogy with b.785 (fl., ob., fag., cor.1,2)

787-788 cl. b.787 note 5 til b.788 note 1: stacc. added by analogy with fl.

790 A:  = 72 added in blue crayon

793 A:  = 144 added in pencil

794 fl. notes 4-5:  emended to  by analogy with ob., cl., fg., cor.1,3,4 and b.796

794 cor.3,4 **f** added by analogy with fl., ob.1, cl.1, fg., cor.1


795 cor.1,2 note 1: **f** removed by analogy with the other parts and in accordance with b.793

802-805 KONGEN A, C3¹: b.802 note 1 to b.805 note 1: upper phrase (singer) in pencil (PH), lower phrase (actor) in ink, cancelled

[pencil:] 
[ink:] 
Ja! Ja, _____

B: upper phrase (actor) in ink cancelled, lower phrase (actor) in pencil (PH)

803 KONGEN note 1: f^{va-} emended to f^{va-} by analogy with b.804

803 str. A:  added in pencil

804 A:  = 112 added in pencil

804 fg. va. **f** added by analogy with vc., cb.

805 fg. va. **p** added by analogy with vc., cb.

808-809 KONGEN A, C3¹: b.808 note 3 to b.809 note 1: upper phrase (singer) in pencil (PH), lower phrase (actor) in ink cancelled

[pencil:] 
[ink:] 
Haardt i - mod Haardt!

B: upper phrase (singer) in ink cancelled, lower phrase (singer) in pencil (PH)


812-815 cb. marc. added by analogy with vc.

814 va. marc. added by analogy with b.812


816-819 KONGEN B: original phrase (bb.817-819) in ink cancelled

817 
Fly mig mit Sværd, fly mig mit Sværd, min

new phrase (singer) added in pencil, cancelled

816 
Fly mig mit Sværd, fly mig mit Sværd, min

and lower phrase (actor) added in pencil

816 
Fly mig mit Sværd, fly mig mit Sværd, min

817 KONGEN A, C3¹: upper notes (singer) in pencil (PH), lower notes (actor) in ink cancelled

[pencil:] 
[ink:] 
Sværd!

819-820 KONGEN A, C3¹: b.819 note 1 b.820 note 1: upper phrase (singer) in pencil (PH), lower phrase (actor) in ink cancelled

[pencil:] 
[ink:] 
Sværd! min Pil og

820 KONGEN note 1: c² emended to c² by analogy with cor.4, vl.2

823 cor.1 note 1: f^{va-} emended to f^{va-} by analogy with cor.4, va.

824 cor.1 **p** added by analogy with fl.1, cl.1, vl.1,2, va., vc.

824-825 KONGEN A, C3¹: b.824 note 1 to b.825 note 3: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled in pencil

[pencil:] 
[ink:] 
Hvad skul-de tru - e i

B: upper phrase (singer) in ink cancelled in pencil, lower phrase (actor) in pencil added (PH)

827 cl.1 slur added by analogy with fl.

828-829 KONGEN A, C3¹: b.828 note 2 to b.829: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled

[pencil:] 
[ink:] 
Hvad skul-de tru - e i

B: upper phrase (singer) in ink cancelled, lower phrase (actor) in pencil (PH)

835 cb. **f** added by analogy with b.833 (vl.1,2, va., vc.)

KONGEN B: notes 2-3: upper notes (e^{va-}) added in pencil, lower notes (a^{va-}) in ink cancelled in pencil – thus this change applies to both singer and actor

837-838 KONGEN A, C3': upper note (singer) added in pencil (PH), lower note (actor) in ink cancelled



B: upper note (singer) in ink cancelled, lower note (actor) added in pencil (PH)

841 KONGEN A, C3': *b'* (actor) in ink cancelled and *d''* (singer) added in pencil (PH); B: *d''* (singer) in ink cancelled and *b'* (actor) added in pencil (PH)

843 KONGEN A, C3': *d''* (actor) in ink cancelled and *f''* (singer) added in pencil (PH); B: *f''* (singer) in ink cancelled and *d''* (actor) added in pencil (PH)

844 cor.3,4 tr. $\dot{\bar{z}} \dot{\bar{z}} \dot{\bar{z}}$ emended to $\dot{\bar{z}} \dot{\bar{z}}$.

844 KONGEN A, C3': upper notes (singer) added in pencil (PH), lower notes (actor) in ink cancelled



B: upper notes (singer) in ink cancelled, lower notes (actor) added in pencil (PH)

845 timp. *f* added by analogy with the other parts

853-860 KONGEN A, C3': upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled



B: upper phrase (singer) in ink cancelled, lower phrase (actor) added in pencil (PH)

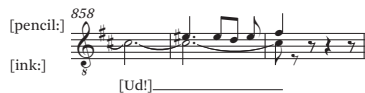
855 fl. rest 3 added

855 va. ♪♪♪♪♪ emended to ♪♪♪♪♪ by analogy with bb.853-854, 856-858

859 KONGEN note 3: *d''* emended to *d'''* by analogy with b.855

859 va. ♪♪♪♪♪ emended to ♪♪♪♪♪ by analogy with bb.853-854, 856-858

859-860 KONGEN A, C3': upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink



B: upper notes (singer) in ink cancelled, lower notes (actor) added in pencil (PH)

863-864 KONGEN A, C3': upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled



B: upper phrase (singer) in ink cancelled, lower phrase (actor) added in pencil (PH)

865 cor.1,2 *ff* added by analogy with the other parts

866 cor.2 notes 1-2: slur omitted by analogy with tr.2 and by analogy with b.868

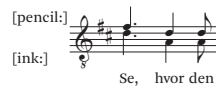
868 fl. note 2: ♪ emended to ♪ by analogy with the other parts

869-870 RANE A: note transposed an octave up in pencil (PH)

872 timp. A: *B* added in red crayon

872 vc. cb. *ff* moved to b. 873 by analogy with va.

873 KONGEN A, C3': upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled



875 cor.1,2 *ff* added by analogy with tr.

876-877 KONGEN A, C3': upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled



878-879 vc. slurs added by analogy with va. and by analogy with bb.873-877

883 cl.2 note 4: *b'* emended to *a* by analogy with ob.

889-892 KONGEN A, C3': upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled



B: upper phrase (singer) in ink cancelled, lower phrase (actor) added in pencil (PH)

889, 891 KONGEN *f''* emended to *f''* by analogy with vl.1,2

891 cb. note 1: *b* emended to *d* by analogy with vc.

895 fg. *pp* added by analogy with b.903

900-901 KONGEN < added by analogy with RANE

906 cl. note 1: superfluous *f* removed by analogy with fg., str.

906 trb.b. tb. *f* added by analogy with the overall dynamic level;

< added by analogy with cl., fg., vl.1,2, va.

906 vc. cb. < added by analogy with cl., fg., vl.1,2, va.

908 trb.b. tb. < added by analogy with cl., fg., vl.1,2, va.

908 vc. cb. < added by analogy with cl., fg., vl.1,2, va.

910 trb.b. tb. < added by analogy with cl., fg., vl.1,2, va.

910 vl.1,2 va. < added by analogy with cl., fg. and by analogy

with bb.906, 908 (cl., fg., vl.1,2, va.)

912 cor.3,4 slur added by analogy with fl.1, picc., ob., cl., cor.1,2

913-915 cor. slurs added by analogy with b.912 (cor.1,2) and by

analogy with fl.1, picc., ob., cl.

916-918 cor. slurs added by analogy with b.919

920 tr. notes 1-2: ♪ emended to ♪ by analogy with b.921

938-939 fg.1 slur added by analogy with bb.936-937

958 timp. *ff* added by analogy with the other parts

ACT FOUR

Bar Part

1

Comment

C added; A: *N^o 19* added in blue crayon; $\text{♩} = 100$ added in blue crayon

5 vl.1,2

pp added by analogy with cor.1,2, va., vc., cb.

13 va.

note 1: stacc. added by analogy with vl.1,2, vc.

13 cb.

p added by analogy with vl.1,2, va., vc.

15 vc.

note 1: stacc. added by analogy with vl.1,2, va.

22-23

A: *A* added in red crayon

26 cl.1

note 1: *a* emended to *c'* by analogy with bb.23, 24, 27

28 vl.2 va.

< added by analogy with vl.1, vc., cb.

36 cor.1,2

note 1: stacc. added by analogy with ww., vl.1,2, va.

36-37 cor.3,4

articulation added by analogy with cor.1,2

38 ob.













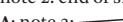







note 1: stacc. added by analogy with cl., vl.1,2, va.

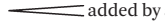
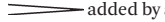
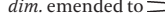
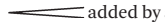
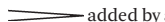


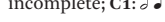




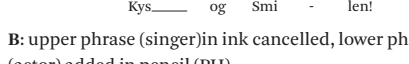
38 ob. cl.

note 2: marc. added by analogy with vl.1,2, va.


39 cl. vl.1,2

va. note 1: stacc. added by analogy with ob.



39-40	ob.2 va.	tie added because of slur and in accordance with C1; A: page turn	144	cl. fg.	<i>ff</i> added by analogy with the other parts
40	vc. cb.	 added by analogy with fg.	145	fg.	slur added by analogy with fl., ob., cl.
41-42,			152	T1	note 1:  emended to  by analogy with T2, B
42-43	va.	slur added by analogy with vl.1	168	cor.1	note 1: <i>b'</i> emended to <i>b''</i> by analogy with cl.2, trb.b., tb., timp., cb.
43	fg. cor. vl.2		180-181	vc.2	slur added by analogy with va., vc.1
44	va. vc. cb.	stacc. added by analogy with vl.1	188	cl. fg.	note 1: marc. added by analogy with ob.
45		<i>Tæppet op</i> emended to <i>Tæppe</i>	188	vl.1,2	<i>p</i> added by analogy with ob., cl., fg., va., vc.
50	cor.1,2	key signature added	188	va.	note 1: stacc. added by analogy with vc., cb.
51	va.	<i>fff</i> added by analogy with tr., trb.t, trb.b., tb. and b.49 (ww., str.)	205	cor.3,4	<i>p</i> added by analogy with the general dynamic level; third crotchet:  added
56	trb.t.	<i>—</i> added	206-207	cl. fg.	
60	trb.b. tb.	<i>dim.</i> added by analogy with the other parts	cor.3,4		b.206 eighth quaver: end of  emended to b.207 note 3 by analogy with fl., ob., cor.1,2, str.
60	cor.1,2	end of tie added; A: bb.59-60: page turn	207	KONGEN	C3': notes 2-3: <i>f²ⁿ</i> changed to <i>f[#]</i> in pencil
60	vc. cb.	end of slur added by analogy with fg.; A: bb.59-60: page turn	209	cb.	<i>p</i> added by analogy with dynamic level in vl.1,2, va.; note 1:  emended to 
62	vl.1,2 va.		213	fg.	stacc. added by analogy with ob.
64-65	cb.	A: note 1: <i>f</i> added in pencil	214	fg.	note 2: stacc. added by analogy with ob.
69-70	cor.1,2	end of tie added; A: page turn	216	cb.	stacc. added by analogy with vc.
70-71	va.	b.69 notes 4-5; end of slur emended to b.70 note 1 by analogy with vl.1,2 and tie added	+217		A: <i>Changement.</i> added in pencil and underlined in blue crayon
71	vl.1,2, va.	end of slur added; A: page turn	217		A: <i>N^o 20</i> added in blue crayon;  = 50 added in blue crayon
75	vc.	 added by analogy with fg.1	218	vc.	<i>arco</i> added
82	va.	A: <i>Andante espressivo</i> changed to <i>Andante moderato espressivo</i> in pencil (PH);  = 66 added in blue crayon	220	cor.1,2	<i>sempre dolce</i> added by analogy with the the other parts
82-83	fg.1	 added by analogy with fl.1, ob.1, fg.1, vl.1, vc., cb.	220	vl.1,2	
82-83	vc.	end of tie added; A: page turn	221	va. cb.	<i>arco</i> added
91	MARSKEN	end of tie added; A: page turn	221	vl.solo	A: notes 4-8, 12-16, 20-24: slurs added in pencil
93	str.	b.83 note 2: end of slur added by analogy with vl.1; b.83 notes 1-2: slur removed; A: b.82 note 1 to b.83 note 2: end of slur incomplete, page turn	223	va.	 added by analogy with vl.solo
97	va.	A: note 3:  (?) added in pencil (PH)	225	vl.solo	notes 8-12: slur added by analogy with the previous and following part of the phrase; notes 17-18: <i>f''-g''</i> emended to <i>f²ⁿ-g²ⁿ</i> in accordance with G which also agrees with Heise's musical style; C1(2): note 18: \sharp added in pencil suggesting a harmonic minor scale rather than the melodic scale of G
101	vc.	A: note 1: <i>p</i> added in pencil; G: chord 1: <i>p</i>	225	cb.	γ added
101	vc. cb.	tie added in accordance with slur	227	vl.solo	third to fourth crotchet: slurs added by analogy with the previous part of the phrase
102	cl.	marc. added by analogy with vl.1,2, va., cb.	229	vl.1	note 6: <i>e²ⁿ</i> emended to <i>e''</i> in accordance with C1; C1: \sharp added in pencil
115	cl.2	<i>pp</i> added by analogy with vl.1,2, va.	230	vl.2 va.	notes 7, 10, 13: marc. added by analogy with vl.1
117-118	cl.	key signature added and appropriate accidentals in the section omitted	233	ob. cl.2	
117-118	fg.	tie added because of slur	233	fg.2	note 1: marc. added by analogy with fl., cl.1, fg.1
117-118	fg.2	b.117 fourth crotchet: end of  emended to b.118 fourth crotchet by analogy with fl.	233	cor.1,2	notes 1-4: slur added by analogy with fg.1
118-119	fg.1	b.117 note 1: <i>dim.</i> emended to  by analogy with fl.	233	cor.1,2	note 8: marc. added by analogy with note 1 and by analogy with vl.1,2, va., vc., cb.
121		end of slur added; A: bb.118-119: page turn	235	AASE	note 6: \curvearrowright added by analogy with the other parts
121	timp.	end of slur added; A: page turn	236		A:  = 144 added in blue crayon
122	trb.t.	A:  = 144 added in blue crayon	237, 239,		
129	trb.b. tb.	<i>f</i> added by analogy with the other parts	241	fl.1	 added by analogy with vl.1
131	vl.1,2 va.	rest 1: γ emended to γ	241-242	cor.1,2	tie added; A: tie incomplete, page turn
133	MARSKEN	tie added by analogy with b.121 and in accordance with $\sim\sim\sim$	244	vc. cb.	<i>p</i> added by analogy with fg.
133	ob.	A: note 1: <i>f</i> added in pencil	248	va.	<i>div.</i> added in accordance with double stems and by analogy with b.236 and C1
134	cor.3,4	 added by analogy with the other parts	250	va.	<i>unis.</i> added in accordance with single stems and C1
134	trb.t.	fourth crotchet: \sharp added; A: bar incomplete	253-255	cl.2	slur added by analogy with fl.1, cl.1, fg.2
135	trb.b. tb.	trb.t.	255-257	vl.1	slur added by added by analogy with vl.2, va.
139	trb.b. tb.	<i>ff</i> added by analogy with the other parts	255-256	vc. cb.	 added by analogy with vl.1,2, va.
139	vl.1,2	<i>f</i> added by analogy with the other parts	261-262	vl.1,2	
142	cl.	<i>f</i> added by analogy with the general dynamic level	261-262	cb.	end of incomplete slur omitted: A: page turn
143	cor.1	note 5: <i>e^{3'}</i> emended to <i>e^b</i>	275	vl.2	beginning of tie added; A: page turn
		note 1: <i>e''</i> emended to <i>e^{b''}</i> by analogy with va.	275	fg.1 vc.	<i>dolce</i> added by analogy with vl.1, va., vc.
					A: note 6: \sharp added in pencil

- 276 fg.1 vc. A: note 8: ♯ added in pencil
 277 cb. *dolce* added by analogy with the other parts
 281-282 fl. tie added in accordance with slur; A: page turn
 281-282 cor.1 end of slur added by analogy with fl.1; tie added in accordance with slur; A: page turn
 283, 284 fl. ob.  added by analogy with vl.1, va.
 292 vc. cb.  added by analogy with vl.1,2, va.
 300 ob. *dim.* emended to  by analogy with cl., fg.
 300 fg.1 slur added by analogy with cl.
 301 ob. cl. fg. end of incomplete slur or tie omitted; A: bb.300-301: page turn
 302-324 B, Ta: Second stanza (not in A), printed below the first stanza: *Og jeg be-der for hver, som er kom-men paa Vej ad Guds Him-mer-rig til, ja, jeg be-der for dem, og jeg be-der for mig: lad os ej fa-re vild! Gud naa-de-lig Al-le be-va-re, be-va-re!* It is not known why Heise omitted this stanza in the printed libretto from the fair copy of the score, when he later included it in the piano score. As for the music to second stanza of AASE, see list of emendations to the libretto
 307 fg.1  added by analogy with vl.1, va., vc.1
 308 cb. notes 2-4: slur added by analogy with vc.2
 311 va. vc.1  added by analogy with vl.1
 318-319 vl.1 tie added in accordance with slur
 319 cl.1 slur added by analogy with fl.1
 329 fg.  emended to  by analogy with cl., cor.; A: bar incomplete; C1: 
- 331 cor.1,2 vl.1,2 va. vc. cb.  moved from  by analogy with AASE
 332 vl.2 va. vc. cb. A: note 1: *p* added in pencil
 349 A: *N² 21* added in blue crayon
 355-356 va. slur added by analogy with cb.
 355 cb. *p* added by analogy with the general dynamic level
 356-357 cor.1,2 slur added by analogy with bb.414-415; A: bb.414-415: page turn
 361-364 tr.1 *sf* added by analogy with fl., ob., cl., cor.1, str.
 364 va. chord 1, note 2: ♯ added by analogy with bb.361-363 and ob.1, vl.1
 375 vl.1,2 *dim.* emended to  by analogy with va., vc., cb.
 393 cor.2 note 1: *marc.* added by analogy with fg., cor.1
 401 vl.2 note 1: *stacc.* added by analogy with vl.1, va., vc., cb.
 419-420 va. slurs added by analogy with vl.1,2
 421-422 vl.2 slur added by analogy with vl.1
 431 fg. *f* added by analogy with vc., cb.
 451-455 KONGEN A, C3¹: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled
 [pencil:] 
 [ink:] 
 Kys og Smi - len!
 B: upper phrase (singer) in ink cancelled, lower phrase (actor) added in pencil (PH)
 455 cl. note 1: *stacc.* removed by analogy with fl.1, ob., fg., cor., cb.
 458 cb. notes 1-2: *stacc.* added by analogy with vl.1,2, va., vc.
 475 ob.2 note 1: beginning of incomplete slur omitted; A: bb.475-476: page turn
 477-483 vc. slurs added by analogy with va.
 481-483 cor.1 slur added by analogy with cl.1
 483-484 vc. slur added by analogy with va.
 489 KONGEN A, C3¹: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled

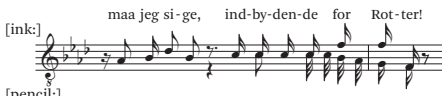



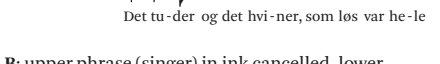



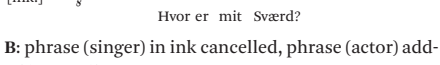
[pencil:] 
 [ink:] 
 Kjen - der

- B: upper phrase (singer) in ink cancelled, lower phrase (actor) added in pencil (PH)
 497-499 vl.1 vc. b.497 note 1 to b.498 note 6 and b.499 notes 1-6: two  emended to one by analogy with bb.501-503; A: bb.498-499: page turn
 501-507 KONGEN A, C3¹: b.501 note 2 to b.507: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled

[pencil:] 
 [ink:] 
 bliv min fag - re El - le -
 pi - ge, bliv! _____

- B: upper phrase (singer) in ink, cancelled, lower phrase (actor) added in pencil (PH)
 501-503 vc. slurs added by analogy with vl.1
 507-508 va. b.507 final note: end of slur emended to b.508 note 1 by analogy with vl.1,2, vc.
 532 A:  added in pencil and emphasized in blue crayon and *Hold!* added in pencil and emphasized in blue crayon
 533 A: *N² 22* added in blue crayon; *♩ = 100* added in blue crayon
 537 cl. fg. *ff* added by analogy with the other parts
 538 KONGEN  added by analogy with the other parts
 541-542 KONGEN A, C3¹: b.541 note 1 to b.542 note 5: *8^{va}* added in pencil (PH); B: upper phrase (singer) in ink cancelled, lower phrase (actor) added in pencil (PH)
 541-542 vl.1 b.541 notes 8-15: end of slur emended to b.542 note 1 by analogy with bb.539-540, 547-548
 542 KONGEN notes 4-5: *8^{va}* removed in accordance with C1
 542 vl.1 note 1: *stacc.* added by analogy with bb.540, 548
 543 cb. *arco* added
 549-556 KONGEN A, C3¹: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled in pencil

[pencil:] 
 [ink:] 
 Er der Fle - re? Kom Al - le!
 Kom Al - le i min Favn! Hvor er jeg? Hvad
 hviv - ler saa sæl-somt i Dands! _____
 El - le - pi - ger! fang mig!
 fang mig! fang mig!
 Spænd om mig den let - te, den luf - ti - ge
 Krands! _____

- 550 cb. **p** added by analogy with the overall dynamic level
- 552 cor.3 rest 3 added; > added by analogy with fl., vl.1,2
- 555 cb. note 7: stacc. added by analogy with vl.1,2, va., vc.
- 558 KONGEN A, C3': notes 1-6: 8^{va} added in pencil (PH); B: upper phrase (singer) in ink cancelled, lower phrase (actor) added in pencil (PH)
- 559 KONGEN A, C3': notes 1-5: 8^{va} added in pencil (PH); B: upper phrase (singer) in ink cancelled, lower phrase (actor) revised and added an octave lower in pencil (PH)
- 561-562 cor.3,4 beginning of tie added; A: page turn
- 570 cb. note 2: marc. added by analogy with vc.
- 577 C added
- 577 cl. key signature added
- 582 vl.1,2
- vc. cb. *arco* added
- 584 vl.2 note 2: c' emended to c^{\sharp} by analogy with note 1 and by analogy with vc., cb.
- 586 AASE A: rest 1: *NB* added in pencil
- 587 vl.2 va. **p** added by analogy with vl.1, vc., cb.
- 595 va. *trem.* added
- 597-598 fg.1 tie added in accordance with slur
- 599, 603vc. *trem.* added
- 603-605 ob.1 b.604 note 2: end of slur emended to b.605 note 1 by analogy with fl.1
- 625 ww. brass > added by analogy with str.
- 630 A: $\text{♩} = 146$ added in blue crayon, cancelled and changed to $\text{♩} = 76$ in blue crayon
- 634 cor.1,2 slur added by analogy with fg., vl.1,2, vc.
- 634 va. ties added by analogy with bb.636, 638 and by analogy with fg., vl.1,2, vc.
- 634 vc. **p cresc.** added by analogy with ob., fg., vl.1,2, va.
- 636 ob. fg.
- va. vc. > added by analogy with vl.1,2
- 636 vl.1 note 1: marc. added by analogy with vl.2, va., vc.
- 637 vc. cb. > added by analogy with ob., fg., vl.1,2, va.
- 644 vl.1,2 $\text{♩} \neq \text{♩}$ emended to $\text{♩} = \text{♩}$
- 645 va. chord 1: beginning of slur emended to chord 2 by analogy with vc., cb.
- +651 A: *Strax videre!* added in pencil and underlined in blue crayon
- 651 A: $N^{\sharp} 23$ added in blue crayon; $\text{♩} = 50$ added in blue crayon
- 653 fg. cor.1,2
- timp. **p** added by analogy with the other parts
- 656 vl.2 > added by analogy with vc.
- 656 vc. marc. added by analogy with vl.2
- 662 vl.2 slur added by analogy with vl.1, va.
- 666 KONGEN A, C3': note 1: c'' changed f'' in pencil (PH)
- 667-668 KONGEN B: b. 667 note 5 to b. 668 note 2: phrase in ink (singer) cancelled in pencil and new phrase added in pencil (actor)
- [ink.] maa jeg si-ge, ind-by-den-de for Rot-ter!
- [pencil:] 
- 670 va. notes 1-6, 1-2, 3-4, 5-6: slurs added by analogy with vl.1
- 671 vl.1,2 va. note 1: stacc. added by analogy with vc.
- 671 vc. > added by analogy with vl.1,2, va.
- 672 ob. A: ♩ added in pencil
- 674 va. note 6: marc. added by analogy with notes 2, 4 and b.676
- 675 cor.1 marc. added by analogy with ob., cl., fg.
- 676 fl.1 note 8: ♩ emended to ♩ by analogy with va., vc.
- 676 vc. > added by analogy with va. and b.674
- 678 fg.2 note 1: b^{\flat} emended to b^{\sharp} by analogy with cl.1, va.
- 678 KONGEN A, C3': notes 1-2: 8^{va} added in pencil (PH); B: upper phrase (singer) in ink cancelled, lower phrase (actor) added in pencil (PH)
- 684, 685 RANE A: phrase
- [pencil:] 
- [ink:] 
- changed in pencil (PH)
- 684 vl.1,2
- va. vc. A: eighth semiquaver: **p** added in pencil; G: **p**; C1: **p** added in pencil
- 684 cb. A: note 3: **p** added in pencil
- 687 KONGEN note 5: ♩ emended to ♩ ; A, C3': notes 1-6: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled
- [pencil:] 
- [ink:] 
- Det tu-der og det hvi-ner, som løs var he-le
- B: upper phrase (singer) in ink cancelled, lower phrase (actor) added in pencil (PH)
- 687 cb. note 2: stacc. added by analogy with vl.1,2, va.
- 690 fg.1 note 4: a^{\flat} emended to a by analogy with cl.1, RANE
- 692 KONGEN A, C3': notes 3-4: upper notes (singer) added in pencil (PH), lower notes (actor) in ink cancelled
- [pencil:] 
- [ink:] 
- li - lie! Drom-men! Drom-men!
- B: upper notes (singer) in ink cancelled, lower notes (actor) added in pencil (PH)
- 692 va. note 2: stacc. added by analogy with vl.1,2
- 692 vc. cb. **sf** added by analogy with vl.1,2, va.
- 693 A: $\text{♩} = 50$ added in blue crayon
- 706-707 vl.2 tie added in accordance with slur
- 710-711 vl.1 tie added in accordance with slur
- 719 va. *arco* added
- 719 vc. cb. **ff** added by analogy with the other parts
- 721 vl.1,2 va. **p** > added by analogy with cl., fg. and by analogy with b.720
- 726 KONGEN A, C3': note 1: $c^{\sharp''}$ (actor) in ink changed to $g^{\sharp''}$ (singer) in pencil (PH); B: $g^{\sharp''}$ (singer) in ink changed to c'' (actor) in pencil (PH)
- 726 va. > added by analogy with b.725 and by analogy with vl.1,2
- 734-735 va. **p** > added by analogy with vl.1,2
- 734 fl. ob. > added by analogy with phrases bb.720-733 (fl., ob., vl.1,2)
- 735 fl. ob. > added by analogy with phrases bb.720-733 (fl., ob., vl.1,2); slurs added by analogy with b.734
- 741 vl.1,2 > added by analogy with b.740
- 742-743 vl.1,2 end of incomplete slur added by analogy with fl., ob.; A: page turn
- 751-752 KONGEN A, C3': phrase (actor) in ink cancelled, phrase (singer) added in pencil (PH)
- [pencil:] 
- [ink:] 
- Hvor er mit Sværd?
- B: phrase (singer) in ink cancelled, phrase (actor) added in pencil (PH)

- 753 vl.1 note 1: *f* emended to *f^z* by analogy with ob., fg., cor.3,4, tr., tb., vc., cb.
 757 cor.3,4 rest 3 added
 759 va. vc. **p** added by analogy with ob., cl., fg., cor.1,2, vl.1,2
 766-767 KONGEN A, C3': upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled



[pencil:] 
 [ink:] 
 saa husk, jeg er din Kon - ge!

- B:** upper phrase (singer) in ink cancelled, lower phrase (actor) added in pencil (PH)
 767 KONGEN note 1: *f* emended to *f^z* by analogy with fg.1, tb. and in accordance with **B**
 769 KONGEN A, C3': upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled

[pencil:] 
 [ink:] 
 O vær mig

- B:** no change
 769 vl.1 **p** added by analogy with vl.2, va., vc.
 779-782 KONGEN A, C3': b.779 notes 2 to b.782 note 2: *8^{va}* added in pencil (PH); **B:** upper phrase (singer) in ink cancelled, lower phrase (actor) added in pencil (PH)

- 783 cl. fg. note 2: stacc. added by analogy with fl.1, ob.
 788 va. note 1: strong marc. added by analogy with vl.1,2, vc., cb.; chord 1 note 1: *f* emended to *f^z* in accordance with the overall harmony

- 789-791 cl. b.789:  and bb.790-791:  emended to one by analogy with b.788 (cor.1,2): *crec.*
 790-791 va. strong marc. added by analogy with vl.1,2, vc., cb.

- 794 KONGEN A: notes 2-3: *f^z-e^z* added (singer) in pencil (PH), lower notes (*e^z-e^z*) (actor) in ink cancelled; **B:** upper phrase (singer) in ink cancelled, lower phrase (actor) added in pencil (PH); C3': notes 1-3: *g^z-f^z-e^z* (singer) added in pencil (PH), lower notes (*e^z-e^z-e^z*) cancelled

- 794 vl.1 note 6: stacc. omitted by analogy with ob., cl., fg., vl.2
 794, 795 cb. note 5: stacc. added by analogy with ob., cl., fg., vl.2, va.

- 798 KONGEN A, C3': *c^z* (actor) changed to *f^z* (singer) in pencil (PH); **B:** *f^z* (singer) in ink cancelled and changed to *c^z* (actor) in pencil (PH)

- 799-806 KONGEN A, C3': upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled

[pencil:] 
 [ink:] 
 Nu ham-re de paa Por-ten, det er dem!

 Hvor-dan har du stængt og sti - vet-

 Bjæl - ken knæk - ker jo som Si - vet,

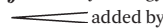
- B:** upper phrase (singer) in ink cancelled, lower phrase added (actor) in pencil (PH)

- 802 KONGEN note 5: *c^z* emended to *c^z* by analogy with fg.1
 804 trb.b.tb. gr.c. vl.1,2 va. **p** added by analogy with ob. and by analogy with b.800

- 808-809 fl.  added by analogy with ob.

- 808 trb.b.tb. str. **p** added by analogy with fl., ob. and by analogy with b.800

- 810 fl. **f** added by analogy with cl., cor., str.

- 816 cl.  added by analogy with cor., str.

- 816-817 cl. beginning of slur added by analogy with cor.3,4; **A:** page turn

- 816-817 cor.1,2 end of tie added by analogy with fl.; **A:** page turn

- 817-820 **A:** b.817 rest 2 to b.820 rest 2: *rall* added in blue crayon

- 821 **A:** *N² 24.* added in blue crayon; $\downarrow = 50$ (?) added in blue crayon

- 825 vc. *trem.* added

- 826 cb. note 1: stacc. added by analogy with vl.1,2, va., vc.

- 829 fl.1 fl.picc.  added by analogy with ob.

- 831 fg. cor.3,4 marc. added by analogy with cl.

- 832 cor.3,4 **f** added by analogy with cl., fg.

- 833-834 fg.1 b.834: end of tie added; **A:** page turn

- 834 cl.2 slur added by analogy with cl.1

- 835 tr. **f** added by analogy with other parts

- 836 **A:** $\downarrow = 144$ added in blue crayon

- 836-837 trb.t. tie added by analogy with trb.b., tb.

- 841 **A:** on bottom staff.



- added in pencil (PH?)

- 843 **A:** $\downarrow = 50$ added in blue crayon



- 845 fg.2 **pp** added by analogy with b.843 (fg.1)

- 857-858 KONGEN A, C3': b.857 note 3 to b.858 note 1: *8^{va}* added in pencil

- 858 cor.1,2 **pp** added by analogy with trb.t., trb.b., tb.

- 858 trb.t. tie added

- 858 cb. *arco* added

- 859 **A:** fourth crotchet:  added in blue crayon; **G:** fourth crotchet: 

- A:** $\downarrow = 100$ added in pencil

- 860 vl.1 va. **A:** C added in blue crayon

- 878 vc. cb. *arco* added

- 879 cl.2 slur added by analogy with cl.1, fg.2, cor.1 and b.833

- 879-880 fg.1 slur added by analogy with bb.833-834; end of tie added by analogy with b.833-834; **A:** page turn

- 880 cl.2 slur added by analogy with cl.1, fg.1, cor.1

- 880 fg.2 slur added by analogy with cl.1, cor.1 and by analogy with b.834

- 881 vl.2 **A:** chord 1: *rall* added in blue crayon

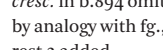
- 886 **A:** $\downarrow = 144$ added in blue crayon

- 886 cor.3,4 *crec.* moved from b.888 by analogy with timp.

- 886 vl.1 *crec.* added by analogy with timp. and because of **p** in b.890

- 892 va. **p** added by analogy with fg., cb.

- 892 cb. *crec.* added by analogy with va., fg. and in accordance with the general dynamic development

- 894-895cb. *crec.* in b.894 omitted and  in b.895 added by analogy with fg., cor., tb.

- 912 fg.1 rest 2 added

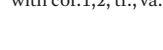
- 916-917 fg. cor.1,2 beginning of slur added; **A:** page turn





- 921 cor.3,4 **A:** $\#$ cancelled and note added in blue crayon; **C1:** bar added in ink

- 922 vl.2 **p** added by analogy with vl.1

- 924 vl.2 **mf** added by analogy with vl.1

- 925-926 cl.1 slur added by analogy with cl.2

- 926 trb.b.tb.  added by analogy with b.925 and by analogy with cor.1,2, tr., va., vc., cb.

- 927 tr.  and *dim.* emended to *dim.* by analogy with fl., ob., fg., cor.1,2, va., vc., cb.; beginning of slur emended from note 2 to note 1 by analogy with fl.1, ob.1
- 928 vc. cb. slur added by analogy with fg., tb.
- 929 vl.2 **p** added by analogy with vl.1
- 931 fl.1 notes 1-2:  moved to note 2 to fourth crotchet by analogy with trb.t., trb.b., tb., timp., va., vc., cb.
- 931 cl. fourth quaver to fourth crotchet:  moved to third crotchet to fourth crotchet by analogy with trb.t., trb.b., tb., timp., va., vc., cb.
- 932 cl.1  added by analogy with fl.1
- 932 vc. cb. note 2: **p** emended to *dim.* by analogy with ob., fg., cor., trb.t., trb.b., tb., va.
- 933 ob. **p** added by analogy with the other parts
- 935 cor.3 slur added by analogy with fl., ob.1, cor.1, tr.1
- 936 trb.t.
- trb.b. tb. tie added by analogy with ww., cor., tr. and by analogy with b.937
- 938 vl.1 marc. added by analogy with vl.2, va., vc., cb.

VARIANT READINGS AND EDITORIAL EMENDATIONS
(TEXT)

ACT ONE

Bar	Voice	Comment			
	SD	G: <i>Aaben Plads i Skoven ved Skanderborg. I Forgrunden en Kulsvierhytte; i Mellemgrunden et Vedkast. Aase staaer paa en Træbul ved Hytten, ifærd med at binde en Humleranke op.</i> 'An open place in the woods near Skanderborg. In the foreground a charcoal burner's hut; in the middle ground a wood-tip. Aase stands on a tree trunk by the hut, busy tying up a hop shoot.'	782	SD	beakers of wine. Knights, ladies and servants. Later the Marshal and Lady Ingeborg. G: <i>Signal fra Borggaarden.</i> 'Signal from the courtyard.'
			863	INGEBORG	<i>skilles Alt – o</i> emended to <i>Skilles Alt? O</i> ; G: <i>Skilles Alt? O</i>
			872	KONGEN	Ta: <i>den der</i> instead of <i>naar den</i>
			875	SD	G: no SD
			985	SD	G: <i>(Kongen nærmer sig Fru Ingeborg.)</i> '(The King approaches Lady Ingeborg.)' G: <i>(Kongen giver Rane Befaling til at ordne Dansen.)</i> '(The King orders Rane to organize the dancing.)' G: <i>(byder hende Armen.)</i> '(offers her his arm.)'
167, 169	RANE	Ta: <i>plukker</i> instead of <i>sanker</i>	997-998	SD	Ta: <i>ung</i> instead of <i>o</i>
80	SD	G: <i>(Rane nærmer sig listende.)</i> '(Rane approaches stealthily.)'	1023	SD	
			1026	KONGEN	
			1074-		
96	SD	G: <i>(Rane tager Aase om Livet og vil kysse hende.)</i> '(Rane takes Aase round the waist and tries to kiss her.)'	1075	RANE	Ta: <i>dansed</i> instead of <i>da dandsede</i>
			1088	RANE	Ta: <i>grønneste</i> instead of <i>grønne</i>
99-100	SD	G: <i>(Hun vender sig fra ham, han søger at fange hende.)</i> '(She turns away from him; he tries to catch her.)'	1089-		
			1090	RANE	Ta: <i>det sprang og det hvirvled</i> instead of <i>sprang det og hvirvled</i>
211-216		Ta: <i>AASE: Skam og Frygt forgaa!</i> KONGEN: <i>Saa disse Skove gjemme saa favre Blomster smaa!</i> RANE: <i>Snart hun er i Eriks Arme, –</i> instead of <i>AASE: Skam og Frygt forgaae!</i> RANE: <i>Snart hun er i Eriks Arme,</i>	1108-		
			1110	RANE	Ta: <i>dansed ung Svanelil med;</i> instead of <i>var Svanelil i Dandsen med;</i>
262-263	SD	G: <i>(Aase kommer til syne i Døren lidt mere smykket.)</i> '(Aase appears at the doorway, a little more adorned.)'	1123-		
			1124	RANE	Ta: <i>hun dansed i Havmands Arme</i> instead of <i>snart i den Havmands Arme</i>
			1124-		
264	KONGEN	Ta: <i>smukke</i> instead of <i>vakre</i>	1129	RANE	G: <i>hun dansede bort sin Fred, ja bort sin Fred!</i> instead of <i>hun dandsede kort sin Tro, ja bort sin Tro.</i>
306	AASE	G, Ta: <i>salige</i> instead of <i>vaarlige</i>	1155	INGEBORG	Ta: <i>som</i> instead of <i>der</i>
348	SD	G: <i>(synker ned for ham.)</i> '(kneels down before him.)'	1166	AASE	Ta: <i>nær</i> emended to <i>nær!</i>
356-358	KONGEN	G, Ta: <i>med Haanden hvid, med Rødmen mere løjet</i> instead of <i>mer hvid om Haand, men Rødmen mere løjet</i>	1199-		
			1213	INGEBORG	Ta: <i>Mig tykkes, jeg er en Anden, end den jeg var igaar; mit Hjerte gjøres mig bange, jeg veed ej selv hvorfor!</i> instead of <i>Ja, en sælsom, mægtig Lue flammer i Kong Eriks Blik, – ingen Fare kan mig true, kongelig er al hans Skik</i>
375	AASE	Ta: <i>Hjerte</i> instead of <i>Øre</i>			
378		comma added after <i>ægger</i> by analogy with b.382 and in accordance with G	1253	RANE	<i>Maanen sejler –</i> emended to <i>Maanen sejler,</i>
419-421	AASE	Ta: <i>o tag et Afskeds-Suk</i> instead of <i>jeg skilles med et Suk</i>	1284-		
			1295	RANE	Ta: no text
431, 433	AASE	Ta: <i>den</i> instead of <i>din</i>	1299-		
443		Ta: before <i>Se dette Horn:</i> KONGEN: <i>Vær tryk, liden Aase, syng dit Hjerte til Ro! Det gyldneste Baand om din Hals jeg vil sno!</i>	1300	RANE	G: <i>Kom, vi vil følges</i> instead of <i>Men vi vil følges;</i> Ta: <i>vandre</i> instead of <i>følges</i>
461-463	SD	G: <i>(Kongen fører Aase bort.)</i> '(The King leads Aase away.)'	1307	AASE	G, Ta: <i>fro</i> instead of <i>glad</i>
469	SD	G: <i>En Skare festligklædte Svende og Piger med omvundne Stænger og Fakler og Blomsterkost i Hatten drage forbi.</i> 'A group of merrily dressed lads and girls with ribboned poles and torches and with flowers in their hats pass by.'	1352-		
			1353	SD	G: no SD
			1367-		
			1368	SD	G: <i>(for sig)</i> '(aside)'
599-600	CORO	G: <i>Strængene</i> instead of <i>Strængen</i>	1375	KONGEN	G, Ta: <i>paa din</i> instead of <i>paa den</i>
613	CORO	G: <i>Fakler</i> instead of <i>Faklen</i>	1413	SD	G: <i>(iler ud.)</i> '(rushes out.)'
682	SD	G: <i>Hal paa Skanderborg Slot. I Baggrundens Midte et bredt Forhæng, tilhøjre en aaben Svale; Døre paa Siderne. Et Højsæde i Forgrunden tilvenstre, Skjænk tilhøjre. Festlig Dans, i hvilken Kongen og Rane deeltage, i fuld Gang; Aase, i en Fruerpiges festlige Dragt, med en Guldkjæde om Brystet, gaar rundt og fylder Vin i Bægere. Riddere, Damer og Terner. Senere Marsken og Fru Ingeborg.</i> 'The Hall in Skanderborg Castle. At centre rear a broad curtain, to the right an open gallery; doors to the sides, a throne in the foreground on the left, a sideboard to the right. Celebratory dance, in which the King and Rane take part, in progress; Aase, in a ladies' maid's formal costume, with a gold chain around her neck, goes round and fills	1432-		
			1472	KONGEN	Ta: <i>Kom lad os vandre fjernt fra de Andre, nyde de Rose, som tændes inat!</i> instead of <i>O see de Skyer røde, – er det Dugning eller Kveld? O kom, – og lad os drømme hist hvor Lindegangens omme Sanger fløjter sit Farvel! Kom! Lad os vandre fjernt fra de Andre, nyde de Roser, som tændes i Nat! Straalende Lilje, vær mig til Vilje!</i>
ACT TWO					
Bar	Voice	Comment			
	SD	G: above system: <i>Hal i Marsk Stigs Borg; Vindue i Baggrunden, Døre paa Siderne. Fru Ingeborg ved Væven, omgiven af sine Terner.</i> 'Marshal Stig's castle hall;			

		window in the background, doors to the sides. Lady Ingeborg at a loom, amongst her handmaidens.'			
55	SD	G: (<i>Trompetstød udenfor.</i>) '(Trumpet blasts back-stage.)'	894	MARSKEN	G, Ta: <i>saa</i> instead of <i>dér</i>
76	SD	G: (<i>Nye Trompetstød.</i>) '(Another trumpet blast.)'	899-901	MARSKEN	Ta: <i>nu haver jeg ham undsagt!</i> instead of <i>Marsk Stig haver Kongen undsagt!</i>
90	INGEBORG	G: <i>Nu?</i> instead of <i>Nu!</i>	904-984	S A	Ta: no text
99-109		Ta: INGEORG: <i>med lønlig Gru – Kom Terner, lad ham ene!</i> T, B: <i>Ad Sund og Belt</i> instead of <i>med lønlig Gru! Ad Sund og Belt</i>	920-984	JENS GR. B2	Ta: no text
101	SD	G: (<i>Hun gaar.</i>) '(She leaves.)'	937-975	GR.JAKOB	
104	SD	G: (<i>Trompeter bag Scenen.</i>) '(Trumpet blasts back-stage.)'	B1		Ta: <i>tamme Kongsmænd!</i> instead of <i>fejje Kongsmænd!</i>
123	SD	A: (<i>Marsken kommer hurtig.</i>), (<i>udenfor</i>) added in pencil	ACT THREE		
127	SD	G: no SD	Bar	Voice	Comment
148-149	SD	G: (<i>Fru Ingeborg kommer langsomt, sort tilhyllet.</i>) '(Lady Ingeborg comes in slowly, shrouded in black.)'	37	SD	G: no SD
183, 188	MARSKEN	Ta: <i>Fagring</i> instead of <i>Skjønhed</i>	59-60		Ta: RANE: <i>Maa ej med Harm jeg tænke paa Eders Hustru skjon, er ikke hun min Frænke, jeg hendes Sosterson?</i> MARSKEN: <i>Dog naaer jeg ikke Bunden af Eders bittre Had!</i>
236	INGEBORG	Ta: <i>saa</i> instead of <i>og</i>	91	SD	G: (<i>afsides.</i>) '(aside)'
239	SD	G: no SD	157	B1	Ta: <i>svoret</i> instead of <i>givet</i>
283-292		Ta: MARSKEN: <i>o sig, det ej er sandt!</i> INGEORG: " <i>Gaa – gjem din Skam i Klostret!</i> " <i>Det havde forlængst jeg gjort, da havde du al din Kvide af fremmede Tunger Spur!</i> <i>Mig synes, jeg skulde tømme den beeske Kalk til Bunden, dit Øjes glødende Strømme, den kolde Spot om Munden!</i> (<i>falder ned for ham.</i>) <i>Slaa mig Stig, her ligger jeg</i> instead of <i>o sig, det ej er sandt!</i> <i>Slaa mig Stig! Her ligger jeg</i>	187-189	JENS GR.	G: <i>plyndret, Kirkens Alter</i> ; Ta: <i>plyndret, og Guds Alter</i> instead of <i>plyndret, Kirkens Love</i>
320	INGEBORG	Ta: <i>dig</i> instead of <i>Jer</i>	227	B2	<i>kummerfuld, hvor emended to kummerfuld!</i> <i>Hvor by analogy with T, B1</i>
321	INGEBORG	Ta: <i>saa</i> instead of <i>da</i>	255-256	MARSKEN	Ta: <i>Ved Eders Arne ej</i> instead of <i>Og ej ved Eders Arne</i>
326-327	INGEBORG	Ta: <i>i sit Øje, som</i> instead of <i>med sit Øje, der</i>	274	MARSKEN	Ta: <i>Sværg ved Sankt Knud og ved vor Frue god!</i> instead of <i>Sværg!</i>
460	MARSKEN	Ta: <i>Ind, alle mine Svende!</i>	297	RANE	Ta: <i>Her</i> instead of <i>Der</i>
480-490	SD	G: above system: <i>Viborg Thing. Folket samles; i Sværmen tilvenstre sees Grev Jakob og Domprovst Jens Grand. Et Thrønsæde tilhøjre, omgivet af Drabanter. Snart efter Kongen og Rane, senere Marsken med Følge. Herolder ordne Folket.</i> 'Viborg Thing. The people gather; in the swarm to the left one sees Count Jakob and Archdeacon Jens Grand. There is a throne to the right, surrounded by halberdiers. Soon the King and Rane arrive, then the Marshal with followers. Heralds organize the crowd.'	409		Ta: JENS GR: <i>O et Judas-Had ham driver, som er sært at grunde paa!</i> GR. JAKOB: (<i>med Blik paa Jens Grand.</i>) <i>Hvilken Kaiphas han dog bliver!</i> instead of RANE: <i>Nu til Værket, Munke graa!</i>
546-547	SD	G: <i>Jens Grand med Følge.</i> 'Jens Grand with followers.'	417-418	MARSKEN	Ta: <i>Ak, saavidt det komme maa!</i> instead of <i>Nu til Værket, Munke graa!</i>
617	SD	G: no SD	435-440	RANE	
622-623	SD	G: (<i>Kong Erik og hans Følge kommer ind.</i>) '(King Erik and his followers come in.)'	MARSKEN		
693	KONGEN	Ta: <i>Øje</i> instead of <i>Blik</i>	T B		Ta: no text
708	MARSKEN	Ta: <i>disse</i> instead of <i>her de</i>	445-456	MARSKEN	Ta: no text
748-749	MARSKEN	Ta: <i>Ejed jeg</i> instead of <i>Jeg havde mig</i>	449-455	T B	Ta: no text
757	MARSKEN	Ta: <i>Fryd</i> instead of <i>Lyst</i>	447	RANE	G: <i>Hæv-nes</i> instead of <i>Hævnens</i>
774	MARSKEN	Ta: <i>Skarn</i> instead of <i>Skam</i>	471-472	INGEBORG	Ta: <i>til en</i> instead of <i>ja, til en</i>
783	MARSKEN	<i>Skjold, – hør</i> emended to <i>Skjold. – Hør</i> because of the grammatical syntax of the passage	496-498	SD	G: (<i>Alle gaa undtagen Fru Ingeborg.</i>) '(All go except Lady Ingeborg.)'
798-799	GR. JAKOB	Ta: no text	519	INGEBORG	Ta: <i>Sankt Cæcilie Nat! Sankt Cecil var det ikke dig, som Orgelklangen løste, som af de høje blanke Rør de Salmetoner øste? Et Orgel svulmed i mit Bryst, stemt op bag Klosters Lindes, – nu tier al den Orgelrøst, han knuste det derinde!</i>
807-808	HEROLDEN	A: <i>Tyst paa</i> changed in pencil to <i>Taushed paa</i>	540	SD	G: no SD
807-814	HEROLDEN	Ta: no vocal text but stage direction (<i>Herolden paa-byder Tavshed.</i>)	544-548	MARSKEN	Ta: <i>hvor du vil lide! sukke vil den Bonde graa, – Naar de store Ege fældes, knuses mange Ymper smaa!</i> (<i>Ingeborg nærmer sig ham.</i>) <i>Og jeg selv</i> instead of <i>hvor du vil lide! Og jeg selv</i>
825	KONGEN	<i>kvær</i> – emended to <i>kvær</i> ,	556-559	INGEBORG	Ta: INGEORG: <i>tryggelig være!</i> MARSKEN: <i>Hjelmene faa Horn! Det Raad var godt, vel værdt den stolteste Kvinde! Men naar Hornene falde, og Hjelmene er traadt?</i> INGEORG: <i>Saa luk dig hos Fjeldkongen inde! Norriges</i> instead of INGEORG: <i>tryggelig være!</i> <i>Eller drag til Havs! Norriges</i>
844-877	JENS GR. GR. JAKOB		561-562	INGEBORG	Ta: <i>han flyr dig vel Snekker og Svende!</i> instead of <i>han vil dig vel Snekkerne skikke!</i>
	S A T B	Ta: <i>Vee Glipping – vee ham – ned med Marskens Venner!</i> instead of <i>Ha! Ve Glipping! Ned med Stig Andersens, Ned med Marsken! Han truer Kongen, Skam og Skændsel over Kongen!</i>	569-571		Ta: INGEORG: <i>ikke</i> MARSKEN: <i>Og vil min Ingeborg hos mig bo alt paa de vildene Vande?</i> INGEORG: <i>Ak</i>

577-580		<i>Stig, jeg lægger mig snart til Ro paa Danmarks hjemlige Strande! Det bæres mig instead of ikke! Det bæres mig</i> Ta: INGEBORG: <i>Ingeborgs Kiste!</i> MARSKEN: <i>(for sig.) Gud give, jeg ej Sankt Cæcilie Nat saa krank en Lykke maa friste!</i> INGEBORG: <i>Plant</i> instead of INGEBORG: <i>Ingeborgs Kiste!</i> <i>Plant</i>			
595	INGEBORG	<i>Døre</i> emended from <i>Dørre</i> (scribal error)	147-150	MARSKEN	Ta: no text
602-603	INGEBORG	Ta: <i>din arme Kvinde!</i> instead of <i>din sørgende Kvinde!</i>	164	SD	G: <i>Alle gaa.</i> 'They all leave.'
602-608	MARSKEN		180	SD	<i>(Kongen og)</i> emended to <i>(Kongen og Rane komme ind)</i> as in B
	INGEBORG	Ta: no text	194	SD	G: no SD
614-621	SD	G: <i>En Hal i Kongsgaarden i Viborg med aaben Svale. Rane staar ved et Vindue, og seer ud. Jægerchor og Horn høres fra Gaarden. (Horn bag Scenen.)</i> 'A hall in the royal castle in Viborg with an open gallery. Rane stands by a window, looking out; a chorus of hunters and horns to be heard from the courtyard. (Horns backstage.)'	200	RANE	Ta: <i>flettet ham et Jægergarn</i> instead of <i>reddet ham et Fangegarn</i>
			207	KONGEN	Ta: <i>Ha</i> instead of <i>Ja</i>
			211	SD	G: <i>(Kongen og Rane gaa.)</i> 'The King and Rane leave.'
			301-302	AASE	Ta: <i>Her bad jeg for</i> instead of <i>Jeg beder for</i>
645-646	SD	G: <i>Jægerchor (bag Scenen.)</i> 'Chorus of hunters (backstage.)'	302-324	AASE	G, Ta: <i>Og jeg beder for hver, som er kommen paa Vej ad Guds Himmerrig til, ja, jeg beder for dem, og jeg beder for mig: lad os ej fare vild! Gud naadelig Alle bevare!</i> It is not known why Heise omitted the second stanza from the fair copy of the score, whereas he later included it in the piano score.
709	KONGEN	<i>Ha, mindes du den Kveld, vi brændte;</i> fifth word: A: erased, illegible; G: <i>Gang</i> ; C3¹: blank but <i>Dag</i> added in pencil and later changed in pencil to <i>Kveld</i> ; C3²: <i>Kveld</i> changed to <i>Gang</i> in pencil; D: blank; post-humous copy from The Royal Theatre: blank; Ta, Tb, Tc, Td, Tf, Tg, Th: <i>Kveld</i> ; in spite of the fact that Heise has erased the word in A (and not added any substitute) and that D has a blank space, the present edition has <i>Kveld</i> , because of the reading of all versions of the libretto and the presumably oldest version of the King's part, C3¹	336	AASE	G: <i>Kloster slaaen</i> instead of <i>Klosterslaaen</i>
			349-351	SD	G: <i>(Kongen iler mod hende med udbredte Arme.)</i> 'The King rushes towards her with open arms.'
			468-469	AASE	G, Ta: <i>heelt forladt!</i> instead of <i>rent forladt!</i>
			487	KONGEN	<i>lille</i> emended to <i>Lille</i> by analogy with b.491
			492	SD	G: no SD
			497-499	SD	G: <i>(Aase gaar baglænds mod Døren.)</i> 'Aase backs towards the door.'
717-721	KONGEN	Ta: <i>rakte laa Heden som i Lueglød! Klosterklokken klemted</i> instead of <i>rakte, det flammed op af Glød i Glød, Klosterklokken klemted</i>	529-530	SD	G: <i>(Aase forsvinder gennem Bagdøren, Kongen følger. – Sceneforandring.)</i> 'Aase disappears through the back door, the King follows. – Scene change.'
775	SD	G: no SD	533-535	SD	G: <i>Samme Sted i Skoven som før; Aase iler over Scenen, Kongen efter, han griber efter hende, faar Kaaben ihænde, hun selv i sin hvide Dragt forsvinder i Skoven.</i> 'The same place in the woods as before; Aase rushes across the stage, the King after her; he grabs after her and gets her cape in his hand, but she, wearing her white dress, disappears into the woods.'
776	SD	G: no SD			G: <i>(famler fortumlet frem med udbredte Arme.)</i>
797	RANE	G: <i>klinger!</i> instead of <i>kalder!</i>	539	SD	'(gropes, tumbling forward with outstretched arms.)'
820	KONGEN	Ta: <i>Pisk</i> instead of <i>Pil</i>	549	KONGEN	Ta: <i>Er I Flere?</i> instead of <i>Er der Flere?</i>
843-845		Ta: KONGEN: <i>bladløse Skov! Følger mig Svende! Op alle Porte, – See hvor han stejler, min prægtige Sorte! Til Hest! Elskov og Jagt er Livets Fest, – til Hest! JÆGERNE: Tilhest, tilhest i fejende Blæst, frem over Myr og Hede! Det er en Lyst til Hornets Røst de vilde Dyr at bede! Naar Løvet</i> instead of KONGEN: <i>bladløse Skov!</i> RANE and JÆGERE: <i>Naar Løvet</i>	552	KONGEN	<i>hvirvler saa sælsomt i Dands!</i> emended to <i>hvirvler saa sælsomt i Dands?</i> because of the questioning inflection of the voice and in accordance with G
876-877	KONGEN	G: <i>min</i> instead of <i>den</i>	564	RANE	Ta: <i>(fra venstre, for sig.) Hvordan – alene? Destobedre nu! (højt.) Nu har jeg fundet Vejen</i> instead of <i>Nu har jeg fundet Vejen</i>
956-957	SD	G: no SD	568	KONGEN	Ta: <i>Ja – ja – til Finderup!</i> instead of <i>Til Finderup!</i>
			594	AASE	Ta: <i>O</i> instead of <i>Ja</i>
			612-613	SD	G: <i>(Hornsignal i det Fjerne.)</i> 'Horn signal in the distance.'
			626-627	SD	G: <i>(hun blæser i Hornet.)</i> 'She blows the horn.'
			630, 632	AASE	G: <i>det</i> instead of <i>der</i>
			632-33	AASE	G: <i>end er det Tid at</i>
			642	SD	G: <i>(iler ud.)</i> 'rushes out.'
			651	SD	G: <i>Finderup Lade. Halm hist og her, en døsig Lygte brænder. Scenen er et Øjeblik tom, derpaa komme Kongen og Rane ind.</i> 'Finderup Barn. Straw here and there, a dim light burns. The stage is empty for a moment, then the King and Rane come in.'
			661-662	SD	G: no SD
			682	KONGEN	G, Ta: <i>Stæng Ladeporten!</i> instead of <i>Ladedøren!</i>

683	SD	G: no SD	790	KONGEN	<i>lyster</i> emended to <i>lyster!</i> ; G: <i>lyster!</i>
685	RANE	G: <i>kunde</i> instead of <i>skulde</i>	803	KONGEN	<i>stivet</i> – emended to <i>stivet?</i> in accordance with G
689-690	RANE	Ta: <i>Nej Herre, det er Sankt Cæcilie Nat, jeg kjender de Klokkers Spil.</i> instead of <i>Nej, Herre, jeg kjender de Klokkers Spil, det er Sankt Cæcilie Nat.</i>	825	SD	SD added because of the King's phrase <i>Rane, forraader du din Konge?</i> 'Rane, do you betray your king?' and as in B
718-722		Ta: KONGEN: <i>hun sagde – Vee, der er hun!</i> INGEBORGS RØST: <i>Erik, jeg stævner dig til Dommen! (Synes forsvinder.)</i> KONGEN: <i>Vee mig!</i> instead of KONGEN: <i>hun sagde: Ve mig!</i>	826-830		Ta: KONGEN: <i>Konge!</i> MARSKEN: <i>(til Erik.) Saa fandt jeg dig Kong Erik</i> instead of KONGEN: <i>Konge!</i> MARSKEN: <i>Ha, ved Sankt Knud! Saa traf jeg dig, Kong Erik</i>
728-740		Ta: RANE: <i>I vildes Herre!</i> KONGEN: <i>Vidste du, hvor Hjertet banker!</i> RANE: <i>Jag de Flaggermuse-Tanker!</i> KONGEN: <i>(seer efter Synet.) Vig bort du blege Dødning, vig bort med din Gru! Mig lyster end at leve, jeg lever endnu! mig fryder Pilens Susen og Kjerternes Glans, end vil jeg ikke træde din Dødningedans! Jeg vil bænkes igjen ved den skummende Vin, jeg vil slynge min Arm om en Jomfru fin, jeg vil jage – Nej, Nej! gjøre Bod, græde Blod – (lytter.) Tys, hvad er det for en Larm? RANE: (for sig.) Der er de! (højt.) Det er Blæsten, Herre!</i> KONGEN: <i>Nej Rane</i> instead of RANE: <i>I vildes, Herre!</i> KONGEN: <i>Tys, hvad er det for en Larm?</i> RANE: <i>Det er kun Stormen, der i Taget rusker!</i> KONGEN: <i>Nej. Rane</i>	844	SD	G: <i>Kongen. (reiser sig halvt)</i> 'the king. Tries to raise himself'
			857-862		Ta: KONGEN: <i>under Ø! (han dør.)</i> DE SAMMENSFORNE: <i>(kaste sig over ham.) Ha, vi vil see</i> instead of KONGEN: <i>under Ø! Ingeborg!</i> DE SAMMENSFORNE <i>Ha! Vi vil see</i>
			861	SD	G: no SD
			865	RANE	Ta: <i>Hvad har jeg gjort</i>
			877	MARSKEN	Ta: <i>Hvilestraa</i> instead of <i>Hvilested</i>
			885-886	SD	<i>Klokker klemte; En Skare</i> emended to <i>Klokker klemte. En Skare</i>
			886-890	SD	G: <i>(Klokker klemte. En Skare Almuesfolk, Kongens Jægere, Munke fylde Scenen, – sidst Aase med Kongens Sværd i Haanden.)</i> '(Bells toll. A crowd of villagers, the King's hunters and monks fill the stage – later Aase with the King's sword in her hand.)'
769	KONGEN	<i>o vær</i> emended to <i>O, vær</i> by analogy with b.776	933	S A	<i>Naade</i> emended to <i>Naade!</i> by analogy with B
776	KONGEN	Ta: <i>Nej vær</i> instead of <i>O, vær</i>			