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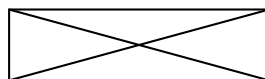
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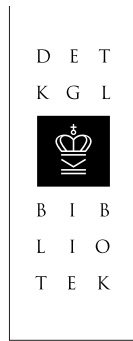


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Copenhagen 2000

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CARL NIELSEN

ALADDIN

ELLER DEN FORUNDERLIGE LAMPE

DRAMATISK EVENTYR I FEM AKTER

ALADDIN

OR THE WONDERFUL LAMP

DRAMATIC FAIRY TALE IN FIVE ACTS

Tekst af Adam Oehlenschläger

Text by Adam Oehlenschläger

Udgivet af

Edited by

David Fanning



Edition Wilhelm Hansen  
Copenhagen 2000

Orchestral parts are available

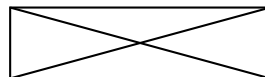
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## GENERAL PREFACE

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

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

Each work is furnished with an introduction which gives a brief account of the genesis of the work and its place in the composer's oeuvre, and a Critical Commentary including source description, editorial emendations and additions, and important alternative readings. The editorial material is given in the same volume as the music. This does not apply however to the two operas and the three major works for soloists, choir and orchestra, for which the critical apparatus comes in separate volumes.

Works included in volumes with several independent works are also published in separate booklets. Part material is published for all the orchestral and chamber music works, and parts as well as piano score are published for the operas and the major choral works.

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

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## GENERELT FORORD

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

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

Hvert værk er forsynet med en indledning, der kort beskriver værkets tilblivelseshistorie og placerer det i den samlede produktion, samt en kritisk beretning, hvor der redegøres for kildesituationen, redaktionelle ændringer og tilføjelser og vigtige varianter. Den kritiske beretning bringes i samme bind som nodedelene. Dette gælder dog ikke de to operaer og de tre større værker for soli, kor og orkester, hvor det kritiske apparat bringes i separate bind.

Værker, der indgår i bind med flere selvstændige værker, udgives også i separate hæfter. Til alle orkester- og kammermusikværker udgives stemmemateriale, og til operaerne og de større korværker udgives såvel stemmer som klaverpartitur.

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

### Series I, Stage Music

- Vols. 1-5 Operas
- Vols. 6-9 Music for other stage works
- Vols. 10-11 Incidental music and arrangements

### Series II, Instrumental Music

- Vols. 1-6 Symphonies
- Vols. 7-8 Other orchestral works
- Vol. 9 Concertos
- Vol. 10 Chamber music 1: Quintets
- Vol. 11 Chamber music 2: Quartets
- Vol. 12 Chamber music 3: Works for 1-3 instruments
- Vol. 13 Works for organ
- Vol. 14 Works for piano

### Series III, Vocal Music

- Vol. 1 Works for soloists, choir and orchestra
- Vols. 2-3 Cantatas and occasional music
- Vol. 4 A capella choral pieces
- Vols. 5-6 Songs and recitations with piano, songs without accompaniment
- Vol. 7 Songs arranged for vocal soloists and orchestra

Carl Nielsen's literary works will be published in connection with the Edition.

#### Editorial principles

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

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

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

### Serie I, Scenemusik

- Bd. 1-5 Operaer
- Bd. 6-9 Musik til andre sceneværker
- Bd. 10-11 Enkelte satser i sceneværker samt arrangementer

### Serie II, Instrumentalmusik

- Bd. 1-6 Symfonier
- Bd. 7-8 Andre orkesterværker
- Bd. 9 Koncerter
- Bd. 10 Kammermusik 1: Kvintetter
- Bd. 11 Kammermusik 2: Kvartetter
- Bd. 12 Kammermusik 3: Værker for 1-3 instrumenter
- Bd. 13 Værker for orgel
- Bd. 14 Værker for klaver

### Serie III, Vokalmusik

- Bd. 1 Værker for soli, kor og orkester
- Bd. 2-3 Kantater og lejlighedsmusik
- Bd. 4 Korsatser a cappella
- Bd. 5-6 Enstemmige sange og recitation med klaver, enstemmige sange uden akkompagnement
- Bd. 7 Enstemmige sange i arrangement for orkester

Carl Niensens litterære arbejder vil blive udgivet i tilknytning til Udgaven.

#### Redaktionelle principper

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998  
The Carl Nielsen Edition*

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998  
Carl Nielsen Udgaven*



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# FORORD

## PREFACE

**P**lans for a new production of Adam Oehlenschläger's 'Dramatic Fairy Tale' at The Royal Theatre in Copenhagen were laid early in 1917. After some preliminary drafts around that time, Nielsen composed his music mainly over a seven-month period from July 1918 to January 1919. Despite the lavish designs and exorbitant cost the eventual production was only a partial success, and Nielsen was unhappy with the way his music was treated.

*Aladdin* is the most extensive of his scores for the theatre, and with some 80-85 minutes of music it is his largest work altogether apart from his two operas. It is also one of his most vividly inventive scores, and the musical language he devised for the exotic dances and the portrayals of good and evil significantly enriched his style, exerting a strong influence, for instance, on his Fifth Symphony of 1921-1922. Nielsen frequently conducted orchestral extracts from *Aladdin*, both in Denmark and abroad, always to great popular acclaim. His supporters believed that his music for *Aladdin* could eventually do the same for his reputation as *Peer Gynt* had done for Grieg.<sup>1</sup>

In 1919 the three solo songs from *Aladdin* were published, to be followed in 1926 by a suite of four orchestral pieces, arranged for small or salon orchestra. In 1940, coinciding with a new staging of the drama using Nielsen's music, a definitive suite of seven pieces was published, which has since been widely played and recorded. In May 1992 a near-complete CD recording of the entire score was made by the Danish Radio Symphony Orchestra and Chamber Choir with Gennadi Rozhdestvensky, using a copyist's score (source **B**) prepared in 1943 and revised for the recording by Torben Schousboe.<sup>2</sup> The present score is further revised and corrected and is the first publication of the complete *Aladdin* music.

- 
- 1 Poul Schierbeck, "Aladdin-Musiken", *Dansk musiktidsskrift*, 2 (1926), p. 18.
  - 2 Chandos CHAN 9135. A concert performance was given in Tivoli Concert Hall on 6.5.1992, three days before the recording, using short readings between the musical movements to give the plot. The May 1992 issue of the periodical *P2 Musik* contains a short article by Torben Schousboe concerning his revision.

**P**laner om at nyopsætte Adam Oehlenschlägers "Dramatiske Eventyr" på Det Kongelige Teater går tilbage til 1917. Bortset fra et par foreløbige skitser fra den tid komponerede Carl Nielsen hovedparten af musikken i løbet af syv måneder fra juli 1918 til januar 1919. På trods af den overdådige scenografi og de meget store udgifter blev forestillingen kun en betinget succes, og Carl Nielsen var meget lidt tilfreds med den måde, hvorpå man havde behandlet hans musik.

*Aladdin* er det mest omfattende teaterpartitur fra Niensens hånd, og med sine 80-85 minutters spilletid er det overhovedet hans største værk bortset fra de to operaer. Det er rigt på ideer, og tonesproget i de eksotiske danse samt karakteristikken af det gode og det onde bidrager i høj grad til udviklingen af hans stil, således som vi f.eks. ser det afspejlet i den femte symfoni fra 1921-1922. Carl Nielsen dirigerede ofte – og altid med succes – uddrag fra *Aladdin* både i Danmark og i udlandet, og hans tilhængere var af den opfattelse, at *Aladdin*-musikken ville bidrage til udbredelsen af hans berømmelse på samme måde, som *Peer Gynt* havde gjort det for Griegs vedkommende.<sup>1</sup>

I 1919 blev de tre solosange fra *Aladdin* udgivet, og i 1926 fulgte suiten med fire orkesterstykker, arrangeret for lille eller salonorkester. I forbindelse med genopsætningen af stykket med Carl Niensens musik i 1940 udkom en suite med syv satser, som siden er blevet både opført og indspillet flere gange. I maj 1992 udsendte Danmarks Radios Symfoniorkester og Radiokoret under Gennadi Rozhdestvensky en næsten komplet indspilning af hele partituret på basis af en kopi af originalmaterialet (kilde **B**), udarbejdet i 1943 og siden revideret af Torben Schousboe.<sup>2</sup> Nærværende udgave er yderligere revideret og rettet til og bringer for første gang den fuldstændige musik til *Aladdin*.

- 
- 1 Poul Schierbeck, "Aladdin-Musiken", *Dansk musiktidsskrift*, 2 (1926), s. 18.
  - 2 Chandos CHAN 9135. Koncertopførelse i Tivolis Koncertsal 6.5.1992, tre dage før optagelsen, med korte oplæsninger mellem de musikalske numre til antydning af handlingen. Majnummeret af tidsskriftet *P2 Musik* indeholder en kort artikel af Torben Schousboe om revisionen.

In Nielsen's time Adam Oehlenschläger<sup>3</sup> was considered, along with Ludvig Holberg,<sup>4</sup> to be the foremost Danish dramatist, and today their statues still flank the entrance to The Royal Theatre. His *Aladdin, or the Wonderful Lamp* is a 'Dramatic Fairy Tale' in verse, cast in a prologue and five acts and based on *The Arabian Nights*, the famous folk tales whose first known edition dates from the 1300s but whose origins have been traced to the 10th century. Oehlenschläger wrote it in the winter of 1804-05, and it was published in July 1805 as the second volume of his *Poetiske Skrifter*.<sup>5</sup> Although set out in dialogue form, the poem was not originally conceived for performance in the theatre. Nevertheless parts of it were soon used by actors for declamatory recitation, and a much truncated version was eventually staged on 17th April 1839, as part of fund-raising projects for flood victims in West Jutland, with music by Friedrich Kuhlau, P.F. Funck and N.W. Gade following the *mise en scène* by August Bournonville.<sup>6</sup> Up to 1908 there were some 193 performances of five separate stagings and revivals.<sup>7</sup> There was also a four-act operatic version to a libretto by Benjamin Feddersen, with music by Christian Horneman, composed 1865-87, whose overture became popular and was conducted by, among others, Nielsen himself.

The 1919 staging came about at the instigation of Johannes Nielsen,<sup>8</sup> who was artistic director of The Royal Theatre from 1914-1922. He suggested the idea to the actor-director Johannes Poulsen,<sup>9</sup> who had been on a round-the-world trip in 1915 and had described his impressions in a travelogue published the following year.<sup>10</sup> Whereas previous stagings of *Aladdin* had, according to Poulsen, located the drama in Arabian Turkey, he visualized it as taking place in southern Persia, a land populated by "passionate, sensitive Romantics" of surpassing physical beauty.<sup>11</sup> He wanted to emphasize the element of conflict, with Aladdin as a symbol of good fortune having to contend with the "ossified, dry, scientific criticism" of Nouredin, and the "human beastliness, meanness,

- 3 Danish poet and dramatist (1779-1850).
- 4 Danish historian, philosopher and playwright (1684-1754).
- 5 For further details see Oehlenschläger, *Poetiske Skrifter*, vol. 2, Copenhagen 1927, editorial introduction by H. Topsoe-Jensen, pp. i-xlvii.
- 6 Knud Arne Jürgensen, *The Bournonville Tradition*, vol. 2, London 1997, p. 49.
- 7 Performances at The Royal Theatre and the Casino. See Robert Neiiendam, "Aladdin paa Scenen", *Politiken*, 14.2.1919.
- 8 Danish actor and director of The Royal Theatre (1870-1935).
- 9 Danish actor and director (1881-1938).
- 10 Johannes Poulsen, *Gennem de fagre riger*, Copenhagen 1916.
- 11 "Johannes Poulsen om 'Aladdin'", *Politiken*, 15.2.1919.

På Carl Niensens tid betragtede man Adam Oehlenschläger<sup>3</sup> og Ludvig Holberg<sup>4</sup> som de førende nationale dramatikere, og deres statuer flankerer endnu i dag indgangen til Det Kongelige Teater. Oehlenschlägers *Aladdin, eller den forunderlige Lampe* er 'et dramatisk eventyr' på vers, bestående af prolog og fem akter og bygget over de berømte folkeeventyr *Tusind og en Nat*, hvis første kendte udgave går tilbage til i 1300-tallet, men om hvilken der foreligger vidnesbyrd helt fra det 10. århundrede. Han skrev den i vinteren 1804-05, og den blev udgivet i juni 1805 som andet bind af *Poetiske Skrifter*.<sup>5</sup> Selvom værket er skrevet i dialogform, er det ikke oprindeligt tænkt for teatret. Alligevel blev dele af det snart brugt af skuespillere til recitation o.lign., og endelig d. 17. april 1839 blev en stærkt forkortet version opført på Det Kongelige Teater i forbindelse med indsamlingen til offrene for oversvømmelserne i Vestjylland med musik af Friedrich Kuhlau, P.F. Funck og N.W. Gade efter *mise en scène* af August Bournonville.<sup>6</sup> Frem til 1908 opførtes værket ikke færre end 193 gange i fem forskellige iscenesættelser.<sup>7</sup> Hertil skal føjes en opera-version i fire akter til en libretto af Benjamin Feddersen og musik af Christian Horneman, komponeret 1865-87, hvis overture blev yderst populær – også i Carl Niensens direktion.

Opførelsen i 1919 kom i stand på initiativ af Johannes Nielsen,<sup>8</sup> som var kunstnerisk leder på Det Kongelige Teater i årene 1914-1922. Han gav ideen til skuespilleren og iscenesætteren Johannes Poulsen,<sup>9</sup> som havde været på jordomrejse i 1915 og beskrevet sine indtryk i en rejsedagbog, der udkom det følgende år.<sup>10</sup> Mens tidligere opførelser af *Aladdin* ifølge Poulsen havde henlagt handlingen til den arabiske del af Tyrkiet, forestillede han sig, at den foregik i det sydlige Persien, et land, der var beboet af "sværmeriske, bløde Romantikere" af overmåde legemlig skønhed.<sup>11</sup> Han ønskede at understrege konfliktelementet med Aladdin som symbol på den gode skæbne sat over for Nouredins "forbenede, tomme, videnskabelige kritik" og "menneskelig Sjofelhed, Gemenhed,

- 3 Dansk digter (1779-1850).
- 4 Dansk historiker, filosof og digter (1684-1754).
- 5 For yderligere oplysninger se Oehlenschläger, *Poetiske Skrifter*, bd. 2, København 1927, indledning af H. Topsoe-Jensen, s. i-xlvii.
- 6 Knud Arne Jürgensen, *The Bournonville Tradition*, bd. 2, London 1997, s. 49.
- 7 Opførelser på Det Kongelige Teater og Casino. Se også Robert Neiiendam, "Aladdin på Scenen", *Politiken*, 14.2.1919.
- 8 Skuespiller og direktør for Det Kongelige Teater (1870-1935).
- 9 Dansk skuespiller og instruktør (1881-1938).
- 10 Johannes Poulsen, *Gennem de fagre riger*, København 1916.
- 11 "Johannes Poulsen om 'Aladdin'", *Politiken*, 15.2.1919.

wickedness” personified by Hindbad. Poulsen’s decision to spread the play over two evenings, a practice already considered at the time of the 1878 revival and tried and tested in stagings of Ibsen’s *Peer Gynt*, was designed partly to restore some of the by now traditional cuts, and partly to reinstate the element of conflict which those cuts had downplayed. The first evening (*Thalia*; Prologue and 17 scenes) was to emphasize colour and spectacle, the second (*Melpomene*; 13 scenes) conflict.<sup>12</sup> Svend Gade and Thorolf Pedersen were responsible for the scenery, and the famous illustrator Kay Nielsen produced designs for the costumes. Choreography was by Emilie Walbom. Details of costumes and staging are retained in The Royal Theatre Archives and are described and illustrated in Kirsten Jacobsen’s study of Poulsen as a producer.<sup>13</sup>

Poulsen’s annotated copy of the 1854 publication of the play is also held in the Theatre Archives (J in list of sources). Apart from his still extensive cuts and re-orderings of the text and his detailed plans for the staging and choreography, this source contains many of his early ideas for the role of music, not least for the famous ‘Market at Ispahan’ (opposite pp. 61-66), for the scene of Hindbad and the Ghost (“music which does not sound like music but like howling, sighing wind; dissonance of dissonances”; opposite p. 230), and for the wedding scene concluding the first evening (opposite pp. 134-139).<sup>14</sup> A prompt copy for the performance is also extant. However, the text used by Nielsen is different from that of either of these sources and appears to be an intermediate version (see Critical Commentary: Sources). The present edition uses Nielsen’s text as found in source A and does not comment on the many discrepancies between this text and those of the prompt copy or the printed edition of the play.

Since resigning his post as *kapelmester* at The Royal Theatre at the end of June 1914, Nielsen had been a freelance musician. From March 1915 until 1927 he was conductor of The Music Society in Copenhagen (Musikforeningen), and in 1916 he joined the governing body of the Copenhagen Conservatory, at the same time being appointed to teach theory and composition. When his friend Wilhelm Stenhammar<sup>15</sup> took a period of leave from his conductorship of the Gothenburg Orchestral Society (Göteborgs Orkesterförening) in Autumn

<sup>12</sup> *ibid.*

<sup>13</sup> Kirsten Jacobsen, *Johannes Poulsen som Iscenesætter*, Copenhagen 1990, pp. 54-87.

<sup>14</sup> The musical concept of the four orchestras for the ‘Market at Ispahan’ is said to have been inspired by Nielsen’s wife’s experience travelling to Holland as a young woman, hearing three barrel organs playing simultaneously. See Anne Marie Telmányi, *Anne Marie Carl-Nielsen*, Copenhagen 1979, p. 16.

<sup>15</sup> Swedish composer (1871-1927).

Slethed” personificeret i Hindbad. Poulsens beslutning om at fordele forestillingen over to aftener, hvilket man allerede havde overvejet i 1878 og forsøgt sig med i opførelsen af *Peer Gynt*, skyldtes dels ønsket om at undgå nogle af de hidtil kendte forkortelser, dels at genindføre konfliktelementet, som på grund af disse forkortelser var blevet underspillet. Den første aften (*Thalia*; prolog og 17 scener) skulle understrege det farverige og spektakulære, mens den anden aften (*Melpomene*; 13 scener) skulle betone konflikten.<sup>12</sup> Scenografien blev udarbejdet af Svend Gade og Thorolf Pedersen, mens den berømte tegner Kay Nielsen designede kostumerne. Koreografien var af Emilie Walbom. Afbildninger af kostumer og scenografi er bevaret i Det Kongelige Teaters Bibliotek og Arkiv og gengivet i Kirsten Jacobsens afhandling om Poulsen som iscenesætter.<sup>13</sup>

Poulsens eksemplar af udgaven af skuespillet fra 1854 opbevares ligeledes i teatrets arkiv (J i kildefortegnelsen). Udover de ganske omfattende beskæringer og ændringer i rækkefølgen af de enkelte tekstdele samt hans detaljerede sceneanvisninger og koreografi viser denne kilde også mange af hans tidlige ideer om musikkens funktion, ikke mindst i den berømte scene med “Markedet i Ispahan” (ved s. 61-66), scenen med Hindbad og ånden (“Musik som ikke ligner musik men hylende, sukkende vind, dissonansers dissonans”; ved s.230), og i bryllupsscenen, som afslutter første aften (ved s. 134-39).<sup>14</sup> Også sufflørkopien er bevaret, men Carl Nielsens tekst afviger fra begge disse kilder og synes at være en mellemting mellem dem (se Critical Commentary: Sources). Nærværende udgave bruger Nielsens tekst som den fremstår i A og opregner ikke de mange forskelle mellem denne og teksten i sufflørpartiet eller den trykte udgave af stykket.

Efter at have fået sin afsked som kapelmester ved Det Kongelige Teater med udgangen af juni 1914 levede Carl Nielsen igen som fri musiker. Fra 1915 til 1927 var han dirigent i Musikforeningen, og i 1916 blev han udnævnt som lærer i teori og komposition ved Københavns Musikkonservatorium og indtrådte samtidig i direktionen. Da venen Wilhelm Stenhammar<sup>15</sup> fra efteråret 1918 i perioder tog orlov fra sin stilling som dirigent for Göteborgs Orkesterförening, blev Carl Nielsen dennes vikar, og

<sup>12</sup> *ibid.*

<sup>13</sup> Kirsten Jacobsen, *Johannes Poulsen som Iscenesætter*, København 1990, s. 54-87.

<sup>14</sup> Ideen med de fire orkestre i scenen med “Markedet i Ispahan” siges at være inspireret af en oplevelse, som Carl Nielsens hustru havde på en rejse til Holland som ung, da hun hørte tre lirekasser spille samtidigt. Se Anne Marie Telmányi, *Anne Marie Carl-Nielsen*, København 1979, s. 16.

<sup>15</sup> Svensk komponist (1871-1927).



1918, Nielsen took the job as stand-in, and here in Gothenburg he continued the work on *Aladdin* which he had begun in earnest earlier that summer.

Johannes Nielsen had approached the composer about *Aladdin* in early 1917. Carl Nielsen had been initially reluctant to accept the commission in view of his difficult relations with The Royal Theatre in the past, both as conductor from 1908-1914 and as composer of incidental music for Holger Drachmann's *Sir Oluf He Rides* (*Hr. Oluf han rider*) in 1906. He still refused after Johannes Nielsen repeated the invitation in a charming versified letter,<sup>16</sup> but as his reply on 26th March 1917 mentioned, he had already tried his hand at sketching at least part of one of the dances and was pleased with the result.<sup>17</sup> Johannes Nielsen and Poulsen persisted, and in May Poulsen was impatient to get Carl Nielsen's agreement.<sup>18</sup> The composer was eventually talked into collaborating.

For a while he delayed getting down to work, unsure, as he later claimed, that the project would come to fruition at all. He finally began in earnest in the summer of 1918, mainly at the summer house *Finis Terræ* he had recently bought in Skagen at the north-eastern tip of Jutland, where he worked on "a cornice-shaped old piano which stood a little way away from the main house."<sup>19</sup> On 14th July he reported to his wife:

"I'm working away well on 'Aladdin', but haven't yet got the question of money sorted out with the theatre. With my name and at my age I should be well paid for it, don't you think?"<sup>20</sup>

In a letter of 18th July 1918 to Bodil Neergaard on the Fuglsang estate, he was more specific. Having explained that he has settled in Skagen in order to work in peace, he continued:

"I have undertaken to write music for 'Aladdin', and since it is to be performed at the beginning of the season, I naturally began long ago, and I'm making such good progress that I hope to be finished in time, as I've promised, although it turns out

i Göteborg fortsatte han det arbejde på *Aladdin*, som han for alvor havde påbegyndt tidligere på sommeren.

Johannes Nielsen kontaktede komponisten med henblik på *Aladdin* tidligt i 1917. Til at begynde med var Carl Nielsen noget tilbageholdende med at sige ja på grund af sine tidligere vanskeligheder med teatret både som dirigent i perioden 1908-14 og som komponist af musikken til Holger Drachmanns skuespil *Hr. Oluf han rider* i 1906. Selv da Johannes Nielsen gentog opfordringen i et charmerende brev på vers,<sup>16</sup> måtte Nielsen sige nej, men kunne dog i sit svar d. 26. marts 1917 meddele, at han allerede havde forsøgt sig med at skitsere mindst en af dansene og var ganske godt tilfreds med resultatet.<sup>17</sup> Johannes Nielsen og Poulsen var vedholdende, og i maj pressede Poulsen på for at få Carl Niensens accept.<sup>18</sup> Omsider blev komponisten overtalt til at samarbejde.

I nogen tid kneb det for ham at komme i gang, fordi han – som han senere fortalte – tvivlede på, om projektet overhovedet lod sig realisere. Endelig i løbet af sommeren 1918 begyndte han for alvor, fortrinsvis i sit nyerhvervede sommerhus *Finis Terræ* på Skagen, hvor han arbejdede på "et karnisformet gammelt klaver, der stod ovre i en lille længe bagved hovedhuset".<sup>19</sup> 14. juli skriver han til sin kone:

"Jeg arbejder helt godt fremad paa 'Aladdin', men har endnu ikke Pengespørgsmaalet iorden med Theatret. Jeg vil have det godt betalt med mit Navn og i min Alder; ikke sandt?"<sup>20</sup>

I brev fra den 18. juli 1918 til Bodil Neergaard på godset Fuglsang er han mere specifik. Efter at have fortalt om, hvordan han har slået sig ned på Skagen for at få arbejdsro, fortsætter han:

"Jeg har paataget mig at skrive Musik til 'Aladdin', og da det skal frem i Begyndelsen af Saisonen, er jeg naturligvis allerede begyndt for længe siden og det gaar saa godt fremad at jeg haaber at blive færdig i rette Tid, som jeg har lovet, skøndt det

16 DK-Kk, NKS 3525 III 4<sup>o</sup>, undated. Published in Kirsten Jacobsen, *op. cit.*, p. 80. The correspondence between Johannes Nielsen and Carl Nielsen is in DK-Kk, CNA, I.A.c.

17 Irmelin Eggert Møller and Torben Meyer (eds.), *Carl Niensens Brev. I udvalg og med kommentarer*, Copenhagen 1954, p. 161.

18 Kirsten Jacobsen, *op. cit.*, p. 78.

19 Anne-Marie Telmányi, *Mit Barndomshjem*, Copenhagen 1965, p. 119. See also Niels Gangsted-Rasmussen, *Carl Nielsen og Skagen*, Copenhagen 1997, pp. 36ff.

20 Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevsveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 417.

16 DK-Kk, NKS 3525 III 4<sup>o</sup>, udateret. Gengivet i Kirsten Jacobsen, *op. cit.*, s. 80. Korrespondancen mellem Johannes Nielsen og Carl Nielsen i DK-Kk, CNA, I.A.c.

17 Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Niensens Brev. I Udvalg og med Kommentarer*, København 1954, s. 161.

18 Kirsten Jacobsen, *op. cit.*, s. 78.

19 Anne-Marie Telmányi, *Mit Barndomshjem*, København 1965, s. 119. Se også Niels Gangsted-Rasmussen, *Carl Nielsen og Skagen*, København 1997, s. 36ff.

20 Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevsveksling med Anne Marie Carl-Nielsen*, København 1983, s. 417.

that there will have to be a lot of music for this fairy tale if it's going to make any sense at all."<sup>21</sup>

He told his wife of further progress in letters of 6th September from Damgaard and 30th October from Gothenburg. He had to produce the main dance numbers first, so that the choreography could be worked out, and he soon realized that the time schedule was short for the amount of work involved. On 12th August 1918 he told his pupil Nancy Dalberg<sup>22</sup> that the theatre was very impatient and that he had only finished one third of the composition.<sup>23</sup>

He also reported on his work on *Aladdin* in letters to Stenhammar.<sup>24</sup> On 2nd September 1918 he wrote:

"I'm fearfully busy with 'Aladdin', which is going to be bigger than I first thought. I have to do it as well as I can, and it's often difficult because the musical content is often just quite short moments of a decorative kind, which actually isn't my kind of thing."

The letter of 11th September is the most revealing:

"I have to tell you I've been working like a dog recently. It's a remarkable task I've taken on. I think I told you in the spring that the orchestra in 'Aladdin' has to play behind the scenes the whole evening (or rather both evenings, since the piece is divided into two) because the orchestra pit itself has been co-opted for the staging.

This gives me a lot of bother; you can understand that it's a strange undertaking to have to renounce all strong dynamic effects, since the music has to be kept at a distance with respect both to the content itself and what they call 'atmosphere'. In a way I'm very excited by the effect and especially at certain places where we've made some experiments with several small orchestras etc. Naturally it's taken some time for me to feel my way into the oriental world; I don't want to go in for the general Exotic Music business, where you just produce the goods as an export article for bottling by the half litre (you know the kind of thing



and so on like that). But on the other hand: there has to be a foreign tone, so what's to be done? Well, maybe I've failed; but

viser sig at der skal meget Musik til dette Æventyrsplil, om det skal have nogen rigtig Art."<sup>21</sup>

Han beretter om yderligere fremgang i breve til sin hustru d. 6. september fra Damgaard og d. 30. oktober fra Göteborg. Danse-numrene måtte udarbejdes først af hensyn til udformning af koreografien, og han indså snart, at tidsfristen var knap i forhold til det nødvendige arbejde. 12. august 1918 skriver han til sin elev Nancy Dalberg,<sup>22</sup> at teatret er ved at blive utålmodig, og at han endnu kun har skrevet omkring en tredjedel af musikken.<sup>23</sup>

Også i breve til Stenhammar beretter han om arbejdet med *Aladdin*.<sup>24</sup> 2. september 1918 skriver han:

"Men jeg har frygtelig travlt med 'Aladdin', som bliver større end jeg havde tænkt fra først af; jeg maa gjøre dette saa godt jeg kan og det er ofte svært, da det musikalske ofte kun er ganske korte Momenter af dekorativ Art, der egentlig ligger mig noget fjærnt."

Brevet fra 11. september er det mest afslørende:

"Du maa vide at jeg har måttet arbejde som en Hest i denne Tid. Det er en underlig Opgave, jeg her har faaet. Jeg fortalte Dig vist i Foraaret at Orkestret i 'Aladdin' skal spille bag Scenen den hele Aften (eller rettere begge Aftener, da Stykket bliver delt i to Forestillinger efter hinanden) da selve Orkesterpladsen tages med ind i det sceniske Arrangement.

Det generer mig meget; thi du kan forstaa at det er en underlig Fornemmelse at maatte give Afkald paa alle stærke dynamiske Virkninger, da Musiken derved maa holdes i egen Fjærnhed baade i Henseende til selve Indholdet og det man kalder 'Stemning'.

Jeg er paa en Maade meget spændt paa Virkningen og især ved enkelte Steder hvor der er gjort nogle Experimenter med flere smaa Orkestre o.s.v. Naturligvis har den østerlandske Verden ogsaa krævet Tid til en Slags Indlevelse; jeg vil jo nødvendig ind paa den almindelige exotiske Musik-Geschäft, hvor man kan fremstille Varen til Afpropning paa Halvflasker som Exportartikel (Du kender Rummelen



o.s.v. af den Slags). Men paa den anden Side: der maa jo være en fremmed Tone og hvad skal man saa gøre? Nu kan det jo være

21 Letter to Bodil Neergaard 18.6.1918, private collection.  
22 Danish composer (1881-1949).

23 Letter to Nancy Dalberg 12.8.1918 (DK-Kk, CNA, I.A.c.)  
quoted in Torben Meyer and Frede Schandorf Petersen,  
*Carl Nielsen. Kunstneren og mennesket*, Copenhagen 1948,  
vol. 2, pp. 171-172.

24 1.7, 10.7, 2.9, and 11.9.1918 and 15.1.1919 (copies in DK-Kk, CNA, I.A.c.)

21 Brev til Bodil Neergaard 18.6.1918, privat eje.

22 Dansk komponist (1881-1949).

23 Brev til Nancy Dalberg 12.8.1918 (DK-Kk, CNA, I.A.c.),  
citeret i Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og mennesket*, København 1948, bd. 2,  
s. 171-172.

24 1.7, 10.7, 2.9 og 11.9.1918 og 15.1.1919; kopier i DK-Kk,  
CNA, I.A.c.

what I can say with a good conscience is that I've tried my best to feel my way into something new and I've probably learned a lot by it anyway; and that's the most important thing if I'm going to compose in future."<sup>25</sup>

He still hadn't finished the score by 15th January, barely a month before the opening night.<sup>26</sup>

This was not the first time Poulsen had commanded the orchestra pit for stage action.<sup>27</sup> But the positioning of the orchestra made things a lot more difficult for Nielsen than he had foreseen in his letter to Stenhammar. It was one reason why he made a public disclaimer, printed in *Berlingske Tidende* and summarized in all the main Copenhagen newspapers on the morning after the première:

"In the publicity for the performances of 'Aladdin' it has been stated that the music was composed by me. On account of the placing and reduction of the orchestra and the way the production as a whole has used my compositions, I wish to abdicate all artistic responsibility for the musical accompaniment to 'Aladdin'.

Accordingly, immediately after the dress rehearsal I have informed The Royal Theatre that I wish to have my name removed from the programme, posters and any other connection with the musical accompaniment, and that only on this condition will I refrain from withdrawing the music altogether. Copenhagen, 15th February 1919."<sup>28</sup>

This was an abridged version of Nielsen's thoughts: the full text is in The Royal Library.<sup>29</sup> According to this he was unhappy about the extent to which his music had had to be cut (though to judge from the prompt copy, conducting score and parts, later claims that the cuts amounted to nearly half of the score

25 See also Irmelin Eggert Møller and Torben Meyer *op. cit.*, pp. 178-179, where the musical example is omitted.

26 Irmelin Eggert Møller and Torben Meyer, *op. cit.*, p. 183.

27 Kirsten Jacobsen, *op. cit.*, p. 61.

28 *Berlingske Tidende*, København, *Nationaltidende*, *Politiken* and other papers 16.2.1919. (See also Torben Meyer and Frede Schandorf Petersen, *op. cit.*, vol.2, pp. 172-173).

29 DK-Kk, CNA, I.B.1. and I.D.3.b. The text is published in the collected edition of Carl Nielsen's writings, edited by John Fellow, *Carl Nielsen til sin samtid. Artikler, foredrag, interview, presseindlæg, værknoter og manuskripter*, Copenhagen 1999, pp. 711-712. For Nielsen's correspondence with The Royal Theatre on this matter see *ibid.* pp. 793-796. It seems likely that Nielsen was unaware of the extent of the changes to his score until shortly before the opening night: in an interview published in the weekly periodical *Hver 8. Dag* 14.2.1919, he expressed his satisfaction with the special musical effects he had conceived for Aladdin and in particular with the dances at the end of Act 3 as he had originally planned them (see *ibid.* pp. 238-241).

det er mislykkedes for mig; men saa kan jeg sige med god Samvittighed at jeg har gjort mit yderste for at leve mig ind i noget nyt og saa har jeg vel lært noget heraf alligevel; og det er det vigtigste, ifald jeg skal komponere i Fremtiden."<sup>25</sup>

15. januar, blot knap en måned før premieren, havde han endnu ikke afsluttet partituret.<sup>26</sup>

Det var ikke første gang, Poulsen i sin scenografi havde lagt beslag på orkestergraven.<sup>27</sup> Men placeringen af orkestret gjorde det hele endnu vanskeligere for Nielsen end forudset i brevet til Stenhammar. Det var en af grundene til, at han måtte udsende et offentligt dementi i en række københavnske dagblade dagen efter premieren:

"I Formeddelelser angaaende Opførelsen af 'Aladdin' har det været meddelt, at Musiken var komponeret af mig. Paa Grund af Orkestrets Placering og Indskrænkning og paa Grund af den Maade, paa hvilken Instruksen i det hele har benyttet mine Kompositioner, maa jeg fralægge mig ethvert kunstnerisk Ansvar for Musikledsagelsen til 'Aladdin'.

Jeg har som Følge heraf umiddelbart efter Generalprøven tilskrevet det kgl. Teater, at jeg ikke ønskede mit Navn optaget paa Program eller Plakater eller paa anden Maade knyttet til Musikledsagelsen, og at jeg kun paa den Betingelse vilde undlade helt at trække Musiken tilbage. Kjøbenhavn, d. 15. Februar 1919."<sup>28</sup>

Dette er en forkortet version af Carl Niensens synspunkter; den fulde tekst findes i Det Kongelige Bibliotek.<sup>29</sup> Heraf fremgår det, at han var utilfreds med de mange beskæringer i musikken (om end det af sufflørtpartiet, dirigent-partituret og stemmerne fremgår, at det er en overdrivelse, når det senere blev hævdet, at disse udgjorde næsten halvdelen af partituret ), og med

25 Se også Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 178-179, hvor musikeksemplet er udeladt.

26 Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 61.

27 Kirsten Jacobsen, *op. cit.*, s. 183.

28 *Berlingske Tidende*, København, *Nationaltidende*, *Politiken* og andre aviser 16.2.1919 (se også Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 2, s. 172-173). Her citeret efter *Berlingske Tidende*.

29 DK-Kk, CNA, I.B.1. and I.D.3.b., udgivet i John Fellow (udg.), *Carl Nielsen til sin samtid. Artikler, foredrag, interviews, presseindlæg, værknoter og manuskripter*, København 1999, s. 711-712. Carl Niensens korrespondance med Det Kongelige Teater er gengivet i John Fellow, *op. cit.* s. 793-796. Det lader til at Carl Nielsen var uvidende om omfanget af ændringer i hans partitur indtil kort før premieren; i et interview i *Hver 8. Dag* 14.2.1919 udtrykte han tilfredshed med de særlige musikalske virkninger, han havde skabt i Aladdin og i særdeleshed med dansene i slutningen af 3. akt, sådan som han oprindeligt havde planlagt dem (see *ibid.* s. 238-241).

are exaggerated) and about the reordering of movements, especially the sequence of dances in the wedding scene (Nos. 13-18). He disliked the erotic element in the choreography of the Negro Dance and the final Hymn to Love. (He had already expressed disquiet at the 'indecent' of Emilie Walbom's brand of choreography in a letter to Johannes Nielsen of 15th August 1918, where he also indicates that at one stage there was a question of his daughter Irmelin supplying choreography à la Jaques-Dalcroze, whose method of eurhythmics she had been studying.) As late as December 1918 Nielsen had been wrangling with the Theatre over who was to conduct the score. He supported Salomon Levysohn,<sup>30</sup> his rehearsal assistant at The Music Society, despite apparent opposition to him from within the orchestra, and he wrote to Johannes Nielsen twice from Gothenburg on 12th December 1918 on this point; on 16th December he even threatened to withdraw his music if Levysohn was told that the orchestra were against him. The performances were eventually conducted by The Royal Theatre's chorus master and ballet conductor Ferdinand Hemme.<sup>31</sup>

According to the draft of a letter to Carl Nielsen from The Royal Theatre the composer was to receive 3000 kroner advance fee, with an additional 100 kroner for each complete (i.e. two-evening) performance and a provision for a 75 kroner royalty per performance if the play was to be given in a single-evening version.<sup>32</sup>

As the sets were complicated to assemble, the first 'evening' was performed for a week's run, starting on 15th February 1919, before giving way to the second 'evening' on 22nd February.

Nielsen gave his opinion on the production in a letter to Stenhammar of 19th February 1919:

"*Aladdin* launched at last; now I can breathe again. The production turned into a splendid film which all Copenhagen has to see; but there's not much artistic about it. The music can hardly be heard because Poulsen forgot to make space for the orchestra. Now the orchestra spends most of the evening under a stairway. I had to make a public protest and so on (big row!!) so that now it's a little better, and on the second evening it sounds good. More about that when we see each other."

30 Danish conductor and repetiteur (1858-1926).

31 (1871-1961).

32 Draft dated 28.12.1918 in The National Archives (Rigsarkivet), *Det Kgl. Teater, pk.1239, Korrespondance 1905-1930, Indkomne Sager og Koncepter 1909-30, 1919*. John Fellow kindly drew the editor's attention to this source.

ændringen af satsernes rækkefølge, især af dansene i bryllups-scenen. Han brød sig heller ikke om det erotiske element i koreografien til negerdansen og den afsluttende Hymne til Kærligheden. (Allerede i brev til Johannes Nielsen af 15. august 1918 havde han udtrykt utryghed ved Emilie Walboms "urene" koreografi; her fortæller han ligeledes, at det på et tidspunkt havde været hensigten, at hans datter Irmelin skulle udforme koreografien efter Dalcrozes eurhythmics-metode, som hun havde studeret). Så sent som i december 1918 skændtes Nielsen med teatret om, hvem der skulle dirigere forestillingen. Han anbefalede sin assistent fra Musikforeningen, Salomon Levysohn,<sup>30</sup> på trods af åbenlys modstand fra orkestret, og to gange i løbet af 12. december 1918 skrev han fra Göteborg til Johannes Nielsen om denne sag; d. 16. december truede han endda med at trække sin musik tilbage, såfremt Levysohn ville få at vide, at orkestret var imod ham. Det hele endte med, at opførelserne blev dirigeret af Det Kongelige Teaters korleder og ballet-dirigent Ferdinand Hemme.<sup>31</sup>

Ifølge kladder til et brev til Carl Nielsen fra Det Kongelige Teater blev det aftalt, at Nielsen skulle have 3000 kr. i honorarforsku, yderligere 100 kr. for hver fuldstændig opførelse (over to aftener) samt 75 kr. i royalty, hver gang forestillingen måtte blive opført i en version over en enkelt aften.<sup>32</sup>

Eftersom kulisserne var komplicerede at stille op, blev den "første aften" opført et antal gange i løbet af ugen fra 15. februar 1919, før den gav plads for "anden aften" d. 22. februar.

Nielsen ytrede sig om forestillingen i brev til Stenhammar af 19. februar 1919:

"Endelig er 'Aladdin' løbet af Stabelen og nu aander jeg atter. Forestillingen er blevet en pragtfuld Film som det ganske Kjøbenhavn skal se; men Kunst er der ikke meget af. Musikken kan næsten ikke høres fordi Poulsen havde glemt at skaffe Plads til Orkestret. Nu staar Orkestret det meste af Aftenen under en Trappe. Jeg har maattet proteste offentligt o.s.v. (stor Halloj!!), derfor er det nu noget bedre, og i anden Aften klinger det godt. Men derom naar vi ses."

30 Dansk dirigent og repetitor (1858-1926).

31 (1871-1961).

32 Rigsarkivet, *Det Kgl. Teater, pk. 1239, Korrespondance 1905-1930, Indkomne Sager og Koncepter 1909-30, 1919*, dateret 28.12.1918. John Fellow har venligst henledt opmærksomheden på denne kilde.

In the press the production was praised, but reservations were expressed concerning its departures from Oehlschläger.<sup>33</sup>

After fifteen performances of both parts, the production had to make way for others. After the final performance on 15th March, the costumes were dispersed and reused and the scenery dismantled.<sup>34</sup> The production costs were estimated to be at least 230-240,000 Kroner, a colossal sum for the time.<sup>35</sup>

Before the theatrical première Nielsen had given a concert performance of five extracts at the fourth of his Music Society concerts on 6th February 1919.<sup>36</sup> Subsequently he conducted various permutations of these pieces with great success, including at London's Queen's Hall on 22nd June 1923.<sup>37</sup>

On 12th November 1925, as part of the celebrations of Nielsen's 60th birthday, The Concert Society (Koncertforeningen) in Copenhagen gave a near-complete concert performance of the *Aladdin* music at the Odd Fellow Palæ, conducted by the composer.<sup>38</sup> This consisted of some 26 numbers (omitting Nos. 6, 8, 10 and 21). The order given in the programme helps to confirm the composer's desired numbering. Reviewing this performance, Gunnar Hauch reflected that The Royal Theatre's treatment of the music in 1919 had been a case of "music murder" (*musikmord*).<sup>39</sup>

For a performance of seven movements from *Aladdin* in Odense on 5th February 1926 Nielsen provided a short programme note:

"In this music the composer has aimed at something alien and remote in the world of fairy tale. d. Prisoners' Dance. In the triumphal processions and victory celebrations of the ancient

Avisanmelderne roste forestillingen men udtrykte dog forbehold, fordi man fandt at den afveg for meget fra Oehlschläger.<sup>33</sup>

Efter femten opførelser af begge afdelinger måtte produktionen vige for andre forestillinger. Efter den sidste opførelse 15. marts blev kostumerne spredt og genbrugt og kulisserne afmonteret.<sup>34</sup> Produktionsomkostningerne skønnedes at ligge på den efter tidens forhold uhyre sum af mindst 230-240.000 kr.<sup>35</sup>

Forud for den sceniske opførelse havde Carl Nielsen 6. februar 1919 ledet en koncertopførelse af fem uddrag af partituret ved den fjerde af sine koncerter i Musikforeningen.<sup>36</sup> Efterfølgende dirigerede han disse fem stykker i skiftende rækkefølge med stor succes, blandt andet i Queens Hall i London d. 22. juni 1923.<sup>37</sup>

I forbindelse med fejringen af Carl Niensens 60-års dag foranstaltede Koncertforeningen d. 12. november 1925 en stort set komplet koncertopførelse af *Aladdin* under komponistens ledelse.<sup>38</sup> Den bestod i op mod 26 numre (idet numrene 6, 8, 10 og 21 var udeladt). Den rækkefølge af de enkelte numre, som er anført i programmet, bidrager til at fastslå komponistens ønsker på dette punkt. I sin anmeldelse af opførelsen betegner Gunnar Hauch Det Kongelige Teaters behandling af musikken i 1919 som et tilfælde af *musikmord*.<sup>39</sup>

I forbindelse med en opførelse i Odense d. 5. februar 1926 af syv satser fra *Aladdin* udarbejdede Nielsen en kort programnote til to af satserne:

"Komponisten har i denne Musik tilstræbt en Tone af noget fremmedartet og fjerntliggende i Æventyrets Verden. d. *Fangernes Dans*. Ved de gamle romerske og østerlandske

33 Valdemar Vedel in *Nationaltidende* 16.2 and 23.2.1919; Paul Brodersen in *Hovedstaden* 16.2.1919. The latter mentioned the dampened effect of Nielsen's music, and that this made it difficult to judge it. For extracts from further reviews see Kirsten Jacobsen, *op. cit.*, pp. 60, 84-87. The February and March 1919 issues of the twice-monthly journal *Teatret* carried an impressive series of photos of the production, with a review by Poul Levin in the second February issue (vol. 18, No. 10, pp. 74-80).  
34 according to Poulsen's wife, cited in Kirsten Jacobsen, *op. cit.*, p. 86, p.200 n. 107.  
35 Kirsten Jacobsen, *op. cit.*, p. 87.  
36 Torben Schousboe, *op. cit.*, p. 411. For a summary of reviews of this performance see Ludvig Dolleris, *Carl Nielsen. En Musikografi*, Copenhagen 1949, pp. 222-223.  
37 Torben Schousboe, *op. cit.*, p.465. This was his second visit to London; the first was in October 1910 (Torben Schousboe, *op. cit.*, p.295)  
38 The text was read by Clara Pontoppidan and Adam Poulsen; the songs were sung by Thyra Larsen and Henry Skjær.  
39 Cited in Poul Schierbeck, *op. cit.*, p. 18.

33 Valdemar Vedel in *Nationaltidende* 16.2 og 23.2.1919; Paul Brodersen i *Hovedstaden* 16.2.1919. Sidstnævnte omtaler Niensens musik og mener, at dæmpningen af den gør det vanskeligt at vurdere musikken. Yderligere uddrag af anmeldelser i Kirsten Jacobsen, *op.cit.*, s. 60, 84-87. Februar og marts-numrene 1919 af 14-dages tidsskriftet *Teatret* bringer en imponerende serie fotos fra opførelsen samt en anmeldelse af Poul Levin i det andet af februar-numrene (årg. 18, nr. 10, s. 74-80).  
34 Ifølge Poulsens hustru; citeret i Kirsten Jacobsen, *op.cit.*, s. 86, s. 200 note 107.  
35 Kirsten Jacobsen, *op.cit.*, s. 87.  
36 Torben Schousboe, *op.cit.*, s. 411. Sammendrag af anmeldelser af denne opførelse i Ludvig Dolleris, *Carl Nielsen. En Musikografi*, København 1949, s. 222-223.  
37 Torben Schousboe, *op.cit.*, s. 465. Dette var hans andet besøg i London; i oktober 1910 havde han været der første gang (Torben Schousboe, *op. cit.*, s. 295).  
38 Deklamationen blev varetaget af Clara Pontoppidan og Adam Poulsen, mens sangpartierne blev udført af Thyra Larsen og Henry Skjær  
39 Gengivet efter Poul Schierbeck, *op.cit.*, s. 18.

Roman and Eastern despots, the prisoners would be put on display so that the sense of power could also be enjoyed this way. Here the wretches are imagined as bound together in rattling chains, begging for freedom, which the ruler, with a wave of the hand, finally grants them. f. The Market in Ispahan. To be performed by four small orchestras, each playing in its own key and time. The wind emphasizes now one orchestra, now another.”<sup>40</sup>

In November and December 1929, Aladdin received 12 performances at the Deutsches Schauspielhaus in Hamburg.<sup>41</sup> The production as a whole had a somewhat mixed reception, although Nielsen’s music was singled out for praise. It is evident from the reviews that the music was heavily cut and that it played a relatively subordinate role. The *Hamburger Fremdenblatt* reported that, “for reasons of staging, this German performance gave the originally much more extensive score in a much reduced version, so that the music appeared less self-sufficient, more a servant of the events on stage than an artistic, co-ordinated ingredient”,<sup>42</sup> while the *Altonaer Nachrichten* simply noted that “...Carl Nielsen’s incidental music was not given its due place”.<sup>43</sup> Nielsen himself seems not to have given the matter much attention. In the surviving sources he only mentions it in a single entry in his diary for Thursday, 7 November 1929: “Lunch with the German ambassador. Wrote to the ‘Deutsches Schauspielhaus’, Hamburg and agreed to 1% for the music to ‘Aladdin’”.<sup>44</sup>

Nielsen was due to conduct three extracts with the Radio Symphony Orchestra on 1st October 1931, the evening of his fatal heart attack. He was nevertheless able to hear the concert from his hospital bed on a crystal radio set. The ‘Oriental March, Hindu Dance and Negro Dance’ were the last music he heard, and 26 hours later he died.

40 Programme for the concert of the Foreningen ‘Dannevirke’, Odense 5.2.1926. DK-Kk, CNA, I.E.b.1.  
41 *Aladdin oder Die Wunderlampe. Dramatisches Märchen in fünf Akten (24 Bildern) von Adam Oehlenschläger. Übertragen und für die deutsche Bühne bearbeitet von Erwin Magnus. Musik von Carl Nielsen. In Szene von Arnold Marié. Musikalische Leitung: Carl Krüger* (cited from the poster for the production, University of Hamburg, Centre for Theatre Research). The premiere took place on 9 November 1929, to mark the 150<sup>th</sup> anniversary of Oehlenschläger’s birth. Documentation in connection with the Hamburg performance kindly supplied by Dr. Michaela Giesing, University of Hamburg  
42 *Hamburger Fremdenblatt*, 11.11.1929  
43 *Altonaer Nachrichten*, 12.11.1929  
44 Torben Schousboe, *op.cit.* p. 570

Sejrherrers og Despoters Triumftog og Sejrsfester lod man Fangerne føre frem for ogsaa paa denne Maade at nyde sin Magt. Her er de ulykkelige tænkte som sammenbundne med raslende Lænker, tryglende om Friheden, som Herskeren med en Haandbevægelse til sidst giver dem. f. *Torvet i Ispahan*. Udføres af 4 smaa Orkestre som spiller hver i sin Toneart og Takt. Vinden fremhæver snart det ene Orkester og snart det andet.”<sup>40</sup>

I november og december 1929 blev Aladdin opført 12 gange på Deutsches Schauspielhaus i Hamburg.<sup>41</sup> Forestillingen som helhed fik en noget blandet modtagelse, om end Carl Niensens musik fremhæves positivt; det fremgår dog af anmeldelserne at musikken var stærkt beskåret og spillede en forholdsvis tilbagetrukken rolle i helheden. I *Hamburger Fremdenblatt* hedder det: “Die von Haus aus weit umfangreichere Partitur erschien in dieser deutschen Aufführung aus regietechnischen Gründen in stark gekürzter Fassung, so dass hier die Musik im ganzen weniger selbständig, mehr als Dienerin der Bühnenvorgänge, denn als künstlerische koordinierte Beigabe, hervortrat.”,<sup>42</sup> mens *Altonaer Nachrichten* om musikken kort konstaterer, at “...die untermalende Musik von Carl Nielsen kam nicht recht zur Stellung”.<sup>43</sup> Carl Nielsen selv synes ikke at have ofret megen opmærksomhed på begivenheden. I det overleverede kildemateriale omtaler han den kun med en enkelt sætning i dagbogen fra torsdag d. 7. november 1929: “Middag hos den tyske Gesandt. Skrev til ‘Deutsches Schauspielhaus’ Hamburg og tiltrådte 1% for Musikken til ‘Aladdin’”.<sup>44</sup>

Carl Nielsen skulle have dirigeret tre uddrag med radioens symfoniorkester d. 1. oktober 1931, samme aften som han fik sit skæbnesvangre hjerteanfald. Han var imidlertid i stand til at høre koncerten fra hospitalsengen i et krystalapparat; “Orientalisk March, Hindu Dans og Negerdans” var således den sidste musik, han hørte, inden han døde godt et døgn efter koncerten.

40 Program for Foreningen ‘Dannevirke’ koncert, Odense 5.2.1926. DK-Kk, CNA, I.E.b.1.

41 *Aladdin oder Die Wunderlampe. Dramatisches Märchen in fünf Akten (24 Bildern) von Adam Oehlenschläger. Übertragen und für die deutsche Bühne bearbeitet von Erwin Magnus. Musik von Carl Nielsen. In Szene von Arnold Marié. Musikalische Leitung: Carl Krüger* (citeret efter forestillingens plakat, Universität Hamburg, Zentrum für Theaterforschung). Premiere 9. november 1929 i anledning af 150 året for digterens fødsel. Dokumentation omkring opførelsen i Hamburg er venligst fremdraget af Dr. Michaela Giesing, Universität Hamburg.

42 *Hamburger Fremdenblatt*, 11.11.1929

43 *Altonaer Nachrichten*, 12.11.1929

44 Torben Schousboe, *op.cit.* s. 570



After his death, Nielsen's music for *Aladdin* was used for Poul Knudsen's ballet *Asra*, in an arrangement by Emil Telmányi, in accordance with Nielsen's ideas of a performance which made space for the music in a way that Poulsen had not in 1919.<sup>45</sup> The production, first staged on 3rd December 1932, had a lukewarm critical reception and was soon taken off.

A version of the Oehlenschläger/Nielsen *Aladdin* in German was given in Lübeck on 10th May 1935, edited and translated by Fred Domes. For the revival at The Royal Theatre on 26th December 1940 Svend Methling cut the ballet and rearranged the order of musical numbers far more drastically than Poulsen had in 1919.<sup>46</sup> Methling's ordering can be seen in blue pencil markings on the manuscript score and is confirmed by typed sheets found with the original parts.

In June 2000 a production of *Aladdin* was mounted by the Lyngby-Taarbæk Kommune in collaboration with the Gladsaxe Theatre in the open-air Ulvedalene Theatre, to the north of Copenhagen, using approximately half of Nielsen's score.

Several early sketches and drafts are extant, albeit in private hands. The manuscript score, used as the principal source for the present edition, is a fair copy prepared partly by the composer and partly by assistants such as Nancy Dalberg and Knud Jeppesen.<sup>47</sup> For further information see *Critical Commentary: Sources*.

David Fanning

<sup>45</sup> Emil Telmányi, *Af en musikers billedbog*, Copenhagen 1978, pp. 192-194, and Emil Telmányi, "Asra" af Carl Nielsen", *Berlingske Tidende*, 7.12.1932.

<sup>46</sup> Reviews by Viggo Cavling and Hugo Seligmann i *Politiken*, 27.2.1940.

<sup>47</sup> DK-Kk, CNS332a, cf. Birgit Bjørnum & Klaus Møllerhøj, *Carl Nielsens Samling. Katalog over komponistens musikhåndskrifter i Det kongelige Bibliotek*, (Danish Humanist Texts and Studies, Volume 4, Edited by Erland Kolding Nielsen) The Royal Library, Copenhagen 1992, p. 196.

Efter Carl Nielsens død blev musikken til *Aladdin* arrangeret af Emil Telmányi til Poul Knudsen's ballet *Asra* i overensstemmelse med Nielsens eget ønske om at få skabt en forestilling, som gav plads for musikken på en måde, som Poulsen ikke havde gjort det i 1919.<sup>45</sup> Produktionen, der havde premiere 3. december 1932, fik en lunken modtagelse af kritikken og blev snart taget af plakaten.

En version af Oehlenschlägers og Nielsens *Aladdin* blev opført på tysk i Lübeck 10. maj 1935 til en tekst redigeret og oversat af Fred Domes. Ved genopførelsen på Det Kongelige Teater 26. december 1940 skar Svend Methling balletten bort og ændrede i rækkefølgen af de musikalske numre langt mere drastisk end Poulsen havde gjort det i 1919.<sup>46</sup> Methlings rækkefølge fremgår af blå blyantsmarkeringer i manuskriptet og bekræftes af en maskinskreven oversigt, som findes blandt de originale stemmer.

I juni 2000 opførtes *Aladdin* på friluftsteatret i Ulvedalene nord for København i et samarbejde mellem Lyngby-Taarbæk kommune og Gladsaxe Teater; omkring halvdelen af Carl Nielsens originale musik blev benyttet ved den lejlighed.

Adskillige tidlige skitser og udkast er bevaret i privat eje. Partituret, som har tjent som hovedkilde for nærværende udgave, er en renskrift dels af komponisten, dels af hans assistenter, primært Nancy Dalberg og Knud Jeppesen.<sup>47</sup> For yderligere oplysninger henvises til *Critical Commentary: Sources*.

David Fanning

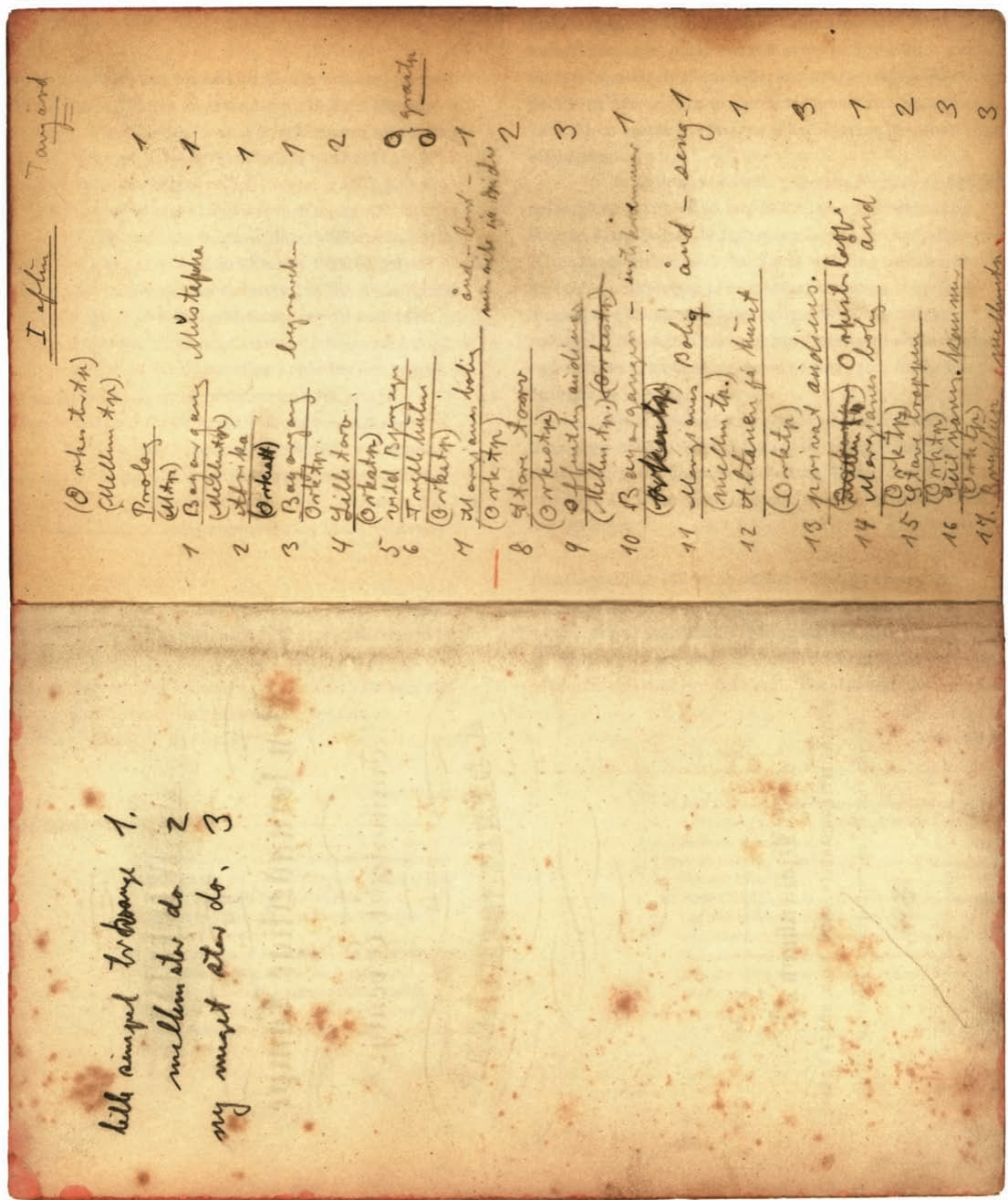
<sup>45</sup> Emil Telmányi, *Af en musikers billedbog*, København 1978, s. 192-194 og Emil Telmányi, "Asra" af Carl Nielsen", *Berlingske Tidende*, 7.12.1932.

<sup>46</sup> Anmeldelser af Viggo Cavling og Hugo Seligmann i *Politiken*, 27.12.1940.

<sup>47</sup> DK-Kk, CNS332a, jvf. Birgit Bjørnum og Klaus Møllerhøj, *Carl Nielsens Samling. Katalog over komponistens musikhåndskrifter i Det kongelige Bibliotek* (Danish Humanist Texts and Studies, Volume 4, Edited by Erland Kolding Nielsen) The Royal Library, København 1992, s. 196.







billed samfund  
mellem stor do.  
ny mest stor do.

Above and facing: Pages from Johannes Poulsen's copy of the 1854 edition of Oehlenschläger's text (source J), with Poulsen's notes on the inserted blank pages.  
Above: Poulsen's summary of the scenario for the first evening (page before the printed title-page).  
Facing: Poulsen's scenario for act 1, scene 8, *The big market in Ispahan* (page opposite page 61). Here Poulsen imagined two Arabian orchestras on the stage. At the première four orchestras played at the same time (No. 7).

På denne og efterfølgende side to opslag fra Johannes Poulsen's eksemplar af udgaven fra 1854 af Oehlenschlägers tekst (kilde J) med Poulsens notater på de indskudte blanke sider.  
Ovenfor: Poulsens oversigt over scenegangen den første aften (blad før det trykte titelblad).  
Næste side: Poulsens scenografi til første akts 8. billede, *Det store torv i Ispahan* (blad ved side 61). Her har Poulsen forestillet sig to arabiske orkestre på scenen; ved premieren spillede fire orkestre samtidigt (No. 7).





*Chord full orchestra or only strings*  
 No. 1 *Andante quasi allegretto*  
 Prolog  
 Naturens mundt Løn o. s. v. (Dag 12)  
 som spæder dengs dæmme det spæder forældt i morgent et bledt  
 som nænkable Lykke som flæs det Prolog som man nævner stand forvænt som den forvænt som flæs det Lykke

The opening of the Prologue (No.1) in Nielsen's draft (source **G**).  
 Words above the music in Nielsen's hand: "Chord: full orchestra or only strings".

Begyndelsen af Prolog (No. 1) fra Carl Nielsens kladde (kilde **G**).

No. 1 *Allargato moderato* Prolog I Carl Nielsen

Fl. I  
Fl. II  
Ob.  
Cl. A.  
Fag.  
Tr. I.  
Tr. II.  
Tr. III.  
Tr. III.  
Viol. I  
Viol. II  
Viola  
Cello  
Bass

*Allargato moderato*

Silent er Lykens Gave rundt fordelt som Finken er de spridd

*mp con sord.*  
*mp con sord.*  
*mp con sord.*  
*p con sord.*

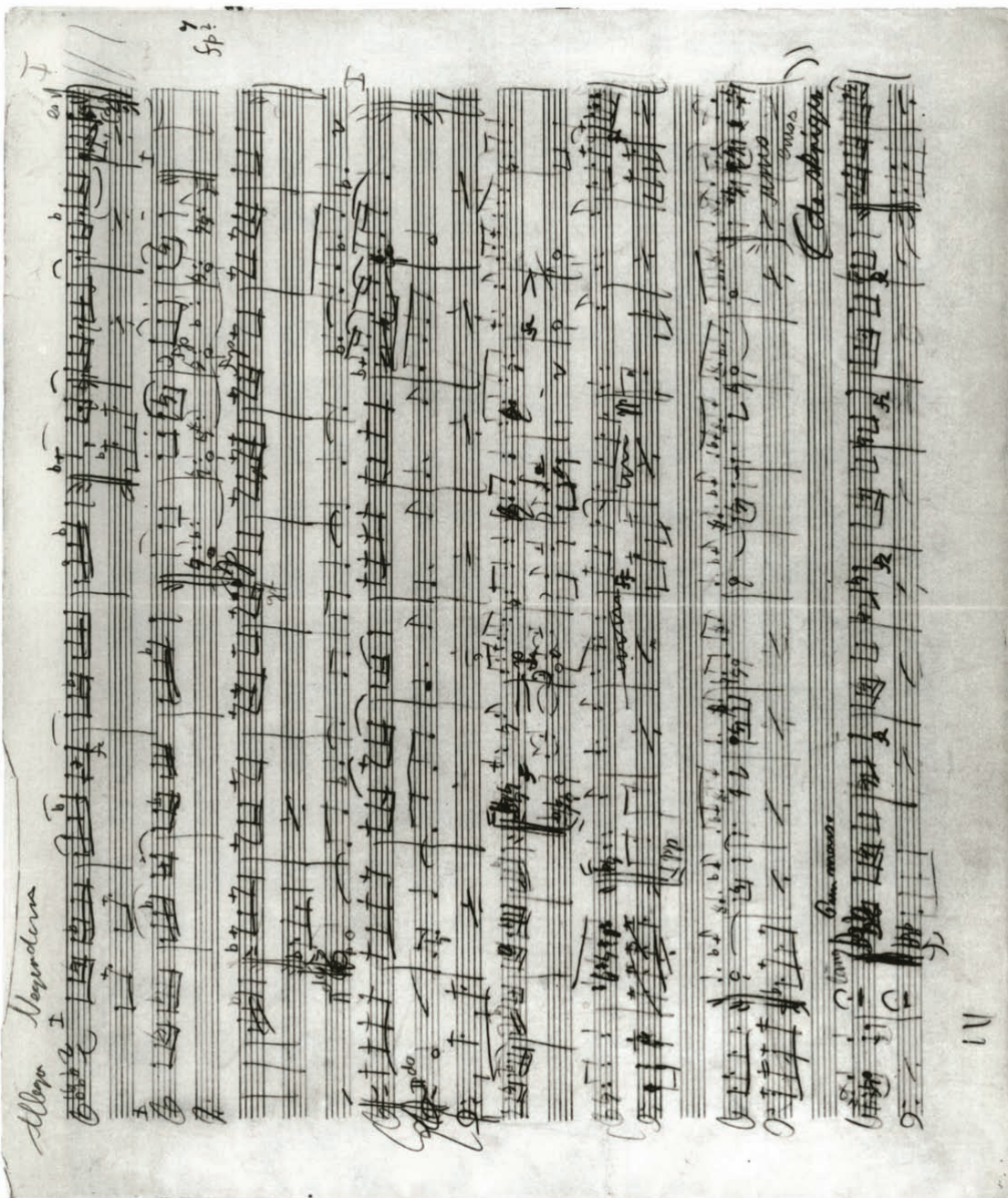
*col basso*

ninc 6411.273

The opening of the Prologue (No.1) in Nielsen's 1919 autograph score (source A).

Begyndelsen af Prolog (No. 1) i Carl Niensens autograf fra 1919 (kilde A).





The opening of the Negro Dance (No. 17) in Nielsen's draft (source G).

Begyndelsen af Negerdansen (No. 17) fra Carl Niensens kladder (kilde G).

No 17 **XVI** *Negerdansen.* 133.

*Allgro.*

*R. pizz.*  
*R. gr.*  
*Obs I*  
*Cor. ingl.*  
*Clor. I. II*  
*Fag.*  
*Cor. I. II*  
*Cor. III*  
*Trombe*  
*Tromboni*  
*Tromboni III*  
*Tuba.*  
*Saxofon*  
*Tamburin*  
*gr. cassa e piatti*  
*Tamb. ritard. pizz.*  
*Timpani*  
*Vcl. I*  
*Vcl. II*  
*Viola.*  
*Cello*  
*Bas.*

The opening of the Negro Dance (No. 17) in Nielsen's 1919 autograph score (source A).

Begyndelsen af Negerdansen (No. 17) i Carl Niensens autograf fra 1919 (kilde A).



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BESÆTNING  
ORCHESTRA

3 flauti / 2 flauti piccoli

2 oboi

corno inglese

2 clarinetti

2 fagotti

4 corni

2 trombe

3 tromboni

tuba

timpani

tamburino

4 tamburi piccoli

triangolo

gran cassa

piatti

castagnette

glockenspiel

xilofono

celesta

organo

arpa

archi

---

P E R S O N E R  
SOM OPTRÆDER I DE MUSIKALSKE NUMRE

C H A R A C T E R S  
APPEARING WITH THE MUSIC

Genie of the Ring	Ringens Aand
Genie of the Lamp, chorus of 7 basses	Lampens Aand, kor af 7 basser
Aladdin	Aladdin
Nureddin, Sorcerer	Nureddin, troldmand
First Mountain Nymph	Første Bjergpige
Second Mountain Nymph	Anden Bjergpige
Morgiane, Aladdin's mother	Morgiane, Aladdins moder
Gulnare, the Sultan's daughter	Gulnare, Sultanens datter
Soliman, Sultan of Persia	Soliman, Sultan i Persien
Hindbad, Nureddin's brother	Hindbad, Nureddins broder
The Ghost	Spøgelset
Sindbad	Sindbad
Fatime, a holy woman	Fatime, en hellig kone



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MUSIKALSKE NUMRE  
MUSICAL NUMBERS

<b>No. 1 Prologue</b> (Genie of the Ring)	<b>1</b>	<b>No. 1 Prolog</b> (Ringens Aand)
<b>No. 2</b> (Flauto Solo)	<b>7</b>	<b>No. 2</b> (Flauto solo)
<b>No. 3 March of the Pallbearers</b>	<b>7</b>	<b>No. 3 Ligbærernes Marsch</b>
<b>No. 4</b> (Chorus of Mountain Nymphs, Genie of the Lamp)	<b>8</b>	<b>No. 4</b> (Kor af Bjergaander, Stemme fra Lampen)
<b>No. 5</b> (Nureddin, Aladdin, Two Mountain Nymphs, Genie of the Lamp)	<b>19</b>	<b>No. 5</b> (Nureddin, Aladdin, To Bjergpiger, Lampens Aand)
<b>No. 6</b> (Genie of the Lamp, Morgiane, Aladdin)	<b>31</b>	<b>No. 6</b> (Lampens Aand, Morgiane, Aladdin)
<b>No. 7 A Beautiful Square in Ispahan</b>	<b>33</b>	<b>No. 7 En skjøn Plads i Ispahan</b>
<b>No. 8 Distant Festive Music</b>	<b>36</b>	<b>No. 8 Fjern Festmusik</b>
<b>No. 9</b> (Genie of the Lamp, Aladdin, Gulnare)	<b>39</b>	<b>No. 9</b> (Lampens Aand, Aladdin, Gulnare)
<b>No. 10</b> (Genie of the Lamp, Aladdin)	<b>46</b>	<b>No. 10</b> (Lampens Aand, Aladdin)
<b>No. 11 March</b>	<b>49</b>	<b>No. 11 Marsch</b>
<b>No. 12</b> (Gulnare, Aladdin, Soliman)	<b>66</b>	<b>No. 12</b> (Gulnare, Aladdin, Soliman)
<b>No. 13 March</b>	<b>72</b>	<b>No. 13 Marsch</b>
<b>No. 14</b> (Chinese Dance)	<b>75</b>	<b>No. 14</b> (Kineser Dans)

<b>No. 15</b> <i>Prisoners' Dance</i>	<b>90</b>	<b>No. 15</b> <i>Dans af Fanger</i>
<b>No. 16</b> <i>Hindu Dance</i>	<b>110</b>	<b>No. 16</b> <i>Hindu-Dans</i>
<b>No. 17</b> <i>Negro Dance</i>	<b>115</b>	<b>No. 17</b> <i>Negerdans</i>
<b>No. 18</b> <i>Dance and Chorus</i>	<b>144</b>	<b>No. 18</b> <i>Dans og Kor</i>
<b>No. 19</b> "Cithar! lad min Bøn dig røre" (Gulnare)	<b>166</b>	<b>No. 19</b> "Cithar! lad min Bøn dig røre" (Gulnare)
<b>No. 20</b> (Gulnare)	<b>167</b>	<b>No. 20</b> (Gulnare)
<b>No. 21</b> (Genie of the Lamp, Nureddin)	<b>169</b>	<b>No. 21</b> (Lampens Aand, Nureddin)
<b>No. 22</b> <i>Aladdin's Dream</i> (Dance of the Morning Mists)	<b>171</b>	<b>No. 22</b> <i>Aladdins Drøm</i> (Morgentaagerens Dans)
<b>No. 23</b>	<b>181</b>	<b>No. 23</b>
<b>No. 24</b> "Visselulle nu, Barnlil!", <i>Aladdin at his Mother's Grave</i> (Aladdin)	<b>183</b>	<b>No. 24</b> "Visselulle nu, Barnlil!", <i>Aladdin paa sin Moders Grav</i> (Aladdin)
<b>No. 25</b> (Genie of the Ring, Aladdin)	<b>184</b>	<b>No. 25</b> (Ringens Aand, Aladdin)
<b>No. 25 1/2</b>	<b>189</b>	<b>No. 25 1/2</b>
<b>No. 26</b> (Genie of the Lamp, Aladdin)	<b>190</b>	<b>No. 26</b> (Lampens Aand, Aladdin)
<b>No. 27</b> (Hindbad, The Ghost)	<b>196</b>	<b>No. 27</b> (Hindbad, Spøgelset)
<b>No. 28</b> "Alt Maanen oprejst staaer bag sorte Skove" (Fatime)	<b>201</b>	<b>No. 28</b> "Alt Maanen oprejst staaer bag sorte Skove" (Fatime)
<b>No. 28 1/2</b> "I Helved galer Haner" (Sindbad, The Ghost)	<b>202</b>	<b>No. 28 1/2</b> "I Helved galer Haner" (Sindbad, Spøgelset)
<b>No. 29</b>	<b>205</b>	<b>No. 29</b>
<b>No. 30</b> "Syvfold ønske dine Slaver dig til Lykke, Fyrste, nu." (Coro)	<b>228</b>	<b>No. 30</b> "Syvfold ønske dine Slaver dig til Lykke, Fyrste, nu." (Coro)
<b>Appendix. Entrance March</b>	<b>235</b>	<b>Appendiks. Indtogsmarsch</b>

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# SCENE - OG HANDLINGSGANG SYNOPSIS

The following scene titles are taken from the typewritten text (K in the list of sources) whereas the page indications refer to Johannes Poulsen's arrangement of Oehlenschläger's text in his copy of the 1854 edition (J in the list of sources).

## FIRST EVENING

### Thalia

*Prologue* (p. 203)

**(Music: No. 1 Prologue).** The Genie of the Ring reflects on how fortune favours the chosen one but cannot be gained by striving.

## A C T O N E

Scene 1. *Craftsman's alley. Mustapha's workshop* (p. 11)

**(Music: No. 2).** Aladdin's aging parents, Mustapha and Morgiane, are sitting in their poor tailor's workshop, lamenting the troubles of life and the idleness of their son Aladdin. On Aladdin's arrival Mustapha becomes angry. During their squabble some material in the workshop catches fire, and Mustapha dies in the flames.

Scene 2. *Africa* (p.15)

The evil sorcerer Nureddin covets the copper lamp which will give him unlimited power and remembers how the lamp can only be brought forth from the depths by 'Nature's cheerful son'. He learns that such a person is to be found in the town of Ispahan, and he determines to use his cunning to persuade the chosen one to obtain the lamp for him.

Scene 3. *Craftsman's alley* (p. 18)

Aladdin's mother Morgiane grieves for Mustapha and takes her leave of him as the pallbearers carry his body across the stage **(Music: No. 3 March of the Pallbearers).**

Scene 4. *A little market at Ispahan* (p. 19)

The carefree Aladdin is playing with some other boys. The merchant Sindbad throws oranges for them to scramble after;

Titlerne på de enkelte billeder er taget fra den maskinskrevne tekstbog (K i kildefortegnelsen), mens de tilhørende sidehenvisninger refererer til Johannes Poulsens tilretning af Oehlenschlägers tekst i hans håndeksemplar af den trykte udgave fra 1854 (J i kildefortegnelsen.).

## FØRSTE AFTEN

### Thalia

*Prolog* (s. 203)

**(Musik: No. 1 Prolog).** Ringens Ånd reflekterer over, hvordan lykken tilsmiler den udvalgte, men ikke kan efterstræbes.

## F Ø R S T E A K T

1. Billede. *Haandværkerkyden. Mustaphas Værksted* (s. 11)

**(Musik: No. 2).** Aladdins gamle forældre, Mustapha og Morgiane, sidder i deres fattige skrædderværksted og beklager sig over livets fortrædeligheder og sønnen Aladdins lediggang. Ved Aladdins ankomst bliver Mustapha vred; under deres skænderi går der ild i nogle materialer i værkstedet, og faderen omkommer under branden.

2. Billede. *Afrika* (s. 15)

Den onde troldmand Nureddin higer efter kobberlampen, som vil give ham ubegrænset magt, og erindrer om, at lampen kun kan fremdrages fra dybet af "Naturens muntre søn". Han bliver bekendt med, at et sådant menneske findes i byen Ispahan, og ved list vil han lokke den udvalgte til at skaffe sig lampen.

3. Billede. *Haandværkerkyden* (s. 18)

Aladdins mor Morgiane begræder sin Mustaphas død og tager afsked med ham, da ligbærerne fører hans afsjælede legeme over scenen **(Musik: No. 3 Ligbærernes Marsch).**

4. Billede. *Et lille Torv i Ispahan* (s. 19)

Den sorgløse Aladdin leger med de andre drenge. Købmanden Sindbad kaster appelsiner i grams – de falder alle i Aladdins

all the oranges fall into Aladdin's turban. The sorcerer Nureddin notices Aladdin's good fortune and realises that he is the one who will be able to get him the coveted oil lamp. Setting his plan in motion, he introduces himself to Aladdin as his cousin and offers to bring him and his mother out of poverty by obtaining a little shop for them with goods to sell. Before doing that he offers to take Aladdin on a trip to the mountains outside the town.

Scene 5. *A wild mountainside* (p. 30)

Aladdin and Nureddin have reached the entrance to the secret cave containing the lamp. Nureddin opens the cave with his magic, presents Aladdin with a magic ring with which to protect himself, and sends him into the cave to fetch the lamp.

Scene 6. *The magic cave* (p. 40)

Aladdin enters the cave and is met by an invisible chorus of mountain spirits and the voice of the lamp (**Musik: No. 4**). Aladdin gazes in wonderment at the marvels of the cave, finds the lamp and moves towards the exit and the awaiting Nureddin. The sorcerer tries in vain to coax the lamp from Aladdin, before he will let him out of the cave. Having failed, he punishes Aladdin by shutting him in the cave for eternal perdition. Aladdin faints, but by a stroke of luck he is found by two mountain nymphs, who look at him in admiration and only disappear as he begins to wake (**Musik: No. 5**). By chance his movements happen to rub the magic ring and thereby summon the Genie of the Ring. In his capacity as master of the Ring Aladdin orders that he be freed from the cave and brought with the lamp to his home town of Ispahan.

A C T T W O

Scene 7. *Morgiane's house* (p. 52)

Aladdin is back in his mother's house. By mistake Morgiane happens to summon the Genie of the Lamp (**Musik: No. 6**), and Aladdin uses the opportunity to ask for a proper meal, which the Genie brings straight away. Morgiane fears the powers hidden in the lamp, but Aladdin calms her.

Scene 8. *The big market at Ispahan* (p. 58)

Aladdin secretly observes the Sultan's daughter Gulnare and falls in love with her on the spot (**Musik: No. 7 A Beautiful Square in Ispahan**). He asks Morgiane to go to the Sultan and seek his daughter's hand. Morgiane warns what will happen when a poor tailor's wife makes such a bold request, but Aladdin rejects this, saying that he after all has the lamp and

turban. Troldmanden Nureddin iagtager Aladdins held og forstår, at Aladdin er den, der må kunne skaffe ham den eftertragtede olielampe. For at udfører sin plan præsenterer han sig for Aladdin som dennes fætter og tilbyder at bringe Morgiane og Aladdin ud af fattigdommen ved at skaffe dem en lille bod med handelsvarer. Forinden byder han Aladdin med på en tur til bjergene uden for byen.

5. Billede. *Vild Bjergegn* (s. 30)

Aladdin og Nureddin er nået til indgangen til den hemmelige hule, hvor lampen befinder sig. Nureddin tryller hulen åben, forærer Aladdin en tryllering til at beskytte sig og sender ham ind i hulen efter lampen.

6. Billede. *Tryllehulen* (s. 40)

Usynligt kor af bjergånder og stemmen fra lampen møder Aladdin, da han træder ind i hulen (**Musik: No. 4**). Aladdin betragter med dyb forundring alle herlighederne i hulen, finder lampen og begiver sig mod udgangen til den ventende Nureddin. Troldmanden søger forgæves at lokke lampen fra Aladdin, inden han lader ham komme ud af hulen. Da dette mislykkes, lukker han som straf Aladdin inde i hulen til evig fortabelse. Aladdin synker om i afmagt, men ved et lykketræf bliver han fundet af to bjergpiger, som beundrende betragter ham og først forsvinder, da han begynder at vågne (**Musik: No. 5**). Tilfældigvis kommer han ved sine bevægelser til at stryge på trylleringen og fremmaner derved Ringens Ånd; i sin egenskab af dennes herre befaler han den at befri sig fra hulen og bringe sig selv og lampen til sin hjemby Ispahan.

A N D E N A K T

7. Billede. *Morgianes Bolig* (s. 52)

Aladdin er tilbage i sin moders bolig. Ved en fejltagelse kommer Morgiane til at fremmane Lampens Ånd (**Musik: No. 6**), og Aladdin benytter lejligheden til at bede om et ordentligt måltid mad, som ånden straks bringer. Morgiane er bange for de skjulte kræfter i lampen, men Aladdin beroliger hende.

8. Billede. *Det store Torv i Ispahan* (s. 58)

Aladdin iagtager i det skjulte Sultanens datter Gulnare og bliver på stedet forelsket i hende (**Musik: No. 7 En skøn Plads i Ispahan**). Han beder Morgiane gå til sultanen og anmode om datterens hånd. Morgianes advarsler om, hvad der vil ske, når en fattig skrædderkone henvender sig med en så dristig anmodning, afviser Aladdin med, at han jo har lampen, og at

that as proof of his wealth she should take with her the diamonds and gems the lamp has already obtained for him.

Scene 9. *Public audience* (p. 80)

Morgiane carries out her errand before Sultan Soliman. When he sees the gems and realises that there are more where they came from, he promises Morgiane that he will give his daughter Gulnare to Aladdin in marriage. When she has gone, however, the Vizier protests to the Sultan that he had promised his daughter to the Vizier's son, and says that he should not be fooled by a few gems. Sultan Soliman withdraws his promise to Morgiane and assures the Vizier that he will stand by his original word.

Scene 10. *A passageway in a bazaar* (p. 89)

Music is heard from the castle (**Music: No. 8 Distant Festive Music**), and at the grocer's stall Morgiane happens to see that celebrations are in progress for the wedding of Gulnare and Saladin, son of the Vizier. Morgiane hurries home in dismay.

Scene 11. *Morgiane's house* (p. 92)

Aladdin, who has heard about the wedding, has again summoned the Genie of the Lamp (**Music: No. 9**) and ordered it to bring the bridal bed with Gulnare to him on Saladin and Gulnare's wedding night and to put Saladin out in the cold as a pillar of stone. This is done, and Gulnare and Aladdin enjoy their good fortune.

Scene 12. *The balcony* (p. 94)

Saladin curses his fate but cannot move from the spot.

A C T T H R E E

Scene 13. *Private audience* (p. 96)

The Vizier tries to persuade the Sultan to take measures against the sorcery taking place with Gulnare and Saladin. When the wise man Ali Baba interprets these events, the Sultan decides to put things to a test: if Aladdin can bring him forty golden caskets full of gems, delivered to him by forty black and forty white slaves, he will dissolve the engagement of his daughter and the Vizier's son and instead give his blessing to the wedding of Gulnare and Aladdin.

Scene 14. *Morgiane's room* (p. 107)

With horror Morgiane tells Aladdin of the Sultan's wishes. Aladdin makes light of it, summons the Genie of the Lamp and orders it to fulfil his demands (**Music: No. 10**).

hun som bevis på hans rigdom skal medbringe de diamanter og ædelstene, som lampen allerede har forskaffet ham.

9. Billede. *Offentlig Audiens* (s. 80)

Morgiane fremfører sit ærinde for sultan Soliman. Da han ser ædelstenene og forstår, at der er flere, hvor de kommer fra, lover han Morgiane at give Aladdin sin datter Gulnare til ægte. Da hun er gået, foreholder Veziren Sultanen, at han har lovet datteren til Vezirens søn, og at han ikke burde være til falds for et par ædelstene. Sultan Soliman fortryder sit løfte til Morgiane og forsikrer Veziren, at han står ved sit oprindelige ord.

10. Billede. *Bazargangen* (s. 89)

Der høres musik fra slottet (**Musik: No. 8 Fjern Festmusik**), og hos urtekræmmeren får Morgiane ved et tilfælde at vide, at man fejrer Gulnares bryllup med Vezirens søn, Saladin. Morgiane skynder sig bestyrtet hjem.

11. Billede. *Morgianes Bolig* (s. 92)

Aladdin, som har fået nys om brylluppet, har atter fremmanet Lampens Ånd (**Musik: No. 9**) og befalet den i Saladin og Gulnares brudenat at føre brudesengen med Gulnare til Aladdin og sætte Saladin ud i kulden som en stenstøtte. Dette sker, og Gulnare og Aladdin nyder deres lykke.

12. Billede. *Altanen* (s. 94)

Saladin forbander sin skæbne uden at kunne rokke sig af stedet.

T R E D J E A K T

13. Billede. *Privat Audiens* (s. 96)

Veziren forsøger at få Sultanen til at gribe ind over for det trolderi, som foregår med Gulnare og Saladin. Da vismanden Ali Baba tolker disse begivenheder for Sultanen, beslutter denne at lade det komme an på en prøve: hvis Aladdin kan skaffe ham fyrretyve guldfade med ædelstene, bragt ham af fyrre sorte og fyrre hvide slaver, vil han ophæve pagten mellem sin datter og Vezirens søn og i stedet give sin velsignelse til brylluppet mellem Gulnare og Aladdin.

14. Billede. *Morgianes Kammer* (s. 107)

Morgiane fortæller med rædsel Aladdin om Sultanens krav. Aladdin slår det hen, fremmaner Lampens Ånd og befaler denne at opfylde kravene (**Musik: No. 10**).

Scene 15 *The slave staircase* (p. 114)

The slaves and the precious goods the Sultan has demanded arrive (**Music: No. 11 March**). When the Sultan sees that Aladdin can fulfil his wishes, he invites everyone to the wedding of Gulnare and Aladdin and takes him as his son-in-law and co-ruler.

Scene 16. *Gulnare's little room* (p. 127)

To the sound of muted music Gulnare bewails her fate (**Music: No. 12**). She is surprised that the bridegroom she has been awaiting turns out not to be the one she was fearing but instead her beloved Aladdin.

Scene 17. *Wedding* (p. 134)

Gulnare and Aladdin's wedding is celebrated with singing and dancing (**Music: No. 13 March, No. 14, No. 15 Prisoners' Dance, No. 16 Hindu Dance, No. 17 Negro Dance, No. 18 Dance and Chorus**).

## SECOND EVENING

### Melpomene

#### A C T F O U R

Scene 1. *Africa* (p. 131)

Nureddin curses his fate, since he realises that Aladdin now possesses the wonderful lamp. He decides to go to Ispahan to wrest the treasure from him. Nureddin's brother Hindbad pretends to want to help him retrieve the lamp but decides to kill his brother afterwards and gain power over the Genie of the Lamp himself.

Scene 2. *A passageway in a bazaar* (p. 140)

Nureddin has reached Ispahan and receives confirmation from the local merchant that Aladdin has had his magnificent castle built in a single night. He plans a trick and buys ten old copper lamps at the copper-smith.

Scene 3. *Gulnare's room* (p. 147)

(**Music: No. 19, "Cithar! lad min Bøn dig røre"**) Gulnare is singing a song of praise to love but is interrupted by the nurse, who tells her that a poor man is walking around in the square outside offering new copper lamps for old. She starts to think about a lamp she has seen in Gulnare and Aladdin's palace and goes out to exchange it for a new one. Gulnare senses that something dreadful is about to happen, without knowing exactly what (**Music: No. 20**).

15. Billede. *Slavetrappen* (s. 114)

Slaverne og kostbarhederne, som sultanen har forlangt, ankommer (**Music: No. 11 Marsch**). Da Sultanen ser, at Aladdin kan opfylde hans ønsker, kalder han til bryllup mellem Gulnare og Aladdin og tager ham til sig som svigersøn og medhersker.

16. Billede. *Gulnares lille Kammer* (s. 127)

Til dæmpet musik begræder Gulnare sin skæbne (**Music: No. 12**). Hun overraskes over, at den ventede brudgom ikke er den, hun frygter, men derimod hendes elskede Aladdin.

17. Billede. *Bryllup* (s. 134)

I sang og dans fejres brylluppet mellem Gulnare og Aladdin (**Music: No. 13 Marsch, No. 14, No. 15 Dans af Fanger, No. 16 Hindu-Dans, No. 17 Negerdans, No. 18 Dans og Kor**).

## ANDEN AFTEN

### Melpomene

#### F J E R D E A K T

1. Billede. *Afrika* (s. 131)

Nureddin forbander sin skæbne, da det er gået op for ham, at Aladdin besidder den forunderlige lampe. Han beslutter at drage til Ispahan for at fravryste ham skatten. Nureddins broder Hindbad foregiver at ville hjælpe med at få fat i lampen, men beslutter efterfølgende at dræbe broderen for selv at få magt over Lampens Ånd.

2. Billede. *Bazargangen* (s. 140)

Nureddin er nået til Ispahan og får fra den lokale købmand bekræftet, at Aladdin på een nat fik bygget sit prægtige slot. Han planlægger en list og køber hos kobbersmeden en halv snes gamle kobberlamper.

3. Billede. *Gulnares Kammer* (s. 147)

(**Music: No. 19, "Cithar! lad min Bøn dig røre"**) Gulnare afbrydes i sin lovsang til elskoven af Ammen, der fortæller, at en fattig mand går rundt på pladsen uden for og falbyder nye kobberlamper i bytte for gamle lamper. Hun kommer i tanker om en lampe, hun har set i Gulnares og Aladdins palads og går ud for at bytte denne til en af de nye. Gulnare har anelser om, at noget forfærdeligt er i gærde, uden dog helt at vide hvad (**Music: No. 20**).

Scene 4. *Wild rocky outcrop* (p. 153)

Nureddin has gone away in triumph with the wonderful lamp. He now calls forth the Genie of the Lamp and orders him to bring Aladdin's palace and his bride to Africa (**Music: No. 21**).

Scene 5. *Woods* (p. 165)

As the morning mist lifts, Aladdin is enjoying life and nature in the woods, unaware of events (**Music: No. 22 Aladdin's Dream**), when a sentry summons him on the Sultan's orders to the place of execution, as punishment for the Genie of the Lamp having abducted Gulnare and her palace.

Scene 6. [*The place of execution*] (p. 171)

The executioner makes himself ready, and to the sound of music the condemned Aladdin is brought to the scaffold (**Music: No. 23**). But the people's cries of protest cause the Sultan to falter. He reprieves Aladdin, on condition that he can restore Gulnare and her palace within forty days. If he fails he will be executed.

Scene 7. *Morgiane's attic* (p. 178)

Aladdin seeks out Morgiane but learns that she has died of sorrow over his fate. Aladdin catches sight of a lamp hanging on its old nail, a lamp which it turns out only he can see. He goes out with the 'invisible' lamp.

Scene 8. *The churchyard* (p. 182)

Aladdin sings a lullaby beside his mother's grave (**Music: No. 24 Aladdin at his Mother's Grave, "Visselulle nu, Barnlil!"**) and prays as a penitent muslim. He realises that there is only one day left of the Sultan's forty-day clemency. Inadvertently rubbing the ring he once received from Nureddin, he summons the Genie of the Ring (**Music: No. 25**). The Genie of the Ring is unable to fulfil his wish to bring back his castle and bride, but offers instead to bring Aladdin by the power of wind to his castle in Africa (**Music: No. 25 1/2**).

## A C T F I V E

Scene 9. *Aladdin's Palace* (p. 191)

Through the Genie's power Aladdin has been brought to Africa, where he finds Gulnare in her castle. Together they plan how to wrest from Nureddin the wonderful lamp, which he keeps constantly at his chest.

4. Billede. *Vild Klippeegn* (s. 153)

Nureddin er triumferende draget bort med den forunderlige lampe, som han har fået i bytte, og hidkalder nu Lampens Ånd for at befale denne at bringe Aladdins palads med hans brud til Afrika (**Musik: No. 21**).

5. Billede. *Skovegn* (s. 165)

Mens morgentågen letter nyder Aladdin intetanende livet og naturen i skoven (**Musik: No. 22 Aladdins Drøm**), da en vagt på Sultanens befaling stævner ham til retterstedet som straf for, at Gulnare og hendes palads er blevet bortført af Lampens Ånd.

6. Billede [*Retterstedet*] (s. 171)

Bøddelen gør sig klar, og til lyden af musik føres den dødsdømte Aladdin til skafottet (**Musik: No. 23**), men folkets protestråb får Sultanen til at vakle. Han benåder Aladdin på betingelse af, at denne kan skaffe Gulnare og hendes palads tilbage inden fyrretyve dage er gået. Hvis ikke dette lykkes, skal han henrettes.

7. Billede. *Morgianes Stue på Taget* (s.178)

Aladdin opsøger Morgiane men erfarer, at hun er død af sorg over hans skæbne. Aladdin får øje på en lampe, der hænger på sit gamle søm, en lampe, som det viser sig, at kun han ene af alle kan se. Han drager bort med den "usynlige" lampe.

8. Billede. *Kirkegården* (s. 182)

Ved sin moders grav synger Aladdin en vuggevise (**Musik: No. 24 Aladdin paa sin Moders Grav, "Visselulle nu, Barnlil!"**) og holder bøn som en angrende muselmand. Det går op for ham, at der kun er een dag tilbage af Sultanens frist på de fyrretyve dage. Ved uforvarende at gnide på den ring, som han i sin tid fik af Nureddin, fremmaner han Ringens Ånd (**Musik: No. 25**). Ganske vist formår Ringens Ånd ikke at opfylde Aladdins ønske om at bringe slottet og bruden tilbage, men tilbyder i stedet ved vindens kraft at bringe Aladdin til hans slot i Afrika (**Musik: No. 25 1/2**).

## F E M T E A K T

9. Billede. *Aladdins Palads* (s.191)

Ved åndens magt er Aladdin blevet bragt til Afrika, hvor han genfinder Gulnare på sit slot. Sammen planlægger de, hvordan de skal fravriste Nureddin den forunderlige lampe, som han konstant bærer ved sit bryst.



Scene 10. *Scene at the apothecary's* (p. 196)

Aladdin buys a poisonous powder under the pretense of wanting to kill off a very large fly.

Scene 11. *Aladdin's palace*. (p. 199)

Gulnare tempts Nureddin to drain the nuptial cup with her after the old Persian custom. Nureddin dies of the poison, and Aladdin is able to take the lamp away from him and bring Gulnare and the castle back, just as the Sultan demanded. To the accompaniment of music the castle flies back again to Persia (**Music: No. 26**).

Scene 12. *Persia* (p. 229)

Hindbad, Nureddin's brother, seeks out the wise woman Fatima in her hut in the woods. With her help he wishes to be led to Gulnare and to kill Aladdin. On the way he is visited by a ghost (**Music: No. 27**), which proves to be the spirit of Nureddin. Fatime sings a sorrowful song to the moon and the night (**Music: No. 28 "Alt Maanen oprejst staaer bag sorte Skove"**) and tells how Aladdin and Gulnare have sent a messenger to fetch her. The evil Hindbad strikes her dead, so that he himself, dressed as Fatime, can be brought to Aladdin by the young Sindbad. On the way through the wood Sindbad and the disguised Hindbad are again visited by the spirit of Nureddin, this time in the guise of a charcoal-burner, who offers to carry the old woman on his back. The ghost goes rapidly with his burden and strikes up the song 'In Hell the Cocks are Crowing' (**Music: No. 28 1/2**).

Scene 13. *The slave staircase* (p. 262)

Hindbad, disguised as Fatime, tries to get the lamp off Aladdin under the pretense of wanting to ease his pains, but Aladdin discovers the trick and challenges Hindbad to a duel, with the lamp as the prize: 'truth against lies, good against evil'. To violent music the fight goes back and forth (**Music: No. 29**). Aladdin gains the upper hand, and as Hindbad loses his sword during the struggle and realises that the battle is lost, he throws himself into the abyss. While Aladdin is being hailed by the people, news arrives that the old Sultan is dead, and that Aladdin has been chosen as his successor (**Music: No. 30**). During the people's preparations for the coronation ceremony, Aladdin pauses a while at Morgiane's grave.

10. Billede. *Apothekerscenen* (s. 196)

Aladdin indkøber et giftpulver hos apotekeren under dække af at ville udrydde en meget stor flue.

11. Billede. *Aladdins Palads*. (s. 199)

Gulnare lokker Nureddin til efter gammel persisk skik at tømme bryllupsbægeret med sig. Nureddin dør af giften, og Aladdin kan fratage ham lampen og befale Lampens Ånd at bringe Gulnare og slottet tilbage, således som Sultanen har forlangt. Til musikledsagelse flyver slottet på ny tilbage til Persien. (**Musik: No. 26**).

12. Billede. *Persien* (s. 229)

Hindbad, Nureddins bror, opsøger den kloge kone Fatime i hendes hytte i skoven for ved hendes hjælp at blive ført til Gulnare og dræbe Aladdin. På vej dertil hjemses han af et spøgelse (**Musik: No.27**), som viser sig at være Nureddins ånd. Fatime synger en sørgmodig sang til månen og natten (**Musik: No. 28 "Alt Maanen oprejst staaer bag sorte Skove"**) og fortæller, at Aladdin og Gulnare har sendt bud efter hende. Den onde Hindbad slår hende ihjel, for at han selv – forklædt som konen Fatime – kan blive ført til Aladdin af den unge Sindbad. Undervejs gennem skoven hjemses Sindbad og den forklædte Hindbad på ny af Nureddins ånd – denne gang i skikkelse af en kulsvirer, der tilbyder at bære den gamle kone på ryggen. Spøgelset går rask til med sin byrde, mens han istemmer "I Helved galder Haner". (**Musik: No. 28 1/2**).

13. Billede. *Slavetrappen* (s. 262)

Hindbad – i Fatimes skikkelse – forsøger, under dække af at ville lindre hans kvaler, at lokke lampen fra Aladdin, men denne opdager listen og udæsker Hindbad til tvekamp med lampen som sejrpris: "sandhed mod løgn, det gode mod det onde". Til heftig musik bølger kampen frem og tilbage (**Musik: No. 29**). Aladdin får overtaget, og da Hindbad under kampen mister sit sværd og indser at slaget er tabt, styrter han sig i afgrunden. Mens Aladdin hylides af folket, meddeles det, at den gamle Sultan er død, og at Aladdin er udset til hans efterfølger (**Musik: No. 30**). Under folkets forberedelser til kroningsfesten dvæler Aladdin en stund ved Morgianes grav.



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# FORKORTELSER

## ABBREVIATIONS

A	alto
B	basso
b.	bar
bb.	bars
brass	brass instruments
cast.	castagnette
cb.	contrabbasso
cel.	celesta
cfg.	contrafagotto
cl.	clarinetto
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (The Carl Nielsen Archives)
CNS	Carl Nielsens Samling (The Carl Nielsen Collection)
cor.	corno
cor.ingl.	corno inglese
div.	divisi
<i>DK-Kk</i>	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
fg.	fagotto
fl.	flauto
fl.gr.	flauto grande
glsp.	glockenspiel
gr.c.	gran cassa
marc.	marcato
NKS	Ny Kongelig Samling (The New Royal Collection)
ob.	oboe
picc.	flauto piccolo
Pl.No.	Plate Number
ptti.	piatti
S	soprano
stacc.	staccato
str.	strings
T	tenore
tam.	tam-tam
tamb.picc.	tamburo piccolo
tb.	tuba
tbno.	tamburino
ten.	tenuto
timp.	timpani
tr.	tromba
trb.b.	trombone basso
trb.t.	trombone tenore
trgl.	triangolo
va.	viola
vc.	violoncello
vl.	violino
woodw.	woodwind instruments
xil.	xilofono

# CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

## SOURCES

- A** Fair copy, partly autograph
- B** Copyist’s score
- C** Seven Pieces, copyist’s score
- D** Seven Pieces, published score
- E** Set of parts, transcript
- F** Side drum and triangle parts for No. 11, transcript
- G** Sketches and autograph score, draft
- H** Autograph score for No. 26, draft
- I** ‘Indtogsmarsch’,<sup>1</sup> autograph score
- J** Johannes Poulsen’s printed copy of Oehlenschläger’s poem
- K** Annotated text of 1919 performance, typed
- L** Prompt copy, typed
- M** Printed voice and piano score of three songs
- N** ‘Orientalsk Festmarch’, piano arrangement of No. 11

- O** Five Pieces, arrangement for small or salon orchestra, printed parts
- A** Fair copy, partly autograph.  
*DK-Kk*, CNS 332a.  
Title page: “Musik til Øhlenschläger<sup>8</sup> / Dramatiske Eventyr / ‘Aladdin’ / Komponeret af Carl Nielsen. / (Partitur)”.  
End date: “Fuldendt i Frederiksholms Kanal 28A den 1ste Februar 1919 Carl Nielsen”.<sup>2</sup>  
Transferred to the Royal Library by the Royal Theatre, date unknown.  
35x25.5 cm, title page, 279 numbered pages written in black ink.  
Paper type: industrial manuscript paper, mainly 18-stave (12-stave for No. 14, 24-stave for Nos. 17 and 18).  
This is an autograph fair copy, with contributions by Knud Jeppesen, Nancy Dalberg and others, made from **G** and **H**. It was used as a conducting score by Ferdinand Hemme in the Royal Theatre in 1919, by Carl Nielsen in 1925, and by Johan Hye-Knudsen in 1940. The many annotations in blue pencil refer to the order of movements for the 1940 performance. Full text for melodramas and songs is included and partial text for cues. Several choral items (Nos. 4, 21, 30) include text underlay in German, presumably for the 1929 performance in Hamburg or the 1935 performance in Lübeck.
- B** Copyist’s score.  
*DK-Kk*, Egne afskrifter.  
Title page: “CARL NIELSEN / ALADDIN / eller / DEN FOR-UNDERLIGE LAMPE / DRAMATISK EVENTYR / i 5 AKTER / TEKST: / ADAM OEHLENSCHLÄGER”  
End date: “Afskrift Juli-August 1943 Poul London”.  
34.5x25.5 cm, title page, 291 numbered pages.  
Paper type: mainly 18-stave industrial manuscript paper (28-stave for Nos. 17 and 18).  
Copy of **A**.

<sup>1</sup> Entrance March

<sup>2</sup> “Finished at Frederiksholms Kanal 28A on 1 February 1919 Carl Nielsen”

- C** Seven Pieces, copyist's score.  
*DK-Kk*, CNS 332b.  
 Title page: "Carl Nielsen / 7 Stykker af Scenemusiken til / 'ALADDIN'. Stücke aus der Bühnenmusik zu 'ALADDIN'"  
 Titles of movements in Danish and German: "1. Orientalisk Festmarsch / Orientalischer Festmarsch; 2. Aladdins Drøm og Morgentaagernes Dans / Aladdins Traum und Tanz der Morgennebel; 3. Hindudans / Hindutanz; 4. Kineser-dans / Chinesischer Tanz; 5. Torvet i Jspahan / Der Markplatz in Jspahan; 6. Fangernes Dans / Tanz der Gefangenen; 7. Negerdans / Neger Tanz."  
 Donated to the Royal Library by Edition Wilhelm Hansen in 1983.  
 33.5x26.5 cm, title page, 117 numbered pages, written in ink. Carries stamp of Borups Musikforlag, crossed out, and Skandinavisk og Borups Musikforlag.  
 Paper type: 18-stave industrial manuscript paper (24-stave for Negro Dance).
- D** Seven Pieces, published score.  
 Cover: "CARL NIELSEN / 7 Stykker af Scenemusiken / til / 'Aladdin' / 7 Stücke aus der Bühnenmusik / zu / "Aladdin" / Partitur / Stemmer / SKANDINAVISK OG BORUPS MUSIK-FORLAG / KØBENHAVN"  
 Plate No.: S.B.M. 1470.  
 Published score of **C**, Skandinavisk og Borups Musikforlag, 1940.<sup>3</sup>  
 Contains expanded "composer's remarks on the performance of "The Market at Ispahan".  
 30x23 cm, title page, 89 pages.
- E** Set of parts, transcript.  
*DK-Kk*, CNS 332d.  
 Transferred to the Royal Library by the Royal Theatre, 1986.  
 34.5x26 cm, 37 parts in covers (organ and chorus parts missing), written in ink.  
 Paper type: 12 staves.  
 Outside the covers are found various re-writings and additional movements (principally Nos. 24 (vl.1,2, vc. and cb. parts in CN's hand), 25, 25<sup>1/2</sup>, opening of No. 12).  
 Many of the parts contain the running order for Svend Methling's 1940 production and dates of Lübeck performances. The numerous additions in blue crayon probably refer to the 1940 performance (see comments on **A**).
- F** Side drum and triangle parts for No. 11, transcript.  
*Dk-Kk*, CNS 332, Suppl. Kasse 3f.  
 34.5x26 cm, 2 parts on loose leaves, which belong with **E**.  
 This box also contains a copyist's score of the Seven Pieces, and a two-piano version of the 'Negro Dance' by Karl Bak.
- G** Sketches and autograph score, draft.  
 In private ownership, photocopies in *DK-Kk*, with detailed inventory by David Fanning.  
 Mixed formats: 36x29 cm, 20-stave landscape pages; 35x25.5 cm, 18-stave; 35x25.5 cm, 12-stave. 2 fragmentary pages excised from **A**, numbered 232-233. 1 partial page containing a Violin II part not related to *Aladdin*. 104 pages in all, some paginated.  
 Contents: a) short score drafts for the dances of Act 3 (Nos. 13-18) which Nielsen then presumably gave to assistants for instrumentation, b) full score drafts of most of the remaining movements, paginated continuously. Also present are a small number of thematic jottings, some related to *Aladdin*, others apparently not used.
- H** Autograph score for No. 26, draft.  
*DK-Kk*, CNS 332c.  
 Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
 35.5x27 cm, four pages, paginated 67A-67D, written in pencil.  
 Paper type: B & H. Nr. 14.A. / 6.13. 24 staves.  
 Pagination suggests that this movement was an addition to **G**. Scoring becomes progressively sketchier.
- I** 'Indtogsmarsch', autograph score.  
*DK-Kk*, CNS 57.  
 Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
 34.5x26 cm, 10 pages, paginated 60-69, written in ink, originally part of **A**, which explains why the 16 pages of No. 11 of **A** are paginated 60-69f and No. 12 begins with p. 70.  
 Rejected movement, replaced by No. 11, "March". See Appendix to present volume.
- J** Johannes Poulsen's printed copy of Oehlenschläger's poem.  
 Title page: "Aladdin / eller / Den forunderlige Lampe, / dramatisk Eventyr / af / A. Oehlenschläger / Kjöbenhavn. / Universitetsboghandler Andr. Fred. Hösts Forlag. / Trykt hos Hofbogtrykker Bianco Luno / 1854 / Em. Bærentzen & Co lith. Inst"<sup>4</sup>

<sup>3</sup> According to the minutes of proceedings of the Society for the Publication of Danish Music, Dec. 1924 and Feb. 1925, there were plans for an edition at that time both by the Society and by the German publisher Peters Verlag. These plans came to nothing.

<sup>4</sup> Title of the English translation of 1857: *Aladdin; or The Wonderful Lamp. A Dramatic Poem in two Parts translated by Theodore Martin*, London 1857

Royal Theatre Archive

18.5x11.5 cm, title page and 273 numbered pages  
Mainly alternate right and left hand pages only, with  
Poulsen's ideas in pencil on inserted facing pages.

**K** Annotated text of 1919 performance, typed.

Royal Theatre, Souffleur Archiv.  
25x22 cm. Two volumes. Vol. 1 "Aladdin 1ste Aften"<sup>5</sup>  
contents page, 131 numbered pages. Vol 2 "Aladdin 2den  
Aften"<sup>6</sup> contents page, 80 numbered pages, in purple type.  
Contains numerous production indications by Poulsen in  
black and red ink, blue crayon.

**L** Prompt copy, typed.

Royal theatre, Souffleur Archiv.  
26.5x21.5 cm. Two volumes. Vol. 1 "Aladdin. / 1. Aften /  
Sufflørbog. / 1919".<sup>7</sup> Title page, 131 numbered pages, black  
type  
Vol. 2 "Aladdin. / 2. Aften / Sufflørbog. / 1919".<sup>8</sup> Title page,  
81 numbered pages, purple type.  
Version of **K**, with further minor corrections but few  
staging details.

**M** Printed voice and piano score of three songs.

Title page: "WILHELM HANSEN / EDITION / NR. 4134 / CARL  
NIELSEN / ALADDIN / 3 SANGE Op. 35" [*recte* Op. 34]  
Pl. No.: 17134 [According to Wilhelm Hansen's music  
engraver's lists in *DK-Kk* dated 12th March 1919]  
30x22.5 cm, 6 pp.

Contents:

- 1 'Cithar, lad min Bøn dig røre' (Gulnare's Song, No. 19)
- 2 'Visselulle nu, Barnlil!' (Aladdin at his Mother's Grave,  
No. 24)
- 3 'Alt Maanen oprejst staar' (Fatime's Song, No. 28)

This publication is not mentioned in Nielsen's correspond-  
ence, and it is not known whether the piano arrangements  
are by him or whether he was involved in proof-reading.

**N** 'Orientalisk Festmarch', piano arrangement.

Title page. "Orientalisk Festmarch / af 'ALADDIN' //  
Orientalischer Festmarsch / aus 'ALADDIN' / PIANO /  
BORUPS MUSIKFORLAG / PALAISGADE 2 - KOPENHAGEN K. /  
1926"

Pl. No. MN. 27-74

33x26.5 cm, title page, 3 pages.

**O** Five Pieces, arrangement for small or salon orchestra,  
printed parts.

Title page: "5 Stykker af Scenemusiken til /  
Oehlschlæger's / ALADDIN / 1. Orientalisk Festmarsch /  
2. Aladdins Drøm og Morgentaagernes Dans / 3.  
Hindudans / 4. Kineserdans / 5. Negerdans / Udgave for  
mindre Orkester eller / Salonorkester / 5 Stüke aus der  
Bühnenmusik / zo Oehlschlæger's / ALADDIN / 1.  
Orientalischer Festmarsch / 2. Aladdins Traum und Tanz  
der Morgennebel / 3. Hindu Tanz / 4. Chinesischer Tanz / 5.  
Neger Tanz / Ejendom for alle Lande: / SKANDINAVISK OG  
BORUPS MUSIKFORLAG / KØBENHAVN / 1926."

Pl. No. MN 26-69, 26-70, 26-71 and 26-72. Only vol. 1, 3, 4  
and 5 were published in 1926; vol. 2 came out in 1937  
with the Pl. No. S.B.M. 1257 (SKANDINAVISK OG BORUPS  
MUSIKFORLAG / KØBENHAVN).

## FILIATION AND EVALUATION OF SOURCES

The copy of the text from which Nielsen worked seems to be an  
intermediate version between **J** and **K**, now missing. **L** is  
virtually identical to **K**, with some minor changes of wording  
and without **K**'s pencil-annotated production indications.

**G** and **H** are the only extant musical sketches and drafts, **H**  
forming part of the draft score contained in **G**. The dances  
from Act 3 and the battle music from Act 5 are here given in  
short score only; these are presumably the movements Nielsen  
assigned to Nancy Dalberg and other friends and pupils for  
instrumentation. **I** is a rejected early version of No. 11 in fair  
copy; it evidently formed part of **A** before being replaced. **A**, the  
principal source for the present edition, is a fair copy of the  
entire score, partly in the composer's hand. It was used as a  
conducting score for all performances before 1943, and the  
parts, **E** and **F**, were prepared from it. It contains conductors'  
annotations and corrections, including indications for the re-  
ordered and cut version performed in 1940. **B** is a fair copy of **A**  
from 1943, probably made because of difficulties in decipher-  
ing **A**. **C** was prepared from **A**, to whose pagination it refers. It  
includes comments by Emil Telmányi in pencil and contains no

5 "Aladdin First Night"  
6 "Aladdin Second Night"  
7 "Aladdin/1. Night/Prompt copy/1919"  
8 "Aladdin/2. Night/Prompt copy/1919"

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evidence of Carl Nielsen's handwriting. It has not been possible to determine whether it was made in connection with performances conducted by Nielsen in his lifetime or merely as a printer's copy for **D**.


The sung and declaimed text for the present edition is based on **A** and checked against **J** and **K** for possible mis-copyings. The musical text is based on **A** and **I**, taking into account **E**, **F**, **G** and **H**.

EDITORIAL EMENDATIONS  
AND ALTERNATIVE  
READINGS

ACT ONE

No. 1 PROLOG - PROLOGUE

**A:** numerous dynamic markings added in unknown hand, omitted  
**J, K, L:** the text of the Prologue was declaimed by the Genie of the Ring  
(no indication given in **A, G**)






Bar	Part	Comment
1	vl.1,2 va. vc.	<i>trem.</i> added
5	va.	slur notes 1-6 and 7-12 emended to slur notes 1-12 by analogy with b.3 (vl.1) and in accordance with correction in <b>E</b>
10	vl.1,2 va.	<i>trem.</i> added
18	vl.1	slur notes 1-6 and 7-12 emended to slur notes 1-12 by analogy with vl.2 and as in <b>G</b>
50	va.	<i>trem.</i> added
64	timp. vl.1,2	superfluous <i>rall.</i> removed because of <i>rall.</i> in b.63
65	trb.t.	 added by analogy with rest of orchestra
65	vl.1,2 va. vc.	<i>trem.</i> added
66	trb.t.	<i>ff</i> added by analogy with rest of orchestra

No. 3 LIGBÆRERNES MARSCH -  
MARCH OF THE PALLBEARERS

Bar	Part	Comment
	CORO	The male voices presumably sing an octave below the notated pitch

No. 4

Bar	Part	Comment
1		<b>J:</b> <i>koret begynder når Tordenen er næsten færdig</i> "the chorus begins when the thunder has nearly finished".
1	glsp.	<b>G:</b> doubled at lower octave, from b.2: col 8. <b>A:</b> col before 8ve sign added in pencil but deleted
1	vl.1,2	<i>senza sord.</i> added
1	vl.2	<i>pp</i> added by analogy with vl.1
1	vl.1,2	<i>trem.</i> added
1-15	glsp.	rhythm emended in accordance with <b>E, A, G:</b> Nielsen apparently miscalculated the number of beats in bb.3 and 6, which each contain nine quavers. Triplet markings added in these bars in <b>A</b> and <b>B</b> are probably an emergency correction. <b>A:</b> in bb.1-2 and 12 the ostinato patterns are separated, exceptionally, by two quaver rests; in the first case erasings in the manuscript suggest uncertainty as to the setting up of the pattern, and in the second case Carl Nielsen may have been anxious to contrive an upbeat version of the ostinato at the end of the section three bars later. The current edition assumes that the intention was to have even quavers throughout and a regular repetition of the ostinato pattern. <b>E</b> shows this same correction. The original notated rhythm in <b>A</b> and <b>G</b> is as follows:

Bar	Part	Comment
		
		
		
		
		
2	va. vc.	<i>senza sord.</i> and <i>trem.</i> added
4	fg.1,2	<i>cresc.</i> added by analogy with trb.t., trb.b., tb., cb.
4	cb.	<i>mf</i> added by analogy with b.3 (fg.); <b>A:</b> <i>mf</i> in pencil but erased; <b>E:</b> <i>mp</i>
6	tr.	note 1 given to tr. 2 only, by analogy with bb.7-16, as in <b>G, A, E</b> include this note for both trumpets
7	cor.	<i>marc.</i> added by analogy with tr.1
11-12	timp.	<i>ffz</i> added by analogy with vl.1,2, va.
13	picc. fl.2	slur added by analogy with bb.8, 10-12
13	timp.	<i>marc.</i> emended to <i>ffz</i> by analogy with vl.1,2, va.
14	timp.	<i>marc.</i> emended to <i>ffz</i> by analogy with vl.1,2
14	va.	<i>ffz</i> emended to <i>ffz</i> by analogy with vl.1,2
15	tr.	<i>molto dim.</i> added by analogy with woodw., brass
15	trb.t.1	note 2: <i>f</i> emended to <i>e</i> by analogy with cor., tr.1 and as in <b>G</b>
15-31	B.solo	<b>J, K, L:</b> <i>Stemme fra Lampen</i> "Voice of the Lamp"
16	tr.1,2	<i>b<sup>b</sup>g'</i> emended to <i>g'/e'</i> as in <b>G</b>
16	vl.1,2 vc. cb.	<i>pp</i> added by analogy with woodw., brass
16	va.	<i>p</i> added by analogy with timp.
40	vl.1,2 va.	<i>trem.</i> added
54,55	cel.	chord 2: <i>f', f''</i> emended to <i>g', g''</i> as in <b>G</b> and pencil correction in <b>A</b> and in accordance with <b>E</b>
63	va.	<b>G:</b> note 1: trill sign
76-85	vl.solo	<i>solo</i> added; <b>A:</b> <i>Violin</i> ; <b>E:</b> no <i>solo</i> indication; <b>G:</b> <i>Violino</i> ; Nielsen's intentions are unclear, but the nature of the violin writing strongly implies <i>solo</i> rather than <i>tutti</i> performance
85	fg.	<i>p</i> added as in <b>G</b>
89	vl.2	note 2: <i>d'</i> emended to <i>e'</i> as in <b>G</b> and by analogy with No. 5, b.43
No. 5		
Bar	Part	Comment
1	trb.b. tb.	<i>pp</i> added by analogy with trb.t.
2-3	trb.b. tb.	ties added as in <b>G</b>
4	fg.	<i>mp</i> added by analogy with cl.1
5	fg.1	notes 4-5: slur added by analogy with cl.1,2, fg.2
5-6	fg.1	tie added as in <b>G</b>
9-10	cl.2	slur added by analogy with cl.1 and as in <b>G</b>
12-13	fl.2	slurs and tie added by analogy with fl.1 and as in <b>G</b>



Bar	Part	Comment
16	cl.	<b>pp</b> added by analogy with fl.1.2
22	fl.2 vl.1	note 2: $a^{m}$ , $a^{n}$ emended to $a^{im}$ , $a^{in}$ by analogy with ob.1, fg.1, cor.2, trb.b.
22	cl.	dynamics added by analogy with woodw.
22	cor.1.2	<b>f</b> added by analogy with woodw.; <b>ffz</b> added by analogy with tb.
22	cor.3.4 tr.	dynamics added by analogy with woodw., trb.b., tb.
22	trb.t.	<b>f</b> added by analogy with woodw.; <b>ffz</b> added by analogy with tb.; $\text{—————}$ emended to $\text{—————}$ by analogy with woodw., brass
22	trb.b. tb.	<b>f</b> added by analogy with woodw.
22	vl.1.2 va. vc. cb.	<i>trem.</i> added
22	vc. cb.	dynamics added by analogy with vl.1.2, va.
25	cor.	$b^{\flat}$ ; $b$ emended to $b^{\flat}$ ; $b^{\flat}$ by analogy with vl.2
25-26	cb.	slurs added by analogy with bb.23-4
32	timp.	<b>G</b> : notes 1,2: <b>ffz</b>
32	vl.1.2 va. vc.	<i>trem.</i> added
37	timp.	note 1: $B^{\flat}$ emended to $B^{\flat}$ by analogy with vl.1.2, va. and in accordance with <b>E</b>
37	vc. cb.	<b>ffp</b> added by analogy with vl.1.2, va.
38	trb.b. tb.	<b>ppp</b> added by analogy with trb.t.1.2
39	vl.1.2 va. vc.	<i>trem.</i> added
39	vl.2 va.	<b>fp</b> added by analogy with vl.1, vc., cb.
40	vc.	chord 1: $b^{\flat}$ emended to $b^{\flat}$ by analogy with vl.2
41	fg. cor. cel. va.	
	vc. cb.	<b>p</b> added by analogy with vl.1.2
60	vl.2 va. vc.	<i>molto cresc.</i> added by analogy with vl.1, cb.
60	vl.2 va. cb.	<b>pp</b> added by analogy with b.59 (vl.1, vc.)
60	va.	<i>senza sord.</i> and ten. added by analogy with vl.1.2, vc.
64	vl.1.2 va.	<i>trem.</i> added
64	vc.	<i>trem.</i> added by analogy with vl.1.2, va. and as in <b>G</b>
66	vl.1.2 va.	<i>trem.</i> added
76-79	trb.b. tb.	dynamics added by analogy with trb.t.1.2
82	cor.3.4	<b>f</b> added by analogy with cor.1.2
83	vl.1.2 va.	<i>cresc.</i> added by analogy with vc., cb.
86	vl.1.2 va. vc.	<i>trem.</i> added

## ACT TWO

### No. 6

Bar	Part	Comment
8	trb.b. tb.	ten. added by analogy with trb.t.
9	tb.	<b>ffz</b> added by analogy with trb.t., trb.b.
9-10	timp.	tie removed by analogy bb.1-9, 10-11
12	str.	<i>trem.</i> added

### No. 7 EN SKJØN PLADS I ISPAHAN – A BEAUTIFUL SQUARE IN ISPAHAN

**A**: all metronome markings in pencil, **C**: metronome markings in ink except for Orchestra 3 (in pencil)

**C, D**: after each orchestra's music *dal segno* or *da capo*, with suggested durations of 5-6 minutes (Orchestra 1), 4-5 minutes (Orchestra 2), 3-4 minutes (Orchestra 3), *ad lib.* (Orchestra 4)

**D**: Komponistens Anmærkning til Foredraget af »TORVET I ISPAHAN«  
Orkester I begynder Stykket i Tempo:  $\text{♩} = \text{ca. } 80$  og spiller uanfægtet videre til Trods for, at Orkester II (ved: i Partituret) sætter ind i ny Tone- og Takt-Art, (Dirigenten, der lidt forinden er ophørt at dirigere, markerer den nye Taktart i Tempo:  $\text{♩} = 104$ ). Efter at Orkester II har gennemspillet begge sine Repriser, giver Dirigenten, (der noget før er ophørt med at takttere), Tegnet til at Orkester III

skal falde ind, og markerer i nogen Tid den nye Taktart. Naar Orkester III ligeledes har gennemspillet sin Strofe (alle 3 Orkestre spiller altsaa fortsat videre) falder Orkester IV ind, og de 4 forskellige Grupper spiller nu hver for sig videre uden at bekymre sig om hinanden. Herunder giver Dirigenten snart det ene Orkester, snart det andet Tegn til at spille stærkere eller svagere, ligesom om Vinden paa Torvet fremhævede den ene eller den anden af Orkestergrupperne. Dirigenten, der til sidst har trukket Orkester IV stærkt frem, dæmper det nu ned og giver det Tegn til efterhaanden at standse, og det samme gentager han med Orkester III og II, som altsaa lidt efter lidt (saa vidt mulig ikke alle Instrumenter samtidigt) ophører at spille. Herved maa Dirigenten agte paa, at Orkester II slutter ved Begyndelsen af Oboens og Engelsk Hornets Strofe i Orkester I, saaledes at Reprisen af denne Strofe spilles alene af Orkester I med et langt Diminuendo, som videreføres af Klarinetterne. Ved Gentagelsen af Klarinetternes Strofe forsvinder Ledsage-Instrumenterne det ene efter det andet (tilsidst 1ste Klarinet), kun 2den Klarinet bliver – næppe hørlig – tilbage og slutter Stykket paa en eller anden Tone midt i næstsidste Takt af »2. Volta«, saaledes at det virker ligesom om Vinden fører Tonerne væk og derved umuliggør det at høre Stykket til Ende. Dirigenten behøver efter Orkester IV's Indsats ikke længer at slaa Takt og kan markere de enkelte Grupperes Dynamik ved at strække venstre Haands Fingre ud (4 Fingre = Orkester IV, 3 Fingre = Orkester III o. s. v.) og ved at hæve eller sænke denne Haand. De enkelte Orkestergrupperes Forsvinden kan markeres derved, at venstre Haands udstrakte Fingre bliver bøjet ned med højre Haand.

“Composer's Notes for Performance of ‘The Market at Ispahan’  
Orchestra 1 begins the piece at a tempo of  $\text{♩} = \text{ca. } 80$  and continues unhindered, despite the entry of Orchestra 2 (at the sign \* in the score) in a new key and metre (the conductor, who has stopped beating shortly beforehand, gives the new beat at a tempo of  $\text{♩} = 104$ ). After Orchestra 2 has played both its repeated sections through, the conductor (who has stopped beating shortly beforehand) gives the sign for Orchestra 3 to enter and conducts the new beat for a while. When Orchestra 3 has likewise played its passage through (so that all three orchestras are continuing to play) Orchestra 4 enters, and the four different groups now play independently without taking account of one another. Meanwhile the conductor gives each orchestra in turn indications to play louder or softer, as if the breeze in the Market was bringing out one or other of the orchestral groups. The conductor, who finally has strongly emphasized Orchestra 4, now quiets it and gives it a sign gradually to stop, and he repeats the process with Orchestra 3 and 2, which gradually (so far as possible not all instruments together) cease to play. The conductor must see to it that Orchestra 2 stops at the beginning of the oboe and cor anglais phrase in Orchestra 1, so that the repetition of this phrase is played by Orchestra 1 alone with a long diminuendo, which is continued in the clarinets. At the repetition of the clarinets' phrase the accompanying instruments disappear one after the other (clarinet 1 last of all), and only clarinet 2 remains—barely audible—and finishes the piece on a note in the middle of the penultimate bar of the ‘Secunda volta’, so that the effect is of the wind carrying the sound away and making it impossible to hear the end of the piece. The conductor does not need to continue beating after the entry of Orchestra 4 but can give dynamic indications to the individual groups by stretching out the fingers of his left hand (four fingers for Orchestra 4, three fingers for Orchestra 3 etc.) and raising or lowering this hand. The disappearance of each orchestral group can be marked by closing the stretched-out fingers of the left hand with the right hand.”

Bar	Part	Comment
Orchestra 1		
1-4		<b>C, D</b> : NB <i>Prima ed ultima volta assai piano</i>
Orchestra 2		
1		<b>C</b> : <i>mf</i>
Orchestra 3		
		According to Nielsen's instructions the four timpanists (presumably male actors)

Bar	Part	Comment
		play the timpani and sing at the same time; transposing octave for the vocal part is presumably understood.
+1	cor.	cor.1,2 emended to 3,4, since 1,2 are playing in Orchestra 1
+1	tr.	<b>fff</b> added by analogy with cor.
2,4		<b>C</b> : no fermatas
2,4	timp.	note 3: fermata mark added by analogy with cor., tr., voices
4	timp.	notes 1,2: marc. added by analogy with b.2
5	timp.	note 3: marc. added by analogy with b.3
6	cor.	note 4: <b>fs</b> added by analogy with tr.
7	timp.	notes 1-3: marc. added by analogy with bb.1, 3, 5
8		at the repeat the tie to b.1 note 1 should obviously be omitted

#### No. 8 FJERN FESTMUSIK – DISTANT FESTIVE MUSIC

At the 1925 performance this movement was transferred to form an introduction to No. 12 (see Preface)

Bar	Part	Comment
1	cor.3	<i>senza sord.</i> added

#### No. 9

Bar	Part	Comment
5	va.	<b>fs</b> moved from note 3 by analogy with vl.1
5	vc.	<b>fs</b> moved from note 5 by analogy with vl.1
11	vl.1,2 va.	<i>trem.</i> added
12	str.	<i>trem.</i> added
15	vc. cb.	<i>trem.</i> added
18	str.	<i>trem.</i> added
20		<b>A</b> : metronome marking $\text{♩} = 88$ in unknown hand
24	fg.1,2	<b>p</b> added by analogy with b.20
39,44	fg.1,2	marc. added by analogy with cor.1,2, va., vc.

### ACT THREE

#### No. 10

**J**: opposite p.112: Johannes Poulsen notes: *Karl Nielsen?* / *musik til mine/ monologer med lampens ånd* "Karl Nielsen?: music for my monologues with the genie of the lamp". **G**: bb.1-8 only. **A**: pagination shows two inserted pages (59a and 59b), suggesting a late addition to the composition.

Bar	Part	Comment
1	vl.1,2 va.	<i>trem.</i> added
1	vl.1,2	<i>senza sord.</i> added by analogy with va.
9	vl.1,2 va.	<i>trem.</i> added
18	vc.	<i>trem.</i> added
20	vc.	emended to tremolo by analogy with bb.18-19

#### No. 11 MARSCH – MARCH

**C**: *Orientalisk Festmarsch* "Oriental Festive March"

**J**: opposite pp.114, 115, 116, **K**: pp.122 and 125: the music accompanied a procession. When the stage was full, the music continued softly

under the text of Scene 15, resuming afterwards at full volume. Compare performance instructions for *Indtogsmarsch* (see Appendix to present volume)

Bar	Part	Comment
1		<b>C</b> : metronome mark in pencil and red crayon $\text{♩} = 108$ , <b>D</b> : $\text{♩} = \text{ca.}108$
1	cor.3,4	<b>f</b> added by analogy with cor.1,2
1	vl.2 va. vc. cb.	<b>f</b> added by analogy with vl.1
2	vl.1,2 va.	stacc. added by analogy with woodw., tr.
4	trgl.	<b>f</b> emended to <b>mp</b> by analogy with timp., tamb.picc.
6	fg. tr. vl.2 va.	stacc. added by analogy with fl., ob., cl., vl.1
8	timp. trgl.	<b>mp</b> added by analogy with tamb.picc.
11	tamb.picc.	<b>fs</b> added by analogy with trgl.
21-23	cl.1	slur added by analogy with fl.1
21-23	fg.1	slur added by analogy with ob.1
21-23	cl.2 fg.2	slurs extended by analogy with fl.1
23-24	fg.2 cor.2	slurs emended from notes 1-3 and 4-7 by analogy with ob.2, tr.2 and bb.27-28
41	woodw. str.	———— added by analogy with brass
42	cl. fg.	note 1: marc. added by analogy with fl., ob.
42	fg.1	notes 2-4: marc. added by analogy with ob. and b.46
44	fg.1	notes 3-5: stacc. emended to marc. by analogy with ob.
49	ob.2 fg.2	<i>cresc.</i> added by analogy with vl.1
50	ob.2 fg.2	marc. added by analogy with b.49
52	fg.2	<i>dim.</i> added by analogy with ob.2
52	vl.2	———— added by analogy with va., vc., cb.
56	vl.1,2 va.	<i>arco</i> added by analogy with vc.
65-68	cl.2	<b>fs</b> markings added by analogy with ob.1, fg., cor.3,4, va.
65	vl.1	note 4: <b>fs</b> removed by analogy with fl.2
66	vl.1	note 1: <b>fs</b> removed by analogy with fl.2
67	fg.	note 5: <b>fs</b> added by analogy with ob.1, cl.2, cor.3,4, va.
69	fl.2 ob.1	note 5: <b>fs</b> added by analogy with fg., cor.3,4, va.
69-70	tr.1	<b>fs</b> added by analogy with fl.2, ob.1, cl.2, fg., cor.3,4, va.
70	va.	<b>fs</b> added by analogy with fl.2, ob.1, cl.2, fg., cor.3,4
72	ob.	note 5: <b>fs</b> added by analogy with fg., vl.1
73	ob.	<b>fs</b> added by analogy with b.72 and fg., vl.1

#### No. 12

**A**: a reprise of No. 8 *Fjern Festmusik* "Distant Festive Music" is added in unknown hand, and tipped into some of **E**. There is no evidence that this reprise was performed in 1919, but the concert programme for the performance of 1925 indicates that it was played at this point while No. 8 was omitted.

Bar	Part	Comment
53	str.	<b>A</b> : 'solo' to left of staves scratched out and not indicated in <b>E</b>
62	vl.2	notes 1-2: slur added by analogy with vl.1, va.
64	va.	notes 1-4: slur emended to notes 1-3 by analogy with vl.1 and as in <b>G</b>
64	va.	note 4: ——— added by analogy with vl.1,2
66	va.	notes 6-8: slur added by analogy with vl.1 and as in <b>G</b>

Bar	Part	Comment
70	va.	note 4: stacc. added by analogy with vl.1 and as in <b>G</b>
71-72	vc.	slur added by analogy with bb.70-71
72-73	vl.1	slur added by analogy with vl.2, va., vc.
83	vl.1 va.	note 5: ten. added by analogy with b.62
85	vl.2 va.	———— added by analogy with vl.1 and in accordance with pencil marking in <b>A</b>
86	vl.2	———— added by analogy with vl.1, va.
90	vc.	notes 2,3: added as in <b>G</b> and in accordance with <b>E</b> , miscopied and erased in <b>A</b>
91	va.	note 4: stacc. added as in <b>G</b> and by analogy with vl.1
91	va.	note 5: <b>pp</b> added by analogy with vl.1,2
91	vc.	notes 1,2: added as in <b>G</b> and in accordance with <b>E</b> ; <b>A</b> : miscopied and erased
100	vc.	<b>p</b> added by analogy with vl.1,2 and as in <b>G</b>
101	va.	<b>p</b> added by analogy with vl.1,2 and as in <b>G</b>

### No. 13 MARSCH - MARCH


Title as indicated in 1925 programme: 'Tempel Marsch'

Bar	Part	Comment
1-2	cl.1	b.1 note 5 to b.2 note 1: $b^{\flat}$ , $c^{\flat}$ , $d^{\flat}$ emended to $c^{\flat}$ , $d^{\flat}$ , $e^{\flat}$ as in <b>G</b> and by analogy with b.25
1-2	tr.1	b.1 note 5 to b.2 note 1: $d^{\flat}$ , $e^{\flat}$ , $f^{\flat}$ emended to $e^{\flat}$ , $f^{\flat}$ , $g^{\flat}$ as in <b>G</b> and by analogy with b.25
1-8	glsp.	stacc. added in accordance with <b>E</b> ; <b>A</b> : stacc. from b.9 only
10	cl.1	note 8: stacc. added by analogy with tr.1 and in accordance with <b>E</b>
12	ob.	note 2: stacc. added by analogy with bb.9, 14

### No. 14

**C, D**: *Kineser Dans* "Chinese Dance"

**A**: footnote: NB *Triangel-stemmen er indført af E. Telmányi ifølge forefundne Skitser af C. Nielsen* "NB triangle part added by E. Telmányi according to sketches by Carl Nielsen".

Bar	Part	Comment
1		<b>A</b> : $\text{♩} = 84$ , <b>C</b> : $\text{♩} = 88$ in pencil
1	fl.2	<b>A</b> : II-III added in pencil, showing that picc. and fl.gr. part could be played either by three players or by only two, one of them changing between picc. and fl.2. See also commentary to b.29 below.
1	trgl.	<b>C</b> : <b>p</b>
6	vl.1,2	<b>C</b> : <i>pizz.</i>
13-14	va.	<b>A</b> : erased pencil alteration as follows (taken over by Telmányi as correction in <b>C</b> , printed in <b>D</b> ):
		
16-22	cor.2	slurs added by analogy with bb.13-15 and in accordance with <b>C</b>
29	picc. fl.1	note 1: erasure in <b>A</b> suggests that the piccolo/flute 2 line was originally intended to continue unbroken on the same instrument. <b>D</b> notes that if only two players are available, the piccolo may

Bar	Part	Comment
37	cb.	continue to play from the second note of the bar, reading an octave down
37	vc.	slur extended to note 1 by analogy with vc.
80	trgl. str.	note 4: $g^{\sharp}$ emended to $g^{\flat}$ as in <b>G</b>
		———— added by analogy with ob., fg., cor.
84-85	str.	dynamic markings added by analogy with ob., fg., cor., trgl.
89-90	fg.1	<b>C</b> : tie
91-92	fg. cor.1	<b>C</b> : tie
93-94	fg.2	<b>C</b> : tie
95-96	fg.2	<b>C</b> : tie
99-103	fg. cor.	slurs added by analogy with bb.89-98
121	picc. fl.	see comments for b.29
121	fl.	<b>p</b> added by analogy with cl.

### No. 15 DANS AF FANGER - PRISONERS' DANCE

Bar	Part	Comment
1		<b>A</b> : $\text{♩} = 104$ in pencil, <b>C</b> : $\text{♩} = 104$
6-11	trb.t. trb.b. tb. cb. trb.t.	marc. added by analogy with bb.1-5
12	trb.t.	note 2: marc. added, notes 4-5: stacc. emended to marc. by analogy with bb.13-18
12	vc.	note 1: marc. added by analogy with bb.13-18
12	cb.	note 2: marc. added by analogy with bb.13-18
14	tr.	chord 2: <b>fs</b> added by analogy with ob., fg., cor.
15-18	ob.	<b>fs</b> added by analogy with fg., cor., tr.
18	fg. tr.	<b>fs</b> added by analogy with cor.
19	trb.t. vc. cb.	marc. added by analogy with bb.12-18
21-27	tutti (except timp. ptti.)	<b>sf</b> added by analogy with b.20
30	tb.	<i>dim.</i> added by analogy with trb.
33	cl.	———— added by analogy with picc., fl.2, vl.2
35	va.	———— added by analogy with cor., tr.
39	cl.2 fg.	———— added by analogy with cor., tr.
41,43	va.	———— added by analogy with cor., tr.
44-47	fg. tr.	stacc. added by analogy with woodw., str.
45-47	cor.	stacc. added by analogy with woodw., str.
48	fl. ob. cl.	<b>ff</b> added by analogy with str.
52	va.	<i>trem.</i> added
53	vl.2	<i>trem.</i> added
54	fg.	notes 3-4: stacc. emended to marc. by analogy with cor., vc., cb.
55	va. vc.	<b>ff</b> added by analogy with fg., cor., vl.2
59	cor.3,4	notes 1,2: $c^{\flat}$ , $b^{\sharp}$ emended to $b^{\flat}$ , $a^{\sharp}$ by analogy with woodw.
60-63	woodw. cor. timp. str.	<b>fs</b> added by analogy with bb.56-59
60,62	timp.	marc. added by analogy with bb.56, 58
61,63	trb.b. tb.	marc. added by analogy with bb.57, 59
64	picc.	<i>muta</i> added; <b>C</b> : placed at b.70
64	va.	<i>trem.</i> added
65	vl.2	ten. added by analogy with vl.1
67	fl.	<b>f</b> added by analogy with cl.2
68	ob.	$b$ emended to $b^{\flat}$ by analogy with fl., cl., vl.
71	va.	<i>trem.</i> added
72-73	vc.2 cb	notes 2-3: slur continued by analogy with fg., cor.1,2, vc.1
73	cl.2	notes 3-4: slur broken by analogy with fl., cl.1
79	tr.1	———— added by analogy with fl., ob., cl., vl.1,2

Bar	Part	Comment
80,82,84-86	vl.1,2 va.	trem. added
83	trb.t.	note 2: slur added by analogy with woodw., cor., tr.
84-85	ob.	<i>ffz</i> emended to <i>ff</i> by analogy with woodw., brass
84-85	tb. timp.	( <i>fff</i> ) emended to <i>fff</i>
84-85	timp.	———— added by analogy with tb., vc., cb.
90-94	fg.	slur added by analogy with fl., cl.
91	vl.1,2	trem. added
95	vc. cb.	<b>A:</b> note 6: stacc. omitted because of slur from this note to the following note.
97	cl.1	<i>p</i> emended to <i>pp</i> by analogy with fl., ob., cl.2
97	fg. va. cb.	<i>pp</i> added by analogy with rest of orchestra
97	cor.3,4 va. cb.	<i>dim.</i> added by analogy with rest of orchestra

#### No. 16 HINDU-DANS - HINDU DANCE

Bar	Part	Comment
1		<b>A:</b> $\downarrow$ = 92-96 in pencil, <b>C:</b> $\downarrow$ = 96.
1	vc.	<i>pp</i> added by analogy with vl.2 and in accordance with <b>C</b>
17		<b>A:</b> $\downarrow$ = 104 in pencil, <b>C:</b> $\downarrow$ = 104
24	ob.1	stacc. added by analogy with b.20
27-28	cor.1	tie added by analogy with fg.2
35,37,39	ob.1	stacc. added by analogy with b.33
41,43	cl.1	stacc. added by analogy with b.42
42-43	fl.1	stacc. added by analogy with b.41
55-56	fg.1	tie added by analogy with fg.2
57	va. vc.	<i>pp</i> added by analogy with vl.1
59		<b>C:</b> <i>rall</i>

#### No. 17 NEGERDANS - NEGRO DANCE

Bar	Part	Comment
1		<b>C:</b> $\downarrow$  126 in pencil
5	vl.1 va.	<i>senza sord.</i> added
5-8	ob. cor.ingl. cor.3,4	stacc. added by analogy with fg., cor.1,2
5-24	timp.	stacc. added by analogy with cb. and bb.1-4
6,14,22	vl.1,2 va. vc.	<b>C:</b> slur concluded at note 4
9-10	picc. fl. cl.	Beginning of slur emended from b.10 note 2 to b.9 note 3 by analogy with vl.1,2, va. and bb.201-203
9-11	vc.	slur added by analogy with vl.1,2, va.
9-12	ob. cor.ingl. fg. brass	stacc. added by analogy with bb.5-8
17,19	fl.2 ob. cor.ingl. cl. vl.1	<b>C:</b> note 1: <i>fp</i> in pencil, <b>E:</b> <i>fp</i>
19	vc.	<b>C:</b> note 1: <i>fp</i>
25	xil.	<b>C:</b> <i>f</i>
26-31	vl.1	marc. added by analogy with fl., ob., cor.ingl.
26-32	vl.2 vc.	marc. added by analogy with fl., ob., cor.ingl.
33-40	cor.1,2 tr.	emended from repetition of bb.25-32 in accordance with Nielsen's pencil markings in <b>A</b>
33-40	CORO	added in accordance with Nielsen's pencil markings in <b>A</b>
34-39	vl.1	marc. added by analogy with fl., ob., cor.ingl.
34-40	vl.2 vc.	marc. added by analogy with fl., ob., cor.ingl.

Bar	Part	Comment
57-60	ob. cor.ingl. fg. cor. tr. trb. timp. cb.	stacc. added by analogy with bb.5-8
58	vl.1,2 va. vc.	<b>C:</b> slur concluded at note 4
67	picc. fl. cl.	<b>C:</b> <i>mp</i>
74	cast. tamb.picc.	<b>C:</b> <i>f</i>
76	cast. tamb.picc.	<b>C:</b> <i>pp</i>
79	cast. tamb.picc.	<b>C:</b> <i>f</i>
79-80 <sup>II</sup>	fl. cl.	stacc. added by analogy with picc., ob.
79-80 <sup>II</sup>	cor.	stacc. added by analogy with bb.74-75
80 <sup>II</sup>	cor. va. vc. cb.	second time bar added in accordance with Nielsen's pencil marking in <b>A.</b> <b>C:</b> comment by Telmányi: <i>ifølge C.N.'s eget Haandskrift. Forandret i Bassfigurer (som det staar skrevet med Blyant)</i> "according to CN's own manuscript. Changed in the bass figuration (as written in pencil)"
81	va. vc. cb.	<i>pp</i> added by analogy with woodw.
81-90	ob. cor.ingl. fg.	slur bb.81-86 and slur bb.87-90 emended to slur bb.81-90 by analogy with bb.91-101 ( <b>A:</b> page turn at bb.86-87)
91	vl.1,2	<i>pp</i> added by analogy with woodw.
96-101	cl. fg.	continuation of slur added by analogy with ob., vl.1
101	CORO vl.2	<i>cresc.</i> added by analogy with rest of orchestra
105-112	picc. fl. tr.	stacc. added by analogy with str.
105-112	str.	<i>fz</i> marc. added by analogy with woodw.
121		<i>Tempo 1</i> added as in <b>G</b>
121,125	cl.	marc. added by analogy with fl.
122,126	vl.1,2 va. vc.	<b>C:</b> slur concluded at note 4
129-130	picc.	Beginning of slur emended from b.130 note 2 to b.129 note 3 by analogy with fl., cl., vl.1,2, va.
137,141	cl.	marc. added by analogy with fl.
138,142	vl.1,2 va. vc.	<b>C:</b> slur concluded at note 4
152	cor.ingl.	note 4: $\downarrow$ emended to $\downarrow$ by analogy with b.48
161	cor.1,2	<i>senza sord.</i> added by analogy with cor.3,4
169	fg. va. vc.	<i>f</i> added by analogy with woodw., vl.1,2
177	fg. str.	<i>p</i> added in accordance with pencil markings in <b>A</b>
178	ob. cor.ingl. cl. cor. xil.	<i>p</i> added in accordance with pencil markings in <b>A</b>
185	picc. fl.	<i>p</i> added by analogy with ob., cor.ingl., cl.
189-208		<b>C:</b> <i>poco a poco accelerando</i>
190		<i>cresc.</i> added in accordance with pencil marking in <b>A.</b> <b>C:</b> placed at b.191
193	tr.	<i>senza sord.</i> added
193-195		<i>f</i> added in accordance with <b>E.</b> <b>A:</b> fl. only
194,198	vl.1,2 va. vc.	<b>C:</b> slur concluded at note 4
201,205	picc. fl. cl. vl.1,2 va. vc.	note 2: stacc. added by analogy with b.9
205-207	vc.	slur added by analogy with picc., fl., cl., vl.1,2, va.
235		<b>A:</b> <i>Tilføjet af C.N. i 1926, E. T. "added by C[arl] N[ielson] in 1926, E[dmund] T[elmányi]".</i> <b>A:</b> pencilled footnote: <i>Instrumenteret af Nancy Dalberg/ Sv[end] L[unn]</i> "Instrumentation by Nancy Dalberg/ Sv[end] L[unn]"; <b>C:</b> ( <i>Sidste Takt tilføjet af Carl Nielsen i 1926 E.T.</i> ) "Last bar added by Carl Nielsen in 1926 E.T.)"
235	cl.	<i>ff</i> emended to <i>ffz</i> by analogy with picc., fl.
235	vl.2 va.	<i>ffz</i> emended to <i>ff</i> by analogy with vl.1, vc., cb.

### No. 18 DANS OG KOR - DANCE AND CHORUS

Programme for 1925 performance entitles this movement *Procession og Kor* "Procession and Chorus"

Bar	Part	Comment
1		<b>A:</b> [♩] 84-96 in pencil
38	cl.	trill added by analogy with fl., ob., vl.1,2
122	tr.	<i>f</i> added by analogy with trb.t.
125-126	vl.2	slurs added by analogy with vl.1
127-130	vc.	slur added by analogy with fg.
131	vc.	note 3: marc. removed by analogy with fg., cor.3,4
131-132	vc.	slur added by analogy with fg., cor.3,4
139-140	vc.	slur added by analogy with fg., cor.3,4
141	cl.	note 4: <i>f</i> emended to <i>g</i> by analogy with fl., ob., vl.
142	cl.	notes 2-3: slur added by analogy with cor.1,2, vl.1
150	va. vc.	<i>trem.</i> added
152-153	trb.1,2	ties added by analogy with trb.b., tb.
153	vl.1,2	<i>trem.</i> added

### ACT FOUR

#### No. 19

Bar	Part	Comment
	arpa	<b>E:</b> also written out in B minor
1		<b>M:</b> <i>Drømmende, men ikke for langsomt</i> "Dreamily, but not too slow"

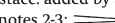
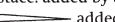
#### No. 21





Bar	Part	Comment
1		tempo marking added by analogy with No. 6

### No. 22 ALADDINS DRØM - ALADDIN'S DREAM

Bar	Part	Comment
1		<b>A:</b> ♩ = 79 (the first figure has been scratched out and now looks like a 9). <b>B:</b> ♩ = 99. <b>C:</b> ♩ = 79. 69 is the only plausible mark on the standard metronome ending in the figure 9. Most performances take a tempo in the region of ♩ = 56-60
1		<b>C, D:</b> <i>Morgentaagernes dans</i> "Dance of the Morning Mists" moved from b.14 to form subtitle of movement; printed as in <b>A</b>
18	vl.1	<b>E:</b> <i>mf</i>
34-35, 38-47	cor.	stacc. added by analogy with bb.36-37
35-47	ob. trgl.	stacc. added by analogy with b.34
40 <sup>II</sup> -47	cl.	stacc. added by analogy with bb.34-39
69	ob. vc.	<i>dim.</i> added by analogy with vl., va.

#### No. 23


Bar	Part	Comment
5	ob. cor. ingl. cl. fg.	stacc. added by analogy with picc.
6	gr.c.	notes 2-3:  removed by analogy with tamb.picc.; <i>pp</i> added by analogy with tamb.picc.
6-18	woodw.	stacc. added by analogy with b.5
7	tamb.picc.	 added by analogy with gr.c.

Bar	Part	Comment
7,8,12,13	gr.c.	<i>p</i> emended to <i>pp</i> by analogy with tamb.picc.
9	tamb.picc.	 added by analogy with gr.c.
13	tamb.picc. gr.c.	 added by analogy with b.5
15	tamb.picc.	 added by analogy with gr.c.
17	tamb.picc. gr.c.	 added by analogy with b.5

### No. 24 ALADDIN PAA SIN MODERS GRAV - ALADDIN AT HIS MOTHER'S GRAVE

Bar	Part	Comment
1	str.	<b>E</b> (autograph, rewritten parts of No. 24): <i>solo</i>
3	str.	repeat mark at double bar added as in <b>G</b> and in accordance with <b>E</b>
8	vl.1	<b>E</b> (autograph, rewritten parts of No. 24): <i>quasi rit.</i>
8	vc. cb.	<i>con sord.</i> and <i>p</i> added by analogy with vl.1,2, va. and in accordance with some of <b>E</b>
8	cb.	<b>E</b> (autograph, rewritten parts of No. 24): <i>quasi rall.</i>
10	str.	<b>E</b> (autograph, rewritten parts of No. 24): <i>rall.</i>

#### No. 25

Bar	Part	Comment
1	str.	<i>trem.</i> and <i>senza sord.</i> added
8	trb.b. tb.	 added by analogy with trb.t.
11	cor.	<i>senza sord.</i> added
24	vl.1,2 va. vc.	<i>trem.</i> added
28-32		<b>A:</b> vl.1 line only, with instruction to follow conclusion to No.5
30	tr.	<i>senza sord.</i> added
32	vl.1,2 va. vc.	<i>trem.</i> added

#### No. 25 1/2

**A:** notated on a separate loose page, paginated 219 1/2, and written in pencil only. **E:** included as loose leaves outside the bound parts but on the same make and format of manuscript paper. This movement therefore appears to be a late addition to the score

### ACT FIVE

#### No. 26

Act Five added in accordance with **J**

Bar	Part	Comment
4	vl.1	<i>trem.</i> added
14	cb.	<i>mf</i> added by analogy with tb.
18-20	cb.	ten. added by analogy with trb.
19-20	tb.	ten. added by analogy with trb.
23	timp.	<b>A:</b> ( <i>dim.</i> )
23	vc. cb.	<i>trem.</i> added
23-25	trb. tb.	slurs added in accordance with pencil indications in <b>A</b>
24	va.	<i>trem.</i> added
25	vl.2	<i>trem.</i> added
26	vl.1	<i>dim.</i> added by analogy with fl.2
26	vc.	<i>dim.</i> added by analogy with trb., tb.
27	vc.	<i>pp</i> added by analogy with cor., vl.2, va.



Bar No. 27	Part	Comment
1	va.	trem. added
3,7,10	cb.	trem. added
5	cl. fg. cor.	<b>A:</b> <i>colla parte</i> from 4 <sup>th</sup> crotchet beat
10	cl.	note 2: <i>fffz</i> emended to <i>ffz</i> by analogy with fg., cor.
10	vc.	note 2: <i>fff</i> emended to <i>ffz</i> by analogy with va.
15	va.	note 2: marc. removed by analogy with vc.

#### No. 28

Bar	Part	Comment
1		<b>M:</b> <i>Roligt, men dog skridende</i> "Peacefully but striding"
7	FATIME	note 3: <i>a'</i> emended to <i>a<sup>♯</sup></i> by analogy with va.1 and in accordance with <b>G</b> and <b>M</b>
9 <sup>♯</sup>	vc.2	———— added by analogy with va., vc.1

#### No. 28 1/2

**A:** numbered 28, then corrected to 28 1/2. The erroneous numbering was probably taken over from **G**, where the numerical sequence is different. It follows that this movement was not a late addition.

Bar	Part	Comment
1	va.	trem. added
7	vc.	trem. added
15	cor.3,4	<i>senza sord.</i> added
18	va. vc.	trem. added
19	ob.	<i>f</i> added by analogy with tr.
19	cor.	<i>ff</i> added by analogy with cl., fg.
23	ob.	marc. added by analogy with tr.
25	cl.	<i>fz</i> emended to <i>ffz</i> by analogy with fg., cor., va.
28 <sup>1</sup>		<i>lang</i> emended to <i>lunga</i>
28 <sup>1</sup>	cor.3,4	∩ added by analogy with cl., fg.
28 <sup>1</sup>	tr.	note 1: ∩ moved to quaver rest by analogy with woodw., cor., va.
28 <sup>1</sup>	SPØGELSE	note 1: ∩ removed by analogy with woodw., cor., va.
28 <sup>1</sup>	cl.	<i>fff</i> emended to <i>fffz</i> by analogy with fg., cor.
28 <sup>1</sup>	va.	<i>ffz</i> emended to <i>fffz</i> by analogy with fg., cor.
29	tr.	———— removed by analogy with ob., tamb.picc.

#### No. 29

Bar	Part	Comment
19	tr.	<i>senza sord.</i> added
19,20	vc.	notes 7-10: stacc. added by analogy with va.
21-24	va. vc.	stacc. added by analogy with bb.19-20
27	fl.2 ob.2	note 4: <i>d<sup>'''</sup></i> , <i>d<sup>''</sup></i> emended to <i>d<sup>'''</sup></i> , <i>d<sup>''</sup></i> by analogy with vl.2 and bb.25-26
27	cl.2	note 4: <i>f<sup>♯</sup></i> emended to <i>f<sup>♯</sup></i> by analogy with vl.2 and bb.25-26
28	cl.1	note 5: <i>a''</i> emended to <i>a<sup>b</sup></i> by analogy with ob., vl.2
28	tb.	<i>f</i> added by analogy with trb.
30	vl.1	notes 7-10: stacc. removed
36-37	trb.b. tb.	emended from silent bars as in <b>G</b>
38	ptti. gr.c.	<i>fz</i> added by analogy with timp.

Bar	Part	Comment
42	str.	note 4: <i>ffz</i> added by analogy with picc., fl. and in accordance with pencil markings in <b>A</b>
46	cl.	note 5: <i>ff</i> added by analogy with vl., va. and in accordance with pencil markings in <b>A</b>
47	fg. cor.	<i>ff</i> added by analogy with fl., ob., vc. and in accordance with pencil markings in <b>A</b>
63	va. cb.	<i>fz</i> emended to <i>ffz</i> by analogy with vl.1,2, vc.
71	cl.	trill auxiliary emended from <i>b<sup>♯1</sup></i> to <i>b<sup>♯</sup></i> by analogy with woodw., trb.1
71-74	str.	<i>fz</i> added by analogy with timp., tamb.picc. and bb.64-70
76	tamb.picc.	<i>dim.</i> added by analogy with rest of orchestra
77	tamb.picc.	<i>dim.</i> removed by analogy with rest of orchestra
78	tamb.picc. vl.1,2 va.	<i>dim.</i> removed by analogy with rest of orchestra
79	vl.1	<i>dim.</i> moved from note 5 by analogy with vl.2, va., vc., cb.
81	fg.	<i>mp</i> added by analogy with fl., cl.
82-84	vl.2 vc.	stacc. added by analogy with b.81
84	vl.2	<i>mp</i> added by analogy with vl.1
85	vl.1,2 va.	<i>f</i> emended to <i>fz</i> by analogy with ob.
85	va.	trem. added
86	vl.2	<i>f</i> emended to <i>fz</i> by analogy with ob., vl.1, vc.
88	vl.1	———— added by analogy with ob.
88	vl.2 va.	<i>f</i> emended to <i>fz</i> by analogy with ob., vl.1
93	fg.	<i>mp</i> added by analogy with fl., cl.
93	vc.	<i>mp</i> added by analogy with vl.2
93-96	vl.2 vc.	stacc. added by analogy with bb.81-84
96	vl.2	<i>mf</i> added by analogy with vl.1
104	vl.2	<i>dim.</i> emended to ——— by analogy with ob., vl.1
108	cor.3,4	<i>dim.</i> added by analogy with cor.1,2
108	fg.	grace notes added by analogy with fl., cl. and as in <b>G</b>
109	cor.1,2	<i>pp</i> added by analogy with cor.3,4

#### No. 30

Bar	Part	Comment
3	va.	trem. added
4	trb.t.1,2	<i>f</i> added by analogy with trb.b., tb.
4	vl.1	<i>f</i> emended to <i>ff</i> by analogy with fl., ob.1
4	va.	<i>fff</i> emended to <i>ff</i> by analogy with cl.2, fg., cor.2-4, tb., vc., cb.
4	vc. cb.	notes 3-4: slur added by analogy with bb. 8, 24
4-5	ob.2	tie added by analogy with cl.1
7	fg.	———— added by analogy with cl.2, vc.
7	cor.1,2	note 2: <i>f</i> removed by analogy with woodw., CORO, str.
7	cor.3,4	———— added by analogy with woodw., CORO, str.
7	T B	———— added by analogy with S, A
10	ob. cl.	<i>dim.</i> added by analogy with woodw., cor., CORO, str.
13	va.	ten. and stacc. added by analogy with vl.1,2
14	vl.2	notes 1-2: stacc. added by analogy with woodw., cor., vl.1
17	cor.3,4	———— added by analogy with cor.1,2



Bar	Part	Comment
17-21	vl.1,2	<i>trem.</i> added
24	va.	<i>ff</i> added by analogy with vl.1,2, vc., cb.
26	ob. cl. cor.1,2 str.	<i>sempre ff</i> added by analogy with fl., fg., cor.3,4
28	cor.1,3	tie added by analogy with bb.30, 32
35	vl.1,2 va. vc.	<i>trem.</i> added

## APPENDIX

### INDTOGSMARSCH - ENTRANCE MARCH

Originally included in **A**, then replaced by current No. 11. Printed as in **I**, with reference also to **G**

Bar	Part	Comment
2	ob. cor. vc.	marc. added by analogy with vl.1,2 and b.22
5	vl.2 vc.	marc. added by analogy with vl.1
6,10	vl.1,2 vc.	marc. added by analogy with ob., cor.
8	va.	<i>trem.</i> added
10	ob. cor.	note 1: marc. removed by analogy with vl., vc. and b.2
11	vc.	note 6: marc. added by analogy with ob., cor., vl.
18-19	cor.	slur added by analogy with ob.
20	va.	<i>trem.</i> added
26-31	ob. cor. vl.1,2 vc.	marc. added by analogy with bb.2-7
30	vc.	note 3: <i>e'</i> emended to <i>f'</i> by analogy with ob., cor., vl.
31	ob.	note 4: <i>f''</i> emended to <i>c''</i> by analogy with cor., vl.1,2, vc.
32	va.	<i>trem.</i> added
46	vl.1,2 va. vc.	<i>trem.</i> added