

C A R L N I E L S E N

VÆRKER
WORKS

D E T

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B I B

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Series I. Stage Music. Volume 1



Edition Wilhelm Hansen
Copenhagen 2001

D E T

K G L



B I B

L I O

T E K

C A R L N I E L S E N

M A S K A R A D E

K O M I S K O P E R A I T R E A K T E R

M A S Q U E R A D E

C O M I C O P E R A I N T H R E E A C T S

Tekst af Vilhelm Andersen
efter Ludvig Holberg

Engelsk oversættelse af Reginald Spink,
revideret af David Fanning

Text by Vilhelm Andersen
after Ludvig Holberg

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GENERELT FORORD

GENERAL PREFACE

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

The edition is for both practical and scholarly use, and is based on critical editorial principles. It comprises all 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 published together with the music.

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.

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

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

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

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.

Udgaven 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

Operas
Music for other stage works
Incidental music and arrangements

Series II, Instrumental Music

Symphonies
Other orchestral works
Concertos
Chamber music
Works for organ
Works for piano

Series III, Vocal Music

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

Carl Nielsen's literary works are available in connection with the Edition.¹

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

Operaer
Musik til andre sceneværker
Enkelte satser i sceneværker samt arrangementer

Serie II, Instrumentalmusik

Symfonier
Andre orkesterværker
Koncerter
Kammermusik
Værker for orgel
Værker for klaver

Serie III, Vokalmusik

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

Carl Niensens litterære arbejder foreligger udgivet i tilknytning til Udgaven.¹

Redaktionelle principper

Nodeteksten gengives uden typografisk markering af redaktionelle tilføjelser eller ændringer. Disse vil være dokumenteret i den kritiske beretning. Typografi, partituropstilling, instrument- og genrebetegnelse 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, foredragsbetegnelse 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.

¹ John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999. Heri er ikke medtaget Carl Niensens barndoms-erindringer, *Min fynske Barndom*.

¹ John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999. Nielsen's childhood memoirs (*Min fynske Barndom*) are not included.

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

In 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*

Revised in 2001

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2001

F O R O R D

P R E F A C E

I G E N E S I S

Carl Nielsen had the idea of basing an opera on one of Ludvig Holberg's comedies¹ as early as the beginning of the 1890s.² But it was only after the completion of the serious opera *Saul and David* (1898-1901) that he began working in earnest on the plans for the Holberg opera. At this point Nielsen wanted to write something quite different, and began to work on Holberg's *The Healing Spring* (*Kilderejsen*), which was however soon shelved in favour of *Masquerade*.³ Nielsen himself described how his collaboration with the librettist Vilhelm Andersen⁴ arose:

"I was rather at a loss about whom I could actually get to write it, for it needed a quite special kind of humour. Then I saw Vilhelm Andersen in the student comedies at Folketeatret. That's the man, I thought, and went up to him and asked if he would write me a libretto. He was very surprised. Are you mad? he said. But when he heard it was Holberg he was to tackle, he exclaimed: Well, that's another matter. Do me a synopsis. He got it, and just a fortnight later he had finished the first act. It was a sheer pleasure for me."⁵

Carl Nielsen began working out the structure of the opera around New Year 1903-1904. In February 1904 he and Vilhelm Andersen went to the fancy dress ball in Casino to gather ideas for Act Three, and at Easter 1904 Vilhelm Andersen started work on the libretto, which was drawn up within a month in

I T I L B L I V E L S E N

Idéen om at skabe en opera over en af Ludvig Holbergs komedier¹ fik Carl Nielsen allerede i begyndelsen af 1890'erne.² Det blev dog først efter fuldførelsen af den seriøse opera *Saul og David* (1898-1901), at han for alvor kom i gang med planerne om en Holberg-opera. Carl Nielsen ønskede nu at skrive noget ganske andet, og han begyndte at arbejde med Holbergs *Kilderejsen*, som dog snart blev skrinlagt til fordel for *Maskarade*.³ Carl Nielsen har selv berettet om, hvordan samarbejdet med librettisten Vilhelm Andersen⁴ kom i stand:

"Jeg gik og var lidt i Bekneb med, hvem jeg egentlig skulde faa til at skrive den, for der skulde jo saadan et eget Humør til. Saa saa jeg Vilhelm Andersen i Studenterkomedierne paa Folke-teatret. Det er Manden, tænkte jeg og gik op til ham og spurgte, om han vilde skrive mig en Operatekst. Han blev meget forbausset. Er De gal! sagde han. Men da han hørte, at det var Holberg, han skulde i Lag med, udbrød han: – Ja, det er en anden Sag. Lav mig en Scenegang. Den fik han, og allerede fjorten Dage efter havde han første Akt færdig. Det var en ren Fornøjelse for mig."⁵

Carl Nielsen påbegyndte udarbejdelsen af scenegangen omkring nytår 1903-1904. I februar 1904 gik han og Vilhelm Andersen til karneval i Casino for at samle idéer til tredje akt, og i påsken 1904 gik Vilhelm Andersen så i gang med teksten, som blev til i løbet af blot en måned i et tæt samarbejde

-
- 1 Ludvig Holberg (1684-1754), Norwegian/Danish dramatist and professor of history. His comedy *Mascarade* was written in 1724.
 - 2 Carl Nielsen himself said that he had the idea for *Maskarade* at the beginning of the 1890s when his friend, the violinist and estate-owner Holger Møller, said that Carl Nielsen had to have a sense of humour to write music of this kind (*Det Kongelige Teaters Program*, vol. 34, no. 74 (1906)).
 - 3 In his final years Carl Nielsen took up the idea of an opera based on *Kilderejsen* again. Vilhelm Andersen (see note 4) wrote a libretto, but Nielsen abandoned the project again, instead urging his younger colleague Finn Høffding (1899-1997) to put music to the text. In 1930-1931 Høffding composed the opera *Kilderejsen*, but it was not performed at the Royal Theatre until 1942.
 - 4 Danish literary historian (1864-1953).
 - 5 *Politiken*, 15.10.1905, translated from John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, p. 55. Carl Nielsen described the same course of events in two other newspaper interviews: *Vort Land*, 13.11.1906 and *Riget*, 18.1.1911.

- 1 Ludvig Holberg (1684-1754), norsk/dansk dramatiker og professor i historie. Hans komedie *Mascarade* blev til i 1724.
- 2 Carl Nielsen har selv udtalt, at han fik idéen til *Maskarade* i begyndelsen af 1890erne, da hans ven violinisten og godsejeren Holger Møller sagde, at Carl Nielsen måtte have humør til at skrive musik af denne art (*Det Kongelige Teaters program*, 34. årg., nr. 74 (1906)).
- 3 I sine sidste leveår genoptog Carl Nielsen idéen med en opera over *Kilderejsen*. Vilhelm Andersen (se note 4) skrev en libretto, men Carl Nielsen opgav dog igen projektet, idet han i stedet opfordrede sin yngre kollega, Finn Høffding (1899-1997) til at sætte musik til teksten. Høffding komponerede i 1930-1931 operaen *Kilderejsen*, som dog først blev opført på Det Kongelige Teater i 1942.
- 4 Dansk litteraturhistoriker (1864-1953).
- 5 *Politiken*, 15.10.1905, citeret efter John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999, s. 55. Carl Nielsen har endvidere berettet om dette hændelsesforløb i to andre avisinterviews: *Vort Land*, 13.11.1906 og *Riget*, 18.1.1911.

close collaboration between author and composer.⁶ But Nielsen had difficulties reading Vilhelm Andersen's handwriting, so he got his good friend and assistant Henrik Knudsen⁷ to make a transcript (Source **Pa**), which Nielsen had by the beginning of August.⁸ Yet some time was to pass before he began to set the text to music. In the autumn he completed *Sleep* (*Søvnen*),⁹ and only towards Christmas did he slowly begin to think about *Masquerade* again. That Carl Nielsen did not immediately plunge into the composition work is quite characteristic of his way of working — something he was quite aware of, as is evident from an autobiographical note written at the time around the creation of *Masquerade*:

“I work sporadically and extremely intensely. Thus I can easily be idle for several months, not because I lack musical ideas, but because of a sort of absence of the bearing undercurrent which, like Ariadne's thread, leads to a particular goal.”¹⁰

In periods like this, when Carl Nielsen as it were recharged himself for the act of creation, he needed the greatest attention from those around him, and he could be very irritable until he started on the composition. This whole process can be followed closely in the letters to his wife, Anne Marie Carl-Nielsen,¹¹ who was at this time staying in Athens, where she was copying sculptures for German art museums. On 14th December 1904 he wrote despondently, complaining that he had not heard from her for several days:

“I beg you to do so for my sake and the sake of my work. I was just about to get started properly on ‘The Masquerade’ ... It's really very thoughtless of you — this indifference — ”¹²

On Christmas Day 1904 he wrote:

“On the other hand I haven't begun on ‘The Masquerade’ in earnest yet; I can't just now, and either some time has to pass or I must experience a grief or a joy that can shake up what one calls the human soul.”¹³

mellem forfatter og komponist.⁶ Carl Nielsen havde dog svært ved at læse Vilhelm Andersens håndskrift, hvorfor han fik sin gode ven og hjælper Henrik Knudsen⁷ til at udarbejde en afskrift (kilde **Pa**), som Carl Nielsen fik i hænde i begyndelsen af august.⁸ Der skulle dog gå en rum tid, før han begyndte at sætte teksten i musik. I efteråret færdiggjorde han *Søvnen*,⁹ og først henimod jul begyndte han så småt at tænke på *Maskarade* igen. At Carl Nielsen ikke straks kastede sig over kompositionen, er ganske karakteristisk for hans arbejdsform — et forhold, som han i øvrigt var sig helt bevidst, hvilket tydeligt fremgår af en selvbiografisk note skrevet i tiden omkring tilblivelsen af *Maskarade*:

“jeg arbejder stødvis og uhyre intensivt. Jeg kan saaledes godt drive i flere Maaneder, ikke fordi jeg mangler musikalske Ideer, men fordi der ligesom fattes den bærende Understrøm, der, paa samme Maade som Ariadne-Traaden, leder til eet bestemt Maal.”¹⁰

I sådanne perioder, hvor Carl Nielsen så at sige ladede op til selve skaberakten, havde han brug for den allerstørste opmærksomhed fra sine nærmeste omgivelser, og han kunne være meget pirrelig, indtil han kom i gang med kompositionen. Hele denne proces kan tydeligt følges i brevene til hustruen, Anne Marie Carl-Nielsen,¹¹ som på denne tid opholdt sig i Athen, hvor hun kopierede skulpturer til tyske kunstmuseer. Den 14. december 1904 skrev han fortvivlet, idet han beklagede sig over ikke at have hørt fra hende i adskillige dage:

“Jeg beder Dig gjøre det af Hensyn til mig og mit Arbejde. Nu skulde jeg netop til at tage ordentlig fat paa ‘Maskaraden’ [...] Det er nu meget tankeløst af Dig — denne Ligegyldighed — ”¹²

Juledag 1904 skrev han:

“Derimod har jeg ikke begyndt paa ‘Maskaraden’ for Alvor endnu, jeg kan ikke for Tiden og enten maa der gaa en Tid eller jeg maa opleve en Sorg eller Glæde som kan vende op og [ned] paa det man kalder Sjælen i Mennesket.”¹³

6 In a letter of 29.4.1904 Carl Nielsen wrote to Henrik Knudsen that he had received the libretto (DK-Kk, CNA, I.A.c.).

7 Danish pianist (1873-1946).

8 In a letter of 3.8.1904 Carl Nielsen thanked Henrik Knudsen for the transcript (DK-Kk, CNA, I.A.c.).

9 Carl Nielsen's fair copy of the score for *Søvnen* is end-dated 27.11.1904 (DK-Kk, CNS 311a).

10 Undated typescript (DK-Kk, CNA, I.D.3.). Translated from John Fellow, *op.cit.*, p. 51 (John Fellow dated the typescript between 19.1. and 24.2.1905).

11 *Née* Anne Marie Brodersen, Danish sculptress (1863-1945).

12 Translated from Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 193.

13 Translated from Irmelin Eggert Møller & Torben Meyer (eds.), *Carl Niensens Breve. I udvalg og med kommentarer*, Copenhagen 1954, p. 66.

6 I et brev af 29.4.1904 skrev Carl Nielsen til Henrik Knudsen, at han har fået teksten (DK-Kk, CNA, I.A.c.).

7 Dansk pianist (1873-1946).

8 I et brev af 3.8.1904 takkede Carl Nielsen Henrik Knudsen for afskriften (DK-Kk, CNA, I.A.c.).

9 Carl Niensens renskrift af partituret til *Søvnen* er slutdateret 27.11.1904 (DK-Kk, CNS 311a).

10 Maskinskrevet udateret manuskript (DK-Kk, CNA, I.D.3.). Citeret efter John Fellow, *op. cit.*, s. 51 (John Fellow har dateret manuskriptet til 1905 mellem 19.1. og 24.2.).

11 Født Anne Marie Brodersen, dansk billedhugger (1863-1945).

12 Citeret efter Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 193.

13 Citeret efter Irmelin Eggert Møller og Torben Meyer (udg.), *Carl Niensens Breve. I udvalg og med kommentarer*, København 1954, s. 66.

On 5th and 6th January 1905 he wrote again to his wife:

“I am ashamed of eating the food I don’t deserve, but at the same time I don’t think I owe anyone any account of my idleness. Now I’ve given up getting ‘The Masquerade’ finished for next year and maybe I’ll give up the whole thing. There are lots of people who would like that text and idea. Either I must prevent it by buying the text from Wilh: Andersen or get going myself, but I can’t for the next few months. I feel that clearly. I am terribly disgusted with everything called art, music, literature and all that rubbish that only makes people insane and hysterical.”¹⁴

Finally, around 1st February 1905, the breakthrough came: on 6th February Carl Nielsen wrote to his wife:

“The fact is, I have now got off to a good start on ‘The Masquerade’ – indeed, I think I have never worked as quickly and easily. I had terrible labour pains before I grew into the subject and the tone – that’s something quite new for me – and it’s really odd that this should give me so much more trouble, since it is an easy, flowing thing. Once, in the winter of 1889, I was sailing with the steamship ‘A.C. Melchior’ from Copenhagen to Aarhus. We had heavy ice on the way through the Sound, and had to break our way forward and crush the ice with constant violent run-ups at full speed. But the feeling you then had of coming out into the gentle, easy open waters of the Kattegat was completely priceless, and it is a quite similar feeling of ease and triumph I have now, ‘bathing in the cascade / that’s called the Ma-sque-rade!’”¹⁵

On 18th February he wrote:

“What a leap you’ll see from ‘Sleep’ to ‘The Masquerade’. The latter is now going excellently. Now and then I have a feeling that I’m not myself at all – Carl August Nielsen – but sort of an open pipe through which a stream of music flows, which gentle strong forces move in a kind of blissful oscillation. Then, believe me, it’s a joy to be a musician.”¹⁶

This optimism was confirmed again in a letter of 9th March to his friend Julius Röntgen:¹⁷

“For a long time [I] have been in such a working mood as never before. The text I have got for my merry opera is so funny,

Den 5. og 6. januar 1905 skriver han igen til hustruen:

“Jeg skammer mig ved at spise den Mad jeg ikke fortjener, men samtidig synes jeg ikke jeg skylder nogen noget Regnskab for min Dovenskab. Nu har jeg opgivet at faa ‘Maskaraden’ færdig til næste Aar og maaske opgiver jeg helt Sagen. Der er mange der gjerne vil have den Text og Idè. Enten maa jeg forhindre det ved at købe Texten af Wilh: Andersen eller tage fat selv, men jeg kan ikke de første Maaneder, det kan jeg tydeligt Mærke. Jeg har en gebrækkelig Lede for alt hvad der hedder Kunst, Musik, Literatur og alt det Skidt som kun gjør Folk sindssyge og hysteriske”¹⁴

Endelig omkring den 1. februar 1905 indtrådte “forløsningen”. Den 6. februar skrev Carl Nielsen til hustruen:

“Sagen er at jeg nu er kommen udmærket igang med ‘Maskaraden’ ja, jeg synes aldrig jeg har arbejdet saa rask og let. Jeg har haft stærke Veer inden jeg har voxet mig ind i Emnet og Tonen – det er jo noget helt nyt for mig – og det er egentlig mærkeligt at det netop skulde volde mig saa meget stærkere Bryderi som det drejer [sig] om en let, henflydende Sag. Jeg sejlede engang i Vinteren 1889 med Dampskibet ‘A.C. Melchior’ fra Kjøbenhavn til Aarhus. Vi havde stærk Ishindring gennem Sundet og maatte bryde os frem og mase Isen ved bestandige hidsige Tilløb for fuld Kraft. Men den Fornemmelse man saa havde ved atter at komme ud i det linde, lette aabne Vand i Kattegat var aldeles ubetalelig og det er en ganske lignende Følelse af Lethed og Triumf jeg nu har ved at ‘bade mig i den Kaskade / som hedder Ma-ska-rade!’”¹⁵

Den 18. februar hed det:

“Du skulde se et Spring fra ‘Søvnen’ til ‘Maskaraden’. – Det gaar nu udmærket med den sidste. Engang imellem har jeg en Fornemmelse af at jeg slet ikke er mig selv, – Carl August Nielsen, – men kun ligesom et aabent Rør hvorigennem der løber en Musikstrøm som milde, stærke Kræfter bevæger i en vis salig Svingning. Saa er det lykkeligt at være Musiker, kan Du tro.”¹⁶

Denne optimisme bekræftedes igen i brev af 9. marts til vennen, Julius Röntgen:¹⁷

“i lang Tid har [jeg] været i et saadant Arbejdshumør som ingensinde tidligere. Den Text som jeg har faaet til min lystige

¹⁴ Citeret efter Torben Schousboe, *op. cit.*, p. 199.

¹⁵ Citeret efter Torben Schousboe, *op. cit.*, p. 201.

¹⁶ Citeret efter Torben Schousboe, *op. cit.*, p. 202. Carl Nielsen used this image several times later: in interviews in *Riget*, 18.1.1911 and in *Berlingske Tidende, Aften*, 3.6.1925.

¹⁷ Dutch pianist and composer (1855-1932).

¹⁴ Citeret efter Torben Schousboe, *op. cit.*, s. 199.

¹⁵ Citeret efter Torben Schousboe, *op. cit.*, s. 201.

¹⁶ Citeret efter Torben Schousboe, *op. cit.*, s. 202. Denne billedlige fremstilling anvendte Carl Nielsen flere gange senere: Interviews i *Riget*, 18.1.1911 og i *Berlingske Tidende, Aften*, 3.6.1925.

¹⁷ Hollandsk pianist og komponist (1855-1932).

wholesome and witty that I live out a veritable feast of work from morning to evening and it is going forward so well that the first long act is almost finished in score.”¹⁸

Immediately after this letter was written, Carl Nielsen encountered a number of personal problems that halted the composition work for almost one and a half months: since 1889 he had been employed as second violinist in the Royal Orchestra, although since April 1904 he had functioned as deputy *kapelmeister*. On 11th March 1905 he was notified that as of the next season he was to resume his duties as violinist. Carl Nielsen saw this as a demotion and reacted by proffering his resignation. At the same time he had marital problems. The combination of circumstances led to an extended break in the work of composition, which by this time had reached the finale quintet of Act One. From mid-March until the end of April he composed nothing. Around 1st April Anne Marie came home from Athens, and the couple talked things over, after which Carl Nielsen began fair-copying Act One, at the same time composing the finale quintet. But the work did not go as fast as before.¹⁹ The pencil draft (Source **B**) of Act One is end-dated 21st May 1905, while the fair copy (Source **A**) is dated only five days later, 26th May 1905. The final period was very hectic, because the Royal Theatre had made it a condition that the first act was to be in fair copy before the end of the season, if the opera was to be staged the following season.²⁰

Most of Act One was thus created in a state of blissful creative ecstasy, composed in long stretches without anything being changed or rejected along the way. A single section does however appear to have been written a little too quickly and uncritically – Henrik’s scene “We’re born into hunger”. When Carl Nielsen showed the manuscript to Thomas Laub,²¹ Laub pointed out that this passage was too much like the “romance” style they both despised. Carl Nielsen accepted the criticism and replaced what he had composed with the passage bb.1063-1103.²²

Immediately after completing the first act, Nielsen continued with Act Two, on which he had already begun before concluding the first.²³ And within less than a month he had also finished Act Two (the draft is end-dated 27th June 1905). By this time Nielsen must have realized that he was unable to manage both the composing and the fair-copying himself. He

Opera, er saa morsom, sund og vittig at jeg lever i en sand Fest af Arbejde fra Morgen til Aften og det skrider saaledes frem at den første lange Akt næsten er færdig i partitur.”¹⁸

Umiddelbart efter dette brev blev skrevet, løb Carl Nielsen ind i en række personlige problemer, som satte kompositionen i stå i hen ved halvanden måned: Siden 1889 havde han været ansat som 2. violinist ved Det Kongelige Kapel, idet han dog fra april 1904 havde fungeret som kapelmestervikar. Den 11. marts 1905 modtog han imidlertid meddelelse om, at han fra og med næste sæson skulle genoptage sit hverv som violinist. Carl Nielsen opfattede dette som en degradering og reagerede med at søge sin afsked. På samme tid havde han ægteskabelige problemer. Disse forhold i forening førte til et længere ophold i kompositionen, som på dette tidspunkt var nået til finalekvintetten i første akt. Fra midten af marts og frem til slutningen af april blev der ikke komponeret noget. Omkring den første april kom Anne Marie hjem fra Athen, og de to ægtefolk fik talt ud, hvorefter Carl Nielsen påbegyndte renskriften af første akt, samtidig med at han komponerede finalekvintetten. Men det gik ikke så hurtigt som før.¹⁹ Blyantskladden (kilde **B**) til første akt er slutdateret 21. maj 1905, mens renskriften (kilde **A**) er dateret kun fem dage senere, den 26. maj 1905. Den sidste periode var meget hektisk, fordi Det Kongelige Teater havde betinget sig, at første akt skulle foreligge renskrevet før sæsonens udløb, hvis operaen skulle sættes op i den følgende sæson.²⁰

Det meste af første akt blev således til i en lykkelig skaberrus, komponeret i lange stræk, uden at der blev ændret eller kasseret noget undervejs. Et enkelt afsnit var dog tilsyneladende blevet til lidt for hurtigt og ukritisk, nemlig Henriks scene “Vi fødes i Armod”. Da Carl Nielsen viste manuskriptet til Thomas Laub,²¹ påpegede Laub, at denne passage mindede for meget om den romancesstil, som de begge foragtede. Carl Nielsen tog kritikken til efterretning og erstattede det hidtil komponerede med afsnittet t. 1063-1103.²²

Umiddelbart efter afslutningen af første akt fortsatte Carl Nielsen med anden akt, som han dog var begyndt på, allerede inden første akt var afsluttet.²³ Og på mindre end en måned havde han også færdigkomponeret anden akt (kladden er slutdateret 27. juni 1905). På dette tidspunkt må Carl Nielsen have indset, at han ikke selv kunne overkomme både at komponere og skrive rent. Han engagerede Henrik Knudsen, som fra

18 Translated from the transcript by Torben Meyer (DK-Kk, Torben Meyers Carl Nielsen-materiale, C II, 10).

19 Cf. undated manuscript of Henrik Knudsen (DK-Kk, Torben Meyers Carl Nielsen-materiale, C II, 10).

20 Cf. letter from Carl Nielsen to Marie Møller, 27.5.1905 (DK-Kk, CNA, I.D.3.a.).

21 Danish composer and organist (1852-1927).

22 This episode is only known from Svend Godske-Nielsens article “Nogle Erindringer om Carl Nielsen”, (*Tilskueren* 52/1 (1935) pp. 414-430). Among the sketches for *Maskarade* (Source **Na**) there is, however, a rejected version of the passage in question, which seems to confirm the story.

23 At all events Arv’s song “In among the pots and dishes” had already been composed when the fair copy of Act One was finished; cf. letter from Carl Nielsen to Marie Møller, 27.5.1905 (DK-Kk, CNA, I.D.3.a.).

18 Citeret efter transskription af Torben Meyer (DK-Kk, Torben Meyers Carl Nielsen-materiale, C II, 10).

19 Jf. udateret manuskript af Henrik Knudsen (DK-Kk, Torben Meyers Carl Nielsen-materiale, C II, 10).

20 Jf. brev fra Carl Nielsen til Marie Møller, 27.5.1905 (DK-Kk, CNA, I.D.3.a.).

21 Dansk komponist og organist (1852-1927).

22 Denne hændelse kendes kun fra Svend Godske-Nielsens artikel “Nogle Erindringer om Carl Nielsen”, (*Tilskueren* 52/1 (1935) s. 414-430). Blandt skitserne til *Maskarade* (kilde **Na**) findes der imidlertid en kasseret version af det omtalte afsnit, hvilket synes at bekræfte historien.

23 I det mindste var Arvs vise “Mellem Kande, Krus og Potte” allerede komponeret, da renskriften til første akt afsluttedes, jf. brev fra Carl Nielsen til Marie Møller, 27.5.1905 (DK-Kk, CNA, I.D.3.a.).

engaged Henrik Knudsen, who from Act Two on did the fair-copying as Carl Nielsen delivered the draft in small portions.²⁴

In July and August 1905 Carl Nielsen went on a summer holiday with his family to Nymindegab, where, with great difficulty, he had a piano installed in the inn where they were staying. There – presumably at the end of July 1905²⁵ – he began the composition of Act Three. On 12th August the work had come so far that Henrik Knudsen had begun the fair-copying,²⁶ and in the course of August Act Three was composed as far as the Henrik/Pernille scene (bb.493-615), and perhaps more.²⁷ Then the family went back to Copenhagen, where most of Act Three was composed in September. If Carl Nielsen was to have any hopes of having the opera staged at the Royal Theatre in the upcoming season, though, the score was to be handed in for evaluation no later than 9th October. When the deadline arrived Act Three had only been composed up to the Corporal Mors scene, but this did not prevent Nielsen from handing in the opera. A few tutti chords and a double bar line were added at the end, and the unfinished opera was handed in. Carl Nielsen did not expect the *kapelmeister* Johan Svendsen, who had always been sympathetic to him, to go through the score in detail. The plan succeeded,²⁸ and around 1st December 1905 both score and libretto had been accepted by Johan Svendsen and the Theatre's script reader Otto Borchsenius.²⁹ After this Nielsen could finish off the work in the course of the winter of 1905-1906. Exactly when Act Three was finished cannot be ascertained.

Johan Svendsen's statement was brief and positive:

"Dear Director E. Christiansen,
I can recommend Dr. W. Andersen's and Mr. Carl Nielsen's opera 'The Masquerade' for acceptance, since I consider the music, in its intimate relationship with the text, both amusing and distinctive.

Copenhagen, 2/12=1905.

Sincerely,

J. Svendsen."³⁰

24 On 3.6.1905 Carl Nielsen wrote to his wife: "I am hard at work and Knudsen is fair-copying as we go along" (Torben Schousboe, *op. cit.*, p. 216).

25 On 14.7.1905 Carl Nielsen wrote to Henrik Knudsen: "I really haven't begun Act Three; how could you think so, Hendrik!" (DK-Kk, CNA, I.A.c.).

26 Cf. letter from Carl Nielsen to Henrik Knudsen, 12.8.1905 (DK-Kk, CNA, I.A.c.).

27 Cf. letter from Carl Nielsen to Henrik Knudsen, 24.8.1905 (Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 74).

28 This episode is only known from Svend Godske-Nielsen, *op.cit.* But the story seems to be confirmed by some sketches for the end of Act Three (Source **Nd**), which have the dating 3.12.1905 – that is, after the score had been assessed by the Royal Theatre.

29 Danish author (1844-1925).

30 Rigsarkivet, Det Kongelige Teaters Arkiv: Censurer 1905-06.

og med anden akt udførte renskriften, idet Carl Nielsen leverede kladden i mindre portioner.²⁴

I juli og august 1905 var Carl Nielsen på sommeferie med sin familie i Nymindegab, hvor han med stort besvær havde fået installeret et klaver på kroen, hvor de boede. Her påbegyndte han – antagelig i slutningen af juli 1905²⁵ – kompositionen af tredje akt. Den 12. august var kompositionen så fremskredet, at Henrik Knudsen var begyndt at skrive rent,²⁶ og i løbet af august blev tredje akt komponeret frem til Henrik/Pernille-scenen (t. 493-615), muligvis endnu længere.²⁷ Herefter tog familien tilbage til København, hvor det meste af tredje akt blev komponeret færdig i september måned. Hvis Carl Nielsen skulle gøre sig forhåbninger om at få operaen opført på Det Kongelige Teater i den følgende sæson, skulle partituret imidlertid indleveres til bedømmelse senest den 9. oktober. Ved fristens udløb var tredje akt kun komponeret frem til Korporal Mors-scenen, men dette afholdt dog ikke Carl Nielsen fra at indlevere operaen. Der blev sat nogle tuttiakkorder og en dobbeltstreg, hvorefter den ufærdige opera blev indleveret. Carl Nielsen regnede med, at kapelmester Johan Svendsen, som altid havde været positivt stemt over for Carl Nielsen, næppe ville gennemgå partituret i detaljer. Planen lykkedes,²⁸ og omkring 1. december 1905 var såvel partitur som tekstbog blevet antaget af hhv. Johan Svendsen og teatrets tekstcensor, Otto Borchsenius.²⁹ Herefter kunne Carl Nielsen afslutte værket i løbet af vinteren 1905-1906. Præcis hvornår tredje akt blev færdig, kan ikke fastslås.

Johan Svendsens udtalelse var kortfattet og positiv:

"Hr Direktør E. Christiansen!

Dr. W. Andersen og Hr Carl Niensens Opera 'Maskaraden' kan jeg anbefale til Antagelse, idet jeg finder Musiken i sin intime Tilslutning til Texten baade morsom og karakteristisk.

Kjøbenhavn 2/12=1905.

Ærbødigst

J. Svendsen."³⁰

24 3.6.1905 skrev Carl Nielsen til sin hustru: "Jeg er i godt Arbejde og Knudsen skriver rent efterhånden" (Torben Schousboe, *op. cit.*, s. 216).

25 14.7.1905 skrev Carl Nielsen til Henrik Knudsen: "Jeg har virkelig ikke begyndt på 3die Akt.; hvor kan du tro det Hendrik!" (DK-Kk, CNA, I.A.c.).

26 Jf. brev fra Carl Nielsen til Henrik Knudsen, 12.8.1905 (DK-Kk, CNA, I.A.c.).

27 Jf. brev fra Carl Nielsen til Henrik Knudsen, 24.8.1905 (Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 74).

28 Denne hændelse kendes kun fra Svend Godske-Nielsen, *op. cit.* Historien synes dog bekræftet gennem nogle skitser til slutningen af tredje akt (kilde **Nd**), som indholder dateringen 3.12.1905, altså efter at partituret havde været til bedømmelse på Det Kongelige Teater.

29 Dansk forfatter (1844-1925).

30 Rigsarkivet, Det Kongelige Teaters Arkiv: Censurer 1905-06.

Otto Borchsenius' statement (dated 27th November 1905) about the text was on the other hand very negative:

"Since there is, unfortunately, no law forbidding the casting into a new artistic form of what has already been given fully valid, generally loved and generally known expression in another art form (the prohibition against dramatizing another man's literary property does, however, point the way); but since on the contrary there appears to be an unhappily increasing desire to make operas of the world's greatest poetic works from 'Faust' and 'Romeo and Juliet' to 'Aladdin', it was only to be expected that the turn of Holberg and his comedies would one day come.

Yet I sincerely regret that this first assault should take place in Holberg's own house.

It is the evaluation of the Music, however, that must come to bear the responsibility for, and be crucial to the acceptance – and performance – of the above-mentioned work on our national stage.

I will, therefore, with respect to the text, confine myself to drawing attention to the fact that, although the main features of the plot are of course reproduced, and the most famous parts of the dialogue are used, it does not have much of Holberg's spirit, far less his style, about it. The text rather exhibits a modern jauntiness; were one to be friendly, one could say a sophomoric or undergraduate vein. Just as one wonders in general how an author such as Dr. Vilhelm Andersen, who on other occasions has shown so much interest in Holberg, has been able to make free with a comedy like 'Masquerade', there are in the details such breaches of the Holbergian tone and idiom that many people – who love Holberg – will probably be offended. There is talk, for example, of 'Krus' ('dough') in the sense of money, and of 'Sold' ('binge') – a term that is not a hundred years old; and Jeronimus, Leonard and Arv must even at one juncture sing the following together:

And when that's done,
go trouble-making

– a turn of phrase that would surely be more appropriate in a revue in Nørrebro than on Kongens Nytorv.

However, in an opera the music swallows up so much of the text, and the esteemed management of the Royal Theatre might possibly urge upon Dr. Andersen the wisdom of refraining from publishing his 'rewriting of Holberg'³¹

Permit me to repeat that the musical adjudicators must here bear the responsibility.

Sincerely
Otto Borchsenius"³²

31 Vilhelm Andersen had the libretto printed in 1906. This first edition of the printed libretto (Source **Pd**) differs somewhat from the libretto of the opera, since Carl Nielsen did not set all of Vilhelm Andersen's text.

32 Rigsarkivet, Det Kongelige Teaters Arkiv: Censurer 1905-06.

Otto Borchsenius' udtalelse (dateret 27. november 1905) vedrørende teksten var derimod yderst negativ:

"Da der desværre ikke findes nogen Lov, der forbyder at omstøbe i ny Kunstform, hvad der allerede har faaet et fuldgyldigt og almen-kært og -kendt Udtryk i en anden Kunstform (Forbudet imod at dramatisere Andenmands literære Ejendom viser dog Vejen herhen imod), men da der tværtimod synes at være en usalig voxende Lyst til at gøre Operaer af Verdens største Digterværker, fra 'Faust' og 'Romeo og Julie' til 'Aladdin' – var det jo at vente, at Turen ogsaa en Gang vilde komme til Holberg og hans Komedier.

Jeg beklager dog oprigtig, at dette første Attentat skal finde Sted i Holbergs eget Hus.

Det maa jo imidlertid være Bedømmelsen af Musiken, der kommer til at bære Ansvaret for og være afgørende med Hensyn til ovennævnte Arbejdes Antagelse – og Opførelse – paa vor nationale Skueplads.

Jeg skal derfor, hvad Texten angaar, indskrænke mig til at gøre opmærksom paa, at den trods den selvfølgelig Gengivelse af Handlingens Hovedtræk og Benyttelsen af det berømteste i Replikskiftet, ikke har altfor meget af Holbergs Aand, endsige hans Stil, over sig. Texten er snarere moderne forsoren; vilde man være venlig, kunde man sige med et burschikost eller studentikost Præg. Som det i det hele kan undre én, at en Forf. som Dr. Vilh. Andersen, der ved andre Lejligheder har vist saa megen Interesse for Holberg, har kunnet forgribe sig paa en Komædie som 'Maskarade', er der i Enkeltheder saadanne Brudd paa Holbergs Tone og Sprog, at mange – der holder af Holberg – sikkert vil forarges. Der tales f. Ex. om 'Krus' i Betydning af Penge og om 'Sold' – en Glose, der ikke er 100 Aar gammel og Jeronimus, Leonard og Arv skal endogsaa et Sted i Fællig synge følgende:

I vil paa Sjøv
og paa Ballade

– en Vending, der vistnok mere ville passe i en Revue paa Nørrebro end paa Kongens Nytorv.

I en Opera sluger jo imidlertid Musiken saa meget af Texten, og den højtærede Direktion for det kgl. Theater kunde mulig opfordre Dr. Andersen til klogelig at undlade Offentliggørelse af sin 'Omskrivning af Holberg'³¹

Jeg tillader mig at gentage, at den musikalske Censur her maa bære Ansvaret.

Ærbødigst
Otto Borchsenius"³²

31 Vilhelm Andersen lod librettoen trykke i 1906. Denne førsteudgave af den trykte libretto (kilde **Pd**) afviger en del fra operaens libretto, idet Carl Nielsen ikke komponerede hele Vilhelm Andersen's tekst.

32 Rigsarkivet, Det Kongelige Teaters Arkiv: Censurer 1905-06.

Even while *Masquerade* was still being assessed, Carl Nielsen had extracts from the opera performed in his first independent orchestral concert, on 11th November 1905 with the Royal Orchestra in the large hall of Koncertpalæet. The extracts consisted of *Magdelone's Dancing Scene* from Act One, the prelude to Act Two, and *Dance of the Cockerel* (Hanedansen).³³ The concert attracted considerable interest from both the Copenhagen music audience and the musical press. There was general agreement that Carl Nielsen, with the *Masquerade* music, had turned to a more popular, accessible style than in his previous output, which many people had considered rather dry and contrived. Angul Hammerich³⁴ wrote for example of the *Masquerade* pieces that they “showed us a Carl Nielsen with a brand new face. Not only is he popular, now he also writes popularly!”³⁵

At the end of November 1905 Carl Nielsen gave a “recital” of extracts from *Masquerade* at a ball at the Students' Association.³⁶ We do not know the details of this performance, but we must assume that Nielsen played some passages from the opera on the piano.

Finally, on 5th December, Carl Nielsen made a promise that *Masquerade* would appear on the stage of the Royal Theatre in October 1906, and the rehearsals would begin in May.³⁷

II THE PREMIERE

On 16th May 1906 the preparations for the premiere began with an orchestral rehearsal, and for the rest of this month there was a further orchestral rehearsal and a piano rehearsal. This was followed by a break for the summer, then on 16th August the piano rehearsals were resumed and the scenery was tried out. At the beginning of October there were new orchestral rehearsals. The first full rehearsal of all three acts took place on 3rd November. The same night, at one o'clock, Carl Nielsen finished the overture, which he had only begun to compose on 25th September.³⁸ On 9th November there was a rehearsal in costumes, and finally, on 10th November, the full dress rehearsal was held. A total of 65 rehearsals before the premiere were recorded, including the full dress rehearsal.³⁹ Carl Nielsen was himself responsible for the musical rehearsals, while Julius Lehmann⁴⁰ was the stage director, and the Royal ballet-master Hans Beck⁴¹ choreographed the ballet numbers in Act Three.

33 Beyond these the concert consisted of the overture *Helios* op. 17, Symphony no. 2 op. 16 *De fire Temperamenter*, *Søvnen* op. 18, the prelude to Act Two and the duet of Mikal and David from *Saul og David*.

34 Danish musicologist (1848-1931).

35 *Nationaltidende*, 12.11.1905.

36 *Nationaltidende*, 30.11.1905.

37 Torben Schousboe, *op. cit.*, p. 220.

38 Torben Schousboe, *op. cit.*, pp. 223, 226.

39 *Det Kongelige Teater*, Journal, August 1904 – December 1910.

40 Danish drama and opera director (1861-1931).

41 Danish ballet dancer and choreographer (1861-1952).

Allerede mens *Maskarade* var til bedømmelse, lod Carl Nielsen uddrag af operaen opføre ved sin første selvstændige orkesterkoncert, som fandt sted den 11. november 1905 med Det Kongelige Kapel i Koncertpalæets store sal. Uddragene bestod af *Magdelones dansescene* fra første akt, forspillet til anden akt og *Hanedansen*.³³ Koncerten var genstand for en anselig interesse fra såvel det københavnske musikpublikum som musikpressen. Der var almindelig enighed om, at Carl Nielsen med *Maskarade*-musikken var slået ind på en mere populær og lettilgængelig stil i forhold til sin hidtidige produktion, som af mange var blevet opfattet som noget tør og konstrueret. Således skrev Angul Hammerich³⁴ om *Maskarade*-stykkerne, at de “viste os Carl Nielsen med et helt nyt Ansigt. Ikke blot at han er populær, nu skriver han også populært!”³⁵

I slutningen af november 1905 “foredrog” Carl Nielsen uddrag af *Maskarade* ved et bal i Studenterforeningen.³⁶ De nærmere omstændigheder omkring denne optræden kendes ikke, men det må antages, at Carl Nielsen har spillet nogle passager af operaen på klaver.

Endelig den 5. december fik Carl Nielsen løfte om, at *Maskarade* skulle komme op på Det Kongelige Teater i oktober 1906, idet prøverne ville begynde i maj måned.³⁷

III UROPFØRELSEN

Den 16. maj 1906 indledtes prøverne forud for premieren med en orkesterprøve, og i resten af denne måned afholdtes yderligere en orkesterprøve og to klaverprøver. Herpå fulgte en pause sommeren over, hvorefter klaverprøverne den 16. august blev genoptaget, ligesom der blev afholdt dekorationsprøver. I begyndelsen af oktober var der igen orkesterprøver. Første samlede prøve på alle tre akter fandt sted den 3. november. Samme nat klokken et afsluttede Carl Nielsen ouverturen, som han først var begyndt at komponere den 25. september.³⁸ Den 9. november var der fuldstændig prøve i kostumer, og endelig den 10. november blev der afholdt generalprøve. I alt er der registreret 65 prøver før premieren inklusive generalprøven.³⁹ Carl Nielsen stod selv for den musikalske indstudering, mens Julius Lehmann⁴⁰ instruerede, og den kongelige balletmester, Hans Beck,⁴¹ skabte koreografien til balletindslagene i tredje akt.

33 Herudover bestod koncerten af: ouverturen *Helios* op. 17, Symfoni nr. 2 op. 16 *De fire Temperamenter*, *Søvnen* op. 18, forspil til anden akt og duetten mellem Mikal og David fra *Saul og David*.

34 Dansk musikforsker (1848-1931).

35 *Nationaltidende*, 12.11.1905.

36 Iflg. *Nationaltidende*, 30.11.1905.

37 Torben Schousboe, *op. cit.*, s. 220.

38 Torben Schousboe, *op. cit.*, s. 223, 226.

39 *Det Kongelige Teater*, Journal, August 1904 – December 1910.

40 Dansk skuespil- og operainstruktør (1861-1931).

41 Dansk balletdanser og koreograf (1861-1952).

In the rehearsal on 3rd November Carl Nielsen had Frederik Rung⁴² conduct so that he himself could watch.⁴³ The composer concluded that Act Three seemed very confused, but because of the lateness of the date — it was just a week before the premiere — he could see no other option but to make cuts and exchange a few scenes. Thus Nielsen wrote to his friend the composer Bror Beckman:⁴⁴ “Today I am rather dismayed, because I think Act Three seems confused and unsettled on the stage”.⁴⁵ A few days after the rehearsal of 3rd November Nielsen finished a new aria in Act Two for Pernille, whom he thought had not been well enough characterized.⁴⁶ At the same time he moved the “Leonard/Magdelone” scene in Act Three from just after the *Dance of the Cockerel* on to just before the Officer/Student scene. Finally, four cuts were made in Act Three.⁴⁷

In the period up to the premiere, Carl Nielsen and Vilhelm Andersen became more and more nervous that the audience and critics would think they had committed sacrilege against Holberg, and Nielsen said a few days before the premiere that he had sensed a certain ill-feeling towards the opera at the Theatre.⁴⁸ In an attempt to forestall possible criticism, Vilhelm Andersen wrote a prologue, to be recited by Pernille, where he defended the opera. Among other things he quoted from Holberg’s Epistle 347, which says:

“I do believe of our thick-blooded race,
Restoratives will not improve its case;
And melancholy’s sovereign remedy
Is dance and song, music and poetry;
Item: of all the city’s niceties,
No greater jewel did you ever see,
pro primo, than the Grønnegade comedies,
And *pro secundo* than ‘The Musical Society’.
Item: it is not *at* the masquerades,
But *outside* them, that folk have escapades:
Life makes us falsify and brutalize ourselves,
And we are first ourselves when we disguise ourselves.
All innocent pastime to my heart is dear
That stirs us from a life that’s stale and drear;

42 Danish conductor and composer (1854-1914).

43 On 9.11.1906 a full dress rehearsal was held, and “before Act Three a number of cuts were tried” (*Det Kongelige Teater*, Journal, August 1904 – December 1910).

44 Swedish composer (1866-1929).

45 Carl Nielsen to Bror Beckman, 9.11.1906 (DK-Kk, CNA, I.A.d.).

46 Torben Schousboe, *op. cit.*, p. 227; Irmelin Eggert Møller & Torben Meyer, *op. cit.*, p. 81.

47 For the changes in the scenes and cuts, see the *Critical Commentary*, ‘Cuts and Adaptations’.

48 *Politiken*, 8.11.1906. In an interview with *Berlingske Aftenavis*, 18.3.1946, Vilhelm Andersen said the same.

Ved prøven den 3. november lod Carl Nielsen Frederik Rung⁴² dirigere, således at han selv kunne følge med.⁴³ Komponisten fandt, at tredje akt virkede meget forvirret, men på grund af det fremskredne tidspunkt — kun en uge før premieren — så han ingen anden mulighed end at foretage nogle forkortelser og ombytninger af et par scener. Således skriver Carl Nielsen til vennen og komponisten Bror Beckman,⁴⁴ at “I dag er jeg meget fortvivlet, fordi jeg synes 3^{die} Akt virker forvirret og uroligt paa Scenen”.⁴⁵ Et par dage efter prøven den 3. november blev Carl Nielsen færdig med en ny arie til Pernille, som han mente, ikke var blevet karakteriseret tilstrækkeligt.⁴⁶ Samtidig flyttede han “Leonard/Magdelone”-scenen i tredje akt fra en placering umiddelbart efter *Hanedansen* til frem før Officer/Student-scenen. Endelig blev der foretaget fire forkortelser i tredje akt.⁴⁷

I tiden op til premieren blev Carl Nielsen og Vilhelm Andersen mere og mere nervøse for, at publikum og kritikere ville finde, at de havde begået helligbrøde mod Holberg, og Carl Nielsen udtalte nogle få dage før uroprøvelsen, at han havde mærket en vis misstemning mod operaen på teatret.⁴⁸ I et forsøg på at komme en eventuel kritik i forkøbet forfattede Vilhelm Andersen en prolog, der var lagt i munden på Pernille. Heri forsvarede hun operaen, idet hun bl.a. citerede fra Holbergs Epistel 347, hvori det hedder:

“Jeg tror: i vor tykblodede Nation
er intet godt som Rekreation,
og bedste Raad mod al Melankoli
er Dans og Sang, Musik og Poesi;
item: at blandt de Ting, som zierer Staden,
er aldrig nogen større Ziérat set,
pro primo: end Komødierne i Grønnegaden,
og *pro secundo*: end ‘Det musikalske Societet’.
Item: at det er ej paa Maskarader,
men *udenfor*, at Folk har Abe-Lader:
Livet er det, som vrænger og fordummer os,
os selv er vi først ret, naar vi formummer os.
Jeg elsker al uskyldig Tidsfordriv,
som river op i dette sure Liv;

42 Dansk dirigent og komponist (1854-1914).

43 9.11.1906 afholdtes fuldstændig prøve i kostumer og “Foran 3. Act blev prøvet en Del Forkortninger” (*Det Kongelige Teater*, Journal, August 1904 – December 1910).

44 Svensk komponist (1866-1929).

45 Brev fra Carl Nielsen til Bror Beckman, 9.11.1906 (DK-Kk, CNA, I.A.d.).

46 Torben Schousboe, *op. cit.*, s. 227; Irmelin Eggert Møller og Torben Meyer, *op. cit.*, s. 81.

47 Vedr. sceneombytning og forkortelser: Se *Critical Commentary*, ‘Cuts and Adaptations’.

48 *Politiken*, 8.11.1906. Vilhelm Andersen har i et interview til *Berlingske Aftenavis* 18.3.1946 givet udtryk for det samme.

For we've enough of plodding, bleary folk;
Sore need we have of young and cheery folk."⁴⁹

At the last moment, however, it was agreed not to use the prologue. In connection with a gala performance at the annual banquet of the University of Copenhagen on 18th November 1937 Vilhelm Andersen submitted the prologue with a new introduction aimed at the academic audience. To his great annoyance, however, it was rejected, and instead he had it published in *Berlingske Aftenavis* the same day. Not until the 100th performance of *Masquerade* on 18th March 1946 was the prologue read, by the actress Karen Berg.⁵⁰

The world premiere was on 11th November 1906 at 7.30 pm, with the following cast:

Jeronimus: Karl Mantzius
Magdelone: Jonna Neiiendam
Leander: Hans Kjerulf
Henrik: Helge Nissen
Arv: Lars Knudsen
Leonard: Peter Jerndorff
Leonora: Emilie Ulrich
Pernille: Ida Møller (Margrethe Lendrop was to have sung the role, but as a result of illness she did not sing it until 18th November).⁵¹

The period up to the premiere had been very exhausting and hectic for Carl Nielsen, and in an interview the day after the premiere evening he said:

"Seriously, I can tell you, if 'Masquerade' hadn't been launched yesterday, I don't know if I would have got through it all in one piece. I'm not afraid to work, but there are limits."⁵²

The premiere production was a decided audience success and a more or less unanimous press acknowledged the music as original, since Nielsen, without resorting to Rococo pastiche, had hit off a personal style that was at once modern and in keeping with Holberg's dry humour. Act One in particular was considered excellent, while the reviewers were more mixed in their assessment of Vilhelm Andersen's text. For example, Charles Kjerulf⁵³ wrote in *Politiken*:

thi vi har nok af tunge, dvaske Folk,
vi trænger ha[a]rdt til unge, raske Folk."⁴⁹

I sidste øjeblik blev man dog enige om ikke at anvende prologen. I forbindelse med en festforestilling ved Københavns Universitets årsfest den 18. november 1937 indleverede Vilhelm Andersen prologen med en ny indledning, der henvendte sig til det akademiske publikum. Til hans store ærgerlse blev den dog afvist, hvorfor han i stedet lod den offentliggøre i *Berlingske Aftenavis* samme dag. Først ved den 100. opførelse af *Maskarade* den 18. marts 1946 blev prologen fremsagt af skuespillerinden Karen Berg.⁵⁰

Urpremieren fandt sted den 11. november 1906 kl. 19.30 med følgende besætning:

Jeronimus: Karl Mantzius
Magdelone: Jonna Neiiendam
Leander: Hans Kjerulf
Henrik: Helge Nissen
Arv: Lars Knudsen
Leonard: Peter Jerndorff
Leonora: Emilie Ulrich
Pernille: Ida Møller (egentlig skulle Margrethe Lendrop have sunget partiet, men pga. sygdom kom hun først til at synge rollen fra den 18. november).⁵¹

Perioden op til uropførelsen havde været meget anstrengende og nervepirrende for Carl Nielsen, og i et interview dagen efter premiereaftenen udtalte han:

"Jeg vil alvorlig talt sige Dem, at hvis 'Mascarade' ikke var løbet af Stablen igaar, tror jeg ikke, jeg var kommen det igennem hel og holden. Jeg er jo ikke bange for at bestille noget, men der er dog Grænser".⁵²

Premiereforestillingen blev en klar publikumssucces, og en stort set enig presse anerkendte musikken som original, idet Nielsen uden at forfalde til rokokopastiche havde ramt en personlig stil, der på én og samme tid var moderne og i slægt med Holbergs tørre humor. Især første akt fandt man fremragende, derimod var anmelderne noget mere delte i deres vurdering af Vilhelm Andersens tekst. Fx skrev Charles Kjerulf⁵³ i *Politiken*:

49 Translated from the typescript that Vilhelm Andersen sent to the Director of the Royal Theatre Andreas Møller on 6.11.1937 (*Rigsarkivet*, Det Kongelige Teaters Arkiv: Korrespondance 1905-1930. XIV. Køb og leje af Stykker. b. Opera. Nr. 1320). The prologue is given *in extenso* in John Fellow, *op. cit.*, pp. 731-735.

50 *Det Kongelige Teater*, Journal 17.2.1945-11.10.1952.

51 Torben Meyer & Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1947-1948, vol. 1, pp. 252-253.

52 *Vort Land*, 13.11.1906, translated from John Fellow, *op. cit.*, p. 97.

53 Danish composer and music critic (1858-1919).

49 Citeret efter det maskinskrevne manuskript, som Vilhelm Andersen sendte til Det Kongelige Teaters chef Andreas Møller 6.11.1937 (*Rigsarkivet*, Det Kongelige Teaters Arkiv: Korrespondance 1905-1930. XIV. Køb og leje af Stykker. b. Opera. Nr. 1320). Prologen bringes *in extenso* i John Fellow, *op. cit.*, s. 731-735.

50 *Det Kongelige Teater*, Journal, 17.2.1945-11.10.1952.

51 Torben Meyer og Frede Schandorf Petersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1947-1948, bd. 1, s. 252-253.

52 *Vort Land*, 13.11.1906, citeret efter John Fellow, *op. cit.*, s. 97.

53 Dansk komponist og musikkritiker (1858-1919).

“Dr. Vilhelm Andersen has written a libretto which in many respects must help and stimulate a composer. Perhaps the accumulation of so many rather too ingenious rhymes is a bit much — [...] With his considerable talent, he [Carl Nielsen] has all the same hammered it into a musical dialect that — particular with respect to the comic — does not clash with Holberg, and even suits him. This is especially true of Act One, which is probably the most successful and substantial.”⁵⁴

Angul Hammerich too singled out the first act in *Nationaltidende*, writing:

“The first act works excellently. After this one would swear that Carl Nielsen was born to write *opéra comique*. So smooth, so dexterous, such a quick turn of phrase, such aptness in the dialogue, with fine phrases and droll ideas; equally felicitous in the treatment of the text, the singing roles, the instruments of the orchestra. And all of it so redolent of Holberg. In the craft of music, it is a fully-fledged master who holds the pen; one can only think of Verdi in ‘Falstaff’ to find a parallel.”⁵⁵

Leopold Rosenfeld’s⁵⁶ review in *Dannebrog* was extremely critical of the libretto:

“One dares not actually read the libretto for this Opera. One feels such disgust at so much lack of taste and style that one wonders how anyone could so amputate a work of poetry that has almost become part of ourselves.”⁵⁷

The staging appears to have been excellent and fully satisfactory to the composer, although the ballet numbers had raised a few eyebrows to put it mildly. About this Carl Nielsen wrote on 2nd December 1906 to the ballet-master Hans Beck:

“I must ask you once again to see that the gentlemen in the Dance of the Cockerel in ‘Masquerade’ do not screech and bark in the wrong places. If this cannot be modified quite considerably, I request you wholly to forbid these gentlemen to crow and screech. The last time the opera was on it was again very bad and tasteless, and I have in fact taken great pains in the orchestra to ensure that there can be no doubt of what is being danced.”⁵⁸

In March 1907 Edvard Grieg attended a performance of *Masquerade*. In this connection he wrote on 20th March to Carl Nielsen:

“Dear Carl Nielsen!

Thank you for last evening! It is an amusing and witty work you have created! I got to grips immediately with the first act, less

“Dr. Vilh. Andersen har skrevet en Tekstbog, der paa mangfoldige Punkter maa anspore og hjælpe en Komponist. Der er maaske nok hobet lovlige mange, lidt for spidsfindige Rim sammen — [...] Med sin betydelige Begavelse har han [Carl Nielsen] alligevel faaet fremtvunget en Musik-Dialekt, der — navnlig i det Komiske — ikke skurrer mod Holberg, men endog klæder ham. Dette gælder navnlig første Akt, der sikkert er den mest vellykkede og betydeligste.”⁵⁴

Angul Hammerich fremhævede i *Nationaltidende* ligeledes første akt, hvorom han skrev:

“Denne første Akt virker udmærket. Efter den skulde man sværge paa, at Carl Nielsen er født til *Opéra comique*’en. Saa let, saa behændigt, saa snar i Vendingen, saa rammende i Replikken, med fine Vendinger og pudsige Paahit, i Textbehandlingen, i Sangpartierne, i Orkestrets Instrumenter lige træffende. Og det altsammen saa duftende ‘Holbergsk’. I den musikalske Faktur er det en hel Mester, der fører Pennen, man kommer uvilkaarligt til at tænke paa Verdi i ‘Falstaff’ for at finde et Sidestykke.”⁵⁵

Leopold Rosenfelds⁵⁶ anmeldelse i *Dannebrog* var yderst kritisk over for librettoen:

“Man bør egentlig ikke læse Textbogen til denne Opera. Man føler et saadant Ubehag ved en Mængde Smagløsheder og Stilløsheder, man undrer sig over, at nogen kan foretage en slig kynisk Amputation overfor et Digterværk, der næsten er blevet en Del af os selv.”⁵⁷

Iscenesættelsen har tilsyneladende været fremragende og til komponistens fulde tilfredshed, omend balletindslagene har været mildest talt opsigtsvækkende. Herom skrev Carl Nielsen den 2. december 1906 til balletmester Hans Beck:

“Jeg beder Dem endnu engang om at Dhrr i Hanedansen i ‘Maskarade’ ikke skriger og gør paa de gale Steder. Ifald det ikke kan modereres meget betydeligt anmoder jeg Dem om ganske at forbyde Dhrr at gale og skribe. Sidst Operaen gik var det atter meget slemt og smagløst og egentlig er der i Orkestret sørget for at man ikke er i Tvivl om hvad det er der danses.”⁵⁸

I marts 1907 overværede Edvard Grieg en opførelse af *Masquerade*. I denne forbindelse skrev han den 20. marts:

“Kjære Carl Nielsen!

Tak for igårftes! Det er et morsomt og vittigt Værk, De der har skabt! Første Akt fik jeg straks Tag i, anden mindre, i tredje fik

54 *Politiken*, 12.11.1906.

55 *Nationaltidende*, 12.11.1906.

56 Danish composer and music critic (1849-1909).

57 *Dannebrog*, 12.11.1906.

58 This letter has kindly been made available by Mrs Elly Beck, Søborg.

54 *Politiken*, 12.11.1906.

55 *Nationaltidende*, 12.11.1906.

56 Dansk komponist og musikkritiker (1849-1909).

57 *Dannebrog*, 12.11.1906.

58 Dette brev er venligst stillet til rådighed af Fru Elly Beck, Søborg.

so with the second, and in the third I again got hold of the broad lines, and on the whole I have no doubt that it is a work by a new master who says: Here am I! What fine, humorous art and what wise economy in the technical treatment! I was totally floored by fatigue after the end of the opera, otherwise I would have seized the occasion to spend some time with you. But – that must wait a while!

With cordial greetings, admiration and thanks – also to the first-rate conductor!

Yours sincerely,
Edvard Grieg⁵⁹

III PERFORMANCES AT THE ROYAL THEATRE IN CARL NIELSEN'S LIFETIME

Masquerade soon became a very popular opera at the Royal Theatre. Even in the premiere season it was played twenty times, and during Carl Nielsen's lifetime the opera managed to be performed no fewer than 68 times over thirteen seasons in three different productions:⁶⁰

Season	Performances	Conductor	Duration
1906/07	20	Carl Nielsen (12) Frederik Rung (8)	177 mins.
1907/08	5	Carl Nielsen	178 mins.
1908/09	2	Carl Nielsen	177 mins.
1910/11	4	Carl Nielsen	178 mins.
	New production:		
1917/18	3	Carl Nielsen	154 mins. ⁶¹
1918/19	5	Georg Høeberg ⁶²	151 mins. ⁶³
1922/23	6	Georg Høeberg	150 mins.
1923/24	1	Georg Høeberg	147 mins.
1924/25	2	Georg Høeberg	149 mins.
1925/26	2	Carl Nielsen	168 mins.
1927/28	7	Johan Hye-Knudsen ⁶⁴	164 mins.
1929/30	2	Johan Hye-Knudsen	164 mins.
	New production:		
1931/32	9	Egisto Tango ⁶⁵	167 mins. ⁶⁶

59 DK-Kk, CNA, I.A.b.

60 *Det Kongelige Teater*, Journal (August 1904 – December 1910), (Januar 1911 – Juli 1916), (August 1916 – Juni 1922), (August 1922 – November 1928), (December 1928 – Juni 1936). The table shows the average duration, but please note that in the records it is given to an accuracy of one minute: for example the first performance lasted from 7.30 pm until 10.27 pm, while the performance the next day lasted from 7.30 pm until 10.26 pm.

61 Of the three performances only two have information about duration.

62 Danish conductor (1872-1950).

63 Of the five performances only four have information about duration.

64 Danish conductor and composer (1896-1975).

65 Italian conductor (1873-1951).

66 The duration of the nine performances varies from 160 mins. to 178 mins.

jeg atter fat på de store Linjer og som Helhed er jeg ikke i tvivl om, at det er et Værk af en ny Mester, der Siger: Her er jeg! Hvilken fin, humoristisk Kunst og hvilken vis Økonomi i den tekniske Behandling! Jeg var totalt ødelagt af Træthed efter Operaens Slut, ellers havde jeg benyttet Anledningen til at få være sammen med Dem en Stund. Men – det må blive endnu!

Med hjertelig Hilsen, Beundring og Tak – også til den fortrinlige Dirigent.

Deres heng.
Edvard Grieg⁵⁹

III OPFØRELSER PÅ DET KONGELIGE TEATER I CARL NIELSENS LEVETID

Masquerade blev snart en meget populær opera på Det Kongelige Teater. Allerede i premieresæsonen gik den 20 gange, og i Carl Niensens levetid opnåede operaen at blive opført ikke mindre end 68 gange fordelt på 13 sæsoner i tre forskellige iscenesættelser:⁶⁰

Sæson	Opførelser	Dirigent	Varighed
1906/07	20	Carl Nielsen (12) Frederik Rung (8)	177 min.
1907/08	5	Carl Nielsen	178 min.
1908/09	2	Carl Nielsen	177 min.
1910/11	4	Carl Nielsen	178 min.
	Nyindstudering:		
1917/18	3	Carl Nielsen	154 min. ⁶¹
1918/19	5	Georg Høeberg ⁶²	151 min. ⁶³
1922/23	6	Georg Høeberg	150 min.
1923/24	1	Georg Høeberg	147 min.
1924/25	2	Georg Høeberg	149 min.
1925/26	2	Carl Nielsen	168 min.
1927/28	7	Johan Hye-Knudsen ⁶⁴	164 min.
1929/30	2	Johan Hye-Knudsen	164 min.
	Nyindstudering:		
1931/32	9	Egisto Tango ⁶⁵	167 min. ⁶⁶

59 DK-Kk, CNA, I.A.b.

60 *Det Kongelige Teater*, Journal (August 1904 – December 1910), (Januar 1911 – Juli 1916), (August 1916 – Juni 1922), (August 1922 – November 1928), (December 1928 – Juni 1936). I tabellen er gennemsnitsvarigheden angivet; dog bør det bemærkes, at i protokollerne er den angivet med op til et minuts nøjagtighed: Således varede premiereopførelsen fra kl. 19³⁰ til 22²⁷, mens opførelsen den efterfølgende dag varede fra kl. 19³⁰ til 22²⁶.

61 Af de tre opførelser er kun de to opgivet med varighed.

62 Dansk dirigent (1872-1950).

63 Af de fem opførelser er kun de fire opgivet med varighed.

64 Dansk dirigent og komponist (1896-1975).

65 Italiensk dirigent (1873-1951).

66 De ni opførelses varighed varierer fra 160 min. til 178 min.

From the 50th performance on 25th November 1925 Act One was broadcast on radio.

IV PRINTED EDITIONS

Around New Year 1906-1907 the printed piano score for *Masquerade* appeared with a Danish/German libretto from the publishers Wilhelm Hansen. The piano arrangement had been done by Henrik Knudsen,⁶⁷ while the libretto had been translated by Frau C. Rocholl of Bonn. The production of this piano score had been hurried, probably because of the wish to have the score available concurrently with the premiere of the opera, and it bears clear marks of this haste. The score was engraved in the course of the summer and autumn of 1906, as the German translation became available.⁶⁸ The engraving was begun even before Carl Nielsen had composed the overture, so Act One begins on page 1, while the overture has its own pagination. Pernille's aria in Act Two (bb.654-700) is missing, since this passage was only composed after Act Two was engraved. The piano score, on the other hand, follows the changed order of scenes in Act Three.

The popularity of the opera is reflected by the contemporary printed arrangements. In the period 1907-1914 several arrangements of selected extracts for piano or various instrumental ensembles appeared from the publishers Wilhelm Hansen.⁶⁹ The *Dance of the Cockerel* also appeared in 1914 as a separate print,⁷⁰ while the overture was printed in 1929.⁷¹

Understandably, Carl Nielsen was very keen on getting the whole of *Masquerade* published in score, and at the end of 1930 he asked Wilhelm Hansen to publish the score of the opera "before the end of 1931", or he "must reserve the right to dispose of the work otherwise".⁷² However, the composer's wishes were not followed, and only with the present edition is the score available in printed form, although it should be mentioned that in 1948 a facsimile print of Carl Nielsen's fair copy of Act One was published.⁷³

67 Carl Nielsen may have drawn up part of Act Three, since some of the third act in Source **D** (manuscript piano score, the so-called director's part) was written by Carl Nielsen. However, it is not quite clear whether Carl Nielsen only fair-copied this passage for Henrik Knudsen, or whether he arranged it himself.

68 The translation was sent to Carl Nielsen in four portions: Act One (15.7.1906), Act Two (4.9.1906), part of Act Three (3.10.1906), the rest of Act Three (2.11.1906); cf. letters from C. Rocholl to Carl Nielsen (DK-Kk, CNA, I.A.b.).

69 See overview in *Critical Commentary*, 'Sources'.

70 Score and parts: Wilhelm Hansen. Pl. No. 14789 (1914).

71 Score and parts: *Samfundet til Udgivelse af Dansk Musik*. Pl. No. 5 (1929), later transferred to Edition Wilhelm Hansen.

72 Carl Nielsen to Wilhelm Hansen, 3.12.1930 (DK-Kk, Wilhelm Hansens Arkiv, brevpakke 1930).

73 Edition Wilhelm Hansen. No. 3810. Pocket score. Copenhagen 1948.

Ved den 50. opførelse 25. november 1925 blev første akt transmitteret i radioen.

IV TRYKTE UDGAVER

Omkring årskiftet 1906-1907 udkom det trykte klaverpartitur til *Maskarade* med dansk/tysk libretto på Wilhelm Hansens musikforlag. Klaversatsen var udarbejdet af Henrik Knudsen,⁶⁷ mens librettoen var oversat af fru C. Rocholl fra Bonn. Produktionen var blevet forceret, antagelig fordi man ønskede, at partituret skulle foreligge, samtidig med at operaen havde premiere, hvilket det tydeligt bærer præg af. Partituret blev stukket i løbet af sommeren og efteråret 1906, efterhånden som den tyske oversættelse blev færdig.⁶⁸ Stikningen blev påbegyndt, allerede inden Carl Nielsen havde komponeret ouverturen, hvorfor første akt begynder med side et, mens ouverturen har selvstændig paginering. Pernilles arie i anden akt (t. 654-700) mangler, da denne passage først blev komponeret, efter anden akt var stukket. Derimod følger klaverpartituret den ændrede scene-gang i tredje akt.

Operaens popularitet afspejles gennem de samtidige trykte arrangementer. I perioden 1907-1914 udkom således på Wilhelm Hansens musikforlag adskillige arrangementer af udvalgte afsnit for klaver eller forskellige instrumental-ensembler.⁶⁹ Endvidere udkom *Hanedansen* i 1914 som separat-tryk,⁷⁰ mens ouverturen blev trykt i 1929.⁷¹

Carl Nielsen var forståeligt nok meget opsat på at få hele *Maskarade* udgivet i partitur, og i slutningen af 1930 anmodede han Wilhelm Hansens musikforlag om at udgive partituret til operaen "inden Udgangen af Aaret 1931", da han "ellers maa forbeholde [sig] paa anden Maade at disponere over Værket".⁷² Komponistens ønsker blev imidlertid ikke efterkommet, og først med nærværende udgave foreligger partituret i trykt form, idet det dog skal nævnes, at der i 1948 blev publiceret et faksimiletryk af Carl Niensens renskrift af første akt.⁷³

67 Muligvis har Carl Nielsen selv deltaget i udarbejdelsen, idet en del af tredje akt i kilde **D** (håndskrevet klaverpartitur, det såkaldte instruktionsparti) er skrevet af Carl Nielsen. Det er dog ikke helt klart, hvorvidt Carl Nielsen blot har renskrevet dette afsnit for Henrik Knudsen, eller om han også selv har arrangeret det.

68 Oversættelsen blev sendt til Carl Nielsen i fire portioner: første akt (15.7.1906), anden akt (4.9.1906), en del af tredje akt (3.10.1906), resten af tredje akt (2.11.1906) jf. breve fra C. Rocholl til Carl Nielsen (DK-Kk, CNA, I.A.b.).

69 Se oversigt i *Critical Commentary*, 'Sources'.

70 Partitur og stemmer: Wilhelm Hansen. Pl.nr. 14789 (1914).

71 Partitur og stemmer: *Samfundet til Udgivelse af Dansk Musik*. Pl. nr. 5 (1929), senere overgået til Wilhelm Hansens musikforlag.

72 Brev fra Carl Nielsen til Wilhelm Hansen, 3.12.1930 (DK-Kk, Wilhelm Hansens Arkiv, brevpakke 1930).

73 Edition Wilhelm Hansen. Nr. 3810. Lommepartitur. København 1948.

V P E R F O R M A N C E S A B R O A D D U R I N G
C A R L N I E L S E N ' S L I F E T I M E

I mmediately after the premiere, Carl Nielsen began working to get *Masquerade* performed abroad, but despite determined efforts 24 years were to pass before anyone succeeded in putting together a complete staged performance outside the Royal Theatre. This was in Gothenburg in 1930. But as early as 9th January 1907 Nielsen had spoken to an impresario about a possible performance in Berlin,⁷⁴ and on 19th January that year he sent the recently published piano arrangement to the operas in Vienna and Berlin.⁷⁵ The next day he also wrote to Gustav Mahler, then the director of the Vienna Opera,⁷⁶ but Mahler apparently never replied to Nielsen's letter.

In November 1907 Carl Nielsen's friend Bror Beckmann organized a concert in Stockholm, at which extracts from *Masquerade* were played. It was for this concert that Carl Nielsen composed the concert ending for the overture.⁷⁷ Over the next few years the overture was played several times at concerts abroad.⁷⁸

In October 1913, when the German organist Karl Straube gave a series of concerts in Copenhagen, he promised Carl Nielsen that he would work for a performance of *Masquerade* in Frankfurt, but this too never got beyond the planning stage.⁷⁹

In 1922, for the first time, there were realistic negotiations for a performance abroad, in Antwerp, since the Koninklijke Vlaamse Opera (the Royal Flemish Opera) wanted to put on a Danish opera. A contract was signed, and the rehearsal work started. As late as 3rd November 1922 Carl Nielsen expected the opera to be performed at the end of January the next year. In a newspaper interview he said: "Now the rehearsals are in full swing, and we are corresponding busily about the order of the scenes." He further planned to go himself to Antwerp to give the work a final brushing-up.⁸⁰ But the project unfortunately proved abortive, first and foremost because of problems with obtaining the performance material, and instead of *Masquerade*, Ebbe Hamerik's⁸¹ opera *Stepan* was performed. All the same, efforts were made for the next few

74 Torben Schousboe, *op. cit.*, p. 235.

75 Torben Schousboe, *op. cit.*, p. 236.

76 Torben Schousboe, *op. cit.*, p. 236.

77 The concert was held on 26.11.1907; cf. note in Carl Nielsen's own set of parts of the overture (Source **He**, tuba part).

78 Notes in Source **He** (see note 77) document that in the period 1907-1929 it was performed at least ten times abroad, in Sweden, Norway and Germany, including 1.12.1922 with the Berlin Philharmonic.

79 Torben Schousboe, *op. cit.*, p. 351.

80 Interview in *Politiken*, 3.11.1922, translated from John Fellow, *op. cit.*, p. 277.

81 Danish composer (1898-1951). Torben Meyer & Frede Schandorf Petersen, *op. cit.*, vol. 1, p. 264.

V O P F Ø R E L S E R I U D L A N D E T I
C A R L N I E L S E N S L E V E T I D

S traks efter uropførelsen begyndte Carl Nielsen at arbejde på at få *Maskarade* opført i udlandet, men trods ihærdige forsøg skulle der gå 24 år, før det lykkedes at få stablet en komplet scenisk opførelse på benene uden for Det Kongelige Teater, nemlig i Göteborg i 1930. Allerede den 9. januar 1907 talte Carl Nielsen med en impresario angående en eventuel opførelse i Berlin,⁷⁴ og den 19. januar sendte han det netop udkomne klaverudtog til operaerne i Wien og Berlin.⁷⁵ Dagen efter skrev han ydermere til Gustav Mahler, wieneroperaens daværende chef,⁷⁶ men tilsyneladende har Mahler aldrig svaret på Carl Niensens henvendelse.

I november 1907 foranstaltede Carl Niensens ven Bror Beckmann en koncert i Stockholm, hvor der blev spillet uddrag af *Maskarade*. Det var i forbindelse med denne koncert, at Carl Nielsen komponerede koncertslutningen til ouverturen.⁷⁷ I de følgende år blev netop ouverturen spillet adskillige gange ved koncerter i udlandet.⁷⁸

Da den tyske organist Karl Straube i oktober 1913 gav en række koncerter i København, lovede han Carl Nielsen at virke for en opførelse af *Maskarade* i Frankfurt, men heller ikke dette blev til andet end planer.⁷⁹

I 1922 var der for første gang realistiske forhandlinger om en opførelse i udlandet, nemlig i Antwerpen, idet Koninklijke Vlaamse Opera (den kongelige flamske opera) ønskede at opføre en dansk opera. Der blev skrevet kontrakt, og prøvearbejdet gik i gang. Så sent som 3. november 1922 regnede Carl Nielsen med, at operaen skulle komme op sidst i januar det følgende år. I et avisinterview udtalte han, at "Nu er Prøverne i fuld Gang, og vi korresponderer flittigt om Scenegangen." Han planlagde endvidere selv at tage til Antwerpen for at give arbejdet en sidste afpudsning.⁸⁰ Men desværre strandede projektet, først og fremmest pga. problemer med at fremskaffe opførelsesmateriale, og i stedet for *Maskarade* opførtes Ebbe Hameriks⁸¹ opera *Stepan*. Alligevel forsøgte man i

74 Torben Schousboe, *op. cit.*, s. 235.

75 Torben Schousboe, *op. cit.*, s. 236.

76 Torben Schousboe, *op. cit.*, s. 236.

77 Koncerten fandt sted 26.11.1907, jf. notat i Carl Niensens eget stemmesæt til ouverturen (kilde **He**, tubastemmen).

78 Gennem optegnelser i kilde **He** (se note 77) kan det godtgøres, at den i perioden 1907-1929 blev opført i det mindste ti gange i udlandet, hhv. Sverige, Norge og Tyskland, bl.a. 1.12.1922 med Berlinerphilharmonikerne.

79 Torben Schousboe, *op. cit.*, s. 351.

80 Interview i *Politiken*, 3.11.1922, citeret efter John Fellow, *op. cit.*, s. 277.

81 Dansk komponist (1898-1951). Torben Meyer og Frede Schandorf Petersen, *op. cit.*, bd. 1, s. 264.

years, with help from the Danish Consul-General in Antwerp, to get *Masquerade* performed.⁸²

In 1929 there were again negotiations for a performance abroad, this time in Berlin, but there too it remained at the planning stage.⁸³ Finally, in December 1930 – less than a year before Carl Nielsen’s death – *Masquerade* was staged at Stora Teatern in Gothenburg.⁸⁴ The result was a total of nine performances in the period from 1st to 15th December. The production was directed by Poul Kanneworff,⁸⁵ and conducted by Olav Kielland.⁸⁶ Carl Nielsen himself attended the last performance on 15th December and was acclaimed after the production.

VI CARL NIELSEN’S REVISIONS AND CUTS

As mentioned above, Carl Nielsen already made some cuts in Act Three in connection with the premiere, and changed the order of the scenes in the same act. Later he worked from time to time with further cuts and reworkings. Thus in February 1912 he had plans to recast Acts Two and Three into one act.⁸⁷ But apart from a few notes in his own copy of the printed piano arrangement (Source C¹) and in the Royal Theatre’s copy of the same (Source C²) there is nothing to suggest that he ever began in earnest on such a reworking. Yet he never gave up the idea, and as late as September 1931 he wrote in the Royal Theatre’s programme:

“I will confide in you that she [i.e. *Masquerade*] also has a *secret* flaw, which cannot be seen when she shows herself in the evening, healthy and in her finery in the limelight: in fact she has a slight curvature of the back, since Acts Two and Three should be combined in one, and indeed I intend at some point to apply a bandage in the form of an orchestral interlude so the curvature can grow straight.”⁸⁸

In the new rehearsals in 1918 under the leadership of Carl Nielsen, he made further cuts in Acts Two and Three, still keeping the cuts that had been used since the premiere. This meant that the opera was shortened by some 20-25 minutes (cf. overview xxi).⁸⁹

82 Rigsarkivet, Det Kongelige Teaters Arkiv, Korrespondance 1905-1930: Indkomne sager og koncepter, 1925, brev 58.

83 Cf. letter of 16.10.1929 from Edition Wilhelm Hansen to Carl Nielsen, informing him that the Preussische Staatsoper will not perform *Maskarade* (DK-Kk, Wilhelm Hansens Arkiv).

84 In 1928 *Saul og David* had also been performed at Stora Teatern in Gothenburg.

85 Danish stage director (1896-1958).

86 Norwegian conductor and composer (1901-1985).

87 Torben Schousboe, *op. cit.*, p. 324.

88 Det Kongelige Teaters program, 26.9.1931, translated from John Fellow, *op. cit.*, p. 612.

89 There is a list of the cuts from 1918 in the *Critical Commentary*, ‘Cuts and Adaptations’.

de følgende par år med hjælp fra det danske generalkonsulat i Antwerpen at få *Maskarade* opført.⁸²

I 1929 var der atter forhandlinger om en opførelse i udlandet, denne gang i Berlin, men heller ikke hér blev det til andet end planer.⁸³ Endelig i december 1930 – mindre end et år før Carl Niensens død – kom *Maskarade* op på Stora Teatern i Göteborg.⁸⁴ Det blev til i alt ni opførelser, som fandt sted i perioden fra den 1. til den 15. december. Forestillingen blev instrueret af Poul Kanneworff⁸⁵ og dirigeret af Olav Kielland.⁸⁶ Carl Nielsen overværede selv den sidste opførelse den 15. december og blev stærkt hyldet efter forestillingen.

VI CARL NIELSENS REVISIONER OG FORKORTELSER

Som tidligere omtalt foretog Carl Nielsen allerede i forbindelse med uropførelsen en række forkortelser i tredje akt, ligesom han ændrede scenegangen i denne akt. Siden arbejdede han fra tid til anden med yderligere forkortelser og omarbejdelser. Han havde således i februar 1912 planer om at omarbejde anden og tredje akt til én akt.⁸⁷ Men bortset fra nogle enkelte notater i sit håndeksemplar af det trykte klaverudtog (kilde C¹) samt i Det Kongelige Teaters eksemplar af samme (kilde C²) er der intet, der tyder på, at han nogen sinde for alvor er gået i gang med en sådan omarbejdelse. Han slap dog aldrig denne idé, og så sent som i september 1931 skrev han i Det Kongelige Teaters program, at:

“jeg skal betro Dem, at hun [dvs. *Maskarade*] ogsaa har en *hemmelig* Fejl, som ikke ses, naar hun om Aftenen viser sig rask og fint paaklædt i Rampelyset: Hun har faktisk en lille Skævhed i Ryggen, idet anden og tredje Akt burde være slaaet sammen til én, og jeg tænker ogsaa engang at anlægge en Bandage i Form af et Orkestermellemspil, saa Skævheden kan vokse sig tilrette.”⁸⁸

Ved nyindstuderingen i 1918 under Carl Niensens ledelse indførte han yderligere forkortelser i anden og tredje akt, idet de forkortelser, der havde været anvendt siden uropførelsen, blev bibeholdt. Dette betød, at operaen blev forkortet med ca. 20-25 min. (jf. oversigt s. xxi).⁸⁹

82 Rigsarkivet, Det Kongelige Teaters Arkiv: Korrespondance 1905-1930: Indkomne sager og koncepter, 1925, brev 58.

83 Jf. brev af 16.10.1929 fra Wilhelm Hansens musikforlag til Carl Nielsen, hvor det meddeles, at Preussischen Staatsoper ikke vil opføre *Maskarade* (DK-Kk, Wilhelm Hansens Arkiv).

84 I 1928 var også *Saul og David* blevet opført på Stora Teatern i Göteborg.

85 Dansk sceneinstruktør (1896-1958).

86 Norsk dirigent og komponist (1901-1985).

87 Torben Schousboe, *op. cit.*, s. 324.

88 Det Kongelige Teaters program, 26.9.1931, citeret efter John Fellow, *op. cit.*, s. 612.

89 En oversigt over forkortelser anvendt i 1918 findes i *Critical Commentary*, ‘Cuts and Adaptations’.

In the summer of 1922, in connection with the planned performance in Antwerp, Nielsen revised the opera in collaboration with his son-in-law Emil Telmányi.⁹⁰ On this occasion the previous cuts were revised and new ones were made.⁹¹ The original intention had been to make the revisions in the Royal Theatre's score (Source **A**), which by this time was the only existing fair-copied score of the whole opera. But since the Royal Theatre was unwilling to lend out this score for any length of time, the revision was instead made in the pencil draft (Source **B**) with a view to a later transcript, which was presumably never made. The revised set of cuts was further added to a copy of the printed piano score, which was sent in October 1922 to the opera in Antwerp. In the accompanying letter Nielsen stressed that these cuts were final.⁹² Unfortunately this so important source appears to have been lost, but it is assumed that there was full agreement between the cuts in this piano arrangement and the cuts that can be seen in the draft. The revision of 1922 was done under great pressure of time, which is probably why Nielsen did not make any attempt this time either to realize his plan to combine Acts Two and Three into one act.

In the 1922/23 season, when the Royal Theatre revived *Masquerade*, it was Georg Høeberg who was responsible for the musical production. It is evident from the performance material that Høeberg, with two exceptions, followed the cuts that Carl Nielsen had indicated in the Theatre's score, as well as adding a few new ones.⁹³ All in all, the opera was thus shortened for this occasion by 25-30 minutes (cf. overview, p. xxi). For the two performances conducted by Carl Nielsen in the 1925/26 season, the opera was again lengthened by some 15 minutes, which must correspond to those cuts made by Høeberg that Nielsen would not accept (about 5 minutes), plus earlier cuts that he had cancelled in the revision of 1922.⁹⁴ For

I forbindelse med den planlagte opførelse i Antwerpen reviderede Carl Nielsen i sommeren 1922 operaen i samarbejde med sin svigersøn Emil Telmányi.⁹⁰ Ved denne lejlighed revideredes de hidtil anvendte forkortelser, ligesom der blev indført nye.⁹¹ Det havde oprindeligt været hensigten at foretage revisionen i Det Kongelige Teaters partitur (kilde **A**), som på dette tidspunkt var det eneste eksisterende renskrivne partitur af hele operaen. Men eftersom Det Kongelige Teater vægrede sig ved at udlåne dette partitur i længere tid, gennemførtes revisionen i stedet i blyantskladden (kilde **B**) med henblik på en senere afskrift, som dog antagelig aldrig blev udført. Det reviderede sæt af forkortelser blev endvidere indført i et eksemplar af det trykte klaverpartitur, som i oktober 1922 blev sendt til operaen i Antwerpen. I følgebrevet understregede Carl Nielsen, at disse forkortelser var de endegyldige.⁹² Desværre er denne ellers så vigtige kilde formentlig gået tabt, men det må antages, at der har været fuld overensstemmelse mellem forkortelserne i dette klaverudtog og forkortelserne, som de ses i kladden. Revisionen i 1922 foregik under stort tidspres, hvilket er den sandsynlige forklaring på, at Carl Nielsen heller ikke på dette tidspunkt gjorde noget forsøg på at realisere planerne om en sammenfatning af anden og tredje akt til én akt.

Da Det Kongelige Teater i sæsonen 1922/23 genoptog *Maskarade*, var det Georg Høeberg, der stod for indstuderingen. Det fremgår af opførelsesmaterialet, at Høeberg med to undtagelser fulgte de forkortelser, som Carl Nielsen havde anført i teatrets partitur, og herudover også tilføjede enkelte nye.⁹³ Alt i alt blev operaen på denne måde forkortet med 25-30 min. (jf. oversigt, s. xxi). Ved de to opførelser under Carl Niensens ledelse i sæsonen 1925/26 blev forestillingen igen forlænget med ca. 15 min., hvilket må svare til de af Høebergs forkortelser, som Carl Nielsen ikke ville anerkende (ca. 5 min.), samt tidligere forkortelser, som han ved revisionen i 1922 annullerede.⁹⁴

90 Hungarian/Danish violinist (1892-1988).

91 Cf. correspondence between Carl Nielsen and Telmányi (DK-Kk, CNS, C II, 10, sommer 1922) and between Edition Wilhelm Hansen and Telmányi (DK-Kk, Wilhelm Hansens Arkiv, sommer 1922). There is a list of the cuts from 1922 in the *Critical Commentary*, 'Cuts and Adaptations'.

92 Carl Nielsen to Director Flor Alpaerts (31.10.1922): "Ich habe das Exemplar mit der vlämischen Übersetzung und nach ein Exemplar mit der hiesigen Szeneninstruktion abgesandt. Dieses letztens Expl: ist eingehenden und mit meinen Namen versehen und darin sind die Sprünge genau angegeben; ich bitte Sie, dass Sie die andere Exemplaren, hiernach korregieren lassen, weil diese Sprünge endgültig sind." (*Archief en museum voor het Vlaamse cultuurleven*, Antwerp, sign. A 2873/B, m. 99190/47).

93 Cf. *Critical Commentary*, 'Cuts and Adaptations'.

94 That is, the cuts that were not added to the draft in connection with the 1922 revision, but which appear in the fair copy (Source **A**).

90 Ungarsk/dansk violinist (1892-1988).

91 Jf. korrespondance mellem Carl Nielsen og Telmányi (DK-Kk, CNS, C II, 10, sommeren 1922) og musikforlaget Wilhelm Hansen og Telmányi (DK-Kk, Wilhelm Hansens Arkiv, sommeren 1922). En oversigt over forkortelserne fra 1922 findes i *Critical Commentary*, 'Cuts and Adaptations'.

92 Carl Nielsen til direktør Flor Alpaerts (31.10.1922): "Ich habe das Exemplar mit der vlämischen Übersetzung und nach ein Exemplar mit der hiesigen Szeneninstruktion abgesandt. Dieses letztens Expl: ist eingehenden und mit meinen Namen versehen und darin sind die Sprünge genau angegeben; ich bitte Sie, dass Sie die andere Exemplaren, hiernach korregieren lassen, weil diese Sprünge endgültig sind." (*Archief en museum voor het Vlaamse cultuurleven*, Antwerpen, sign. A 2873/B, m. 99190/47).

93 Jf. *Critical Commentary*, 'Cuts and Adaptations'.

94 Det vil sige de forkortelser, som man i forbindelse med 1922-revisionen valgte ikke at indføre i kladden, men som forekommer i renskriften (kilde **A**).

the new production in 1931/32 at the Royal Theatre, under the auspices of Egisto Tango, no changes appear to have been made in the existing cuts. On the other hand, Acts Two and Three were played without a break. It is not unlikely that Egisto Tango sought help from Carl Nielsen with the many different versions of the cuts.

At some point during the period 1923-1930 a photographic copy of the Royal Theatre's score was made. This copy, which seems to have belonged to Carl Nielsen, was furnished with a Swedish and a German translation of the Danish libretto,⁹⁵ and when *Masquerade* was to be performed in Gothenburg in 1930, the conductor, Olav Kielland, borrowed the score from Carl Nielsen. We do not know whether this score exists today, and if so where,⁹⁶ but it appears from the correspondence between Nielsen and Kielland that Kielland transferred the cuts from this score to the piano arrangements.⁹⁷ Thus the cuts from this production can be reconstructed from the preserved copy of the stage manager's printed piano arrangement and the vocal parts.⁹⁸ These cuts correspond on the whole to those indicated by Carl Nielsen in the draft made for the revision of 1922.⁹⁹ The last preserved version of *Masquerade* with cuts definitely made by Nielsen is thus the pencil draft.

VII EDITORIAL STRATEGY

M*asquerade* is probably the work in Carl Nielsen's oeuvre which poses the most intricate editorial problems. There are several reasons for this: as will be evident from the above, the work was completed very quickly and under great pressure of time, which sometimes led to a quite haphazard working process. These factors are reflected in the sources, which in many respects are inaccurate and strewn with errors. In addition, the source material is extraordinarily comprehensive, and from time to time Carl Nielsen made changes in some sources without transferring them to the others. The most striking example of this is the revision Nielsen made in the summer of 1922 with Emil Telmányi (see above).

95 Cf. letter of 26.11.1937 from Anne Marie Carl-Nielsen to Carl Johan Michaelsen (company director and wholesaler (1885-1963), who supported Carl Nielsen financially). Here she describes the copy as "not handwritten but a mechanical reproduction" and she identifies the score as a copy of the Royal Theatre's score, that is Source **A** (copy of this letter in *Rigsarkivet*, Det Kongelige Teaters Arkiv: Korrespondance 1905-1930. XIV. Køb og leje af Stykker. b. Opera. Nr. 1320).

96 In November 1937 the score was still with Anne Marie Carl-Nielsen; cf. letter mentioned in note 95.

97 Cf. letter of 19.9.1930 from Olav Kielland to Carl Nielsen (DK-Kk, CNA, I.A.d.).

98 Now at the Gothenburg Opera.

99 List of the cuts in the Gothenburg performance: see *Critical Commentary*, 'Cuts and Adaptations'.

Ved nyindstuderingen i 1931/32 på Det Kongelige Teater under ledelse af Egisto Tango blev der tilsyneladende ikke ændret i de eksisterende forkortelser. Til gengæld spillede anden og tredje akt uden ophold. Det er ikke usandsynligt, at Egisto Tango har søgt hjælp hos Carl Nielsen vedrørende de mange forskellige versioner af anvendte forkortelser.

På et tidspunkt i løbet af perioden 1923-1930 blev der fremstillet en fotografisk kopi af Det Kongelige Teaters partitur. Denne kopi, som tilsyneladende har tilhørt Carl Nielsen, var forsynet med en svensk og en tysk oversættelse af den danske libretto,⁹⁵ og da *Maskarade* i 1930 skulle opføres i Göteborg, lånte dirigenten Olav Kielland partituret af Carl Nielsen. Det vides ikke, om dette partitur eksisterer i dag og i givet fald hvor,⁹⁶ men af korrespondancen mellem Nielsen og Kielland fremgår det, at Kielland har overført forkortelserne fra dette partitur til klaverudtogene.⁹⁷ På denne måde kan forkortelserne fra denne opsætning rekonstrueres gennem det endnu bevarede eksemplar af regissørens trykte klaverudtog og vokalstemmerne.⁹⁸ Disse forkortelser svarer stort set til de forkortelser, Carl Nielsen angav i kladden i forbindelse med revisionen i 1922.⁹⁹ Den seneste bevarede version af *Maskarade* med forkortelser, der éntydigt stammer fra Carl Niensens hånd, er således blyantskladden.

VII REDAKTIONEL STRATEGI

M*askarade* er nok det værk i Carl Niensens produktion, der byder på de mest intrikate problemer med hensyn til revision. Dette skyldes flere forhold: Som det fremgår af ovenstående, blev værket til på ganske kort tid og under stort tidspres, hvilket førte til en til tider ganske hasarde ret arbejdsproces. Disse forhold afspejles i kilderne, som i mange henseender er unøjagtige og behæftet med fejl. Hertil kommer, at kildematerialet er overordentligt omfattende, og at Carl Nielsen fra tid til anden foretog ændringer i enkelte kilder uden at overføre disse til de øvrige. Det mest eklatante eksempel på denne problemstilling er den revision, som Carl Nielsen i sommeren 1922 foretog i samarbejde med Emil Telmányi (se ovenfor).

95 Jf. brev af 26.11.1937 fra Anne Marie Carl-Nielsen til Carl Johan Michaelsen (direktør og grosserer (1885-1963), støttede Carl Nielsen finansielt). Hun beskriver heri kopien som "ikke haandskrevet, men en mekanisk Gjengivelse" og hun identificerer partituret som en kopi af det Kongelige Teaters partitur, altså kilde **A** (kopi af omtalte brev i: *Rigsarkivet*, Det Kongelige Teaters Arkiv: Korrespondance 1905-1930. XIV. Køb og leje af Stykker. b. Opera. Nr. 1320).

96 Endnu i november 1937 befandt partituret sig hos Anne Marie Carl-Nielsen, jf. brev omtalt i note 95.

97 Jf. brev af 19.9.1930 fra Olav Kielland til Carl Nielsen (DK-Kk, CNA, I.A.d.).

98 Befinder sig i dag på Göteborgs Operan.

99 Oversigt over de anvendte forkortelser ved Göteborg-opførelsen: Se *Critical Commentary*, 'Cuts and Adaptations'.

The main source for the music is the ink fair copy (Source **A**), with due allowance for Carl Nielsen's later revisions in other sources – primarily the pencil draft (Source **B**). As regards the order of the staging, the work is given in the version that Carl Nielsen had already drawn up for the premiere, but at the same time the original order is documented in the appendix of vol. I/3 and in the *Critical Commentary*. The opera is given in its full length – that is disregarding the cuts that Carl Nielsen made as early as the premiere. This is an exception from the stated intention of the Carl Nielsen Edition to reproduce the latest version sanctioned by the composer, which would have led to a drastic abridgement of the second and third acts. On the other hand all authentic cuts and consequential changes in the music are documented in the appendix of vol. I/3 and in the *Critical Commentary*.

The main source for the libretto and the stage directions is, as for the music, the ink fair copy. Changes in this have been made where other sources express Carl Nielsen's latest wishes. Obvious errors and deficiencies have been tacitly adjusted. In revising the text due allowance has been made for Carl Nielsen's and Vilhelm Andersen's deliberately archaizing language and the Zealand dialect. The main source is highly inconsistent in spelling and punctuation. To achieve consistent spelling and at the same time keep the archaic feel, the first edition of the printed libretto (Source **Pd**) has been chosen as the basis for the spelling of individual words, while the actual vocabulary follows the main source. The punctuation mostly follows the main source. Exclamation marks and question marks that had been omitted or forgotten in the fair copy have been added as in the pencil draft, or, in the case of Act Three, according to the director's copy (Source **D**), since the first 1400 bars or so of this source were written by Carl Nielsen. Missing full stops, missing commas that disturb the sense, and commas for repetitions of words or sentences have been added with due consideration for the music.

The English translation of the libretto is based in all essentials on a translation by Reginald Spink, which is the available English translation that best reflects the meaning and atmosphere of the original. This translation was done in connection with Opera North's production in 1990. Reginald Spink died in 1993, and with the consent of his heirs David Fanning has reviewed and revised the translation, making a few changes in the wording, and adapting the textual and rhythmic flow.¹⁰⁰

The Editors

¹⁰⁰ Since Spink's translation does not take sufficient account of the textual and rhythmic flow, Simon Andrew Stirling made a freer, more flowing version for the Opera North production. This reworking has been consulted, but not used for the present edition.

Hovedkilden til noteteksten er blækrenskriften (kilde **A**), idet der er taget hensyn til Carl Niensens senere revisioner i andre kilder – primært blyantskladden (kilde **B**). Med hensyn til scenegangen gengives værket i den version, som Carl Nielsen udarbejdede allerede i forbindelse med uropførelsen, men samtidig dokumenteres den oprindelige scenegang i et appendiks i bd. I/3 og i *Critical Commentary*. Operaen gengives i sin fulde længde, dvs., at der ses bort fra de forkortelser, som Carl Nielsen foretog allerede ved uropførelsen. På dette punkt dispenseres fra Carl Nielsen Udgavens erklærede intention om at gengive den seneste af komponisten sanktionerede version, idet dette ville have medført en drastisk forkortelse af såvel anden som tredje akt. Til gengæld dokumenteres alle autentiske forkortelser og deraf følgende nodeforandringer i et appendiks i bd. I/3 og i *Critical Commentary*.

Hovedkilden til libretto og regibemærkninger er, ligesom for notetekstens vedkommende, blækrenskriften. Ændringer i forhold til denne er foretaget, når andre kilder udtrykker Carl Niensens seneste vilje. Åbenlyse fejl og mangler er stiltiende justeret. Ved revisionen af teksten er der taget hensyn til Carl Niensens og Vilhelm Andersens bevidst arkaiserende sprog og den sjællandske dialekt. Hovedkilden er meget inkonsekvent med hensyn til ortografi og tegnsætning. For at ensrette stavemåderne og samtidig bibeholde det arkaiserende præg er førsteudgaven af den trykte libretto (kilde **Pd**) valgt som grundlag for de enkelte ords stavemåde, mens selve ordvalget følger hovedkilden. Tegnsætningen følger overvejende hovedkilden. Udråbstegn og spørgsmålstegn, som er udeladt eller glemt i renskriften, er tilføjet ifølge blyantskladden, eller, for tredje akts vedkommende, ifølge instruktionspartiet (kilde **D**), idet de første ca. 1400 takter i denne kilde er skrevet af Carl Nielsen. Manglende punktummer samt meningsforstyrrende manglende kommaer og kommaer i forbindelse med gentagelser af ligestillede ord eller sætninger er tilføjet under skyldig hensyntagen til musikken.

Den engelske oversættelse af librettoen hviler i alt væsentligt på en oversættelse af Reginald Spink, som er den af de foreliggende engelske oversættelser, der bedst afspejler originalens mening og atmosfære. Denne oversættelse blev udarbejdet i forbindelse med Opera North's opførelse i 1990. Spink døde i 1993, og efter aftale med hans arvinger har David Fanning gennemgået og revideret oversættelsen, idet der er foretaget enkelte ændringer mht. ordvalg, ligesom det tekstligt-rytmiske forløb er blevet justeret.¹⁰⁰

Udgiverne

¹⁰⁰ Da Spinks oversættelse ikke i tilstrækkelig grad tager hensyn til det tekstligt-rytmiske forløb udarbejdede Simon Andrew Stirling en friere mere letflydende version til brug for Opera North's opførelse. Denne omarbejdelse har været konsulteret, men ikke benyttet i forbindelse med nærværende revision.

ppp
 Om i Morket skal de famle,
 Der Klokkehed skal strandle,
 Der Regner skal jeg smalt,
 Der Gjærme skal jeg colt;
 Et der roger du kan handle
 Op med Danmarks gamle Helte!

hmn
 Ant broder
 Vaad du broder den gamle
 Ho da si St Gang den kærte!

jeronimus
 Jeg skal bære, jeg skal bære
 De skal bære, at skal bære
 Jeg skal bære den i Dite,
 Om da si St Gang det gælte,
 Skal de make, at det gamle
 Danmark ender ejr Ha-c-e-l-te

Ant
 Laad den var det, at den vee-a-ll-te!
 jeronimus
 Ni af St. At St. Af St. (ind)
 Ant
 Hais bond! Hais bond! Tag mig med!
 (efter ham)

Niend Jean
 Manden med Maske, Vagter
 Manden med Maske
 (i en søvrig Tone)

- Højt pittereske
 O-er-er den ty groteske!
 Du er indvi i Pa groteske!
 Den Sanghale gide jeg i min tæske!
 Nu klar jeg mig som Didø
 Og gæs på allekrædens
 saa kan Lucas og hans Pastor fids
 Passer Ladem! (Kirkens Bøder)
 Klokken slæp vi.

Vagter

Hoo Vagter, Klokken er slægt vi.
 Du der vil Tidens vide
 Hais bond, Pige og Dreng!
 Da er det paa de Tide,
 Men forer sig til Jung.
 Besal dig Herren fori.
 Vær klog og sundt!
 Vagter klog og sundt!
 Nu der Klokken er slægt vi.

(Toppet) og
 Hais bond! Hais bond!
 (efter ham)

Source Pa (Henrik Knudsen's copy, pp. 67-68, corresponding to Act Two, bb. 874-952). When Carl Nielsen could not read Vilhelm Andersen's handwriting, he got Henrik Knudsen to fair-copy the libretto. The source includes some of the earliest musical ideas, which Carl Nielsen noted in the margin in pencil; many of the ideas were carried over to the fair copy.

Kilde Pa (Henrik Knudsen's afskrift, s. 67-68, svarende til anden akt, t. 874-952); Da Carl Nielsen ikke kunne læse Vilhelm Andersen's håndskrift, fik han Henrik Knudsen til at renskrive librettoen. Kilden indeholder nogle af de tidligste musikalske ideer, som Carl Nielsen har tilføjet i margenen med blyant; mange af ideerne er videreført i renskriften.

> a tempo man largamente 49

molto pesante

Handwritten musical score for piano, featuring multiple staves with notes, rests, and dynamic markings. The score includes tempo markings like "molto rall" and "molto rall e pesante", and dynamic markings like "pp", "p", "f", and "ff". There are also handwritten annotations in Danish and German, such as "Kein Verschluss" and "Kein Verschluss".

Source **B** (pencil draft, Act One, p. 49, bb. 219-223): The passage was corrected by Carl Nielsen and Emil Telmányi together in the summer and autumn of 1922. Some of the revisions correspond to those made in Source **A** (e.g. the addition of the diminuendo wedge in b. 222). **B** has, however, been more thoroughly worked on in these bars than **A**. Cf. facsimile p. xxxi.

Kilde **B** (blyantskladde, første akt, s. 49, t. 219-223): Passagen er blevet rettet af Carl Nielsen og Emil Telmányi i fællesskab i løbet sommeren og efteråret 1922. Nogle af revisionerne svarer til dem, som er foretaget i kilde **A** (fx tilføjeisen af diminuendokilen i t. 222). **B** har dog i disse takter været udsat for en grundigere tilretning end **A**. Jf. facsimile s. xxxi.

Ma 186

Reut

Spring ja

The image shows a page of handwritten musical notation on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and rhythmic markings. A large 'X' is drawn across the entire page, suggesting that the score is a draft or a section that has been revised or discarded. The handwriting is in a cursive style, typical of a composer's working manuscript. There are several annotations in Danish, including 'Ma 186', 'Reut', 'Spring ja', and 'Markus = Samstagen'. The score appears to be a vocal line, possibly for a play or opera, given the context of the source information.

Source **B** (pencil draft, Act Three, p. 186, bb. 1171-1172, 1178, 1174 (crossed out)). Because of two cuts (see *Critical Commentary*, 'Cuts and Adaptations', TABLE 1:3.14- 3.15) Carl Nielsen has reworked this page: b. 1172 has been erased and b. 1174(-1177) has been crossed out; instead the composer has moved b. 1173 in the present edition to the now erased b. 1172, and b. 1178 has been moved to the bar which was originally b. 1173.

Kilde **B**, (kladde, tredje akt, s. 186, t. 1171-1172, 1178, 1174 (overstreget)). På grund af to forkortelser (se *Critical Commentary*, 'Cuts and Adaptations', TABLE 1: 3.14-3.15) har Carl Nielsen omarbejdet denne side: t. 1172 er visket ud og t. 1174(-1177) er overstreget; i stedet for har komponisten flyttet t. 1173 i nærværende udgave til den nu udviskede t. 1172 og t. 1178 er flyttet til den takt, som oprindeligt var t. 1173.

a tempo ma largamente

molto rall: e pesante

molto rall: e pesante

molto rall

molto rall: e pesante

Solo

molto rall: pesante

molto rall: e pesante

a tempo ma largamente

glissando

a tempo ma largamente

molto rall: e pesante

107

Source **A** (fair copy, Act One, p. 47, bb. 220-224): At some point, presumably before 1922, Carl Nielsen made a few corrections in pencil in b. 222. In 1922 these changes were transferred to Source **B**, in which further revisions were made. Cf. facsimile p. xxix.

Kilde **A** (renskrift, første akt, s. 47, t. 220-224): På et tidspunkt, formodentlig før 1922, foretog Carl Nielsen nogle få rettelser med blyant i t. 222. I 1922 blev disse ændringer overført til kilde **B**, hvor der er sket yderligere revisioner. Jf. facsimile s. xxix.

Gode. Gid Nøjns Peronimus' Hus, til venstre Komedebust. I Sangensomtes resultat
en Maskoradabod.

~~Tæppet~~ En Vægte, for (udenfor Porten hos Peronimus' Gaard)

Andantino (♩ = 66)

Andantino (♩ = 66)

8 Uhr-schläge auf Fermate
nachher singt erst Nachtwächter.

Vægtene
Hov! Vægtene. Klokkeren sla-ger ot-te (synde) skri-der Da-gue

12/14 362

Source **A** (fair copy, Act Two, p. 13, bb. 51-54): In Henrik Knudsen's fair copy of Source **B** Carl Nielsen added, among other things, the stage direction and metronome marking in ink; he erased *Tæppet* [Curtain] at b. 49 and added it in pencil at b. 51. In addition, Emil Telmányi, in connection with the revision in 1922, added *8 Uhr-schläge [...]* [The clock strikes eight [...]] and new key signatures at b. 54 in ink.

Kilde **A** (renskrift, anden akt, s. 13, t. 51-54): I Henrik Knudsens renskrift af kilde **B** har Carl Nielsen bl.a. tilføjet regibemærkingen og metronombetegnelsen med blæk; *Tæppet* har han udraderet i t. 49 og tilføjet med blyant i t. 51. Derudover har Emil Telmányi i forbindelse med revisionen i 1922 tilføjet *8 Uhr-schläge [...]* og tilføjet nye fortegn i t. 54 med blæk.

The image shows a page of handwritten musical notation for Act Three, page 43. The score consists of multiple staves, including a vocal line and several instrumental parts. The notation is in a key with one flat (B-flat major) and a 3/4 time signature. There are numerous annotations in blue and black ink, including the words "Poco meno", "Oboi", "B Dur Vorzeichen", and "Spilles". A large section of the score is crossed out with a diagonal line. The page number "43" is written in the top right corner. At the bottom left, there is a small circular logo with the text "B. & H. Nr. 14. A." and the number "608".

Source **A** (fair copy, Act Three, p. 43, bb. 219-221 with a new transition corresponding to the cuts at 3.3a and 3.3b (cf. *Critical Commentary*, 'Cuts and Adaptations')): The page illustrates how complex the unravelling of the various layers of cuts can be. One possible interpretation of the many additions is as follows: a cut (3.3b) from the 1917/18 season meant that Carl Nielsen pasted in a fair copy with three new bars. For the next season, 1918/19, Høeberg(?) added *Herefter Madrigal* [Hereafter Madrigal] (3.3a) in blue crayon; this cut was approved by Carl Nielsen in the summer of 1922 ("ja") ["yes"] in pencil, and at the same time he probably added *Poco meno*. To this Emil Telmányi added *B Dur Vorzeichen* [B[♮] major key signature] and *Oboi* in ink with a view to intended copying in Berlin in 1922. Source **B** shows that Høeberg's(?) cut must have been rejected by Carl Nielsen very shortly after he had approved it in **A**. All the same, Høeberg(?) must have used the cut in the subsequent seasons from 1922/23 until 1924/25, since at the beginning of the madrigal (Source **A**, p. 68) he added *Spilles* [to be played]; this is indicated by the reference to p. 75, which is crossed out and changed to p. 68. It should be pointed out, though, that according to the records of the Royal Theatre the Girls and the Madrigal were omitted in the period 1927-1928.

Kilde **A** (renskrift, tredje akt, s. 43, t. 219-221 med ny overledning, svarende til forkortelsen 3.3a og 3.3b (jf. *Critical Commentary*, 'Cuts and Adaptations')): Siden illustrerer hvor kompliceret udredningen af de forskellige lag af forkortelser kan være. En mulig fortolkning af de talrige tilføjelser er følgende: En forkortelse (3.3b) fra sæsonen 1917/18 har medført, at Carl Nielsen har indklæbet en renskrift med tre nye takter. Til den efterfølgende sæson 1918/19 har Høeberg(?) med blå farvestift tilføjet *Herefter Madrigal* (3.3a); denne forkortelse blev godkendt af Carl Nielsen i sommeren 1922 ("ja") med blyant, og samtidig har han formodentlig tilføjet *Poco meno*. Dertil har Emil Telmányi tilføjet *B Dur Vorzeichen* og *Oboi* med blæk af hensyn til en påtænkt afskrivning i Berlin i 1922. Af kilde **B** fremgår det, at Høebergs(?) forkortelse må være blevet underkendt af Carl Nielsen ganske kort tid efter, at han havde godkendt den i **A**. Alligevel må Høeberg(?) have anvendt forkortelsen i de efterfølgende sæsoner fra 1922/23 til 1924/25, idet han ved madrigalens begyndelse (Kilde **A**, s. 68) har tilføjet *Spilles*; dette forhold er angivet ved henvisningen til s. 75, som er overstreget og ændret til s. 68. Det skal dog bemærkes, at iflg. Det Kongelige Teaters journalprotokol var Pigerne og Madrigalen udeladt i perioden 1927-1928.

Allegretto.

Da-tum ut su - pra." Bum! Bum!
Da-tum und Sie - gel." Bum! Bum!

Hérrel Istaaarsaatum!
Et Herr, Ihr steht so stumm!

Viol.

Leander, (tenker paa Leonore) *poco rall.*
(Leonora genkend) *poco ritro*

Hen-riki hvor er du dum!
Hei-riki! *spizist du dum!*

poco ritro

dim. *poco rall.*

Andante. *Ich zwisch' in der Hand*

Lad kun hundred Gange hin-dred
Lass nar leventerfuld, paa-lyst og stund.

dim. *poco rall.*

Cello solo

Je-ber lidt ind i Værelset, og siger: "Hvor er det?"

Gan-go den Be - svar-ighed, som din Ko-me-die kan teg - ne
- med-til. *Alle Be-sværligheder-ene-der-er-ge-zi-gt-til, da-mær-ke-mær,* *ny-nø-fan-ti-ke-*

drilleren

reg - ne. Jeg skal ej seg - ne, selv i Da - den ik - ko
Ich will nicht sagen, bis zum Ende der Welt nicht

Ze-ge-n

bleg - ne. Jeg van - drer i et Lys af Hor - ligt - hed. Saadan er Kjer - lig -
glæde. Mein Herr ist voll von Glück und Herrlichkeit, von Lieb und Zart - lich -

dim. *rall.* *dim.* *rall.*

a tempo

hed! Henrik. (let parodierende) *kerf.*
(let parodierende)
Ja, det er no - get, som jeg sig - ber. gri
Ja, solches Zeug will nicht im mei - nen Schä - del,

mp a tempo *dim.*

Allegro moderato. *poco più*

Men, hvor-dan det saa ni - ber el - ler kni - ber,
doch, wollt Ihr wis-ser-sehn das sün - se Mé - del,

paa Ma-ska-
zum Ma-ska-

p *poco più*

Source C¹ (Carl Nielsen's copy of the printed piano score, Act One, pp. 24-25, bb. 315- 339): Carl Nielsen was not quite satisfied with the German translation of the libretto. This source thus shows Emil Telmányi's handwritten revision of the libretto, which he probably did in connection with a possible performance of *Maskerade* in Antwerp in 1922.

Kilde C¹ (Carl Nielsens eksemplar af det trykte klaverpartitur, første akt, s. 24-25, t. 315-339): Carl Nielsen var ikke helt tilfreds med den tyske oversættelse af librettoen. I denne kilde ses således Emil Telmányi's håndskrevne revision af librettoen, som han formentlig foretog i forbindelse med en mulig opførelse af *Maskerade* i Antwerpen i 1922.

Første Student. (til Magisteren, der stadig sidder ved Bordet)
 Erster Student. (zum Magister, der bisher an einem Tisch sass)

Kom, let dig, Gamle! Du maa skil - le Træt - ten.
 Komm hur - tig, Al - ter! tren - ne die - se Bei - den.

Vi vi - ger
 Wir wei - chen

cresc.

Studenter.
 Studenten.

Vi vi - ger ej! Træk ud!
 Wir wei - chen nicht! Nun zieht!

ej af Plet ten! Træk ud, Per Cau - di!
 nicht zur Sei - ten! Jetzt gehts euch ü - bel!

Magister.

Vi vi - ger ej af Plet - ten! Træk ud! Re -
 Wir wei - chen nicht zur Sei - ten! Nun zieht! Ihr

ff

Maskerademeisteren. (raaber)
 Festordner. (ruft)

Stil - le, stil - le! Ha - - ne - dan - sen!
 Stil - le, stil - le! Hah - - nen - tanz!

spekt for Ret - ten!
 sollt nicht strei - ten!

ff

13883

Source **C** (Carl Nielsen's copy of the printed piano score, Act Three, p. 211, bb. 720-733, corresponding to the last section of a cut; cf. *Critical Commentary*, 'Cuts and Adaptations', TABLE 1:3.4a): In connection with a cut just before *Dance of the Cockerel* Carl Nielsen had to change the text and music (bb. 730-731).

Kilde **C** (Carl Niensens eksemplar af det trykte klaverpartitur, tredje akt, s. 211, t. 720-733, svarende til sidste del af en forkortelse; jf. *Critical Commentary*, 'Cuts and Adaptations', TABLE 1: 3.4a): I forbindelse med en forkortelse lige før *Hanedansen* har Carl Nielsen været nødt til at ændre tekst og noder (t. 730-731).



Source C: The cover of the printed piano score.

Kilde C: Omslaget af det trykte klaverpartitur.

B E S Æ T N I N G
O R C H E S T R A

3 flauti / 1 flauto piccolo

2 oboi

corno inglese

2 clarinetti

clarinetto basso

2 fagotti

4 corni

3 trombe

3 tromboni

tuba

timpani

triangolo

tamburo piccolo

gran cassa

piatti

castagnette

tam-tam

glockenspiel

campana

archi

Orkester bag scenen i anden akt

Orchestra behind the stage in Act Two

1 flauto

1 violino 1

1 violino 2

1 viola

1 violoncello

1 contrabbasso

PERSONER

CHARACTERS

SOLOISTS

Jeronimus, Citizen of Copenhagen, *Bass*
Magdelone, his wife, *Mezzo-Soprano*
Leander, their son, *Tenor*
Henrik, Leander's servant, *Bass-Baritone*
Arv, outdoor servant, *Tenor*
Leonard, from Slagelse, *Tenor-Baritone*
Leonora, his daughter, *Soprano*
Pernille, Leonora's maid, *Soprano*
A Watchman, *Bass*
A Doorman, *Baritone*
A Mask-seller, *Baritone*
A Tutor, *Baritone*
A Flower-boy, *Soprano*
Master of the Masquerades, one of the actors of the Danish Theatre,
(also acts as Corporal Mors in disguise), *Bass-Baritone*
A Student, *Tenor*
1st Student, *Tenor*
2nd Student, *Tenor*
3rd Student, *Tenor*
4th Student, *Tenor*
5th Student, *Tenor*
1st Girl, *Soprano*
2nd Girl, *Soprano*
3rd Girl, *Soprano*
An Officer, *Bass*

CHORUS

Students, Officers, Young Girls, Masked Persons of both sexes

MUTES

The Dancing Master
His Fiancée
Vulcan

TIME AND PLACE

Copenhagen, Spring 1723

SOLISTER

Jeronimus, Borger i København, *Bass*
Magdelone, hans Hustru, *Mezzo-Sopran*
Leander, hans Søn, *Tenor*
Henrik, Leanders Tjener, *Bas-Baryton*
Arv, Gaardskarl, *Tenor*
Leonard, fra Slagelse, *Tenor-Baryton*
Leonora, hans Datter, *Sopran*
Pernille, Leonoras Kammerpige, *Sopran*
En Vægter, *Bas*
En Vagtmester, *Baryton*
En Mand, der sælger Masker, *Baryton*
En Magister, *Baryton*
En Dreng, der sælger Blomster, *Sopran*
Maskarademesteren, som er en af Aktørerne ved den danske Skueplads
(optræder tillige forklædt som Corporal Mors), *Bas-Baryton*
En Student, *Tenor*
1. Student, *Tenor*
2. Student, *Tenor*
3. Student, *Tenor*
4. Student, *Tenor*
5. Student, *Tenor*
1. Pige, *Sopran*
2. Pige, *Sopran*
3. Pige, *Sopran*
En Officer, *Bas*

KOR

Studenter, Officerer, unge Piger, maskerede Personer af begge Køn

STUMME ROLLER

Dansemesteren
Hans Kæreste
Vulcan

TID OG STED

København, Foraaret 1723

S C E N E G A N G
S C E N E S

OVERTURE 1 OUVERTURE

ACT ONE 35 FØRSTE AKT

<p style="text-align: center;">Scene 1 35</p> <p style="text-align: center;"><i>Oh-ah, ay-ay, ay, ay!</i> (Leander, Henrik)</p> <p style="text-align: center;">[HENRIK'S MATRIMONIAL COURT] 75</p> <p style="text-align: center;"><i>First enter furious Monsieur Jeronimus</i> (Henrik)</p> <p style="text-align: center;">Scene 2 104</p> <p style="text-align: center;"><i>Is that you, Leander?</i> (Magdelone, Leander, Henrik)</p> <p style="text-align: center;">[MAGDELONE'S DANCING SCENE] 108</p> <p style="text-align: center;"><i>A cinquepas, a galliard</i> (Magdelone, Leander, Henrik)</p> <p style="text-align: center;">Scene 3 128</p> <p style="text-align: center;"><i>Will you please be quiet there?</i> (Jeronimus, Leander, Magdelone, Henrik)</p> <p style="text-align: center;">Scene 4 158</p> <p style="text-align: center;"><i>That place of sin!</i> (Jeronimus)</p> <p style="text-align: center;">[JERONIMUS' SONG] 169</p> <p style="text-align: center;"><i>Time was when our street was silent</i> (Jeronimus)</p> <p style="text-align: center;">Scene 5 173</p> <p style="text-align: center;"><i>Herr Leonard! your cousin-in-law-to-be, sir!</i> (Henrik)</p> <p style="text-align: center;">Scene 6 173</p> <p style="text-align: center;"><i>Monsieur Jeronimus!</i> (Leonard, Jeronimus)</p> <p style="text-align: center;">Scene 7 195</p> <p style="text-align: center;"><i>I'm coming, master!</i> (Arv, Jeronimus)</p> <p style="text-align: center;">Scene 8 198</p> <p style="text-align: center;"><i>Come in! Come out!</i> (Jeronimus, Henrik, Leonard, Leander)</p> <p style="text-align: center;">[FINALE QUINTET] 240</p> <p style="text-align: center;"><i>Hehe, hehe, hehe, hehe! Here comes assault and battery!</i> (Arv, Jeronimus, Leander, Henrik, Leonard)</p>	<p style="text-align: center;">1. Scene</p> <p style="text-align: center;"><i>Aa ja, aa ja, ja, ja.</i> (Leander, Henrik)</p> <p style="text-align: center;">[HENRIKS TAMPERET]</p> <p style="text-align: center;"><i>Først kommer fæl og fus Monsør Jeronimus</i> (Henrik)</p> <p style="text-align: center;">2. Scene</p> <p style="text-align: center;"><i>Er der nogen hjemme?</i> (Magdelone, Leander, Henrik)</p> <p style="text-align: center;">[MAGDELONES DANSESCENE]</p> <p style="text-align: center;"><i>En Cinquepas, en Galliard</i> (Magdelone, Leander, Henrik)</p> <p style="text-align: center;">3. Scene</p> <p style="text-align: center;"><i>Kan I være rolige!</i> (Jeronimus, Leander, Magdelone, Henrik)</p> <p style="text-align: center;">4. Scene</p> <p style="text-align: center;"><i>Det Satans Spind!</i> (Jeronimus)</p> <p style="text-align: center;">[JERONIMUS' SANG]</p> <p style="text-align: center;"><i>Fordum var her Fred paa Gaden</i> (Jeronimus)</p> <p style="text-align: center;">5. Scene</p> <p style="text-align: center;"><i>Hr. Leonard, Herrens tilkommende Svoger.</i> (Henrik)</p> <p style="text-align: center;">6. Scene</p> <p style="text-align: center;"><i>Monsieur Jeronimus!</i> (Leonard, Jeronimus)</p> <p style="text-align: center;">7. Scene</p> <p style="text-align: center;"><i>Her er jeg, Husbond!</i> (Arv, Jeronimus)</p> <p style="text-align: center;">8. Scene</p> <p style="text-align: center;"><i>Kom ind! Kom ud!</i> (Jeronimus, Henrik, Leonard, Leander)</p> <p style="text-align: center;">[FINALEKVINTET]</p> <p style="text-align: center;"><i>Hihi, hihi, hihi, hihi, det blir et farligt Skænderi!</i> (Arv, Jeronimus, Leander, Henrik, Leonard)</p>
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ACT TWO ANDEN AKT

PRELUDE 289 FORSPIL

<p style="text-align: center;">Scene 1 296</p> <p style="text-align: center;"><i>Ho! Watchman! Eight o'the clock, good people!</i> (A Watchman, Arv)</p> <p style="text-align: center;">Scene 2 300</p> <p style="text-align: center;">I don't like to say it, but I'm a coward and my knees betray it. (Arv, A Watchman, Henrik)</p> <p style="text-align: center;">Scene 3 332</p> <p style="text-align: center;"><i>Come on! Come on!</i> (Students, Arv)</p>	<p style="text-align: center;">1. Scene</p> <p style="text-align: center;"><i>Hov! Vægter. Klokken er slagen otte.</i> (En Vægter, Arv)</p> <p style="text-align: center;">2. Scene</p> <p style="text-align: center;"><i>Hum! Nu jeg skal te'et er jeg dog ikke rigtig dristig ve'et.</i> (Arv, En Vægter, Henrik)</p> <p style="text-align: center;">3. Scene</p> <p style="text-align: center;"><i>Af Sted! Af Sted!</i> (Studenter, Arv)</p>
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	Scene 4 340 4. Scene	
<i>Make way! Make way!</i> (Officers, Arv)		<i>Gibt Platz! Gibt Platz!</i> (Officerer, Arv)
	Scene 5 344 5. Scene	
<i>Fleet of foot and fancy free!</i> (Young Girls, Arv)		<i>Let paa Taa og Hus forbi.</i> (Unge Piger, Arv)
	Scene 6 359 6. Scene	
<i>I wouldn't mind being there.</i> (Leonard, Arv)		<i>Der gad jeg nok være med.</i> (Leonard, Arv)
	Scene 7 363 7. Scene	
<i>Master! Master! Come on out!</i> (Henrik, Leander, Arv)		<i>Herre! Herre! Kom kun frem.</i> (Henrik, Leander, Arv)
	Scene 8 374 8. Scene	
<i>Why, master, look! Like Venus from the water</i> (Henrik, Leander, Pernille, Arv, Leonora)		<i>Min Herre se som Venus steg af Havet</i> (Henrik, Leander, Pernille, Arv, Leonora)
	Scene 9 409 9. Scene	
<i>Open up! Open up!</i> (Jeronimus, Arv)		<i>Luk op! Luk op!</i> (Jeronimus, Arv)
	Scene 10 415 10. Scene	
<i>You have to wear a mask, you know.</i> (A Doorman, Jeronimus, Arv, A Mask-seller)		<i>Min Herre De maa maske Dem.</i> (En Vagtmester, Jeronimus, Arv, En Mand, der sælger Masker)
	Scene 11 425 11. Scene	
<i>Good it was open, no sign of people</i> (Magdelone, Leonard)		<i>Porten er aaben! Borte er Hoben</i> (Magdelone, Leonard)
	Scene 12 432 12. Scene	
<i>This way! This way! I'm ready for the fray!</i> (Jeronimus, Arv)		<i>Se saa! Se saa! Nu er jeg ret bered.</i> (Jeronimus, Arv)
	Scene 13 451 13. Scene	
<i>Columbines, Harlequins, sir</i> (A Mask-seller, A Watchman)		<i>Columbiner, Harlekiner</i> (En Mand, der sælger Masker, En Vægter)
	TREDJE AKT	
	ACT THREE	
		[KOR]
[CHORUS] 457		<i>Gaa af Vejen! Gaa af Vejen!</i> (Kor, Arv, Jeronimus, Magdelone, Leonard, Maskarademesteren)
<i>Clear the way there! Clear the way there!</i> (Choir, Arv, Jeronimus, Magdelone, Leonard, Master of the Masquerades)		
		[COTILLON]
[COTILLON] 488		<i>Studenter! Studenter!</i> (Unge Piger, Studenter, En Magister)
<i>You students, You students,</i> (Young Girls, Students, A Tutor)		<i>Pomeranser! Pomeranser!</i> (En Dreng, der sælger Blomster)
<i>Buy my oranges!!</i> (A Flower-boy)		
		[SCENE]
[SCENE] 506		<i>Lad vær' at knibe mig. Jeg skriger.</i> (Henrik, Unge Piger)
<i>Let go of me, or I'll start yelling!</i> (Henrik, Young Girls)		
		[MADRIGAL]
[MADRIGAL] 521		<i>At slig er Ungersvend i sin Tale</i> (Unge Piger, En Dreng, der sælger Blomster, Leander)
<i>To catch an eel with bare hands</i> (Young Girls, A Flower-boy, Leander)		
		[DUET]
[DUET] 526		<i>Ulignelige Pige</i> (Leander, Leonora)
<i>Incomparable lady</i> (Leander, Leonora)		
		[DUET]
[DUET] 538		CANZONE PARODICA <i>Min søde Balsambøsse!</i> (Henrik, Pernille)
CANZONE PARODICA <i>You pretty little mistress</i> (Henrik, Pernille)		
		[DUET]
[DUET] 548		<i>Ydmygste Tjener, Madam! og Tak for Dansen!</i> (Leonard, Magdelone, Jeronimus)
<i>Your humble servant, madame! I praise your dancing!</i> (Leonard, Magdelone, Jeronimus)		
		[SCENE]

	[SCENE]	556	<i>Aa, med Forlov, De!</i> (Officerer, Studenter, Maskarademesteren)
<i>Out of my way, you!</i> (Officers, Students, Master of the Masquerades)			[BALLET]
	[BALLET]	563	HANEDANSEN
			DANCE OF THE COCKEREL
			[SCENE]
	[SCENE]	597	<i>O, kom min Ven!</i> (Leonora, Leander, Henrik, Studenter)
<i>Oh, come my pride!</i> (Leonora, Leander, Henrik, Students)			[ARIE]
	[ARIA]	605	<i>Hvis ej Jer Mine lyver slemt</i> (Henrik)
<i>If looks are any guarantee</i> (Henrik)			[SCENE]
	[SCENE]	617	<i>Dit Snakketøj gaar ej i Staa</i> (En Magister, Henrik, Studenter, Jeronimus, Arv)
<i>I thought you'd never stop, my lad</i> (A Tutor, Henrik, Students, Jeronimus, Arv)			[BALLET, MARS OG VENUS]
	[BALLET, MARS AND VENUS]	646	<i>Gør Plads! Gør Plads!</i> (Maskarademesteren, Dansemesteren, hans Kæreste, Vulcan, Studenter)
<i>Make room! Make room!</i> (Master of the Masquerades, The Dancing Master, his Fiancée, Vulcan, Students)			[KOR]
	[CHORUS]	675	<i>Naar Mars og Venus har endt deres Spil</i> (En Magister, Kor, Jeronimus)
<i>When Mars and Venus had finished their game</i> (A Tutor, Chorus, Jeronimus)			[SCENE]
	[SCENE]	702	<i>Og dette skal være vor Broder til Ære.</i> (Studenter, Henrik, Leander, Leonora, Maskarademesteren, Jeronimus, Kor, En Magister)
<i>A toast for our brother, our colleague and brother</i> (Students, Henrik, Leander, Leonora, Master of the Masquerades, Jeronimus, Chorus, A Tutor)			[SCENE]
	[SCENE]	743	<i>Tramtrara! Tramtrara!</i> (Maskarademesteren som Corporal Mors, Kor, Magdelone, Leonard, Leander, Leonora, Henrik, Pernille, Arv, Jeronimus, Studenter)
<i>Tramtrara! Tramtrara!</i> (Master of the Masquerades as Corporal Mors, Chorus, Magdelone, Leonard, Leander, Leonora, Henrik, Pernille, Arv, Jeronimus, Students)			[KOR]
	[CHORUS]	766	<i>Kehraus! Kehraus! Dans ud! Dans ud! Dans ud!</i> (Kor, Henrik)
<i>Dance on, dance on! Dance on, dance on, dance on!</i> (Chorus, Henrik)			

APPENDIKS

	Forkortelser i anden og tredje akt
Cuts in Acts Two and Three	789
	Oprindelig scenegang i tredje akt
Original order of scenes in Act Three	798

FORKORTELSER

ABBREVIATIONS

camp.	campana
cast.	castagnette
cb.	contrabbasso
cl.	clarinetto
cl.b.	clarinetto basso
CN	Carl Nielsen
CNA	Carl Nielsen Arkivet (The Carl Nielsen Archives)
CNS	Carl Niensens Samling (The Carl Nielsen Collection)
cor.	corno
cor.ingl.	corno inglese
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)
DRENG	En Dreng, der sælger Blomster (A Flower-boy)
EN OFF.	En Officer (An Officer)
EN STUD.	En Student (A Student)
fg.	fagotto
fl.	flauto
fl.gr.	flauto grande
glspl.	glockenspiel
gr.c.	gran cassa
HEN.	Henrik
JER.	Jeronimus
LEAN.	Leander
LEND.	Leonard
LEON.	Leonora
MAG.	En Magister (A Tutor)
MAGD.	Magdelone
MAND	En Mand, der sælger Masker (A Mask-seller)
MEST.	Maskarademesteren (Master of the Masquerades)
MORS	Corporal Mors
ob.	oboe
OFF.	Officerer (Officers)
PERN.	Pernille
picc.	flauto piccolo
PIGE	Pige (Girl)
PIGER	Unge Piger (Young Girls)
ptti.	piatti
STUD.	Studenter (Students)
tam.	tam-tam
tamb.picc.	tamburo piccolo
tb.	tuba
timp.	timpani
tr.	tromba
trb.b.	trombone basso
trb.t.	trombone tenore
trgl.	triangolo
va.	viola
VAGT.	En Vagtmester (A Doorman)
vc.	violoncello
vl.	violino
VÆGT.	En Vægter (A Watchman)

MASQUERADE
COMIC OPERA IN THREE ACTS
OVERTURE

MASKARADE
KOMISK OPERA I TRE AKTER
OUVERTURE

Allegro, ma non tanto (♩. = 96-100)

The musical score is arranged in two systems. The first system includes the woodwind section (Flauto, Flauto 3, Oboe, Clarinetto (A), Fagotto), the brass section (Corno (F), Tromba (F), Trombone tenore, Trombone basso, Tuba), and the percussion section (Timpani (A, D), Piatti, Gran cassa). The second system includes the string section (Violino 1, Violino 2, Viola, Violoncello, Contrabbasso). The score is written in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro, ma non tanto' with a metronome marking of quarter note = 96-100. The dynamics are primarily forte (f) and fortissimo (ff). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass section provides harmonic support with chords and rhythmic patterns. The percussion section includes timpani rolls and cymbal/grand cauldron sounds.

5

Fl. 1 2

Fl. 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

10

Fl. 1 2

Fl. 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Vi. 1

Vi. 2

Va.

Vc.

Cb.

Dynamic markings: *mp*, *dim.*, *cresc.*, *a2*

15 A

Fl. 1 2 *f* *p* *mf*

3 *f* *p* muta in picc.

Ob. 1 2 *f* *p*

Cl. (A) 1 2 *f* *p* *mf*

Fg. 1 2 *f*

Cor. (F) 1 2 *f* *p*

3 4 *f* *p*

Timp. *tr* *f* *p* A, D muta in C, F

VI. 1 *ff* *mf*

VI. 2 *ff*

Va. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

20

Picc. *mf*

Ob. 1 2 *mf*

VI. 1 *ff* *mf*

VI. 2 *mf*

24 **B** a2

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

f

f

f

f

f

f

f

f

f

28

Fl. 1 2 *a2* *ff*

Picc. *ff*

Ob. 1 2 *a2* *ff*

Cl. (A) 1 2 *a2* *ff*

Fg. 1 2 *a2* *ff*

Cor. (F) 1 2 3 4 *a2* *ff*

Tr. (F) 1 2 3 *ff*

Trb.t. 1 2 *ff*

Trb.b. *ff*

Tb. *ff*

Timp. *ff*

VI. 1 *ff*

VI. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

C

32

Fl. 1
2

Picc.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp. C muta in D

Vi. 1

Vi. 2

Va.

Vc.

Cb.

36

Fl. 1 2 *a2*
p *ffz*

Picc. *ffz*

Ob. 1 2 *a2*
p *ffz*

Cl. (A) 1 2 *p* *ffz*

Fg. 1 2 *a2*
p *ffz*

Cor. (F) 1 2 *p* *ffz*
3 4 *p* *ffz*

Tr. (F) 1 *ffz*
2 3 *ffz*

Trb.t. 1 2 *ffz*

Trb.b. *ffz*

Tb. *ffz*

Timp. *tr* *ffz* D muta in C

Vl. 1 *p* *ffz*

Vl. 2 *p* *ffz*

Va. *p* *ffz* trem.

Vc. pizz. arco *p* *ffz*

Cb. pizz. arco *p* *ffz*

41

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

a2

fz

fz

fz

The image shows a page of a musical score for a symphony orchestra, covering measures 41 to 44. The score is written for various instruments, including woodwinds, brass, and strings. The woodwind section (Flute, Piccolo, Oboe, Clarinet in A, Bassoon) has a complex rhythmic pattern with many sixteenth notes. The brass section (Cor Anglais, Trumpet in F, Trombone in F, Trombone in Bb, Tuba) has a more melodic line with some dynamic markings like 'fz'. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) has a rhythmic pattern with some accents. The score is in 2/4 time and has a key signature of one sharp (F#). The page number 41 is at the top left. The page number 8 is at the bottom center. The publisher information 'Carl Nielsen Udgiven CN 00020' is at the bottom left.

(♩. = ♩)

45

Fl. 1 2
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2

ff *dim.* *p* *mf*

(♩. = ♩)

VI. 1
VI. 2
Va.
Vc.
Cb.

mf *mf* *ff* *dim.* *ff* *dim.* *ff* *dim.*

51

Fl. 1 2
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2

f *mf* *mf* *f* *pp* *pp* *mf*

Cor. (F) 1 2 3 4

mf *f* *p*

VI. 1
VI. 2
Va.
Vc.
Cb.

f *pp* *mf* *div.* *f* *pp* *mf* *div.* *mf* *pp* *mf* *mf* *pp*

pizz. *arco*

58

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Vi. 1

Vi. 2

Va.

Vc.

Cb.

65

Fl. 1 2

Cl. (A) 1 2

Vi. 1

Vi. 2

Va.

E

72

Fl. 1 2 *a2* *pp* *f* *dim.*

Ob. 1 2 *f* *dim.*

Cl. (A) 1 2 *p* *f* *dim.*

Fg. 1 2 *f* *dim.*

Cor. (F) 1 2 *a2* *mf*

VI. 1 *pp* *f* *dim.*

VI. 2 *pp* *f* *dim.*

Va. *f* *dim.*

Vc. *f* *dim.*

78

Fl. 1 2 *a2* *p*

Ob. 1 2 *pp* *pp*

Cl. (A) 1 2 *pp*

Fg. 1 2 *pp*

VI. 1 *pp* *ppp*

VI. 2 *pp* *pizz.*

Va. *pp* *pizz.* *arco* *pp* *pizz.*

Vc. *pp* *pizz.* *pp* *pizz.*

84 **F**

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Vi. 1

Vi. 2

Va.

Vc.

ppp

ppp

ppp

sempre pp

sempre pp

sempre pp

sempre pp

90

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Vi. 1

Vi. 2

Va.

Vc.

96

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Vi. 1

Vi. 2

Va.

Vc.

ppp

ppp

109

Fl. 1
2

Picc.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

H

115

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

120

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

tr

pizz.

fff

125

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

arco

131 *furioso* *ff* *a2* **I** *Tempo I*

Fl. 1 2
Picc.
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2 3 4
Tr. (F) 1 2 3
Trb.t. 1 2
Trb.b.
Tb.
Timp. *ff* E muta in D#

furioso *ff* *Tempo I*

VI. 1
VI. 2
Va.
Vc.
Cb.

136

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

a2

K

141

Fl. 1 2 *ff* *p* *ff*

Picc. *ff*

Ob. 1 2 *ff* *p* *ff*

Cl. (A) 1 2 *ff* *p* *ff*

Fg. 1 2 *ff* *p* *ff*

Cor. (F) 1 2 3 4 *ff* *p* *ff*

Tr. (F) 1 2 3 *ff* *ff*

Trb.t. 1 2 *ff* *ff*

Trb.b. *ff* *ff*

Tb. *ff* *ff*

Timp. A muta in G# G#, D# muta in A, D *ff*

Vi. 1 *ff* *pizz.* *p* *arco* *ff*

Vi. 2 *ff* *pizz.* *p* *arco* *ff*

Va. *ff* *p* *ff*

Vc. *ff* *p* *ff*

Cb. *ff* *p* *ff*

146

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

VI. 1

VI. 2

Va.

Vc.

Cb.

dim.

a2

The musical score consists of 16 staves. The woodwind section (Flutes, Piccolo, Oboes, Clarinets, Bassoons) and strings (Violins, Violas, Cellos, Double Basses) play a rhythmic pattern of eighth notes with accents. The brass section (Cori, Trumpets, Trombones, Tuba) plays sustained notes with accents. The timpani part is silent. Dynamics include *dim.* (diminuendo) and *a2* (second octave).

150

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

VI. 1

VI. 2

Va.

Vc.

p

p

p

p

p

mfz dim.

mfz dim.

p

p

mfz dim.

p

155

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

VI. 1

VI. 2

Va.

Vc.

mf

mf

mf

mf

mf

ff

ff

mf

mf

mf

mf

159

L a2

Fl. 1 2

Picc.

Ob. 1 2 a2

Cl. (A) 1 2

Fg. 1 2 a2

Cor. (F) 1 2 a2

3 4 a2

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. *mp* *ff*

Vl. 1 *ff*

Vl. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

163

Fl. 1
2

Picc.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

167

Fl. 1 2 *ff* *a2*

Picc.

Ob. 1 2 *ff* *a2*

Cl. (A) 1 2 *ff* *a2*

Fg. 1 2 *ff* *a2*

Cor. (F) 1 2 3 4 *ff* *a2*

Tr. (F) 1 2 3 *ff* *a2*

Trb.t. 1 2 *ff*

Trb.b.

Tb. *ff*

Timp. *tr* *ff*

Vi. 1 *ff*

Vi. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

KONCERTSLUTNING

CONCERT ENDING

Allegro assai (♩ = 152-160)

accelerando

171a

accelerando

Allegro assai (♩ = 152-160)

177a

Fl. 1 2
Picc.
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2 3 4
Tr. (F) 1 2 3
Trb.t. 1 2
Trb.b.
Tb.
Timp.
VI. 1
VI. 2
Va.
Vc.
Cb.

Detailed description: This page of a musical score covers measures 177a through 177g. The woodwind section includes Flutes (1 and 2), Piccolo, Oboes (1 and 2), Clarinets in A (1 and 2), Bassoons (1 and 2), Cor Anglais (1 and 2), Trumpets in F (1, 2, 3), Trombones (1 and 2), and Tuba. The brass section includes Trumpets in F (1, 2, 3), Trombones (1 and 2), and Tuba. The percussion section includes Timpani. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwinds and strings play active parts, while the brass and percussion are mostly in rests.

184a

Fl. 1
2

Picc.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

191a a2

Fl. 1 2 *ff^z*

Picc. *ff^z*

Ob. 1 2 *ff^z*

Cl. (A) 1 2 *ff^z*

Fg. 1 2 *ff^z*

Cor. (F) 1 2 *ff^z* a2
3 4 *ff^z*

Tr. (F) 1 *ff^z*
2 3 *ff^z* a2

Trb.t. 1 2 *ff^z*

Trb.b. *ff^z*

Tb. *ff^z*

Timp. *ff^z* *tr*

VI. 1 *ff^z*
f^z
f^z
f^z

VI. 2 *ff^z*
f^z
f^z
f^z

Va. *ff^z*
f^z
f^z
f^z

Vc. *ff^z*
f^z
f^z
f^z

Cb. *ff^z*

206a

Fl. 1 2
Picc.
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2 3 4
Tr. (F) 1 2 3
Trb.t. 1 2
Trb.b.
Tb.
Timp.
VI. 1
VI. 2
Va.
Vc.
Cb.

The score is for a full orchestra. The woodwind section includes Flute (1 and 2), Piccolo, Oboe (1 and 2), Clarinet in A (1 and 2), and Bassoon (1 and 2). The brass section includes Cor in F (4 parts), Trumpet in F (3 parts), Trombone (1 and 2), Tuba, and Timpani. The string section includes Violin 1 and 2, Viola, Violoncello, and Contrabass. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *tr* (trill) and *a2* (second octave). The key signature is one sharp (F#) and the time signature is 3/4.

SCENESLUTNING

STAGE ENDING

più vivo

171b

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

più vivo

8

Vi. 1

Vi. 2

Va.

Vc.

Cb.

TÆPPE
CURTAIN

Tempo I

176b

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

a2

muta in fl. gr.

dim.

p

Tempo I

8

VI. 1

VI. 2

Va.

Vc.

Cb.

dim.

182b

Fl. 1 2 *p dim.*

Ob. 1 2 *p dim.*

Cl. (A) 1 2 a2 *p dim.*

Fg. 1 2 *p dim.*

Cor. (F) 1 2 *p dim. pp*

3 4 a2 *p dim. pp*

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Vi. 1 *dim. p pizz.*

Vi. 2 *dim. p pizz.*

Va. *dim. p pizz.*

Vc. *dim. p pizz.*

Cb. *dim. p pizz.*

attacca

A room in Jeronimus' House.

En Stue i Jeronimus' Hus

1. SCENE. Leander og Henrik sovende, hver i sin Alkove. Henrik snorker.
SCENE 1 Leander and Henrik asleep in separate alcoves, Henrik snoring.

Poco allegretto (♩ = 104)

1. Flauto 1 2

Flauto (Flauto piccolo) 3

Oboe 1 2

Corno inglese (F)

Clarinetto (A) 1 2

Fagotto 1 2

Corno (F) 1 2 3 4

Tromba (F) 1 2 3

Trombone tenore 1 2

Trombone basso

Tuba

Timpani (G, F)

Piatti

Triangolo

Gran cassa

Castagnette

Glockenspiel

(vaagner, sætter sig paa Sengekanten, gaber)
(waking, sitting up on the edge of his bed and yawning)

LEANDER

Aa ja, aa ja, ja, ja. U - ha mit ar - me
Oh - ah, ay - ay, - ay, - ay! Ooh - ah! Oh, what a

Poco allegretto (♩ = 104)

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

7

Fl. 1 2
3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2
3 4

Tr. (F) 1 2
3

Trb.t. 1 2

Trb.b. 1 2

Tb.

Timp.

Gisp.

LEAN.

Ho-ved.
head-ache!

Gud ved, hvor læn-ge jeg i Dag har so- vet?
How long have I been ly-ing here, I won-der?

VI. 1

VI. 2

Va.

Vc.

Cb.

mf

mf

mf

mf

mf

mf

mf

mf

mf

f

1.

1.

1.

1.

trill

pizz.

pizz.

arco

arco

p

12

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEAN.

Fem. Five!

Hen - rik! Hen - rik!

kom frem, Get up,

kom frem, get up!

Klok-ken er It's five o'-

VI. 1

VI. 2

Va.

Vc.

Cb.

17

Fl. 1 2

3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

LEAN.

HENRIK

VI. 1

VI. 2

Va.

rall. *a tempo*

mf *mf* *mf* *fp* *fp*

muta in picc.

fem! clock! (i Søvne) (in his sleep) Det A - sen! Dør The half - wit! He's

Saa er det alt - for ti - ligt at gaa hjem. Well, then it's far too soon for go - ing home.

rall. *a tempo*

f *f* *f*

22

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

LEAN.

VI. 1

VI. 2

Va.

Vc.

dim. *dim.* *mfpp* *dim.* *mfpp* *p* *p* *p* *p*

lig - ger han i he - le Ma - ske - stad - sen og so - ver ret saa fast han or - ker, ly - ing there in all his par - ty out - fit. You'd think he was the Sleep - ing Beau - ty.

26

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

Timp.

Flute and Piccolo: *f* (2nd ending), *mf* (1st ending)

Oboe: *f* (1st ending), *mf* (1st ending)

Clarinet (A): *f* > *p* (1st ending), *f* > *p* (2nd ending)

Bassoon: *mf p* (1st ending), *f* > *p* (2nd ending)

Coronet (F): *mp*

Trumpet and Trombone: Rest

Tuba: Rest

Timpani: Rest

Dynamic markings: *f*, *mf*, *mp*, *f* > *p*, *gliss.*

Tempo marking: *rall.*

Instruction: *muta in fl.gr.*

LEAN.

hør hvor han snor-ker! Min Gud! Jeg gi-der ik-ke rørt et Lem!
 But for the snor-ing! My God! I can't move a bles-sed limb!

(strækker sig og vil rejse sig, men opgiver det)
 (He stretches and tries to get up, but can't.)

(gaber)
 (yawns)

VI. 1

VI. 2

Va.

Vc.

Cb.

Violin and Viola: *f*

Violoncello and Double Bass: *f*

Tempo marking: *rall.*

1. a tempo

31

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. G muta in Bb

LEAN. (stærkt) (loud) (meget stærkt) (very loud)

Hen - rik! Kom frem! Hen - rik!
Hen - rik, get up! Hen - rik!

a tempo

VI. 1

VI. 2

Va.

Vc.

Cb.

(frem paa Gulvet i Søvne)
(coming forward half asleep)

36

HEN. *Ja - vel, Mam-sel!*
Ah well, Mam'-selle! *Spil op*
Strike up

VI. 1 *pp* *dim.*

VI. 2 *pp* *dim.*

Va. *pizz.* *pp*

Vc. *pizz.* *pp*



Cor. (F) 1 2 *rit.* *poco meno* ($\text{♩} = 100$) *poco rall.* *Tempo I* ($\text{♩} = 104$)

HEN. *Ko-til-lo-nen!*
that Co-til-lion! *Det er ik-ke den!*
No, that's not the one! *Ja!*
Yes, *gliss.*

VI. 1 *rit.* *poco meno* ($\text{♩} = 100$) *poco rall.* *Tempo I* ($\text{♩} = 104$)
ppp *mf* *dim.* *p* *p*

VI. 2 *ppp* *p*

Va. *arco* *mf* *dim.* *p* *p*

Vc. *arco* *p*

Cb. *p*

47

1.

Fl. 1 *p* *mf* *mf* *cresc.*

Fl. 2 *mf* *cresc.*

Ob. 1 *mf* *cresc.*

Ob. 2 *mf* *cresc.*

Cl. (Bb) 1 *mf* *cresc.*

Cl. (Bb) 2 *mf* *cresc.*

Fg. 1 *mf* *cresc.*

Fg. 2 *mf*

Cor. (F) 1 *mf* *cresc.*

Cor. (F) 2 *mf* *cresc.*

Cor. (F) 3 *mf* *cresc.*

Cor. (F) 4 *mf* *cresc.*

Tr. (F) 1

Tr. (F) 2

Tr. (F) 3

Trb.t. 1

Trb.t. 2

Trb.b. 1

Trb.b. 2

Tb. 1

Tb. 2

Timp.

HEN.

der er To-nen!
that's the right one.

VI. 1 *cresc.* *mf* *cresc.*

VI. 2 *cresc.* *p* *mf* *cresc.*

Va. *cresc.* *p* *mf* *cresc.*

Vc. *cresc.* *pizz.* *p* *mf* *cresc.*

Cb. *cresc.* *pizz.* *p* *mf* *cresc.*

52

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b. 1
2

Tb. 1
2

Timp.

HEN.

VI. 1
2

Va.
Vc.
Cb.

mf cresc.
f
dim.

mf cresc.
f
dim.

mf cresc.
f
dim.

cresc.
f
dim.

mf cresc.
f
dim.

mf cresc.
f
dim.

f
arco
dim.

f
arco
dim.

f
dim.

Tra - - la-la - la - la, tra - - la-la - la - la - la - - la-la -
Tra - - la-la - la - la, tra - - la-la - la - la - la - - la-la -

56

Fl. 1

Fl. 2 3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Tr. (F) 3

Trb.t. 1 2

Trb.b. 1 2

Tb.

Timp.

(agerer i Samklang med Musiken) (søgende og gribende efter en usynlig Kvinde, kysser paa Fingeren og tér sig meget erotisk. Ved **ff** (Tralala) [= t. 67] synes han at finde, hvad han søger.)
 (play-acting in time with the music) (seeking and trying to catch an invisible girl, kissing her fingers and behaving very amorously. At **ff** (Tralala) [b.67] he seems to find what he is looking for.)

HEN.

la - la - la, tra-la - la.
 la - la - la, tra-la - la.

VI. 1

VI. 2

Va.

Vc.

Cb.

60

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (F) 1

Tr. (F) 2

Tr. (F) 3

Trb.t. 1

Trb.t. 2

Trb.b.

Tb.

Timp.

LEAN.

VI. 1

VI. 2

Va.

Vc.

Cb.

p

tr

a2

p

p

p

p

p

p

p

p

p

Han er gal! Han
He is mad! He

64

1 Fl. *cresc.* *ff*

2 Fl. *cresc.* *ff*

3 Fl. *cresc.* *ff*

1 Ob. *cresc.* *ff*

2 Ob. *cresc.* *ff*

1 Cl. (Bb) *a2* *cresc.* *ff*

2 Cl. (Bb) *cresc.* *ff*

1 Fg. *cresc.* *ff*

2 Fg. *cresc.* *ff*

1 Cor. (F) *cresc.* *f*

2 Cor. (F) *cresc.* *f*

3 Cor. (F) *cresc.* *f*

4 Cor. (F) *cresc.* *f*

1 Tr. (F) *cresc.* *f*

2 Tr. (F) *cresc.* *f*

3 Tr. (F) *cresc.* *f*

1 Trb.t. *cresc.* *f*

2 Trb.t. *cresc.* *f*

1 Trb.b. *cresc.* *f*

2 Trb.b. *cresc.* *f*

Tb. *cresc.* *f*

Timp. *cresc.* *f* F muta in D

LEAN. *er gal! Han er dan - se-gal!*

is mad! He is danc - ing mad!

HEN. *Tra - la -*

Tra - la -

VI. 1 *cresc.* *ff*

VI. 2 *cresc.* *ff*

Va. *cresc.* *ff*

Vc. *cresc.* *ff*

Cb. *cresc.* *ff*

più vivo
(♩ = 108)

68

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (Bb) 1

Cl. (Bb) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (F) 1

Tr. (F) 2

Tr. (F) 3

Trb.t. 1

Trb.t. 2

Trb.b. 1

Tb. 1

Tb. 2

Timp.

Ptti.

HEN.

VI. 1

VI. 2

Va.

Vc.

Cb.

fl.3 muta in picc.

con sord.

con sord.

*Laender gir ham et Ørefigen.
(Leander boxes his ear.)*

*(Henrik gnider sig heftigt i Hovedet
og gnikker med Øjnene.)
(Henrik clutches his head and
rubs his eyes.)*

*la, tra - la - la - la - la.
la, tra - la - la - la - la!*

arco

arco

72

Picc.

Ob. 1
2

LEAN.

Det var ret! Saa-dan en Pi-ru-et kla-rer dit Aan - de-dræt, gør dig vaa-gen, kvik og let.
That's the way! One lit-tle rat-tl-ing stops all the prat - tl - ing, makes you wake up with a start.

Vi. 1

Vi. 2

Va.

Vc.

77

Fl. 1
2

Picc.

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

LEAN.

Nu a - dræt! Hent mig min Slob-rok! Lad det ske i en Hast!
Now look sharp! Fetch me my house-coat. Get a move on, you dope!

Vi. 1

Vi. 2

Va.

Vc.

Cb.

muta in fl.gr.

senza sord.

(Henrik ud)
(Henrik goes out.)

-len- - - - - tan- - - - do Andante espressivo

Fl. 1 *pp*
di - mi - nu - en - do

LEAN. *mezza voce*
 Se, hvor bag min Vind - ves-lem Af - ten-so-len pib - ler frem.
 See there how the eve - ning light peeps at me so clear and bright!

-len- - - - - tan- - - - do Andante espressivo

VI. 1 *p*
 VI. 2 *p*
 Va. *pizz. p* *arco p*

Fl. 1 *p cresc.*
 Ob. 1 *p cresc.*
 Cl. (A) 1 *mf*
 Fg. 1 *p* *mf*

Cor. (F) 1 *p* *pp*

LEAN.
 Hvil - ken ku - ri - øs Kon - trast! Skøn - ne Sol! Fra din
 Oh, how won - der - ful the rays! Bles - sed sun, bliss-ful

VI. 1 *p* *cresc.*
 VI. 2 *div. unis. p* *tr* *cresc.*
 Va. *div. p* *cresc.*
 Vc. *p* *cresc.*
 Cb. *p* *cresc.*

101

Fl. 1
2

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

LEAN.

Pol, som et mun-tert Øj - e - kast, skælmsk paa Klem skot - ter du
 one, like a lo - ver's gen - tle gaze, shy - ly turned, steal - ing a

VI. 1

VI. 2

Va.

Vc.

Cb.

mp *f* *dim.* *p* *pp*

mp *f* *dim.* *p* *pp*

mp *f* *dim.* *p* *pp*

mp *f* *dim.* *p* *pp*

mp *f* *dim.* *p* *pp*

mp *f* *dim.* *p* *pp*

mp *f* *dim.* *p* *pp*

mp *f* *dim.* *p* *pp*

mp *f* *dim.* *p* *pp*

mp *f* *dim.* *p* *pp*

mp *f* *dim.* *p* *pp*

106 *poco rall.* *a tempo* **Allegretto vivace**
(♩ = 104)

Fl. 1 *pp* *p*

Ob. 1 2 *mp espressivo* *dim.* *pp*

Cl. (A) 1 2 *pp* *mp* *dim.* *pp*

Fg. 1 2 *mp* *dim.* *pp*

Cor. (F) 1 2 3 4 *mp* *dim.* *pp* *mf*

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

(Henrik ind med Slobrokken og i Lakajfrakke)
(Henrik returning in livery with the coat)

LEAN. *hen til min Seng.*
glance at my bed!

poco rall. *a tempo* **Allegretto vivace**
(♩ = 104)

VI. 1 *mf*

VI. 2 *mf*

Va. *mf*

Vc. *mf*

Cb.

Allegretto con moto

(♩ = 100)

111

Fl. 1 *mf*

Fl. 2 *mf* a2

Ob. 1 *mf* a2

Ob. 2 *mf* a2

Cl. (A) 1 *mf* a2

Cl. (A) 2 *mf* a2

Fg. 1

Fg. 2

Cor. (F) 1 *mf*

Cor. (F) 2 *mf*

Cor. (F) 3

Cor. (F) 4

Tr. (F) 1

Tr. (F) 2

Tr. (F) 3

Trb.t. 1

Trb.t. 2

Trb.b. 1

Trb.b. 2

Tb. 1

Tb. 2

Timp.

LEAN.

HEN. *Fem!*
Five!

Hvad er Klok-ken, Her-re?
What's the time then, mas-ter?

Om Morg-nen
In the mor-ning.

Allegretto con moto

(♩ = 100)

VI. 1 *mf*

VI. 2 *f* pizz. *arco* *mf*

Va. *f* pizz. *arco* *mf*

Vc. *f* pizz. *arco* *mf*

Cb. *p* *f* *mf* *arco*

115

Fl. 1
2
3

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

LEAN.
Nej, om Aft- nen Dreng. In the eve- ning, boy. Se selv, — Then look, —

HEN.
Her-re? mas-ter? I (hi, hi) spø - ger, Her-re; men Jer Spøg er slem. You must be jok - ing, mas-ter; but the joke is poor.

VI. 1

VI. 2

Va.

Vc.

Cb.

f *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

rall. Adagio

118

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

Timp.

(aabner Skodderne)
(opening the shutters)

LEAN. du Sø - v - ne - try - ne!
you slee - py fel - low.

HEN.

Her - re! Her-re! Hov! Hov!
Mas-ter! Mas-ter! Ow! Ow!

Jeg
I'm

rall. trem. Adagio

VI. 1

VI. 2

Va.

Vc.

Cb.

rall.

Allegro non troppo (♩ = 126)

122

1 Fl.

2 3

1 2 Ob.

1 2 Cl. (A)

1 2 Fg.

1 2 3 4 Cor. (F)

1 2 3 Tr. (F)

1 2 Trb.t.

Trb.b.

Tb.

Timp.

LEAN.

Da bli - ver du dog snydt for Mid - dags - ma - - den, til Klok-ken
 You won't be get-ting din - ner, that's for cer - tain, at eight o' -

HEN.

sy-nes og - saa, jeg er no-get flov.
 real-ly dy - ing for food right now.

rall.

Allegro non troppo (♩ = 126)

VI. 1

VI. 2

Va.

Vc.

Cb.

più mosso

125

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (F) 1

Tr. (F) 2

Tr. (F) 3

Trb.t. 1

Trb.t. 2

Trb.b.

Tb.

Timp.

LEAN.

HEN.

VI. 1

VI. 2

Va.

Vc.

Cb.

ot - te maa vi væ - re klar til Ma - ska - ra - den!
clock once more they will be ring - ing up the cur - tain.

Ak, er det
Oh, is it

di - mi - nu - en - do

di - mi - nu - en - do

di - mi - nu - en - do

di - mi - nu - en - do

di - mi - nu - en - do

di - mi - nu - en - do

128

Fl. 1
2 3

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

HEN.

VI. 1
2

Va.

Vc.

Cb.

mp *f* *a2* *p* *f* *dim.* *p*

mp *f* *a2* *p* *f* *dim.* *p*

mp *f* *a2* *p* *f* *dim.* *p*

mp *f* *a2* *p* *f* *dim.* *p*

p *f* *dim.* *p*

p *f* *dim.* *p*

p *f* *dim.* *p*

p *f* *dim.* *p*

p *f* *dim.* *p*

p *f* *dim.* *p*

sandt?
true?

Skal vi der - hen
Shall we go there

i - gen?
a - gain?

Jeg gi - ver
I don't need

p *f* *dim.* *p*

p *f* *dim.* *p*

p *f* *dim.* *p*

p *f* *dim.* *p*

p *f* *dim.* *p*

p *f* *dim.* *p*

131

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. (A) 1 *a2 p*

Cl. (A) 2 *p*

Fg. 1 *a2*

Fg. 2

Cor. (F) 1 *a2 p*

Cor. (F) 2 *p*

Cor. (F) 3 *a2*

Cor. (F) 4 *p*

Tr. (F) 1

Tr. (F) 2

Tr. (F) 3

Trb.t. 1

Trb.t. 2

Trb.b.

Tb.

Timp.

HEN.

al - - le Aa - rets Mid - dags - ma - - der for en af Grøn - ne - ga - des Ma - ska -
 a - - ny pres - sing or per - suad - - ing to give up din - ner for some mas - que -

VI. 1

VI. 2 *trem.*

Va. *trem.*

Vc.

Cb.

poco rall. a tempo

134

Fl. 1
2
3

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

HEN.

ra - - - der. Ak, er det sandt?
ra - - - ding. Oh, is it true?

VI. 1

VI. 2

Va.

Vc.

Cb.

f *dim.* *dim.*

f *dim.* *p*

f *dim.* *p*

f *dim.* *dim.*

f *dim.* *dim.*

f *dim.* *dim.*

137

Fl. 1
Fl. 2
Fl. 3

Ob. 1
Ob. 2

Cl. (A) 1
Cl. (A) 2

Fg. 1
Fg. 2

Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4

Tr. (F) 1
Tr. (F) 2
Tr. (F) 3

Trb.t. 1
Trb.t. 2

Trb.b.
Tb.

Timp.

HEN.
Skal vi der - hen i - gen? Men - Hvad si - ger Je - res
Shall we go there a - gain? But, but what a - bout your

VI. 1
VI. 2

Va. 3 trem. p

Vc.
Cb.

poco rall. a tempo

140

Fl. 1 *pp* < *fs*

Fl. 2 *pp* < *fs*

Ob. 1 *p* < *fs* > *p* < *fs* > *p* ^{a2}

Ob. 2 *p* < *fs* > *p* < *fs* > *p*

Cl. (A) 1 *pp* < *fs*

Cl. (A) 2 *pp* < *fs*

Fg. 1 *fs* > *p*

Fg. 2 *p* < *fs* > *p* < *fs* > *p*

Cor. (F) 1 *pp* < *fs* > *p*

Cor. (F) 2 *pp* < *fs* > *p*

Cor. (F) 3 *pp* < *fs* > *p*

Cor. (F) 4 *pp* < *fs* > *p*

Tr. (F) 1 *pp* < *fs* > *p*

Tr. (F) 2 *pp* < *fs* > *p*

Tr. (F) 3 *pp* < *fs* > *p*

Trb.t. 1 *pp* < *fs* > *p*

Trb.t. 2 *pp* < *fs* > *p*

Trb.b. 1 *pp* < *fs* > *p*

Trb.b. 2 *pp* < *fs* > *p*

Tb. 1 *pp* < *fs* > *p*

Tb. 2 *pp* < *fs* > *p*

Timp. *mf*

LEAN. *p* < *fs* > *p*

Ak! Hen - rik! Hen - rik! Jeg er for -
 Ah, Hen - rik! Hen - rik! I am in

HEN. *p* < *fs* > *p*

Fa - der? Her - re!
 fa - ther? Mas - ter!

poco rall. a tempo

Vi. 1 *pp* < *fs* > *p*

Vi. 2 *pp* < *fs* > *p*

Va. *div.* *fs* > *p* *p* pesante

Vc. *p* pesante

Cb. *p* pesante

145

Fl. 1, 2, 3

Ob. 1, 2

Cl. (A) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (F) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Timp.

LEAN.

HEN.

VI. 1

VI. 2

Va.

Vc.

Cb.

libt!
love!

Des - bed - re!
How charm - ing!

Hvad nu? (hm!) Da
Why so? (hm!) Since

Nej des-vær - re!
No, a-larm - ing!

Nej des-vær - re!
No, a-larm - ing!
(meget polisk)
(very tongue-in-cheek)

f, *dim.*, *p*, *f#*, *p*, *pizz.*, *arco*

un pochettino meno

più vivo (♩ = 112)

149

Fl. 1, 2, 3
Ob. 1, 2
Cl. (A) 1, 2
Fg. 1, 2
Cor. (F) 1, 2, 3, 4
Tr. (F) 1, 2, 3
Trb.t. 1, 2
Trb.b.
Tb.

Dynamic markings: *p*, *mf*, *mp*, *p*, *pp*, *a2*

Performance instructions: *trm*, *1.*, *trm*, *1.*

Timp.

LEAN.
HEN.

Se denne Ring!
You see this ring?

Je-res Fa-der net-op vil bort-gif-te Jer, er det jo Je-res Pligt just at for-lif-te Jer.
now your fa-ther's try-ing to dis-pose of you, to fall in love is just what he'd sup-pose of you.

un pochettino meno

più vivo (♩ = 112)

VI. 1, 2
Va.
Vc.
Cb.

Dynamic markings: *p*, *espressivo*, *p*, *f*

Performance instructions: *pizz.*, *trm*

rall.

Andantino quasi allegretto

154

Fl. 1

Ob. 1

Cl. (A) 1

Fg. 1

Cor. (F) 1

LEAN.

Og hør saa, hvad der hænd - te.
Well, lis - ten to my sto - ry.

I Gaar, det var kort før Dan - sen
Last night, just be - fore the danc - ing

rall.

Andantino quasi allegretto

VI. 1

VI. 2

Va.

Vc.

Cb.



158

Fl. 1

Ob. 1

Cl. (A) 1

LEAN.

end - te, end - ed

traf jeg en Da - me som jeg ik - ke kend - te.
a most en - chant - ing la - dy I be - frien - ded.

Vi byt - ted Rin - ge med hin - an - den; og -
We've of - fered rings to one a - no - ther, but

tranquillo

tranquillo

VI. 1

VI. 2

Va.

Vc.

Allegro non troppo

162

Fl. 1, 2
Ob. 1, 2
Cl. (A) 1, 2
Fg. 1, 2
Cor. (F) 1, 2, 3, 4
Tr. (F) 1, 2, 3
Trb.t. 1, 2
Trb.b.
Tb.
Timp.

LEAN.
HEN.

f
ak! den Pi - ge jeg har Rin - ge skif - tet med, er ik - ke den min Far vil ha mig gif - tet med.
ah, the girl I've gi - ven my con - sent to wed, is not the one that I was real - ly meant to wed.

3

Allegro non troppo

VI. 1
VI. 2
Va.
Vc.
Cb.

arco

Det var som
What a pa -

rall. Adagio rall. Andante (♩. = 52)

166

Fl. 1, 2, 3

Ob. 1, 2

Cl. (A) 1, 2

Fg. 1, 2

Cor. (F) 1, 2

LEAN.

HEN.

Jeg har jo al-drig set Hr. Le-o-nards Dat-ter. Men jeg har set - o, Hen - rik mon du fat - ter hvad
 You know I've ne-ver seen old Le-o-nard's daugh-ter. Yet I have seen my love though ne-ver sought her, the

Fan-den!
la - ver!

rall. Adagio rall. Andante (♩. = 52)

VI. 1

VI. 2

Va.

Vc.

Cb.

170

Fl. 1, 2, 3

Ob. 1, 2

Cl. (A) 1, 2

LEAN.

VI. 1

Kær - lig - hed er for en sæl - som Ting. course of love is such a won - drous thing!
 con sord.

rall.

172

Fl. 1 *p* *molto espressivo*

Fl. 2

Fl. 3

Cl. (A) 1

Cl. (A) 2

Cor. (F) 1

Cor. (F) 2 *mp* 2. *(kysser den)*
(kisses it)

LEAN.
Sø - de Ring.
Dear - est ring!

Vi. 1 *p* *mf* *rall.*
con sord. 3

Vi. 2 *con sord.* *mf* 3

Vc. *p* *mf*

Cb. *p*

a tempo *Tempo giusto* (♩ = 100)

174

Fl. 1

Fl. 2

Fl. 3

Fg. 1 *f* *trm* *trm* *trm* *trm*
2 *trm* *trm* *trm* *trm* *trm* *trm* *trm* *trm* *trm* *trm* *trm* *trm* *trm* *trm* *trm*

Cor. (F) 1 *2.*

Cor. (F) 2

HEN. *(afsides)* *(aside)* *(højt)* *(aloud)*
Han gaar i Taa - get! Jo Kær - lig - hed, det er - det er - en Ting - det er - som
He's got it bad - ly! Yes, love, you see, it is - it is - a thing - it is - it's

a tempo *Tempo giusto* (♩ = 100)

Vi. 1 *p* *mfp*

Vi. 2 *p* *mfp*

Va. *con sord.* *p* *mfp*

Vc. *p* *mfp*

Cb. *mfp*

poco a poco rall.

178

Cl. (A) 1 2

Fg. 1 2

HEN.
jeg vil si-ge Snue el-ler Sting. Det er et In-tet, skønt det sy-nes no-get.
some-thing like a flea-bite or a sting; it's real-ly no-thing, though it pains you mad-ly.

VI. 1 senza sord. *f* *mp* *dim.*

VI. 2 senza sord. *f* *mp* *dim.*

Va. senza sord. *f* *mp* *dim.*

Vc. senza sord. *f* *mp* *dim.*

Cb. *f*

poco a poco rall.

12/8

Andantino (♩. = 46)

181

Fl. 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

LEAN.
Nej, Hen-rik Kær-lig-hed er No-get som-som som man al-
No, Hen-rik, love is tru-ly some-thing, that-that-that you can

HEN.
Naa, Her-re! Ud med Spro-get!
Well, mas-ter, spit it out then!

VI. 1 *p* *p* *molto*

VI. 2 *p* *p* *molto*

Va. *p* *p* *molto*

Vc. *p* *p* *molto*

Andantino (♩. = 46)

12/8

Allegro (♩ = 126)

184

Fl. 1 *mp*

Fl. 2 *f*

Ob. 1 *mp* 1.

Ob. 2 *f*

Cl. (A) 1 *f*

Cl. (A) 2 *f*

Fg. 1 *f* *dim.* *mp* a2

Fg. 2 *f* *dim.* *mp*

Cor. (F) 1 *f* *dim.* *mp*

Cor. (F) 2 *f* *dim.* *mp*

Cor. (F) 3 *f* *dim.* *mp*

Cor. (F) 4 *f* *dim.* *mp*

Tr. (F) 1

Tr. (F) 2

Tr. (F) 3

Trb.t. 1

Trb.t. 2

Trb.b. 1

Trb.b. 2

Tb. 1

Tb. 2

Timp.

LEAN.

de - les ik - ke kan be - gri - be!
 ne - ver know when it will take you!

HEN.

Aa jo, saa me-get kan jeg dog for-staa,
 Oh no, I un-der-stand at a - ny rate

Allegro (♩ = 126)

VI. 1 *f* *dim.* *mp*

VI. 2 *f* *dim.* *mp*

Va. *f* *dim.* *mp* trem.

Vc. *f* *dim.* *mp*

Cb. *f* *dim.* *mp* pizz.

187 (♩ = ♩)

Fl. 1 *mf*

Fl. 2 *mp*

Ob. 1 *1.*

Cl. (A) 1 *f* *3*

Fg. 1 *a2*

Cor. (F) 1 *p* *f*

Cor. (F) 2 *p* *f*

Cor. (F) 3 *p* *f*

Tr. (F) 1

Tr. (F) 2

Tr. (F) 3

Trb.t. 1

Trb.t. 2

Trb.b. 1

Trb.b. 2

Tb. 1

Tb. 2

Timp.

HEN. *at den har bragt Jer i en band - sat Kni - be.*
that if you yield to it then it will break you.

VI. 1 *f* *pizz.* *mf*

VI. 2 *f* *pizz.* *mf*

Va. *div.* *f* *pizz.* *mf*

Vc. *f* *pizz.* *mf*

Cb. *arco* *f*

194

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEAN.

HEN.

Men
Oh,

Er I fra For-stan-den? I har lo - vet Jer til en og for - lo - vet Jer med en an - den.
Have you lost your sen-ses? He has pro - mised you to one, and you've pro-mised your-self to a-no - ther.

VI. 1

VI. 2

Va.

Vc.

Cb.

muta in fl. gr.

trem.

fz *f* *f* *p* *fz*

fz *f* *p* *fz*

fz *f* *p* *fz*

fz *f* *p* *fz*

fz *f* *p* *fz*

fz *f* *p* *fz*

fz *f* *p* *fz*

fz *f* *p* *fz*

fz *f* *p* *fz*

fz *f* *p* *fz*

più vivo (♩ = 132)

198

Fl. 1 2
3
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2
3 4
Tr. (F) 1 2
3
Trb.t. 1 2
Trb.b.
Tb.
Timp.
LEAN.
HEN.
VI. 1
VI. 2
Va.
Vc.
Cb.

Hen - rik dog!
Hen - rik, no!
Vil Her - ren ej for - smaa, saa skal jeg vi - - se, hvor - dan det vil
If, mas - ter, you'll a - gree then I will show you how things will pro -

pizz. *mf* arco *f*
pizz. *mf* arco *f*
pizz. *mf* arco *f* 3 *fz* 3
pizz. *mf* arco *f* 3 *fz* 3
f 3 *fz* 3

198

1. *mf*

mp > *mf* *f* *f* *dim.* *dim.* *f* *dim.* *f* 3 *dim.* 3

f *dim.* *f* *dim.*

f 3 *fz* 3

f 3 *fz* 3

f 3 *fz* 3

f 3 *fz* 3

202

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

HEN.

VI. 1

VI. 2

Va.

Vc.

Cb.

dim. *a2* *dim.* *3* *p* *dim.* *p* *pp* *dim.* *p* *dim.* *3* *p* *dim.* *dim.* *3* *p* *dim.* *dim.* *3* *p* *dim.* *dim.* *3* *p* *dim.* *dim.* *3* *p* *dim.*

gaa, ved et Par ud - - tryks - ful - de Fag - ter i tre smaa
 ceed, with one or two a - larm - ing facts, in three small

Tempo giusto (♩ = 100)

206

Cor. (F) 1 2 3 4

HEN.

VI. 1

VI. 2

Va.

Vc.

Cb.

f *mf* *sempre mf* *f* *mf* *sempre mf* *pp* *pizz.* *arco* *f* *mf* *sempre mf* *pp* *pizz.* *arco* *f* *mf* *sempre mf* *pp* *pizz.* *arco* *f* *mf* *sempre mf* *pp* *pizz.* *arco* *f* *mf* *sempre mf* *pp* *pizz.* *arco* *f* *mf* *sempre mf*

Ak-ter. Først kom-mer fæl og fus Mon-sør Je-ro-ni-mus:
 acts. First en-ter fu-ri-ous Mon-sieur Je-ro-ni-mus,

Tempo giusto (♩ = 100)

214

Fl. 1 2
3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2
3 4

Tr. (F) 1 2
3

Trb.t. 1 2

Trb.b. 1 2

Tb.

Timp.

HEN.

“Tvi dig du sul - ten Lus!
wav - ing his blun - der - buss,
Du som i Sus og Dus
mak - ing a dread - ful fuss:

VI. 1
VI. 2

Va.

Vc.

Cb.

molto rall.
e pesante

a tempo,
ma largamente

218

Fl. 1 2 3

Ob. 1 2 a2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

Timp. solo

HEN. *gliss.*

ø-der din Fa - ders Krus paa en ge-men Kan-tus - se, som du i en Rus traf paa et Jom-fru - hus _____
 "You are a fee - ble mouse, you have-n't got the nous, you don't de-serve a spouse, you've shamed your fa-ther's house, _____

molto rall.
e pesante

a tempo,
ma largamente

VI. 1

VI. 2

Va.

Vc.

Cb.

224

rall. Tempo I

1. *f* *p*

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Trb.b.

Tb.

Timp.

Gr.c.

HEN.

p *mf* *pp*

p *p*

p *p* Bb, D muta in G, C

ff

hos Ma - dam Dus."
 you are a louse."

rall. Tempo I

VI. 1

Vc.

Cb.

p *mf* *pp*

p *mf* *pp*

229 (♩ = 104)

1. *fs* *p*

2. *fs*

3. *fs*

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

HEN.

mp *fs* *mf* *pp*

mp *fs* *pp*

pp

Frem trær Hr. Le-he-o-ho-nard, med net og
 Next comes old Le-he-o-ho-nard, pre-sents his

(♩ = 104)

VI. 1

VI. 2

Va.

Vc.

Cb.

p *fs* *pp*

pizz. *fs* *pp*

p *pizz.* *fs* *pp*

233

Fl. 1
2
3

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

HEN.
zir - lig Art: "I har for - set Jer svart. Tæn - ke sig i
cal - ling card: "Scoun - - drel, you should be barred! From this day kept

VI. 1
VI. 2

Va.

Vc. arco

Cb.

237

Fl. 1 *p f*

Fl. 2, 3 *f* fl.3 muta in picc.

Ob. 1, 2 *mf f mp*

Cl. (A) 1, 2 *f*

Fg. 1, 2 *f p p*

Cor. (F) 1, 2 *f p*

Cor. (F) 3, 4 *f p pp*

Tr. (F) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Timp.

HEN. *f*

slig en Fart lø - - - be fra Kant og
 un - der guard, till we with judg - - ment

VI. 1 *f p*

VI. 2 *f p*

Va. *f p*

Vc. *f p pizz.*

Cb. *f p*

241

Picc. *p* muta in fl.gr.

Ob. 1. *p*

Fg. 1. *p*

Cor. (F) 1. *p*

HEN. klart hard ting læst og aa - - ben bart!
hard all of your schemes have marred!

VI. 1. *fp*

VI. 2. *fz* *p*

Va. *fz* *p*

Vc. *fz* *p*

Cb. *fz* *p*

245

Fl. 1. 2. *fp*

Ob. 1. 2. *p* *fz*

Cl. (A) 1. 2. *p* *fz*

Fg. 1. 2. *f* *p* *f* *p* *fz*

Cor. (F) 1. 2. *f* *f* *mfz*

3. 4. *f* *f* *mfz*

HEN. Sligt er dog alt for rart! Kan I faa det for - svart?
 My daugh-ter's health's im - paired. I'll see this thing is squared.

VI. 1. *fp* *p*

VI. 2. *f* *p* *f* *p* *mfz*

Va. *f* *p* *f* *p* *mfz*

Vc. *f* *p* *f* *p*

Cb. *f* *p* *f* *p* *mfz*

249

2.

Fl. 1 2 *p* *ff* *p*

3

Ob. 1 2 *p* *ff* *p* *p*

Cl. (A) 1 2

Fg. 1 2 *a2* *p* *ff* *p*

Cor. (F) 1 2 *p* *mfz* *p*

3 4 *mfz*

Tr. (F) 1 2 *p*

3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

HEN. Vi skal det prø - ve snart, In - tet er spart."
The fault shall be re - paired. No ex - pense spared."

VI. 1

VI. 2 *p* *mfz* *p*

Va. *p* *mfz* *p*

Vc. *pizz.* *mfz* *p*

Cb. *p* *mfz* *p*

Allegretto comodo (♩ = 92)

rall.

253 2.

Fl. 1 2 *ff*

Ob. 1 2 *f* *mp* *mp* *mf*

Cl. (A) 1 2 *ff* *mf*

Fg. 1 2 *ff* *mp* *mf*

Cor. (F) 1 2 3 4

Tr. (F) 1 2 *f* *mp*

Trb. t 1 2

Trb. b. 1 2

Tb. 1 2

Timp.

HEN. *falsetto* *lunga*

Saa kom - mer nok saa net Jom - fru - en (med Fal - set:) "Pap - pa! _____ O, sig mig
Then comes the jil - ted miss. She has a voice like this: "Pa - pa! _____ please tell me

Allegretto comodo (♩ = 92) rall. *lunga* *pizz.*

VI. 1 *ff* *p* *f*

VI. 2 *ff* *p* *f*

Va. *ff* *p* *f*

Vc. *arco* *ff* *p* *f*

Cb. *f*

260

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

HEN.

det, er jeg _____ da gjort saa slet, van-skabt-og in - com-plet, at han kan ha - ve Ret, ha' Ret
 this! Am I _____ not worth a kiss? He pro-mised mar-ried bliss, and have I been re-miss, that it

VI. 1

VI. 2

Va.

Vc.

p *f* *p* *f* *mp*

quasi rall. poco vivo poco rall. Tempo I

267

Fl. 1

Ob. 1 2

Cor.ingl. (F)

Cl. (A) 1 2

HEN.

til at slaa op med et? Se _____ den - ne Taa - re - plet _____
 should have come to this? Oh, _____ what has gone a - miss? _____

VI. 1

VI. 2

Va.

Vc.

f *p* *pp* *pp* *pp* *pp* *p*

(noget friere i Takten)
 (a little freer in rhythm)

273

Fl. 1 2 3

Ob. 1 2

Cor. ingl. (F)

Cor. (F) 1 2

HEN.

Va. solo

her paa mit Toi - Toi - let har jeg for - gæ - ves grædt,
 Why did it come to this? My tears he can't dis - miss,

p *fz* *fz* *p* *p* *p*

con sord. 1.

279

Ob. 1 2

Cor. ingl. (F)

Cl. (A) 1 2

HEN.

Va. solo

Cb.

ja, grædt! Pap - pa, o, sig mig det!"
 dis - miss, Pa - pa, oh, tell me this."

rall. a tempo

fz *p* *p* *dim.* *molto espressivo dim.* *dim.*

1. *tr* *p* *a2* *p* *dim.*

rall. a tempo

dim.

Tempo giusto (♩ = 100)

286

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

HEN.

mf *pp* *dim. ppp*

1. *pp* *dim. ppp*

a2 *pp* muta in Bb *f* a2 *f*

Tempo giusto (♩ = 100)

Saa er jeg Tam - per-ret: Rrrec - tor Mag -
 Court ma - tri - mo - ni-al: Rrrec - tor Mag -

VI. 1

VI. 2

Va. solo

Vc.

Cb.

f *pizz.* *f* *tutti pizz.* *f* *pizz.* *f* *pizz.* *f*

Cl. (Bb) 1 2

Fg. 1 2

f *sempre staccato* *f* *sempre staccato*

Cor. (F) 1 2 3 4

f *con sord.* *f* *con sord.* *f*

HEN.

ni - fi-cus og Pro - fes - so - ri-bus ken - der for Ret: Saa-som og ef - ter-som
 ni - fi-cus et Pro - fes - so - ri-bus make their de - cree: "Where-as th'a-fore-said de -

(med snøvlende Stemme)
 (speaking through his nose)

VI. 1

VI. 2

Va.

Vc.

Cb.

f *f* *f* *f* *f*

298

Cl. (Bb) 1 a2
2

Fg. 1 a2
2

Cor. (F) 1
2
3
4

HEN.

VI. 1
VI. 2
Va.
Vc.
Cb.

con sord.
a2
fz

con sord.
a2
fz

Seig- neur Le- an- der, som un- der den fem- te Marts til- skrev Hr. Le- o- nards Dat- ter om Æg- te- pagt, for Con- si - sto - ri- um in - tet har fo- re- bragt
fen- dant Le- an- der on fifth of March ul - ti - mo so- lemn - ly en- tered a ma - tri- mo- ni - al pact with the daugh- ter of plain- tiff Herr Le- o- nard,

fz fz fz fz fz fz fz fz fz fz fz fz

302

Cl. (Bb) 1 a2
2

Fg. 1 a2
2

Cor. (F) 1
2
3
4

HEN.

VI. 1
VI. 2
Va.
Vc.
Cb.

senza sord.
a2
fz

senza sord.
a2
fz

hvor- ved en sli- g Kon- trakt kan sæt- tes ud af Magt saa er vor Dom: At Ma - tri- mo- ni- um in- den tre U- gers Rum fra den- ne
and where- as said Le - an - der hav- ing shown no cause why the said pact of ma - tri- mo- ni- um is not yet con- sum- mate, we do here-

fz fz fz fz fz fz fz fz fz fz fz fz

307

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

HEN.

Dom er sagt, bli-ver til - en - de - bragt. Hvis ik-ke skal med Magt Ind-stævn-te bli - ve lagt un-der Ar - rest og
 by pro-nounce, it shall be du - ly done twen - ty-one days from hence. Fai-lure shall ren - der him li - a-ble to ar -

VI. 1

VI. 2

Va.

Vc.

Cb.

311

lunga meno

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb.

Timp. *lunga* G, C muta in A, E

Gr.c.

HEN. *ff* *lunga* *pp*

Vagt! _____
rest. _____

I Con - si - sto - ri-um, Da - tum ut su - pra."
In Con - si - sto - ri-um, da - tum ut su - pra."

VI. 1 *lunga* *pp*

VI. 2 *pp*

Va. *pp*

Vc. *pp*

Cb. *pp*

Allegretto quasi andantino

poco rall.

317

Fl. 1, 2, 3

Ob. 1, 2

Cl. (Bb) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Gr.c.

LEAN.

HEN.

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

a2 a2 muta in A a2 a2

(tænker paa Leonora)
(thinking of Leonora)

Hen-rik! Hvor er du
Hen-rik, You are a

Bum!
Stop!

Her-re! I staar saa stum!
Mas-ter! You're for the chop!

Allegretto quasi andantino

poco rall.

VI. 1

VI. 2

Va.

Vc.

Cb.

ff *ff* *ff* *ff* *ff*

arco *f* *p*

arco *p* arco *p* arco *p*

Allegro (♩ = 120)

rall.

322

Fl. 1, 2, 3

Ob. 1, 2

Cl. (A) 1, 2

Fg. 1, 2

LEAN.

VI. 1

mp *f* *dim.* *pp*

mp *f* *dim.* *pp*

mp *f* *dim.* *pp*

f *dim.* *p*

dum!
clot!

Allegro (♩ = 120)

f *dim.*

rall.

Andantino (♩. = 46)

326

Fl. 2 3 *p*

Ob. 1 2 *mp espressivo*

Cl. (A) 1 2 *p*

Cor. (F) 1 2 *pp*

LEAN.

Lad kun hun-dred Gan - ge hun - dred Gan-ge den Be - svær - lig - hed, som din Ko - me - die kan
 If a hun-dred times a hun - dred I should face th'ad - ver - si - ty that you have just in -

VI. 1 *p* *pp*

Vc. *mp espressivo*

Andantino (♩. = 46)

VI. 1 *p* *pp*

Vc. *mp espressivo*



329

Fl. 2 3

Ob. 1 2

Cl. (A) 1 2

Cor. (F) 1 2

LEAN.

teg - - ne ned paa mig reg - - ne:
 ven - - ted, e - ven though tor - men - - ted,

VI. 1 *pp*

Vc. solo

331

Fl. 1
2
3

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b. 1
2

Tb.

Timp.

LEAN.

VI. 1
2

Va.

Vc. solo

Cb.

p *f* *dim.* *molto* *tutti* *arco*

Jeg skal ej seg - ne, selv i Dø - den ik - ke bleg - ne; jeg van - drer i et Lys af
I'd be con - ten - ted, yes, for e - ver be con - ten - ted, to wan - - der in the lu - mi -

rall. a tempo poco rall.

334

Fl. 1 *dim.* *p* *pp* *dim.*

Fl. 2 *dim.* *p* *pp* *dim.*

Ob. 1 *dim.*

Ob. 2

Cl. (A) 1 *dim.* *pp* *dim.*

Cl. (A) 2

Fg. 1 *dim.*

Fg. 2

Cor. (F) 1 *dim.* *p* *dim.*

Cor. (F) 2 *dim.* *p* *dim.*

Cor. (F) 3 *dim.* *p* *dim.*

Cor. (F) 4 *dim.* *p* *dim.*

Tr. (F) 1

Tr. (F) 2

Tr. (F) 3

Trb.t. 1

Trb.t. 2

Trb.b. 1

Trb.b. 2

Tb. 1

Tb. 2

Timp.

LEAN. *dim.*

HERN. *dim.*

Her - lig - hed. - Saa-dan er Kær - lig - hed!
no - si - ty of love's fe - li - ci - ty!

(let parodierende)
(gently parodying)

Ja, det er no - get som jeg ej be - gri - ber.
Well, I, for one, can't pre-tend to un - der - stand it.

VI. 1 *dim.* *pp* *dim.*

VI. 2 *dim.* *pp* *dim.*

Va. *dim.* *pp* *dim.*

Vc. *dim.* *pp* *dim.*

Cb. *dim.* *pp* *dim.*

Allegro moderato

poco più (♩ = 116)

337

Fl. 2
3

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b. 1
2

Tb.

Timp.

LEAN.
HEN.

Paa Ma - ska - ra - den ven - ter hun sin
And there will she be wait - ing for her

Men, hvor - dan det saa ni - ber el - ler kni - ber
but, e - ven though you think you can - not stand it,

paa Ma - ska - ra - den maa vi da i - gen.
we're go - ing to the mas - que - rade a - gain.

Ja,
And

Allegro moderato

poco più (♩ = 116)

VI. 1

VI. 2
unis.
mf

Va.
mf

Vc.
mf

Cb.
mf

341

Fl. 1 *ff* *dim.* *dim.* *p*

Fl. 2 *ff* *dim.* *dim.* *p*

Ob. 1 *ff* *dim.* *dim.* *p*

Ob. 2 *ff* *dim.* *dim.* *p*

Cl. (A) 1 *ff* *dim.* *dim.* *p*

Cl. (A) 2 *ff* *dim.* *dim.* *p*

Fg. 1 *ff* *dim.* *dim.* *p*

Fg. 2 *ff* *dim.* *dim.* *p*

Cor. (F) 1 *ff* *dim.* *dim.* *p*

Cor. (F) 2 *ff* *dim.* *dim.* *p*

Cor. (F) 3 *ff* *dim.* *dim.* *p*

Cor. (F) 4 *ff* *dim.* *dim.* *p*

Tr. (F) 1 *ff* *dim.* *dim.* *p*

Tr. (F) 2 *ff* *dim.* *dim.* *p*

Tr. (F) 3 *ff* *dim.* *dim.* *p*

Trb.t. 1 *ff* *dim.* *dim.* *p*

Trb.t. 2 *ff* *dim.* *dim.* *p*

Trb.b. *ff* *dim.* *dim.* *p*

Tb. *ff* *dim.* *dim.* *p*

Timp. *ff* *dim.* *dim.* *p*

LEAN. Ven! friend. Af hvil-ken Sor-te? A whole con-tin-gent?

HEN. jeg har og-saa lo-vet migder-hen, jeg ven-tes og-saa af en hel Ko-hor-te. Ej, Her-re, af de fi-ne!
I have al-so pro-mised to be there, for I'm ex-pec-ted by a whole con-tin-gent. Oh, mas-ter! You should see them!

Vl. 1 *ff* *dim.* *dim.* *p*

Vl. 2 *ff* *dim.* *dim.* *p*

Va. *ff* *pizz.* *dim.* *dim.* *p*

Vc. *ff* *pizz.* *dim.* *dim.* *p*

Cb. *ff* *pizz.* *dim.* *dim.* *p*

Andante con moto (♩. = 50)

poco rall. Allegro non troppo (♩ = 112)

345

(sværmerisk, parodierende)
(gushingly, parodying)

(Leander gør en misfornøjet Gebærde, da han opdager, at Henrik parodierer ham.)
(Leander makes a disapproving gesture when he discovers that Henrik is parodying him.)

(Henrik opdager Leanders Misfornøjelse.)
(Henrik notices Leander's disapproval.)

HEN.

Bor - me - sters Sti - ne, hun er saa smuk, end - skønt hun har en Vor - te.
The ma - yor's daugh - ter. She is a beau - ty though she has a wart, sir.

Andante con moto (♩. = 50)

poco rall. Allegro non troppo (♩ = 112)

353

Fl. 1 *f*

Fl. 2 *a2*

Ob. 1 *a2*

Ob. 2 *a2*

Cl. (A) 1 *a2*

Cl. (A) 2 *a2*

Fg. 1

Fg. 2

Cor. (F) 1 *f*

Cor. (F) 2 *f*

Cor. (F) 3 *f*

Cor. (F) 4 *f*

Tr. (F) 1

Tr. (F) 2

Tr. (F) 3

Trb.t. 1

Trb.t. 2

Trb.b. 1

Trb.b. 2

Tb. 1

Tb. 2

Timp.

HEN.

El - se Sko - le - hol - ders Dor - - - te.
 And the tea-cher's lit - tle las - - - sie;

VI. 1 *f*

VI. 2 *f*

Va. *f*

Vc. *f*

Cb. *f*

361

Fl. 1 *mp* *f*

Fl. 2 *f*

Ob. 1

Ob. 2

Cl. (A) 1 *f*

Cl. (A) 2 *f*

Fg. 1 *f*

Fg. 2 *f*

Cor. (F) 1 *f* 1. *dim.*

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (F) 1

Tr. (F) 2

Tr. (F) 3

Trb.t. 1

Trb.t. 2

Trb.b.

Tb.

Timp.

HEN. *f*

Ej, Her - re! hun er af de fi - - ne.
 oh, mas - ter, she is real-ly clas - - sy!

VI. 1 *mp* *fz* *mp* *f*

VI. 2 *f*

Va. *f*

Vc. *f* arco

Cb. *f* arco

368

Fl. 1 *dim.* *fz* *fz* *fz*

Fl. 2 *fz* *fz* *fz*

Ob. 1 *fz*

Ob. 2 *fz*

Cl. (A) 1 *dim.*

Cl. (A) 2 *fz*

Fg. 1 *a2*

Fg. 2

Cor. (F) 1 *1.* *mp*

Cor. (F) 2 *mp*

Cor. (F) 3 *a2* *mp*

Cor. (F) 4 *mp*

Tr. (F) 1

Tr. (F) 2

Tr. (F) 3

Trb.t. 1

Trb.t. 2

Trb.b. 1

Trb.b. 2

Tb. 1

Tb. 2

Timp.

HEN. *p*

I - - - tem! I - - - tem Per Sa - le - ma - gers
 Next is, next is: the priest's girl at the

VI. 1 *dim.* *fz* *mp* *fz* *mp* *fz* *fz* *mp*

VI. 2 *dim.* *fz* *mp*

Va. *dim.*

Vc. *pizz.* *dim.*

Cb. *pizz.* *dim.*

375

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2

Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4

Tr. (F) 1
Tr. (F) 2
Tr. (F) 3

Trb.t. 1
Trb.t. 2

Trb.b. 1
Trb.b. 2

Tb. 1
Tb. 2

Timp.

HEN.

Tri - ne. - (Nej, det er sandt, hun bli-ver bor-te; hun har for - lo-vet sig med en Bier- fid-ler.)
 mis-sion. - No, I for - got, she is-n't com-ing, she has a date to-night with a mu - si - cian;

VI. 1
VI. 2

Va.

Vc.

Cb.

381

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

HEN.

Alt-saa: Bor - me - sters Sti - ne med en Vor - te, El - se Sko - le - holders
in short: the ma - yor's daugh - ter with a wart, sir, and the tea - cher's lit - tle

VI. 1

VI. 2

Va.

Vc.

Cb.

388

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (F) 1

Tr. (F) 2

Tr. (F) 3

Trb.t. 1

Trb.t. 2

Trb.b.

Tb.

Timp.

HEN.

Dor-te. I - - - - - tem di - ver - se an - dre, som le-ver af - - - - - de - res Mid -
 las-sie; and - - - - - mis - cel - la - neous o - thers, all in-de-pen - - - - - dent of means,

Vi. 1

Vi. 2

Va.

Vc.

Cb.

396 rall.

Fl. 1 *mp cresc.* *f*

Fl. 2 *mp cresc.* *f*

Ob. 1 *mp cresc.* *f*

Ob. 2 *mp cresc.* *f*

Cl. (A) 1 *mp cresc.* *f*

Cl. (A) 2 *mp cresc.* *f*

Fg. 1 *mp cresc.* *f*

Fg. 2 *mp cresc.* *f*

Cor. (F) 1 *p* *f*

Cor. (F) 2 *p* *f*

Cor. (F) 3 *p* *f*

Cor. (F) 4 *p* *f*

Tr. (F) 1

Tr. (F) 2

Tr. (F) 3

Trb.t. 1

Trb.t. 2

Trb.b. 1

Trb.b. 2

Tb. 1

Tb. 2

Timp.

LEAN. *mp cresc.* *f* *pizz.* *p*

Ja, det er sandt, de sid - ste er for - nem - me.
Well, now I know! The last point is a good one.

HEN. *mp cresc.* *f* *pizz.* *p*

ler. Tys! Tys! Der er Fru-en.
sir. Shh! Shh! Here's the mis-tress!

VI. 1 *mp cresc.* *f* *pizz.* *p*

VI. 2 *mp cresc.* *f* *pizz.* *p*

Va. *mp cresc.* *f* *pizz.* *p* arco

Vc. *mp cresc.* *f* *pizz.* *p*

Cb. *mp cresc.* *f* *pizz.* *p*

rall.

2. SCENE
SCENE 2

Andantino (♩ = 84)

404

Fl. 1

Ob. 1
2

Cl. (A) 1
2

MAGDELONE

LEAN.

VI. 1

VI. 2

Va.

Vc.

Cb.

Er der no - gen hjem-me?
Is that you, Le - an - der?

Min hjer - te Søn; hvor - dan gik Ma - ska - ra - den?
My dea - rest son, was it fun mas - que - ra - ding?

Saa, Mam - ma
So, so you

arco

pp

p *poco*

pp

pp

pp

pp

pp

pp

pp

pp

poco rall. un pochettino meno (♩ = 63)

408

Fl. 1

Ob. 1
2

MAGD.

LEAN.

VI. 1

VI. 2

Va.

Vc.

Jeg hør - te det paa Ga - den. Kan gam - le Ko - ner og - saa kom - me dør?
I heard it from a neigh - bour. Are ol - der wo - men free to join in there?

ved.
know - ?

Ja,
Yes,

poco rall. un pochettino meno (♩ = 63)

mf

pp

mf

pp

mf

pp

mf

pp

più mosso (♩ = 100)

412

Fl. 1

Ob. 1
2

MAGD.

LEAN.

I - fald dit Ord, min Søn, kan staa til Tro-en-de, saa ken-der jeg en saa-dan gam-mel
 If what you say is true, my son, is real-ly true, then there's an ol-der wo-man, I can

ja, der er Ind-gang for en - hver.
 I think that a - ny-one can go.

più mosso (♩ = 100)

VI. 1

VI. 2

Va.

Vc.

Cb.

mf *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

416

Fl. 1

Fl. 2

Cl. (A) 1

Cl. (A) 2

f *p* *mf* *mf* *mf* *mf*

MAGD.

LEAN.

Ko - ne, som end-nu ej har traadt sit Dan - se - lær af Sko - e - ne.
 tell you, who's still in shape and still can tread a mer-ry dance or two.

VI. 1

VI. 2

Va.

Vc.

Cb.

mf *p* *mf* *mf* *mf* *mf* *pizz.* *mf* *pizz.* *mf* *pizz.* *mf* *pizz.* *mf*

Og den-ne gam-le
 Who is this ol-der

420

Fl. 1 *fp*

Fl. 2 *fp*
a2

Ob. 1 *fp*

Ob. 2 *fp*

Cl. (A) 1 *fp*

Cl. (A) 2 *fp*

Fg. 1

Fg. 2

Cor. (F) 1 *ff*

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (F) 1

Tr. (F) 2

Tr. (F) 3

Trb.t. 1

Trb.t. 2

Trb.b.

Tb.

Timp.

MAGD. (bly)
(bashfully)

Er -
It's -

LEAN. Ko - ne?
wo - man?

HEN. (afsidet)
(aside) *falsetto*
gliss.

Ih, du hel - li - ge A - be -
Ooh my mas - ter will sure dis -

VI. 1 *ff*

VI. 2 *ff*

Va. *ff*

Vc. *f* arco *gliss.*

Cb. *f*

423

Fl. 1 *fp*

Fl. 2 *fp*

Ob. 1 *fp*

Ob. 2 *fp*

Cl. (A) 1 *fp*

Cl. (A) 2 *fp*

Fg. 1 *p*

Fg. 2 *p*

MAGD.

LEAN.

HEN.

Va. *pizz.*

Vc. *p*

Din Mo - - der, Mag - de - lo - - ne.
Your mo - - ther, Mag - de - lo - - ne.

Er - ? Se, se! Men
It's - ? I see! But,

lo - ne!
own her!

426

Fl. 1 *f p*

Fl. 2 *f p*

Cl. (A) 1 *f p*

Cl. (A) 2 *f p*

Fg. 1 *p*

Fg. 2 *p*

MAGD.

LEAN.

VI. 2 *pizz.*

Va. *f*

Vc. *f*

Om jeg kan dan - se? Jeg kun - de sva - re dig med en Ro - man - - ce.
Am I a dan - cer? Well, I could ans - wer you with a ro - man - - za.

med For - lov kan Mam - ma dan - se?
par - don me, are you a dan - cer?

poco rall.

Allegretto moderato (♩ = 88)

429

Fl. 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

(synger og danser)
(singing and dancing)

MAGD.

En Cin-que - pas, en Gal - li - ard, det
A cin-que - pas, a gal - li - ard, my

Allegretto moderato (♩ = 88)

VI. 1

VI. 2

Va.

Vc.

Cb.

435

Fl. 1
2

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

MAGD.
har jeg lært at træ - de, og la - der se min Kunst og Art, I an - dre skol - le kvæ - de.
stu - dies have been zea - lous, and I can show the style and art to make all o - thers jea - lous.
(af sides)(aside)

LEAN.
Hun
She'll
(af sides)(aside)

HEN.
Hun
She'll

Vi. 1
2

Va.

Vc.

Cb.

mf *dim.* *p* *mf*

mf *dim.* *tr* *pp* *mf*

mf *dim.* *div.* *p* *mf* *unis.*

arco *pizz.* *p* *mf* *arco*

arco *pizz.* *p* *mf* *arco*

mf *dim.* *p* *mf*

441

Fl. 1
2
3

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

LEAN.
la-der se sin Kunst og Art, det er baa-de til at le og græ - -
let us see her style and art, in both a sad and co - mic fa - -

HEN.
la-der se sin Kunst og Art, det er baa-de til at le og græ - -
let us see her style and art, in both a sad and co - mic fa - -

VI. 1
VI. 2

Va.

Vc.

Cb.

calando poco rall. a tempo

448

Fl. 1 *dim.* *p*

Fl. 2 *dim.* *p*

Ob. 1 *dim.* *p*

Ob. 2 *dim.* *p*

Cl. (A) 1 *dim.* *p dim.* *pp*

Cl. (A) 2 *dim.* *p dim.* *pp*

Fg. 1 *dim.* *p*

Fg. 2 *dim.* *p*

Cor. (F) 1 *dim.* *dim.* *pp* *mp*

Cor. (F) 2 *dim.* *dim.* *pp* *mp*

Cor. (F) 3 *dim.* *dim.* *pp* *mp*

Cor. (F) 4 *dim.* *dim.* *pp* *mp*

Tr. (F) 1

Tr. (F) 2

Tr. (F) 3

Trb.t. 1

Trb.t. 2

Trb.b. 1

Trb.b. 2

Tb. 1

Tb. 2

Timp.

MAGD. *(figurerer og synger)*
(strikes poses and sings)

LEAN. *de.*
shion.

HEN. *de.*
shion.

VI. 1 *dim.* *mf* *dim.* *p* *p* *mf*

VI. 2 *dim.* *mf* *dim.* *p* *p* *mf*

Va. *dim.* *mf* *dim.* *p* *mf* *unis.*

Vc. *dim.* *mf* *dim.* *p* *mf*

Cb. *dim.* *mf* *dim.* *p* *mf*

calando poco rall. a tempo

454

Fl. 2 3 *mf*

Ob. 1 2

Cl. (A) 1 2 *mf*

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

MAGD.

En Polsk-dans var mig in - gen - ting, en Un - garsk hvirv - led jeg om -
 a po - lo - naise went with a swing, a czar - das was a sim - ple

Vi. 1 *p*

Vi. 2 *p*

Va. *p*

Vc. *p*

Cb. *p*

poco più mosso

460

Fl. 1 *mf* *poco f* *fz* *ff* *fz*

Fl. 2 *a2* *poco f* *fz* *ff* *fz*

Ob. 1 *poco f* *fz* *ff* *fz*

Ob. 2 *a2* *poco f* *ff* *fz*

Cl. (A) 1 *poco f* *fz* *ff* *fz*

Cl. (A) 2 *a2* *poco f* *ff* *fz*

Fg. 1 *poco f* *fz* *ff* *fz*

Fg. 2 *a2* *poco f* *ff* *fz*

Cor. (F) 1 *poco f* *fz* *fz* *a2*

Cor. (F) 2 *a2* *poco f* *fz* *fz* *a2*

Tr. (F) 1 *fz* *a2*

Tr. (F) 2 *fz* *a2*

Tr. (F) 3 *fz* *a2*

Trb.t. 1

Trb.t. 2

Trb.b.

Tb.

Timp. *fz*

MAGD. *(tramper med Hælene her)*
(stamps her heels here)

kring. En Skotsk jeg skar med Skør- ters Sving og Hop à la Cam - pag - ne.
thing, I'd e - ven dance the High-land fling and leap à la Cam - pa - gne.

poco più mosso

Vi. 1 *poco f* *fz* *ff* *fz*

Vi. 2 *poco f* *fz* *ff* *fz* sul G⁻⁻⁻

Va. *poco f* *fz* *ff* *ff*

Vc. *arco* *poco f* *fz* *ff* *ff*

Cb. *arco* *poco f* *fz* *ff* *ff*

poco rall. a tempo

467

Fl. 1, 2, 3

Ob. 1, 2

Cl. (A) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (F) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Timp. A muta in B \flat

MAGD.

Men frem- for alt jeg traad - te
I loved to do a pi - rou -

poco rall. a tempo

VI. 1, 2

Va.

Vc.

Cb.

pizz. arco

sul G $\bar{7}$

ff

p

474

Fl. 1, 2, 3

Ob. 1, 2

Cl. (A) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (F) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Timp.

MAGD.

VI. 1, 2

Va.

Vc.

Cb.

p, *mp*, *f*, *arco*, *trem.*, *a2*, *3.*

let en Ri - gau - don, en Me - nu - et. En Con - tre - temps, en Pas - se - pied.

ette, a ri - gau - don, a mi - nu - et, a con - tre - temps a pas - se - pied,

Andantino
quasi allegretto (♩ = 92)

Recit.

Musical score for woodwinds and strings. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor Anglais (Cor. (F)), Trumpet (Tr. (F)), Trombone (Trb.t., Trb.b.), and Timp. The woodwinds have various markings such as *mf espressivo*, *fz*, and *a2*. The strings play a rhythmic accompaniment.

Vocal parts for MAGD. and HEN. MAGD. has lyrics: "Og skal det væ - re kan jeg end - nu Fo - lie d'E - spag - ne!" and "and if I have to, then I may Fo - lie d'E - spa - gne." HEN. has lyrics: "Se Hur -". Performance directions include "(forpustet) (out of breath)", "(afslides) (aside)", and "mezza voce, ma espressivo".

Andantino
quasi allegretto (♩ = 92)

Recit.

Musical score for strings (VI. 1, VI. 2, Va., Vc., Cb.). The strings play a rhythmic accompaniment with various markings such as *fz*, *mf*, and *pizz.*

485

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEAN.

HEN.

VI. 1

VI. 2

Va.

Vc.

Cb.

p

mf

pp

mp

div.

unis.

(asides)
(aside)

Se, se! Fo - lie d'E -
O - lé! Fo - lie d'E -

her, Fo - lie d'E - spag - - ne.
rah, Fo - lie d'E - spa - - gne!

490

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (F) 1

Tr. (F) 2

Tr. (F) 3

Trb.t. 1

Trb.t. 2

Trb.b.

Tb.

Timp.

MAGD.

LEAN.

VI. 1

VI. 2

Va.

Vc.

Cb.

p

mf

fp

a2

1.

1.

arco

(figurerer)
(strikes poses)

Fo - lie d'E - spag - ne med din Fod skal spil - les som du tri - ner til
Fo - lie d'E - spa - gne place your foot with de - li - cate com - port - ment; you

spag-ne!
spa-gne!

495

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (F) 1

Tr. (F) 2

Tr. (F) 3

Trb.t. 1

Trb.t. 2

Trb.b.

Tb.

Timp.

Cast.

MAGD.

VI. 1

VI. 2

Va.

Vc.

Cb.

Skrif - te - stol at gø - re Bod med gra - - vi - tet - ske Mi - ner.
 then advance the o - ther foot with dig - - ni - fied de - port - ment.

499

Fl. 1 *poco f*

Fl. 2 *f*

Fl. 3 *f*

Ob. 1 *poco f*

Ob. 2 *f*

Cl. (A) 1 *poco f*

Cl. (A) 2 *f*

Fg. 1 *f*

Fg. 2 *f*

Cor. (F) 1 *p*

Cor. (F) 2 *p*

Cor. (F) 3 *p*

Cor. (F) 4 *p*

Tr. (F) 1 *mp*

Tr. (F) 2 *mp*

Tr. (F) 3 *mp*

Trb.t. 1

Trb.t. 2

Trb.b.

Tb.

Timp.

Cast. *3*

LEAN.
Ha, ha! Ha, ha! Den Spas er god, hun trip-per og hun tri-ner,
Ha, ha! Ha, ha! Her ac-tion's good; her tripping an a-chieve-ment.

HEN.
Ha, ha! Ha, ha! Den Spas er god, hun trip-per og hun
Ha, ha! Ha, ha! Her ac-tion's good; her tripping an a-

VI. 1 *poco f*

VI. 2 *poco f*

Va. *poco f*

Vc. *poco f*

Cb. *poco f*

503

Fl. 1 *poco f*

Fl. 2 *a2*

Ob. 1 *poco f*

Ob. 2 *poco f*

Cl. (A) 1 *poco f*

Cl. (A) 2 *poco f*

Fg. 1 *a2*

Fg. 2 *poco f*

Cor. (F) 1 *poco f*

Cor. (F) 2 *poco f*

Cor. (F) 3

Cor. (F) 4

Tr. (F) 1 *mf*

Tr. (F) 2 *mf*

Tr. (F) 3

Trb.t. 1

Trb.t. 2

Trb.b.

Tb.

Timp.

Cast. *3*

LEAN. *3*

HEN. *3*

VI. 1 *poco f*

VI. 2 *poco f*

Va. *poco f*

Vc. *poco f*

Cb. *poco f*

og slaar paa Trom - me med sin Fod, mens vi staar her og
She taps the beat out with her foot, and gives us en - ter -

tri - ner, og slaar paa Trom-me med sin Fod, mens vi staar her og
chieve-ment. She taps the beat out with her foot, and gives us en - ter -

506

Fl. 1
2
3

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

Cast.

MAGD.
Men skønt den døl - - ger stolt sit Mod bag
But while I cloak my in - most mood be -

LEAN.
hvi - ner!
tain - ment!

HEN.
hvi - ner!
tain - ment!

VI. 1
VI. 2
Va.
Vc.
Cb.

509

Fl. 1
Fl. 2
Fl. 3 muta in picc. 2.

Ob. 1
Ob. 2

Cl. (A) 1
Cl. (A) 2

Fg. 1
Fg. 2

Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4

Tr. (F) 1
Tr. (F) 2
Tr. (F) 3

Trb.t. 1
Trb.t. 2

Trb.b.

Tb.

Timp.

Cast.

MAGD.

Ær - bar - heds Gar - di - ner, den rø - ber dog et hef - tigt Blod og
 hind a proud de - mea - nour, it can - not tame the hec - tic blood that

VI. 1
VI. 2

Va.

Vc.

Cb.

poco ral-

516

(meget inderligt)
(very entreating)

HEN.

Fru - e! Nok en Fo - li-e! Nok en Fo - li-e, nok en Fo - li-e!
mis - tress, one more Fo - li-e! One more Fo - li-e, one more Fo - li-e!

poco ral-

VI. 1

VI. 2

Va.

Vc.

Cb.

dim.

dim.

dim.

dim.

dim.

len - - tan - - do a tempo

522

Fl. 1

Ob. 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

mp *espressivo*

1. *mp* *espressivo*

mp

1. *mp*

mp

mp

mp

MAGD.

(sætter sig atter i Positur)
(takes up position again)

Fo - lie d'E - spag - ne med din Fod skal spil - les, som du tri - ner
Fo - lie d'E - spa - gne place your foot with de - li - cate com - port - ment.

(ude af sig selv)
(beside himself)

HEN.

len - - tan - - do a tempo

VI. 1

VI. 2

Va.

Vc.

Cb.

mp

pizz.

mp

mp

mp

mp

Ak, du
Ah, you

arco

527

Fl. 1 *mf* *poco*

Ob. 1 *mf* *poco*

Cl. (A) 1 *mf*

Fg. 1 *mf*

Cor. (F) 1 *mf*

Tr. (F) 1

Trb.t. 1

Trb.b. 1

Tb. 1

Timp.

MAGD.

HEN.

de - li - ge Fo - li - e! Tra - la - la - la, tra - la.
 won - der - ful Fo - li - e! Tra - la - la - la, tra - la!

VI. 1 *mf* *poco*

VI. 2 *mf*

Va. *mf*

Vc. *mf* pizz.

Cb. *mf*

531

Fl. 1 *f*

Fl. 2 *a2*

Fl. 3

Ob. 1 *f*

Ob. 2 *f*

Cl. (A) 1 *f*

Cl. (A) 2 *f*

Fg. 1 *f*

Fg. 2 *f*

Cor. (F) 1 *f*

Cor. (F) 2

Cor. (F) 3 *f*

Cor. (F) 4

Tr. (F) 1 *mf*

Tr. (F) 2 *a2*

Tr. (F) 3 *mf*

Trb.t. 1

Trb.t. 2

Trb.b.

Tb.

Timp.

MAGD. (Jeronimus kommer ind.)
(Jeronimus enters.)

la - la - la - la - la - la - la. Fo - lie d'E - spag - - - ne.
la - la - la - la - la - la - la! Fo - lie d'E - spa - - - gne!

HEN. (prøvende)
(trying out)

Tra - - - la - la - la - la - la. Fo - li - e!
Tra - - - la - la - la - la - la! Fo - li - e,

VI. 1 *f*

VI. 2 *f*

Va. *f*

Vc. *f* arco

Cb. *f*

3. SCENE
SCENE 3

535

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (F) 1
Tr. (F) 2
Tr. (F) 3
Trb.t. 1
Trb.t. 2
Trb.b.
Tb.
Timp.

MAGD. (opdager Jeronimus) (notices Jeronimus)
Tra - la - la - la - la - la - la!
Tra - la - la - la - la - la - la!
(helt ud) (in full spate)

HEN.
Fo - li - e d'E - spag - ne!
Fo - li - e d'E - spa - gne!

JERONIMUS (ser fra den ene til den anden) (looking from one to the other)
Kan I væ - re ro - li - ge!
Will you please be qui - et there?

VI. 1
VI. 2
Va.
Vc.
Cb.

L'istesso tempo

un poco meno

540

Fl. 1, 2, 3

Ob. 1, 2

Cl. (A) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (F) 1, 2, 3

Trb.t. 1, 2

Trb.b. 1, 2

Tb. 1, 2

Timp.

(bukker ironisk for Magdelone)
(bowing ironically to Magdelone)

JER.

Hvad er her for Kom-mers? Hol-der I Ju-le-stu-e? Se, se! Min høj - ær -
 What on earth's go-ing on? Is this a pan-to-mime? Well, well! My ve - ry

L'istesso tempo

un poco meno

VI. 1, 2

Va.

Vc.

Cb.

544

Fl. 1
2
3

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

JER.

ba - re Fru - e!
wor - thy ma - dame!

Det var en ar - tig Sce - ne!
That was a pret - ty scene, eh?

Hun har jo
You said you

VI. 1
VI. 2
Va.
Vc.
Cb.

di - - - - mi - - - -

di - - - - mi - - - -

di - - - - mi - - - -

di - - - - mi - - - -

di - - - - mi - - - -

di - - - - mi - - - -

548

Fg. 1
2

JER.

1.

ondt i Ho' - det, ej sandt? og maat - te der - for lig - ge e - ne? Saa vidt jeg for - stod' et
had a head - ache, I think, and so would have to sleep a - lone? You said it was just one

VI. 1
VI. 2
Va.
Vc.
Cb.

nu - - - - en - - - - do - - - - *pp*

nu - - - - en - - - - do - - - - *pp*

nu - - - - en - - - - do - - - - *pp*

nu - - - - en - - - - do - - - - *pp*

nu - - - - en - - - - do - - - - *pp*

nu - - - - en - - - - do - - - - *pp*

pizz.
pp

552 *quasi rall.*

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. 1 *mf* *fz* *mp*

Ob. 2 *mf* *fz* *mp*

Cl. (A) 1 *mp* *f*

Cl. (A) 2 *mp* *f*

Fg. 1 *mf* *fz* *mp*

Fg. 2 *mf* *fz* *mp*

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (F) 1

Tr. (F) 2

Tr. (F) 3

Trb.t. 1

Trb.t. 2

Trb.b.

Tb.

Timp.

LEAN. *(varm, indigneret)*
(warmly, indignant)
Min hjer - te Far!
But Fa - ther dear!

JER. *(til Magdelone)*
(to Magdelone)
af Hen - des li - der - li - ge Tre - mu - lan - ter. Hold Mund, Le - an - der! - Saa
of those at - tacks you get of the va - pors - Shut up, Le - an - der! - I

quasi rall.

VI. 1 *mf* *espressivo* *fz* *mf*

VI. 2 *mf* *fz* *mf*

Va. *mf* *fz* *mf*

Vc. *arco* *pp* *f* *mf* *fz* *mf*

Cb. *mf* *fz* *mf*

555

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (F) 1

Tr. (F) 2

Tr. (F) 3

Trb.t. 1

Trb.t. 2

Trb.b.

Tb.

Timp.

MAGD.

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

mp

p

p < *fz*

mp

1. *trm*

mp > *pp*

2.

1. *trm*

mp > *pp*

Ak ja, min hjer-te Mand! det krib-ler og det prik - ker mig.
 Ah, yes, my hus-band dear! It trou-bles and it friz - zles me.

li-der Hun af Hid-sig-hed i Blo-det -
 say her blood is fe - ve-rish and fie - ry -

p

f

mf

pizz.

p

f

mf

pizz.

p

f

mf

pizz.

p

f

mf

pizz.

p

Vivo (♩ = 120)

Allegro molto (♩ = 152)

559

Fl. 1, 2, 3
Ob. 1, 2
Cl. (A) 1, 2
Fg. 1, 2
Cor. (F) 1, 2, 3, 4
Tr. (F) 1, 2, 3
Trb. t. 1, 2
Trb. b. 1, 2
Tb.
Timp.

JER. (til Henrik) (to Henrik)

Ja vist, ja vist, ja Ly-sten stik - ker dig. Men jeg ved Raad. Spring flux til Me-ster
 All right, all right, your lust, then, siz - zles you! I know a cure. Run round to Doc-tor

Vivo (♩ = 120)

Allegro molto (♩ = 152)

VI. 1
VI. 2
Va.
Vc.
Cb.

rall. meno (♩ = 92)

563

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. (A) 1 *f*

Cl. (A) 2 *f*

Fg. 1 *f*

Fg. 2 *f*

Cor. (F) 1 -

Cor. (F) 2 -

Cor. (F) 3 -

Cor. (F) 4 -

Tr. (F) 1 -

Tr. (F) 2 -

Tr. (F) 3 -

Trb.t. 1 -

Trb.t. 2 -

Trb.b. -

Tb. -

Timp. -

MAGD. -

JER. *mf*

Ak
Oh,

Her - man og bed ham kom-me hid med Snep-pert og Lan-cet, saa skal vi snart ku-re-re den Me-nu-et.
Her - man and ask him to come by with tab-lets and sy-ringe, and then we'll cure her of her hot mi-nu-et.

rall. meno (♩ = 92)

VI. 1 *mf* arco

VI. 2 *mf* unis.

Va. *mf*

Vc. *mf*

Cb. *mf* pizz.

567

rall. a tempo più vivo (♩ = 120)

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

MAGD.

nej, min hjer-te Hus - bond! Det er al - le - re - de ov-re.
no, my dear-est hus - band! It's al-rea-dypass-ing o-ver.

JER.

Se, se! I tror maa-ske jeg ik - ke ved med Je - res An-slagfuld Be - sked.
Well, well! Not all things are just what they seem. You lit - tle thought I knew your scheme.

rall. a tempo più vivo (♩ = 120)

VI. 1

VI. 2

Va.

Vc.

Cb.

rall.

meno (♩ = 96)

571

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

JER.

Jo, jo, Godt-folk! Je-ro - ni-mus er klog'-re. Med dis - se tven - de dy - de - ri - ge Svog-re min Ko-ne
 Oh, yes, good folk! Je-ro - ni-mus is know-ing. With these two good - for-no-things to con - sole her my wife was

mezza voce

rall.

meno (♩ = 96)

VI. 1

VI. 2

Va.

Vc.

Cb.

poco vivo Allegro (♩ = 120)

576

Fl. 1 2

Picc. muta in fl. gr

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

Timp. C, E muta in A, D

JER.

vil i Nat - (blev I lidt fla - de) - paa Ma - ska - ra - de! Men det skal bli - ve Løgn. I det - te Døgn skal
 go - ing out - it's so de - gra - ding - out ma - sque - ra - ding! But you can all go hang! You cle - ver gang! To -

poco vivo Allegro (♩ = 120)

VI. 1 sul G

VI. 2 sul G

Va.

Vc.

Cb.

poco rall.

poco meno

581

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. (A) 1
Cl. (A) 2
Fg. 1
Fg. 2

Measures 581-584. Flute, Oboe, and Clarinet (A) parts. Dynamics: *p* and *f*. Flute 1 has a *p* to *f* crescendo. Oboe and Clarinet (A) 1 have *p* to *f* crescendos. Flute 2 and Clarinet (A) 2 have *p* dynamics.

Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Tr. (F) 1
Tr. (F) 2
Tr. (F) 3
Trb.t. 1
Trb.t. 2
Trb.b. 1
Trb.b. 2
Tb. 1
Tb. 2
Timp.

Measures 581-584. Horn 1 part has a first ending (1.) with dynamics *mf dim.* and *pp*. Horn 1 part has a *pp* to *f* crescendo in measure 584. Other parts are mostly rests.

JER.

(til Magdelone)
(to Magdelone)

in - gen af Jer sæt - te Fod paa Ga - de. Gaa paa dit Kam - mer!
night you won't be do - ing your pa - ra - ding. Go to your room, ma'am!

Measures 581-584. Vocal part with lyrics. Measure 583 has a triplet of eighth notes.

poco rall.

poco meno

VI. 1
VI. 2
Va.
Vc.
Cb.

Measures 581-584. Violin and Viola parts start with *mf* and *fz* dynamics. Violin 1 has a *p* dynamic in measure 584. Viola 2 has a *p* dynamic in measure 584. Cello and Double Bass parts have *fz* and *mf* dynamics.

calando

Allegretto moderato

585

Fl. 1, 2, 3

Ob. 1, 2

Cl. (A) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (F) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Timp.

MAGD.

JER.

Min hjer - te Hus - bond!
My dar - ling hus - band!

Ti og gaa!
Say no more!

(Magdelone gaar.)
(Magdelone goes out.)

calando

Allegretto moderato

VI. 1

VI. 2

Va.

Vc.

Cb.

pizz.

arco

p < f

mf < f

f

mf < f

mf

pp

mf

pp

mf

pp

poco rall.

JER. *Haa!*
Ha! *Haa!*
Ha!

Va. *dim.*

Vc. *dim.*

Cb. *dim.*

Recit.

Fl. 1 *mfz > p*

Fl. 2 *mfz > p*

Fl. 3 *mfz > p*

Cl. (A) 1 *mfz > p*

Cl. (A) 2 *mfz > p*

Cor. (F) 1 *mp > pp*

Cor. (F) 2 *mp > pp*

(til Leander)
(to Leander)

(Leander tier.)
(Leander is silent.)

JER. *Og nu til Ham, Mos-siø! Hvad Ud-sigt gav Ham saa hans vor-den-de Svi - ger-far Hr. Le-o-nard? Naa, fik Han al-ting*
And as for you, young sir! What pro-mise did you give your fa-ther-in - law - to-be, Herr Le-o-nard? Well, did you fix it

Recit.

Vi. 1 *arco* *mf* *pizz.* *p*

Vi. 2 *arco* *mf* *pizz.* *p*

Va. *mf* *pizz.* *p*

Vc. *mf* *pizz.* *p*

Cb. *mf* *pizz.* *p*

Allegro appassionato (♩ = 138)

596

Fl. 1, 2

Ob. 1, 2

Cl. (A) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (F) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Timp.

JER.

klart?
up?

Nu,
Well,

svar mig dog – og snart.
ans-wer me, you pup.

(heftig)
(violently)

(Leander falder på Knæ.)
(Leander kneels.)

A muta in B♭

Allegro appassionato (♩ = 138)

VI. 1

VI. 2

Va.

Vc.

Cb.

arco

ff

fz

605

Fl. 1 *f espressivo*

Fl. 2 *f*

Ob. 1 *f espressivo*

Ob. 2 *f*

Cl. (A) 1 *f*

Cl. (A) 2 *f*

Fg. 1 *f*

Fg. 2 *f*

Cor. (F) 3 *f*

Cor. (F) 4 *f*

LEAN.

JER. *p mezza voce*
 O, Fa - der kæ - re.
 Oh, Fa - ther dea - rest!

fransk! Saa er der ondt i Gæ - re. Her hjæl-per in-gen kæ - re Fa - der el - ler
 French! There's some-thing in the air! Cut out the "fa-ther dea-rest" and the "dear ma-

VI. 1 *pizz.* *arco secco* *secco*

VI. 2 *pizz.* *arco secco* *secco*

Va. *pizz.* *arco* *p cresc. fz* *fz* *secco* *secco*

Vc. *pizz.* *arco* *p cresc. fz* *fz* *secco* *secco*

Cb. *pizz.* *arco* *p cresc. fz* *fz* *secco* *secco*

610

JER. (Leander tier.) *ppp* (Leander remains silent.) (til Henrik) *mf* (Henrik falder på Knæ.) (Henrik kneels.)
 Mor. Sig frem. Han mæ - ler ej et Ord! Men du da!
 ma". Speak out! He's dumb, with-out a doubt! Then you there!

VI. 1 *secco* *pizz.* *pp* *ff* *arco*

VI. 2 *secco* *pizz.* *pp* *ff* *arco*

Va. *secco* *pizz.* *pp* *ff* *arco*

Vc. *secco* *pizz.* *pp* *ff* *arco*

Cb. *secco* *pizz.* *pp* *ff* *arco*

615

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. (A) 1 *ff*

Cl. (A) 2 *ff*

Fg. 1 *ff*

Fg. 2 *ff*

Cor. (F) 1 *ff* senza sord.

Cor. (F) 2 *ff*

Cor. (F) 3 *ff* a2

Cor. (F) 4 *ff*

Tr. (F) 1 *ff*

Tr. (F) 2 *ff*

Tr. (F) 3 *ff*

Trb.t. 1

Trb.t. 2

Trb.b.

Tb.

Timp. *ff* B \natural , D muta in A \flat , E \flat

JER.

Saa nu drat-ter han bar -
So, the o - ther one keeps

Vi. 1 *ff*

Vi. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff* arco

618

Fl. 1 *fp* *f*

Ob. 1 *f* *mp* *p*

Cl. (A) 1 *f* *p* *f* *p*

Fg. 1 *fz* *mp* *p*

Cor. (F) 1 *fz* *f* *p* *f* *p*

Tr. (F) 1 *f* *p* *f* *p*

Trb.t. 1 *f* *p* *f* *p*

Trb.b. 1 *f* *p* *f* *p*

Tb. 1 *f* *p* *f* *p*

Timp.

HEN.

JER.

dus. Saa tal!
mum. Speak up!

Ak, Hr. Je - ro - ni - mus!
Oh, Herr Je - ro - ni - mus!

Saa tal!
Speak up!

VI. 1 *fp*

VI. 2 *fp*

Va.

Vc.

Cb.

622

1
Fl. *fp* *f*

2
3
Ob. 1. *f* *p* *f*

2
Cl. (A) 1. *fp* *f*

2
Fg. 1 *f* *p* *f*

2
Cor. (F) *f* *p* *f*

3
4
Tr. (F) *mf*

3
Trb.t. *mf*

2
Trb.b.

Tb.

Timp. *f*

HEN. *f*

JER. *f*

Ak, Hr. Je - ro - ni - me!
Oh, Herr Je - ro - ni - mus!

Er Pok-ker løs i det - te Hus? Saa skal du og - saa ske en
Has some-one let the de - vil loose? Then you've got some-thing com-ing

VI. 1 *f* pizz.

VI. 2 *f* pizz.

Va. *f* pizz.

Vc. *f* pizz.

Cb. *f* pizz.

626

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. Ab, Eb muta in C, F

HEN. (stammer) (stammering)

JER.

VI. 1 arco *fp* *f*

VI. 2 arco *fp* *f*

Va. arco *fp* *f*

Vc.

Cb.

Ak Her - re Je- Je- Je- Je- Je- Vi
 Oh, Herr Je- Je- Je- Je- Je- We

U - færd, Dreng! Svar mig, hvad ondt har I da gjort?
 to you, boy! Tell me, what mis-chief have you done?

629

Fl. 1 *p* *ff* *p*

Fl. 2 *p* *ff* *p*

Ob. 1 *p* *ff* *p*

Ob. 2 *p* *ff* *p*

Cl. (A) 1 *p* *ff* *p*

Cl. (A) 2 *p* *ff* *p*

Fg. 1 *p* *ff* *p*

Fg. 2 *p* *ff* *p*

Cor. (F) 1 *p* *ff* *p*

Cor. (F) 2 *p* *ff* *p*

Cor. (F) 3 *p* *ff* *p*

Cor. (F) 4 *p* *ff* *p*

Tr. (F) 1 *p* *ff* *p*

Tr. (F) 2 *p* *ff* *p*

Tr. (F) 3 *p* *ff* *p*

Trb.t. 1 *p* *ff* *p*

Trb.t. 2 *p* *ff* *p*

Trb.b. 1 *p* *ff* *p*

Trb.b. 2 *p* *ff* *p*

Tb. *p* *ff* *p*

Timp. *p* *ff* *p*

HEN. *p* *ff* *p*

(grædende)
(weeping)

vi vi vi vi har in - tet gjort, men vi vi vi vi vil ba - re
 we we we we we have - n't done, but we we we we we were on - ly

VI. 1 *pizz.* *p* *ff* *p*

VI. 2 *pizz.* *p* *ff* *p*

Va. *p* *ff* *p*

Vc. *p* *ff* *p*

Cb. *p* *ff* *p*

632

Fl. 1
2
3

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

HEN.
gø - re det.
go - ing to!

JER.
For Sa - - tan! Lad mig hø - re det!
For God's sake stop that stam - mer - ing!

Ak, Hr. Je - ro - ni-mus! Ak,
Oh, Herr Je - ro - ni-mus! oh,

VI. 1
VI. 2
Va.
Vc.
Cb.

ff *f* *dim.*

ff *f* *dim.*

ff *f* *dim.*

ff *f* *dim.*

ff *f* *dim.*

635

Fl. 1
Fl. 2
Fl. 3

Ob. 1
Ob. 2

Cl. (A) 1
Cl. (A) 2

Fg. 1
Fg. 2

Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4

Tr. (F) 1
Tr. (F) 2
Tr. (F) 3

Trb.t. 1
Trb.t. 2

Trb.b.

Tb.

Timp.

HEN.
lad Hr. Le - an - der - Ak, ak, ak, Hr. Je -
let Herr Le - an - der - Oh, oh, oh, Herr Je -
(med Stokken) (with his stick)

JER.
Nu skal det væ - re nok med den - ne Vræv-len.
Now that's e - nough of all this fid - dle - fad - dle!

VI. 1
VI. 2

Va.

Vc.

Cb.

638

Fl. 1 *ff* *p* *ff*

Fl. 2 *ff* *p* *ff*

Ob. 1 *ff* *p* *ff*

Ob. 2 *ff* *p* *ff*

Cl. (A) 1 *ff* *p* *ff*

Cl. (A) 2 *ff* *p* *ff*

Fg. 1 *ff* *p* *ff*

Fg. 2 *ff* *p* *ff*

Cor. (F) 1 *ff* *ff*

Cor. (F) 2 *ff* *ff*

Cor. (F) 3 *ff* *ff*

Cor. (F) 4 *ff* *ff*

Tr. (F) 1 - - -

Tr. (F) 2 - - -

Tr. (F) 3 - - -

Trb.t. 1 - - -

Trb.t. 2 - - -

Trb.b. 1 - - -

Trb.b. 2 - - -

Tb. 1 - - -

Tb. 2 - - -

Timp. - - -

HEN. *f* *p*

ro - ni-mus! Hr. Hr. Le - Le - an - der gir -
 ro - ni-mus! Herr, Herr Le - Le - an - der's got -

JER. In - gen Æv - len! Le - an - der gir?
 Stop this twad - dle! Le - an - der's got?

VI. 1 *ff* *p* *ff*

VI. 2 *ff* *p* *ff*

Va. *ff* *p* *ff*

Vc. *ff* *p* *ff*

Cb. *ff* *p* *ff*

641

Fl. 1 *f* *ff* *ff*

Fl. 2 3 *f* *ff* *ff*

Ob. 1 2 *f* *ff* *ff*

Cl. (A) 1 2 *f* *ff* *ff*

Fg. 1 2 *f* *ff*

Cor. (F) 1 2 *con sord.* *ff*

Cor. (F) 3 4 *con sord.* *ff*

Tr. (F) 1 2

Tr. (F) 3

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

Timp. *ff*

HEN. *f* *ff* *ff*

JER. *f* *ff* *ff*

VI. 1 *f* *ff* *ff*

VI. 2 *f* *ff* *ff*

Va. *f* *pizz.* *ff* *ff*

Vc. *f* *ff* *ff*

Cb. *f* *ff* *ff*

gir, gir, gir, gir Hr. Hr. Le - o - nards Dat - ter -
 Go- got to give Herr, Herr Le - o - nard's daugh-ter -

Gir Hr. Le - o - nards Dat - ter?
 Give Herr Le - o - nard's daugh-ter?

poco rall. a tempo

644

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

senza sord.

senza sord. a2

ff *p*

Timp.

HEN.

(grædende) (weeping)

(rejser sig meget hurtigt) (rising very quickly)

Dø - den og Dæv - len!
Death and dam - na - tion!

For han er ble-ven for-lift i en an - den Jom - fru
For he has fal-len in love with a - no - ther la - dy

poco rall. a tempo

VI. 1

VI. 2

Va.

Vc.

Cb.

arco

ff *pizz.* *p*

647 con fuoco

Fl. 1
Fl. 2
Fl. 3

Ob. 1
Ob. 2

Cl. (A) 1
Cl. (A) 2

Fg. 1
Fg. 2

Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4

Tr. (F) 1
Tr. (F) 2
Tr. (F) 3

Trb.t. 1
Trb.t. 2

Trb.b.
Tb.

Timp. C,F muta in F,C

HEN.

i Gaar Af - tes paa Ma - ska - ra - - - den.
that he met at the ma - sque - ra - - - ding.

VI. 1 con fuoco
arco *ff*

VI. 2 *ff*

Va. *ff*

Vc. *f* *ff*

Cb. *f* *fff*

650

Fl.
1
2

Ob.
1
2

Cl. (A)
1
2

Fg.
1
2

Cor. (F)
1
2
3
4

Tr. (F)
1
2
3

Trb.t.
1
2

Trb.b.
1
2

Tb.

Timp.

JER.
 (brøler)
 (roaring)

Paa Ma - ska - ra - - - den!
 The ma - sque - ra - - - ding?

Paa Ma - ska - ra - - - -
 The ma - sque - ra - - - -

VI. 1
VI. 2
Va.
Vc.
Cb.

654

1
Fl. *ff*

2
3
ff

1
Ob. *ff*

2
ff *dim.*

1
Cl. (A) *ff* *dim.*

2
ff *dim.*

1
Fg. *ff* *dim.*

2
ff *dim.*

1
Cor. (F) *ff* *dim.*

2
3
4
ff *dim.*

1
Tr. (F) *ff* *dim.*

2
3
ff *dim.*

1
Trb.t. *ff* *dim.*

2
ff *dim.*

Trb.b. *ff* *dim.*

Tb. *ff* *dim.*

Timp. *ff* *mp dim.*

JER. den!
ding?

VI. 1 *dim.*

VI. 2 *dim.*

Va. *dim.*

Vc. *dim.*

Cb. *dim.*

657

Fl. 1
2
3
fl.3 muta in picc.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp. *p dim.* *pp* *p* *tr*

JER. *p* *f*
(heftig, til Henrik)
(angrily, to Henrik)
Ja, der er Ska - den. Gaa ud!
That damned pa - ra - ding! Get out!

VI. 1 *pp*

VI. 2 *pp*

Va. *pp*

Vc. *pp*

Cb. *pp*

4. SCENE
SCENE 4

Allegro molto (♩. = 160)

663

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

JER.

ff *ff* *p* *dim.* *ff* *p*

(til Leander)
(to Leander)

Gaa ind!
Get in!

(heftig)
(angrily) *ff*

Det Sa-tans
That place of

Spind! _____
sin! _____

Fra den
From the

Allegro molto (♩. = 160)

VI. 1

VI. 2

Va.

Vc.

Cb.

p *dim.* *pp* *ff* *p*

670

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb.

Timp.

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

cresc.

ff

p cresc.

ff

p

cresc.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

Tid de be - gynd - te Ma - ska - ra - den i Fjor i det Ko -
time they be - gan this ma - sque - ra - ding af - fair in - side the

675

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

me - die - hus, som glor paa den an - den Si - de Ga - - den, er der vendt op og ned paa
 play - house o - ver there, in that cock - pit of i - ni - qui - ty, they've made a cir - cus of our

F muta in G

681

Fl. 1 2
Picc.
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2 3 4
Tr. (F) 1 2 3
Trb.t. 1 2
Trb.b.
Tb.
Timp.
JER.
VI. 1
VI. 2
Va.
Vc.
Cb.

ff *p* *ff* *mp* *ff*
ff *p* *ff* *p* *ff*
ff *pp* *ff* *p* *ff*
ff *p* *ff* *p* *ff*
ff *pp* *ff* *p* *ff*
ff *pp* *ff* *p* *ff*
ff *p* *ff* *p* *ff*
ff *p* *ff* *p* *ff*
ff *pp* *ff* *p* *ff*
ff *pp* *ff* *p* *ff*
ff *pp* *ff* *p* *ff*
ff *pp* *ff* *p* *ff*
ff *pp* *ff* *p* *ff*

he - - le Sta - - - - - den, og
love - - ly ci - - - - - ty. They

686

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

JER.

Drík og Dob - bel, Spil og Hor, Trods, Vold og Mord som Svam - pe gror, _____
 swill and tip - ple till they're tight, for - ni - cate and fight from morn till night _____

VI. 1

VI. 2

Va.

Vc.

Cb.

p *mp* *ff*

692

Fl. 1 2 *fp* *molto cresc.*

Picc. *fp* *molto cresc.*

Ob. 1 2 *fp* *molto cresc.*

Cl. (A) 1 2 *fp* *molto cresc.*

Fg. 1 2 *fp* *molto cresc.*

Cor. (F) 1 2 3 4 *ff* *ff*

Tr. (F) 1 2 3 *ffp* *molto cresc.*

Trb.t. 1 2 *ffp* *molto cresc.*

Trb.b. *ffp* *molto cresc.*

Tb. *ffp* *molto cresc.*

Timp.

JER. *and* en Hel - veds Flor! -
mor - ning light!

VI. 1 *fp* *molto cresc.*

VI. 2 *fp* *molto cresc.*

Va. *fp* *molto cresc.*

Vc. *fp* *molto cresc.*

Cb. *fp* *molto cresc.*

698

Fl. 1 2
Picc.
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2 3 4
Tr. (F) 1 2 3
Trb.t. 1 2
Trb.b.
Tb.
Timp.
JER.
VI. 1
VI. 2
Va.
Vc.
Cb.

a2
cresc.
fff
mf cresc.
ff
fz
ff
fff
fff
fff
mf cresc.
ff
mf cresc.
ff
mf cresc.
ff
mf cresc.
ff
fff
fff
fff
mf cresc.
ff
fff
mf cresc.
ff

Og nu Hr. Le - o - nard som tror _____ jeg er en
Herr Le - o - nard for sure has heard, _____ that I'm a

Fl. 1 2
Picc.
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2

Cor. (F) 1 2 3 4
Tr. (F) 1 2 3
Trb.t. 1 2
Trb.b.
Tb.

Timp.

JER.

Mand, der hol - der Ord, _____ og kom - mer hid om
 man who keeps his word. _____ He's com - ing round here

VI. 1
VI. 2
Va.
Vc.
Cb.

Andantino (♩ = 76)

735

Cl. (A) 1 2

Fg. 1 2

JER.

For - dum var her Fred paa Ga - den før - end Vægt - ren raab - te ni. Slukt var Ly - set,
 Time was when our street was si - lent, when the watch - man gave his call, out went lights and

Andantino (♩ = 76)

VI. 1

VI. 2

Va.

Va.

Cb.



740

Cl. (A) 1 2

Fg. 1 2

JER.

lukt var La - den, Af - ten - grø - den røg i Sta - den, Godt - folk gik fra Af - tens - ma - den
 up went shut - ter, not a mur - mur, not a mut - ter, de - cent folk went straight to slum - ber,

VI. 1

VI. 2

Va.

Vc.

Cb.

745 *poco rall.* *a tempo* *cre - - - scen -*

Cl. (A) 1 2 *dim. pp* *trmn*

Fg. 1 2 *dim. pp p* *cre - - - scen -*

Timp. *p* *pp*

JER. *fre - de - ligt i Hi. In - gen The og Suk - ker - la - de, in - tet Kaf - fe -*
peace-ful nights for all. Ne - ver noi - sy es - ca - pa - ding, ne - ver shout - ing

poco rall. *a tempo* *trmn* *trmn*

VI. 1 *dim. pp* *cre - - - scen -*

VI. 2 *dim. pp*

Va. *dim. pp* *cre - - - scen -*

Vc. *dim. pp* *arco p* *cre - - - scen -*

Cb. *dim. pp p* *pizz.* *cre - - - scen -*

750 *trmn do* *poco rall.*

Cl. (A) 1 2 *mf f*

Fg. 1 2 *mf f*

Cor. (F) 1 2 *poco mf*

3 4 *a2 poco mf*

JER. *f* *kom - pag - ni. Ma - ska - ra - de! Ma - ska - ra - de! Fre - - den er for - bi!*
in the hall. That's all gone with ma - sque - rad - ing! Lost be - yond re - call!

poco rall.

VI. 1 *trmn do* *f*

VI. 2 *mf f*

Va. *do* *f*

Vc. *do* *f*

Cb. *do* *arco f*

a tempo

755

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

JER.

For - dum stod den sik - re Sti - ge: Hus - bond, Mad - mor, Dat - ter, Søn; tro - fast Svend og
 Time was when folk knew their pla - ces: mas - ter, mis - tress, daugh - ter son, maid and man - no

a tempo

VI. 1

VI. 2

Va.

Vc.

Cb.

760

Cl. (A) 1 2

Fg. 1 2

JER.

ær - bar Pi - ge. Til at rok - ke den og vi - ge fra den Vej til Him - me - ri - ge hjælp ej Løn, ej
 airs and gra - ces. Nei - ther par - ty frills nor la - ces, fan - cy dress or pain - ted fa - ces. So - ber e - v'ry

poco f *dim.*

poco f *dim.*

f *dim.*

poco f *dim.*

poco f *dim.*

poco f *dim.*

poco f *dim.*

poco rall. a tempo

766

Cl. (A) 1 2

Fg. 1 2

Timp.

JER.

Bøn. one. In - gen Ung - dom kom for Ska - de, spurg - te først, "hvad Far vil si - ge".
 Young - sters nee - ded no per - suad - ing, ne - ver stooped to lewd em - bra - ces.

VI. 1

VI. 2

Va.

Vc.

Cb.

dim. pp p mf

G, C muta in B \flat , E

cre - - - scen - - - do

arco p pizz. p

poco rall. Recit.

771

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

JER.

Ma - ska - ra - de! Ma - ska - ra - de! Nu er al - le li - ge. Frisk Mod Je - ro - ni - mus! Det dri - ver o - ver.
 That's all gone with ma - sque - rad - ing. All they want is fun, fun, fun. Chin up, Je - ro - ni - mus! Just wait and see, sir.

VI. 1

VI. 2

Va.

Vc.

Cb.

f p lunga

arco f

5. SCENE
SCENE 5

6. SCENE
SCENE 6

Andantino

Recit.

Allegretto con moto
(♩ = 76-80)

776

(melder, meget fræk)
(announces very impertinently)

(gaar)
(goes)

Hr. Le - o - nard, Her - rens til - kom - men - de Svo - ger.
Herr Le - o - nard! your cou - sin - in - law - to - be, sir!

Andantino

Recit.

Allegretto con moto
(♩ = 76-80)

780

Fl. 1

Cl. (A) 1
2

Fg. 1
2

LEONARD

mp (hilser meget skamfuld, bukker)
(very shamefaced, bows)

Mon-sieur Je - ro - ni-mus!
Mon-sieur Je - ro - ni-mus!
(meget skamfuld)(very shamefaced)

JER.

Mon-seig-neur Le - o-nard! Hvor
Mon-seig-neur Le - o-nard! What
arco

VI. 1

VI. 2

Va.

Vc.

Cb.

mp *pizz.* *arco* *arco*

784

Fl. 1

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

LEND.

JER.

skal jeg faa det sagt?
tale am I to tell?

Mon-sieur!
Mon-sieur!

(højt)(aloud)

Mon-sieur!
Hvor
How

(afsides)(aside)

VI. 1

VI. 2

Va.

Vc.

Cb.

mf *dim.* *f* *dim.* *dim.* *dim.*

788

Fl. 1

Ob. 1
2

Fg. 1
2

LEND.

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

mp

mp

mp

(højt)(aloud)

faar jeg det for - klart?
am I to ex - plain?

Jeg kom-mer for en Sag -
I've come a - bout a case -

(afsides)(aside)

Mon-stro han ved det alt?
The da - mage has been done?

dim.

p

mp

mp

mp

mp

mp

791

Fl. 2
3

Ob. 1
2

Fg. 1
2

LEND.

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

mp

mp

mp

Jeg kom-mer for en Sag -
I've come a - bout a case -

(højt)(aloud)

Jeg kom-mer, jeg
I've come a - I've

Min Søn har Jer for - talt?
You've heard it from my son?

mp

arco

pizz.

arco

pizz.

arco

pizz.

794

Fl. 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb.

Timp.

LEND.

kom-mer – for en Sag, som gaar os beg - ge an. Hvor-dan faar jeg det sagt?
 come a – bout a case con - cern - ing both of us. What e-ver can I say?

(af sides)
(aside)

VI. 1

VI. 2

Va.

Vc.

Cb.

mp

p

senza sord.

p

p

arco div.

arco

p

tremolo

tremolo

tremolo

tremolo

3

3

797

Fl. 1 *p* *mf* *ff* *fz* *a2*

Fl. 2 *ff* *fz* *a2*

Ob. 1 *ff* *fz* *a2*

Ob. 2 *ff* *fz* *a2*

Cl. (A) 1 *ff* *fz* *a2*

Cl. (A) 2 *ff* *fz* *a2*

Fg. 1 *mf* *fz* *a2*

Fg. 2 *mf* *fz* *a2*

Cor. (F) 1 *p* *mf* *ff* *fz* *a2*

Cor. (F) 2 *ff* *fz* *a2*

Cor. (F) 3 *ff* *fz* *a2*

Cor. (F) 4 *ff* *fz* *a2*

Tr. (F) 1 *ff*

Tr. (F) 2 *ff*

Tr. (F) 3 *ff*

Trb.t. 1

Trb.t. 2

Trb.b.

Tb.

Timp.

LEND. (højt) (aloud) Min Dat - ter er for - My daugh-ter's off her

JER. (af sides) (aside) Han ved det! Hold nu Stand og te dig som en Mand! He knows it! If I can, I'll take it like a man.

Vi. 1 *mf* *ff*

Vi. 2 *mf* *ff*

Va. *mf* *ff*

Vc. *mf* *ff* arco

Cb. *ff*

800

Fl. 1
2
3

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

LEND.
rykt - head -
saa il - ter som en
Her wits have sure - ly

JER.
(højt) (aloud)
Min Søn er de - spe - rat,
My son's com - plete - ly mad -

VI. 1
VI. 2
Va.
Vc.
Cb.

802

Fl. 1, 2, 3

Ob. 1, 2

Cl. (A) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (F) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Timp.

LEND.

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

Hex. fled -

Min Sorg er u - den Maal,
I am not feel - ing glad -

saa vild som en Cra - bat. Min Skam er aa - ben -
He's real - ly got it bad! A shame for his ma -

fz, *ff*, *fp*

805

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEND.

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

da jeg er hen - des Far.
for I am her pa - pa.

bar, ma. da han dog er min
To think he is my

f *a2* *f* *fp*

807

Fl. 1, 2, 3

Ob. 1, 2

Cl. (A) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (F) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Timp.

LEND. (knæler) (kneeling)

JER. (knæler) (kneeling)

VI. 1, 2

Va.

Vc.

Cb.

Her I lig - ger jeg. (knæler) (kneeling)
kneel to you.

Søn. lad. Og jeg. too! Ak, væ mit e - ne Knæ.
Me, Oh, God, my gou - ty knee!

810

Fl. 1, 2, 3

Ob. 1, 2

Cl. (A) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (F) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Timp.

LEND.

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

dim.

fp

f

p

fz

a2

3

dim.

fp

f

p

fz

a2

3

dim.

fp

f

p

fz

a2

3

dim.

fp

f

p

fz

dim.

3

fp

f

p

fz

dim.

3

fp

f

p

fz

dim.

3

fp

f

p

fz

Kald mig et Klok - ke - faar!
Call me a hope - less dupe!

Kald mig et Ær - ke - fæ!
Call me a nin - com-poop!

813

Fl. 1 *fp*

Fl. 2 *fp* a2 fl. 3 muta in picc.

Ob. 1 *fp* a2

Ob. 2 *fp*

Cl. (A) 1 *fp*

Cl. (A) 2 *fp*

Fg. 1 *fp* a2

Fg. 2 *fp*

Cor. (F) 1 *f* con sord. 1. *ffp*

Cor. (F) 2 *f* a2

Cor. (F) 3 *f*

Cor. (F) 4 *f*

Tr. (F) 1 *f* con sord.

Tr. (F) 2 *f*

Tr. (F) 3 *fp*

Trb.t. 1

Trb.t. 2

Trb.b.

Tb.

Timp.

LEND. (grædende) (weeping) Ak, Hr. Je - ro - ni - mus! Mit
Oh, Herr Je - ro - ni - mus! My

JER. (ligesaa) (likewise) Ak, Mon - sieur Le - o - nard! Hvor sig - ter det - te hen?
Oh, Mon - sieur Le - o - nard! Where's all this tak - ing us? (afsidet) (aside) *pp*

VI. 1 *pp*

VI. 2 *pp*

Va. *pp*

Vc. *pp*

Cb. *pp*

819

Fl. 1, 2, 3

Ob. 1, 2

Cl. (A) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (F) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

Timp.

LEND.

JER.

VI. 1

VI. 2

Va.

Vc. arco

Cb. arco

fz p *fz mf* *f*

fz p *fz mf* *f*

fz p *fz mf* *f*

fz p *fz mf* *f*

fz p *fz mf* *f*

Min Dat-ter har brudt sit. Gid hun faa Skam den Mær!
My daugh-ter's a co-quette, I ve-ry much re-gret!

Min Søn har brudt sit Ord.
My son's a worth-less cheat.

senza sord. *fz* *p*

senza sord. *fz* *p*

senza sord.

arco

arco

823

Fl. 1 *mp*

Fl. 2 *a2 mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. (A) 1 *mp*

Cl. (A) 2 *mp*

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (F) 1

Tr. (F) 2

Tr. (F) 3

Trb.t. 1

Trb.t. 2

Trb.b.

Tb.

Timp.

LEND. *Vist saa. Well, well! Mon-sieur! Saa er vi*
Mon-sieur! It seems we're

JER. *Hvad nu? What's this? Mon-sieur! Mon-sieur! Saa er vi*
It seems we're

VI. 1 *f*

VI. 2

Va.

Vc.

Cb.

827

Fl. 1, 2, 3

Ob. 1, 2

Cl. (A) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (F) 1, 2, 3

Trb. t. 1, 2

Trb. b. 1, 2

Tb.

Timp.

LEND. kvit. quits. Jeg rej-ser mig i - gen. I'm get-ting up a - gain. (rejser sig) (getting up)

JER. kvit. quits. Saa staar jeg at - ter op. Hiv! Min sti - ve I'm get - ting up as well. Ooh! My joints are

VI. 1 pizz. f

VI. 2 pizz. f

Va. pizz. f

Vc. pizz. f

Cb. pizz. f

Dynamics: *mf*, *f*, *f#*

Performance instructions: *pizz.*, *con sord.*, *a2*

830

The score is arranged in systems. The top system includes Flutes (Fl.), Oboes (Ob.), Clarinet in A (Cl. (A)), and Bassoons (Fg.). The second system includes French Horns (Cor. (F)), Trumpets in F (Tr. (F)), Trumpets in B-flat (Trb.t.), and Trombones (Trb.b.). The third system includes Timpani (Timp.). The fourth system includes the Lendinense (LEND.) and Jeronimus (JER.) vocal soloists. The bottom system includes Violins (VI. 1, VI. 2), Violas (Va.), Cellos (Vc.), and Contrabasses (Cb.). Dynamics range from piano (p) to fortissimo (f). Performance directions include *marcato*, *senza sord.*, and *tr* (trills).

Hop op! Hop op!
Heave - ho! Heave - ho!

Krop. Ak væ! Mit Knæ!
hell! Ah me! My knee!

833

Fl. 1 *ff* *fz* *mf* *fz* *mf*

Fl. 2 *ff* *fz* *mf* *fz* *mf*

Ob. 1 *ff* *fz* *mf* *fz* *mf*

Ob. 2 *ff* *fz* *mf* *fz* *mf*

Cl. (A) 1 *ff* *mf* *mf* *mf*

Cl. (A) 2 *ff* *mf* *mf* *mf*

Fg. 1 *ff* *mf* *mf* *mf*

Fg. 2 *ff* *mf* *mf* *mf*

Cor. (F) 1 *fp* *f*

Cor. (F) 2 *fp* *f*

Cor. (F) 3 *fp* *f*

Cor. (F) 4 *fp* *f*

Tr. (F) 1 *fp* *f*

Tr. (F) 2 *fp* *f*

Tr. (F) 3 *fp* *f*

Trb.t. 1

Trb.t. 2

Trb.b.

Tb.

Timp.

LEND.

JER. *Top!*
Heave!

JER. *Top!*
Heave!

JER. Jer Dat-ter trod - ser Jer? Naar fik hun den - ne Trods?
Your girl's de - fy - ing you? What do you think's to blame?

VI. 1 *ff* *fz* *mf* *fz* *mf* *pizz.*

VI. 2 *ff* *fz* *mf* *fz* *mf* *pizz.*

Va. *ff* *fz* *mf* *fz* *mf* *pizz.*

Vc. *ff*

Cb. *ff*

837

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb.

Timp.

LEND.

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

Paa Ma-ska-ra - den i Gaar - for - el-sked hun sig i en Karl og vil pro-fos nu gif - tes med ham.
The ma-sque-ra - ding last night - She fell for some my-ste-rious man and now, for shame, she wants to wed him.

Det er li - ge-saa hos os! Det er li - ge-saa hos
Yes, my son is just the same! Yes, my son is just the

841

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEND.

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

os!
same.

Men quos
But quos

arco

nos!
nos!

Svo-ger for-staar La - tin?
La - tin, you un - der - stand?

Ja vist.
I do!

Jo, vi skal
Well, we shall

844

Fl. 1 2 *mp*

Fl. 3 *mp*

Ob. 1 2

Cl. (A) 1 2 *mp* *mp*

Fg. 1 2 *mp* *f* *mp*

Cor. (F) 1 2 *mp* *f* *mp*

Cor. (F) 3 4

Tr. (F) 1 2

Tr. (F) 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEND.
læ - re dem. Saa skal vi ba - ste - ne - re dem. En
bri - dle them. Or else we'll ba - sti - na - do them. A

JER.
Og vil de ej som vi - En
They'll do as they are told - A

Vi. 1 *mp* *f* *mp*

Vi. 2 *mp* *f* *mp*

Va. *mp* *f* *mp*

Vc. *mp* *f* *mp*

Cb. *mp* *f* *mp*

847

Fl. 1 2

3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb.

Timp.

LEND.

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

muta in picc.

ff

f *ff*

ff

ff

ff

f *f* *f*

ff

ff

ff

ff

ff

ff

ff

ff

Fa - der skul - de ej be - døm - me Dat' - rens Tarv.
fa - ther al - ways knows his girl's best in - te - rest. (raaber)
(calling)

Fa - der skul - de ej be - døm - me Søn - nens Tarv. Arv!
fa - ther al - ways knows his son's best in - te - rest. Arv!

850

Fl. 1 2 *mf* *f*

Picc. *mf* *f*

Ob. 1 2 *mf* *f*

Cl. (A) 1 2 *mf* *f*

Fg. 1 2 *mf* *f*

Cor. (F) 1 2 *mf* *f*

3 4 *mf* *f*

Tr. (F) 1 2 *f*

3 *f*

Trb.t. 1 2

Trb.b.

Tb.

Timp. *f* B \natural , E muta in C, F

LEND. Naar har man Ma - ge hørt!
Who - e - ver heard such talk?

JER. Naar har man Ma - ge hørt!
Who - e - ver heard such talk? Arv!
Arv!

VI. 1 *mf* *f*

VI. 2 *mf* *f*

Va. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

7. SCENE
SCENE 7

poco meno (♩ = 72)

853

Fl. 1 2 *ff*

Picc. *ff*

Ob. 1 2 *ff* a2

Cl. (A) 1 2 *ff*

Fg. 1 2 *ff* *mp*

Cor. (F) 1 2 3 4 *ff* a2

Tr. (F) 1 2 3 *ff*

Trb.t. 1 2

Trb.b.

Tb.

Timp.

ARV (bukker for (bowing to)
Her er jeg, Hus-bond!
I'm com-ing, mas-ter!

JER.
Hvor blir han af den Skarv?
What - e-ver's keep-ing him? Arv! Arv! Arv!
Arv! Arv! Arv!

VI. 1 *ff*

VI. 2 *ff*

Va. *ff* *fz* *p*

Vc. *ff* *fz* *p*

Cb. *ff* *fz* *p*

poco meno (♩ = 72)

857

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

ARV

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

Leonard)
Leonard)

(angst)
(afraid)

Nej, se God-dag, Mon-sør!
Why, it's your-self, mon-sieur!

Vel, Hr. Je-ro-ni-mus!
Right, Herr Je-ro-ni-mus!

Kan du la' Kok-ke - pi-gen gaa, din Klør!
Just leave the kit-chen maid a-lone, you wretch!

p *f* *mf* *fz* *p* *fz* *p*

861

Cl. (A) 1 2

ARV

JER.

VI. 1

VI. 2

Va.

Vel, Hr. Je-ro-ni-mus!
Right, Herr Je-ro-ni-mus!

Vel, Hr. Je-ro-ni-mus!
Right, Herr Je-ro-ni-mus,

Hør, Arv! Du skal gaa Vagt -
Now, Arv! You shall stand guard -

Hør først hvad der bli'r sagt.
Just lis - ten to me, dolt -

a2 *fz* *p* *fz* *p* *fz* *p* *fz* *p*

gliss. *p* *fz* *p* *fz* *p*

865

Cl. (A) 1 2 *fz* *p* *a2* 3

ARV
vel!
right! Vel, Hr. Je-ro-ni-mus!
Right, Herr Je-ro-ni-mus!

JER.
 I Nat ved Por-ten. Vil no-gen ud, saa skrig Ge - valt. Hvis ej, saa gæl-der det din
If you see some-one try to get out, you sound the a - larm. If not, then you shall feel my

VI. 1 gliss. *fz* *p*

VI. 2 gliss. *fz* *p*

Va. 0 *fz* *p* *fz* *p*

Vc. *p*

Cb. *p*

869

Fl. 1 2 *f* *a2*

Picc. *fz* *p*

Ob. 1 2 *f* *a2*

Cl. (A) 1 2 *fz* *p* *a2* 3 *fz* *p* *fz*

Fg. 1 2 *fz* *p* *a2* 3 *fz* *p* *fz* *p*

ARV
 Vel, Hr. Je-ro-ni-mus! Vel, vel, vel, Hr. Je-ro-ni-mus! Vel, Hr. Je - -
Right, Herr Je-ro-ni-mus! Right, right, right, Herr Je-ro-ni-mus! Right, Herr Je - -

JER.
 Hud. arm. Hold Mund!
arm. E - nough!

VI. 1 *fz* *p* *p* *fz* *p*

VI. 2 *fz* *p* *p* *fz* *p*

Va. 3 *fz* *p* *fz* *p* *fz* *p* *fz* 3

Vc. 3 *fz* *p* *fz* *p* *fz* *p*

Cb. 3 *fz* *p* *fz* *p* *fz* *p*

(angst)
 (afraid)

8. SCENE
SCENE 8

poco rall. Allegretto moderato (♩ = 92)

872

Cl. (A) 1 2 *a2* *p*

Fg. 1 2 *pp dim.*

Timp. *f* C, F muta in D, G

ARV (afside) (aside) (Henrik og Leander flove ind) (Henrik and Leander enter sheepishly.)

ro-ni-mus. Han er i ond Hu-mør.
ro-ni-mus! He seems a bit up-set.

JER. (til Henrik) (to Henrik) (til Leander) (to Leander)

Det er en Stud. Kom ind! Kom ud!
A-way, you lout! Come in! Come out!

Va. *p* *fz* *p* *dim.* *pp* *f* *p*

Vc. *pp* *f* *p*

Cb. *pp* *f* *p*

877

JER. Der er Hr. Le - o-nard. - Nu blev de
Here is Herr Le - o-nard. No more e -

Va. *pizz.*

Vc. *pizz.*

Cb. *pizz.*

880

Timp. *p*

JER. (til Leander) (to Leander)

fla - de. - Hvad vil - de I paa den for-døm-te Ma-ska-ra - de. For - klar dig, du!
vad - ing! What busi - ness had you at that con-foun-ded ma-sque-ra - ding? Ex - plain your-self!

Va. *p*

Vc.

Cb.

The musical score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor Anglais (Cor. (F)), Trumpet (Tr. (F)), Trumpet in B-flat (Trb.t.), Trombone (Trb.b.), and Tuba (Tb.). The percussion section includes Timpani (Timp.) with mutes and snare drum (HEN.), and Cymbals (Cb.). The string section includes Violins I and II (VI. 1, VI. 2), Viola (Va.), Violoncello (Vc.), and Double Bass (Cb.).

The vocal soloists are Leander (L.), Her (H.), and Jeronimus (JER.). The lyrics are in Danish and English. The score includes dynamic markings such as *ff*, *mf*, and *pp*, and articulations like *arco* and *pizz.*

Lyrics:

HEN. Vil Her - ren mig til - la - de -
If, sir, you will al - low me -

JER. (Leander tier.)
(Leander stays silent.)

Bu! For - svar dig, du! Bæ! Han staar som et Fæ! Hvad
Come! de - fend your-self! Well! Don't stand there and gawp! Well!

888

Fl. 1 2 *fz* *a2*

Picc.

Ob. 1 2 *p* 1. *a2*

Cl. (A) 1 2 *fz* 1. *mp* *a2*

Fg. 1 2 *mp* *a2*

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEND. *mf*

JER. *mf*

VI. 1 *mf* *pizz.*

VI. 2 *mf* *pizz.*

Va. *mf* *pizz.*

Vc. *mf* *pizz.*

Cb. *mf* *pizz.*

Min hjer - te Svo - ger! lad os hø - re hans Pa - ra - de.
 My dear, good neigh - bour, let us lis - ten to his sto - ry.

nu, din Spra - de!
 then, let's hear it.

poco rall. Allegro molto (♩. = 152)

892

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

HEN. *Vi blev for-før-te, Mon-sieur Je-ro-ni-mus! at gaa paa Ma-ska-ra-de af en halv-gam-mel Karl fra Wewere per-sua-ded, Mon-sieur Je-ro-ni-mus, to go out ma-sque-ra-ning by an el-der-ly chap from*

poco rall. Allegro molto (♩. = 152)

VI. 1

VI. 2

Va.

Vc.

Cb.

898

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

HEN.

Frank-furt am Main el-ler an der O - - der. Han ta - ler fi-re-og - ty - ve Sprog plus
 Frank-furt am Main or an der O - - der. He spoke in twen-ty-four lan - gua - ges in -

VI. 1

VI. 2

Va.

Vc.

Cb.

910

Fl. 1 2 *sempre ff*

Picc.

Ob. 1 2

Cl. (A) 1 2 *a2* *sempre ff*

Fg. 1 2 *a2* *sempre ff*

Cor. (F) 1 2 *(♩. = ♩)* *sempre mf*
3 4 *sempre mf*

Tr. (F) 1 *ff*
2 3 *ff* *p*

Trb.t. 1 2 *ff* *p*

Trb.b. *ff* *p*

Tb. *ff* *p*

Timp. *ff* *p*

Trgl.

HEN. *Lybsk, Tysk, Jysk, Rysk, Polsk og navn - lig Fla - misk. Og Me-so -*
Bri-tish, Skit-tish, Rus-sian, Prus-sian, French and Tran - syl - va - nian and Me-so -
(rasende) (furious)

JER. *Min Stok! Min*
My stick! My

Vi. 1 *arco* *ff*

Vi. 2 *arco* *ff*

Va. *arco* *ff*

Vc. *arco* *ff*

Cb. *(♩. = ♩)* *arco* *ff*

915

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. C, F muta in A, E

Trgl.

HEN.

JER.

Stok! stick! Min My Stok! stick! Hvor er min Where is my Stok? stick?

Me-so - Me-so-po - ta - misk. Jeg tror ganske be-stemt det var en Stu-
Me-so - Me-so-po - ta - mian. I feel po - si-tive, sir, that he was a

VI. 1

VI. 2

Va.

Vc.

Cb.

921 (♩ = ♩)

Fl. 1 2 *f*

Picc. *f*

Ob. 1 2 *f*

Cl. (A) 1 2 *f*

Fg. 1 2 *f*

Cor. (F) 1 2 3 4 *f*

Tr. (F) 1 2 3 *f*

Trb.t. 1 2 *f*

Trb.b. *f*

Tb. *f*

Timp.

Trgl. *f* *ff*

HEN.
den - ter! Sam - me Karl spil - ler og - saa stærkt paa In - stru - men - ter.
scho - lar. And he played quite a lot of in - stru - ments as well, sir.

JER.
Nu er det nok! Den-ne Stok spil - ler
Now, that's e - nough! And this stick al - so

VI. 1 *ff* pizz.

VI. 2 *ff* pizz.

Va. *ff* pizz.

Vc. *ff* arco

Cb. *ff* arco

933

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

HEN.

ty - ve Sprog, han var be-stemt Stu - den - ter. Og ær - lig talt, vi var gaa-et der al - li - ge -
lan - gua - ges - he sure - ly was a scho - lar. To tell the truth, we'd have gone there in a - ny

VI. 1

VI. 2

Va.

Vc.

Cb.

Allegretto non troppo (♩ = 88 - 92)

939

Fl. 1
2

Picc.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

Trgl.

HEN.

vel!
case.

I det - te Land, hvor Sol-skin er saa kum-mer - ligt be - skaa - ret, hvor der er
In this dear land, where sun-shine comes but once a year, or near - ly, and where it

Allegretto non troppo (♩ = 88 - 92)

Vi. 1

Vi. 2

Va.

Vc.

Cb.

945

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

HEN.

VI. 1

VI. 2

Va.

Vc.

Cb.

mørkt de el - ve Maa-ne-der af Aa - ret, hvor Taa-gen er vor Him-mel, og Ly - set kun en Strim-mel, og hvor vi
 seems as though it's dark e-lev'n months year - ly, with mist and fog or grim-mer, so day-light's just a glim-mer, and where it's

con sord. *f* *p*

con sord. *mf* *p*

mf *p* *mf* *p*

mf *p* *mf* *p*

f *p* *mf* *p*

f *p* *mf* *p*

f *p* *mf* *p*

f *p* *mf* *p*

f *p* *mf* *p*

952

Fl. 1 2

Ob. 1 2

Fg. 1 2

Cor. (F) 3 4

HEN.

VI. 1

VI. 2

Va.

Vc.

Cb.

poco f

mp

p

mf

p

senza sord.

arco

p

arco

p

arco

poco f

p

arco

poco f

p

arco

p

sja - sker rundt i Slud og Vand, vi dø - de vel til sidst af Mug og
 slush and squelch - oh, this dear land! We'd rot - a - way and end up mak - ing

959

Fl. 1 2

Ob. 1 2

HEN.

VI. 1

VI. 2

Va.

Vc.

Cb.

mp

1.

2.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Skim-mel, i - fald vi ej som Tus-ser - ne i Kæ-ret, i - mel-lem let - ted os i Væ - ret og
 com-post, un - less we could, like frog-gies in the duck-pond, come up now and a - gain for air - ing, and

poco ral - len - tan - do a tempo

967

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

HEN.

p *espressivo dim.* *pp*

f *p* *mf*

f *p* *mf*

f *dim.* *pp*

(meget følelsesfuld)
(very feelingly)

fan - ge - de et lil - le Glimt af So - len paa Kjo - len. I det - te Land, i det - te Land, I vi - se - ste blandt
catch and hold a lit - tle pass - ing sun - beam, or moon - beam. In this dear land, in this dear land, please tell us, wi - sest

poco ral - len - tan - do a tempo

VI. 1

VI. 2

Va.

Vc.

Cb.

poco f *p* *dim.* *mf* *pizz.*

poco f *p* *dim.* *mf* *pizz.*

poco f *p* *dim.* *mf* *pizz.*

poco f *p* *dim.* *mf* *pizz.*

poco f *p* *dim.* *mf* *pizz.*

975

Fl. 1 2

Picc. *mf* *pp* *mf* *pp*

Ob. 1 2 *mf* *pp* *mf* *pp*

Cl. (Bb) 1 2 *pp* *mf* *pp*

Fg. 1 2 *pp* *p*

Cor. (F) 1 2 *mp* *senza sord.*

3 4 *f* *dim.* *mf*

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

HEN. *Fæd - re! Hvad kan en ung Ka - va - ler vel gø - re bed - re end glem - me for en Stund den Sump hvor - i vi*
fa - ther, were you a young ca - va - lier, would you not ra - ther for - get for a while the mire and muck we stop and

VI. 1 *f* *mf* *p* *arco*

VI. 2 *f* *mf* *p* *arco*

Va. *f* *mf* *p* *arco*

Vc. *f* *mf* *p* *arco*

Cb. *f* *mf* *p* *arco*

983

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

HEN.

va - de og gø - re Hjer - tet lyst og Him - len mild ved sig at ba - de
 wade in, and seek de-light with - in the mer - ry throng, as they go bath - ing

VI. 1

VI. 2

Va.

Vc.

Cb.

1.
 990
 Fl. 1 2
 Picc.
 Ob. 1 2
 Cl. (Bb) 1 2
 Fg. 1 2
 Cor. (F) 1 2 3 4
 Tr. (F) 1 2 3
 Trb.t. 1 2
 Trb.b.
 Tb.
 Timp.
 HEN.
 VI. 1
 VI. 2
 Va.
 Vc.
 Cb.
 a2
 1.
 p
 cresc.
 pp
 cresc.
 mp
 p
 p
 p
 p
 p
 a2
 a2
 molto
 molto
 p
 cresc.
 p
 p
 p
 p
 p
 p
 a2
 cresc.
 scen
 do
 scen
 do
 scen
 do
 scen
 do
 scen
 do

996

Fl. 1 2 *f* *pp* *f*

Picc. *f* *pp* *f*

Ob. 1 2 *f* *pp* *f*

Cl. (Bb) 1 2 *f* *pp* *f*

Fg. 1 2 *f* *pp* *pp* *f*

Cor. (F) 1 2 *f* *pp* *f*

3 4 *f* *pp* *pp* *f*

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. *f* *p* *p* *f* *p* *f* *p* G, C muta in Bb, Eb

HEN. *f*

Ma - - - ska - ra - de! Ma - ska - ra - - -
 ma - - - sque - ra - ding, ma - sque - ra - - -

VI. 1 *f* *pp* *f*

VI. 2 *f* *pp* *f*

Va. *f* *pp* *f*

Vc. *f* *pp* *f*

Cb. *f* *pp* *f*

poco pesante

1009

Fl. 1 2

Fl. 3

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Timp. C, Eb muta in Bb, E

HEN. (meget begejstret) (very enthusiastic)

JER. de! Ma-ska - ra - - -
ding, ma-sque - ra - - -

Nu er det nok!
Now that's e - nough!

Vi. 1

Vi. 2

Va.

Vc. pizz.

Cb. pizz.

ff f mf p

G.P.

Allegretto moderato (♩ = 72)

1019

Fl. 1 2

Cl. (Bb) 1 2

Fg. 1 2

LEND. (noget prøvende) (cautiously)

Hm! Hm! En Ka - va - ler! Lad gaa! Hm! Jeg selv er in - gen Ha - der af smuk-ke As-sem-bleer og Ma-ska -
Hm! Hm! A ca - va - lier! Well, well! Hm! I'm not my - self for hat - ing re - spec - ta - ble par-ties and ma-sque -

pp mp mp

1023

Fl. 1 2

Cl. (Bb) 1 2

Fg. 1 2

LEND.

Va.

ra-der, for-staa mig vel, de pæ - ne-re! Men dis - se, dis - se Kis - se - lin - ke - Re - ti - ra - der, (hm!) hvor Folk gaar
 ra-ding - don't get me wrong: the ni - cer ones. But there, er, these, er hole - in - cor - ner, kiss - me - quick ones, hm! I'd say that

pizz.
p

pp

mp

poco rall. Recit. Allegretto non troppo

1027 1029

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

LEND.

HEN.

VI. 1

VI. 2

Va.

Vc.

Cb.

ind fra Tor - ve og fra Ga - der. Du gaar jo selv der-ind - det gør ej an - dre Tje - ne - re.
 they're the vul - gar and the sick ones. You go in there your - self, but o - ther ser - vants ne - ver do.

Pro
Well,

pizz.
f mf

pizz.
f mf

pizz.
f mf

pizz.
f mf

pizz.
f mf

Fl. 1 2

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

HEN.

VI. 1

VI. 2

Va.

Vc.

Cb.

mf *p* *ffp* *ff*

mf *p* *ff* *ff*

mf *p* *ffp* *ff*

mf *p* *ffp* *ff*

mf *p* *ffp* *ff*

1. solo *mf* *ff* *ff*

con sord. *ff* *ff*

con sord. *ff* *ff*

3. *ff* *ff*

f *mf* *ff* *mf*

f *mf* *ff* *mf*

f *mf* *ff* *mf*

f *mf* *ff* *mf*

f *mf* *ff* *mf*

1030

1. solo

con sord.

con sord.

3.

pri-mo: gaar jeg der paa Em-beds - veg - ne, de an - dre u - den - for, de fry - ser til de bleg - ne, faar Fe - ber-gys og
first-ly I go there 'cause it's my du - ty. The o - ther ser-vants wait out there be-cause they have to, with teeth a-chat-ter,

f *mf* *ff* *mf*

f *mf* *ff* *mf*

f *mf* *ff* *mf*

f *mf* *ff* *mf*

f *mf* *ff* *mf*

1038

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

HEN.

VI. 1

VI. 2

Va.

Vc.

Cb.

mf

mfz > p

mfz > p

mfz > p

mp > p

senza sord.
1.

mp > p

f

f

f

f

f

Klap-re-kæf-ter og maa i Sve-de-kur for at faa Kræf-ter. Jeg der-i-mod, jeg lar det sne og reg-ne.
limbs a-shi-ver, they have to go to bed with chills and fe-ver. For me come rain, come snow or come what-e-ver.

1043

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

HEN.

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

1.

f *mf*

mf

fz

fz

fz

senza sord.

pp

senza sord.

fz

fz

Jeg dan - ser naar jeg gaar og dan-ser Da-gen ef - ter, og pro se - cun - do -
 I dance all night, and ne-ver mind the wret-ched wea - ther. And for a - no - ther -

Jeg er fær-dig at seg-ne af den-ne
 That's e-nough of this non-sense! I've had e -

mf

mf

mf

mf

mf

arco *f*

arco *f*

arco *f*

arco *f*

arco *f*

1050

Fl. 1 2

Picc.

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEND.

JER.

Knægts
nough

La - kaj - Pro - ku - ra - tor - Pas - si - ar.
of your bib - ble - bab - ble, gob - ble - de - gook,

Og
and

“Klap - re - kæf - ter”.
jib - ber - jab - ber.

Mig sy - nes
It seems to

VI. 1

VI. 2

Va.

Vc.

Cb.

1056

Picc.

Ob. 1
2

LEND.

HEN.

at han ej saa me-gen U-ret har. Hm!
me, how-e-ver, that he has a point, hm!

Og pro se - cun-do gaar jeg der paa eg - ne Veg - ne. Vi
And for a - no-ther thing I go be-cause I like to. We're

rall.

VI. 1

VI. 2

Va.

Vc.

Cb.

Tempo giusto

1063

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

HEN.

fø - des i Ar-mod, vi svø - bes i Sult, vi tri-ves af Savn og af Suk, saa kom-mer en Me-ster med
born in-to hun-ger and nur-tured in need, we grow up to suf-fer and sigh. But if you are a mas-ter with

Tempo giusto

VI. 1

VI. 2

Va.

Vc.

Cb.

1068

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

HEN.

Ris i sin Pult, det hag - ler med Haan og med Hug. Vi vok-ser og kom-mer til Al-der og Skel, og
 pride and with greed, you bran-dish the rod till we cry. We age and we suf-fer and, by and by, we

VI. 1

VI. 2

Va.

Vc.

Cb.

1073

Cor. (F) 1 2

a2

HEN.

Aa - - ret lø-ber os fuldt, vi sli-der og slæ - ber og gør os til Træl for ik - ke at
 cough, we ache and we bleed; we la- bour and toil with the sons of the soil, and ne - ver may

VI. 1

VI. 2

Va.

Vc.

Cb.

rall. a tempo

1077

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Cast.

HEN.

dø af Sult. Da hvirv - - ler det bro - ge - de Ma - ske-tog med
 ques - tion why. The whirl - ing and swirl - ing and mot - ley throng of

rall. a tempo

VI. 1

VI. 2

Va.

Vc.

Cb.

1081

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb. t. 1 2

Trb. b.

Tb.

Timp.

Cast.

HEN.

Fri - hed og Lig - hed af Sted, med den ri - ge - ste Drot og det
 glad ma - sque - ra - ders sweeps by. Both the rich - est and poor - est, they

VI. 1

VI. 2

Va.

Vc.

Cb.

mf, *f*, *mfz*, *a2*

1084

Fl. 1 2 *a2* *mfz*

Picc. *mfz*

Ob. 1 2 *a2*

Cl. (A) 1 2 *1.* *a2* *mfz*

Fg. 1 2 *a2*

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Cast.

HEN.

fat - tig - ste Drog hvad Un - der om vi vil med! Du som
 all go a - long - no won - der we're there, you and I! You who

VI. 1 *fz*

VI. 2 *fz*

Va.

Vc. *arco*

Cb.

1087

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Cast.

HEN.

fry - - ser der - u - de kom ind og vær Gæst, her er
 shi - - ver and freeze there, just come and join in! And just

VI. 1

VI. 2

Va.

Vc.

Cb.

arco

1091

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Cast.

HEN.

Glem - - sel for Nød og For - trød. Ak,
 put all your cares from your mind. For -

VI. 1

VI. 2

Va. div. unis.

Vc.

Cb.

1095

Fl. 1 2 *f* *a2*

Picc. *f*

Ob. 1 2 *f* *a2*

Cl. (A) 1 2 *f* *a2*

Fg. 1 2 *f*

Cor. (F) 1 2 *f* *a2* 3 4 *f*

Tr. (F) 1 2 *f* 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Cast. *f*

HEN. kun - - de jeg kø - re Al - - ver - den paa Fest og ta
 get all you've heard a - bout scan - dal and sin; leave your

VI. 1

VI. 2 *f*

Va. *f*

Vc. *f*

Cb. *f*

rall. a tempo

1099

Fl. 1 2
Picc.
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2 3 4
Tr. (F) 1 2 3
Trb.t. 1 2
Trb.b.
Tb.

Timp.
Cast.

HEN.
Ku - sken og He - - ste - ne med! Ma - - - ska -
trials and your stres - - ses be - hind. Ma - - - sque -

rall. a tempo

VI. 1
VI. 2
Va.
Vc.
Cb.

1103

Fl. 1
2

Picc.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

Cast.

HEN.
ra - de!
ra - ding!

JER.
Hold Mun - den luk - ket! Man skul-de tro Dren-gen var for-ban-det. Det er jo hver-ken hug-get el-ler stuk-ket.
Leave off the chat-ter! The fel-low seems, seems to be de-li-rious; he makes my poor old heart go pit-ter-pat-ter!

Vi. 1

Vi. 2

Va.

Vc.

Cb.

1107

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. B \natural , E muta in G, D

Cast.

LEAN.

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

Recit.

Andantino (♩ = 72)

fp

f

f espressivo

(knæler)
(kneeling)

Jeg be - der om Par -
I beg your par - don,

(til Leander)
(to Leander)

Men nu til no - get an - det!
But now to some - thing se - rious!

Der staar Hr. Le - o - nard! Gør nu din U - ret god.
There stands Herr Le - o - nard! Go ask his par - don now.

Recit.

Andantino (♩ = 72)

fp

f

solo

f espressivo

poco rall.

a tempo

1111

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

f *dim.* *pp*

f *dim.* *dim.* *mp dim.* *pp*

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

mp dim. *pp*

a2

Timp.

Cast.

LEAN.

dim.

don og fal-der ham for Fod. Jeg be-der om Par-don.
 sir, and kneel down at your feet. I beg your par-don, sir.
 (knæler) (kneeling)

HEN.

dim.

Jeg li-ge-saa. Ak, gid jeg med mit Hjer-te-blod -
 I do so, too! Oh, my re-morse, sir, is com-plete. (til Leander)(to Leander)

JER.

Hold Mund! Og gen-tag, hvad jeg fo-re-skri-ver:
 Shut up! Now lis-ten, and take down dic-ta-tion!

poco rall.

a tempo

VI. 1

VI. 2

Va.

Vc. solo

Cb.

ff *ff* *ff* *tutti* *ff* *ff*

dim. *pp*

Recit.

Andantino quasi allegretto

1115

LEAN. *pp* "I- det jeg be - der, at Hr. Le - o-nard til -
"I plead my guilt and ask for kind ex - o - ne -

HEN. *pp* "I- det jeg be - der, at Hr. Le - o-nard til -
"I plead my guilt and ask for kind ex - o - ne -

JER. *f* "I - det jeg be - der, at Hr. Le - o-nard til - gi - ver" -
"I plead my guilt and ask for kind ex - o - ne - ra - tion" -

Recit.

Andantino quasi allegretto

pizz.

VI. 1 *mp*

VI. 2 *mp*

Va. *mp*

Vc. *mp*

Cb. *mp*

rall.

a tempo

1119

LEAN. *p* gi - ver" - "den Tort, som
ra - tion" - "for wrongs that

HEN. *p* gi - ver" - "den Tort, som
ra - tion" - "for wrongs that

JER. *f* "den Tort, som jeg har gjort og som at - som at - som at" -
"for wrongs that I have done and so on, um er, um er" -

dim.
(søgende)
(stammering)

1122

Fl. 1 *f*

Picc. *f*

Cl. (A) 1 *f*

2 *f*

LEAN. jeg har gjort, og som - ma - som - ma - som - ma" -
I have done and, um er, um er, um er" - (hurtigt)
(quickly)

HEN. jeg har gjort, og som - ma - som - ma - som - ma" - Her - renglem - te: Kom - ma.
I have done and, um er, um er, um er" - Don't for - get the com - ma!

JER. *f* "Og som jeg haa - ber at mig ej til - reg - net
"And so I hope I now may plead for ex - cul -

1125

LEAN. *pp*
 “Og som jeg haa-ber at mig ej til-reg-net bli-ver” –
 “And so I hope I now may plead for ex-cul-pa-tion” –

HEN. *pp*
 “Og som jeg haa-ber at mig ej til-reg-net bli-ver” –
 “And so I hope I now may plead for ex-cul-pa-tion” –

JER. *f*
 bli-ver” –
 pa-tion” –
 “be-grun-det paa min me-gen U-for-stand og
 “for faults and fol-lies of the youn-ger ge-ne-

1129

Gr.c. *fz*

LEAN. *pp*
 “be-grun-det paa min me-gen U-for-stand og Ung-dom.” –
 “for faults and fol-lies of the youn-ger ge-ne-ra-tion” –

HEN. *pp* *f*
 “be-grun-det paa min me-gen U-for-stand og Ung-dom.” – Punk-tum!
 “for faults and fol-lies of the youn-ger ge-ne-ra-tion” – Full stop!

JER. *f*
 Ung-dom.” –
 ra-tion” –
 “Jeg lo-ver,
 “I pro-mise

1132

LEAN. *pp*
 “Jeg lo-ver at jeg vil i Mor-gen Klok-ken
 “I pro-mise that to-mor-row af-ter-noon at

HEN. *pp*
 Slæt?
 Sharp? “Jeg lo-ver at jeg vil i Mor-gen Klok-ken
 “I pro-mise that to-mor-row af-ter-noon at

JER. (urokkelig)
 (unswervingly)
 at jeg vil i Mor-gen Klok-ken tre” – “Slæt!” –
 that to-mor-row af-ter-noon at three” – “Sharp!” –

Allegro molto

1135

Fl. 1
2

Picc.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.
Tb.

Timp.

ff

ff

ff

ff

ff

ff

ff

ff

ff

muta in fl. gr.

LEAN. *f* (rejsers sig, heftig) (rising, forcefully)

tre Slæt" - Det skal al - drig ske!
three sharp" - Ne - - ver on your life!

HEN. *f* (rejsers sig) (rising)

tre Slæt" - Det skal i E - vig-hed ej
three sharp" - No, she shall ne - ver be his

JER. "Hans Dat - ter æg - te" -
"I'll wed your daugh-ter" -

Allegro molto

VI. 1 arco *ff*

VI. 2 arco *ff*

Va. arco *ff*

Vc. arco *ff*

Cb. arco *ff*

1 2
Fl.

3
Ob.

1 2
Cl. (A)

1 2
Fg.

1 2
Cor. (F)

3 4
Tr. (F)

1 2
Trb.t.

Trb.b.

Tb.

Timp.

LEAN.
HEN.
JER.

VI. 1
VI. 2
Va.
Vc.
Cb.

Det vil jeg!
That shall I!

ske.
wife!

Ja, det vil vi!
Yes, that shall we!

Nej, vil man se!
What's that you say?

Hvem vil for-hin-dre det?
Who's to pre-vent it, pray?

Det vil
Will you

f *p* *a2* *f* *p*

più mosso

1146

Fl. 1, 2, 3

Ob. 1, 2

Cl. (A) 1, 2

Fg. 1, 2

Cor. (F) 1, 2, 3, 4

Tr. (F) 1, 2, 3

Trb.t. 1, 2

Trb.b.

Tb.

cresc. *f* *mf* *f*

a2 *a2* *a2*

G, D muta in A, E

Timp.

LEAN.

ARV

HEN.

JER.

Ja, det vil vi!
Yes, that we shall!

Hi - hi, hi-hi, hi - hi, hi-hi, det blir et far - ligt
He - he, he-he, he - he, he-he! Here comes as-sault and

VI. 1

VI. 2

Va.

Vc.

Cb.

f *f* *f* *f* *f*

mf *mf* *mf* *mf* *mf*

f *f* *f* *f* *f*

so?

più mosso

Fl. 1 2 3
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2 3 4
Tr. (F) 1 2 3
Trb.t. 1 2
Trb.b.
Tb.
Timp.
ARV
JER.
VI. 1
VI. 2
Va.
Vc.
Cb.

Skæn - de-ri!
bat - te-ry!

Nu vel vi faar at se hvem der kan bedst, men for det før - ste har I nu Ar -
All right, we'll see now which of us knows best! The first thing is you're un - der house ar -

mf *fz* *mf* *fz* *mf*

fz *mp* *fz* *mp*

mf *fz* *mf* *fz* *mf*

mf *fz* *mf* *fz* *mf*

mf *fz* *mf* *fz* *mf*

mf *fz* *mf* *fz* *mf*

mf *fz* *mf* *fz* *mf*

1158

Fl. 1 *fp* *fp*

Fl. 2 3 *fp* *fp*

Ob. 1 2 *fp* *fp*

Cl. (A) 1 2 *fp* *fp*

Fg. 1 2 *fz* *fp* *fp*

Cor. (F) 1 2 *p* *f*

Cor. (F) 3 4 *p* *f*

Tr. (F) 1 2

Tr. (F) 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEAN. *rest.* *rest.* Vi vil i Af - ten
We will be go - ing

HEN. Vi vil i Af - ten
We will be go - ing

JER. *rest.* *rest.* i Af - ten gaar I ej paa Ma - ska - ra - - de!
rest. To - night you will not go out ma - sque - ra - - ding.

VI. 1 *fz* *p* *fp* *fp* *p* *fz* *fp*

VI. 2 *fz* *p* *fp* *fp* *p* *fz* *fp*

Va. *fz* *p* *fz* *p* *fp* *fp*

Vc. *fz* *p* *fz* *p* *fp* *fp*

Cb. *fz* *p* *fz* *p* *fp* *fp*

1164

Fl. 1
2
3

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

LEAN.
gaa paa Ma - ska - ra - - de! Vi vil!
out for ma - sque - ra - - ding! We will!

LEND.
De vil? De
They will? They

ARV
De vil? De
They will? They

HEN.
gaa paa Ma - ska - ra - - de! Vi vil!
out for ma - sque - ra - - ding! We will!

JER.
I vil? I
You will? You

VI. 1
VI. 2
Va.
Vc.
Cb.

1170

Fl. 1
2
3

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

LEAN.
LEND.
ARV.
HEN.
JER.

Jo, han og jeg -
Yes, he and I -

og jeg og han -
and I and he -

kan det ej!
can't say I!

kan det ej!
can't say I!

Og han og jeg -
and he and I -

og jeg og han -
and I and he -

kan det ej!
can't say I!

VI. 1
VI. 2
Va.
Vc.
Cb.

mf *f* *ff*

mf *f* *ff*

mf *f* *ff*

f *mf* *ff*

f *mf* *ff*

f *mf* *ff*

1176

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. (A) 1

Cl. (A) 2

Fg. 1

Fg. 2

Cor. (F) 1

Cor. (F) 2

Cor. (F) 3

Cor. (F) 4

Tr. (F) 1

Tr. (F) 2

Tr. (F) 3

Trb.t. 1

Trb.t. 2

Trb.b. 1

Trb.b. 2

Tb.

Timp. *A muta in B \flat*

LEND.

ARV

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

fl. 3 muta in picc.

f \sharp

a2

f \sharp

f

f \sharp

f

f

f \sharp

f

f

f

f \sharp

f

f

f

f \sharp

f

f

De ej det kan!
It shall not be!

De ej det kan!
It shall not be!

I ej det kan!
It shall not be!

I ej det
It shall not

Fl. 1 2
Picc.
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2

Cor. (F) 1 2 3 4
Tr. (F) 1 2 3
Trb.t. 1 2
Trb.b.
Tb.

Timp.

LEAN.
Vi kan! Vi
We'll see! We

LEND.
Kan det gaa an?
Can this go on?

ARV
Nu gaar det an.
It does go on!

HEN.
Vi kan! Vi
We'll see! We

JER.
kan! be! Ja, kom kun an.
Just try it on!

VI. 1
VI. 2
Va.
Vc.
Cb.

1188

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb. t. 1 2

Trb. b.

Tb.

Timp.

LEAN.
skal. shall! Vi skal der - an! Ja, han og jeg gir
Yes, you shall see! Yes, he and I, we

LEND.
De skal? They shall?

ARV.
De skal? They shall?

HEN.
skal. shall! Vi skal der - an! Ja, han og jeg gir
Yes, you shall see! Yes, he and I, we

JER.
I skal. You shall? I - fald I kan. Well, just you see!

VI. 1

VI. 2

Va.

Vc.

Cb.

1194

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEAN.
os paa Vej. Og
mean to go! Yes,

LEND.
De tar paa Vej? De tar paa Vej?
They mean to go! They mean to go!

ARV.
De tar paa Vej, de tar paa Vej?
They mean to go, they mean to go!

HEN.
os paa Vej.
mean to go!

JER.
I tar paa Vej? I tar paa Vej?
You mean to go! You mean to go!

VI. 1

VI. 2

Va.

Vc.

Cb.

1200

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEAN. jeg - Vi tar af Sted!
yes - we mean to go!

LEND. De tar af Sted?
They dare to go!

ARV De tar af Sted?
They dare to go!

HEN.

JER. Jeg med - Vi tar af Sted.
Me too - we mean to go!

Prøv Go, om I
if you

VI. 1 *p* *fz*

VI. 2 *p* *fz*

Va. *p* *fz*

Vc. *p* *fz*

Cb. *p* *fz*

Fl. 1 2
 Picc.
 Ob. 1 2
 Cl. (A) 1 2 a2
 Fg. 1 2 *fz* *poco f*

Cor. (F) 1 2 *fz*
 3 4 *fz*
 Tr. (F) 1 2 *fz* a2
 3 *fz*
 Trb.t. 1 2 *fz*
 Trb.b.
 Tb.

Timp. *fz*

LEAN. Vi tør! Vi tør det godt! Ja, han og jeg og
 We dare! We sure - ly dare! Yes, he and I, and

LEOD. De tør?
 They dare!

ARV. De tør?
 They dare!

HEN. Vi tør! Vi tør det godt. Ja, jeg og han og
 We dare! We sure - ly dare! Yes, I and he, and

JER. tør. I tør? I tør?
 dare. You dare? You dare? I gør den Spot?
 De - fy my will?

VI. 1 *p* *fz* *poco f*
 VI. 2 *p* *fz* *poco f*
 Va. *p* *fz* *poco f*
 Vc. *p* *fz* *poco f*
 Cb. *p* *fz* *poco f*

1212

Fl. 1 2

Picc. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

Timp. B $\frac{1}{4}$, E muta in G, C

LEAN.

HEN.

VI. 1

VI. 2

Va.

Vc.

Cb.

poco f

a2

fp

jeg og han og han og jeg vi gør den Skam. Ja, han og jeg vi tør den Leg
 I and he, and he and I, we're go - ing to! Yes, he and I, we're go - ing to, _____

han og jeg og jeg og han vi gør den Skam. Ja, han og jeg vi tør den Leg
 he and I, and I and he, we're go - ing to! Yes, he and I, we're go - ing to, _____

1218

Fl. 1 2

Picc. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEAN.

LEND.

ARV.

HEN.

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

f

ff

poco f

fz

for - di vi bør. For - di vi bør! Vi tør og bør, vi
 be - cause we must! Be-cause we must! We dare, we dare be -

De bør? They must?

I bør? I bør? Haa, haa, haa, haa!
 You must? You must? Ha, ha, ha, ha!

1224

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEAN.

HEN.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

tør for-di vi bør og bør for-di vi tør; thi vi, vi, vi er frels og fri for-di vi gør det
 cause we must, we must, we must be-cause we dare, for we, for we are fan-cy-free, be-cause we dare do

tør for-di vi bør og bør for-di vi tør; thi vi, vi, vi er frels og fri for-di vi gør det
 cause we must, we must, we must be-cause we dare, for we, for we are fan-cy-free, be-cause we dare do

1230

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEAN.
som vi maa. Vi maa. Ja, han og
what we care to do! Yes, he and

LEND.
I maa? Haa, haa, haa, haa, haa, haa!
You do? Ha, ha, ha, ha, ha, ha!

ARV
I maa? Haa, haa, haa, haa, haa, haa!
You do? Ha, ha, ha, ha, ha, ha!

HEN.
som vi maa. Vi maa.

JER.
I maa? I maa? Haa, haa, haa, haa, haa, haa!
You do? You do? Ha, ha, ha, ha, ha, ha!

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

mp

f

ff

fp

fx

1236

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEAN.

LEND.

ARV.

HEN.

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

p

a2

fp

cresc.

p cresc.

fp

cresc.

p

a2

p

fp

fp

cresc.

cresc.

cresc.

cresc.

jeg vi maa den Vej, ja, han og jeg vi maa den
 I, we dare to go! Yes, he and I, we dare to

Ej, ej, ej ej!
 No, no, no, no!

Ej, ej, ej ej!
 No, no, no, no!

Ja, han og jeg vi maa den
 Yes, he and I, we dare to

Ej, ej, ej ej!
 No, no, no, no!

Fl. 1
2

Picc.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

LEAN.
HEN.

VI. 1
VI. 2

Va.

Vc.

Cb.

f

mf

dim.

pizz.

Vej, ja jeg vi maa af Sted, af Sted,
go, yes, I and he, we dare, we dare!
Vej, jeg med vi maa af Sted, af Sted,
go, yes, I and he, we dare, we dare!

1248

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEAN.

HEN.

VI. 1

VI. 2

Va.

Vc.

Cb.

ja, han og jeg af Sted; thi vi er
 The rea - son why, you see, is we are

ja, han og jeg af Sted; thi vi er
 The rea - son why, you see, is we are

dim. *p* *1.* *p*

dim. *p* *1.* *p*

dim. *p* *1.* *p*

dim. *p* *1.* *p*

dim. *p* *1.* *p*

dim. *p* *1.* *p*

mp *dim.* *p* *p* *p*

mp *dim.* *p* *p* *p*

dim. *p* *p* *p* *p*

dim. *p* *p* *p* *p*

dim. *p* *p* *p* *p*

1254

Fl. 1
2

Picc.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

LEAN.
frels og fri. Af Sted, af Sted, af
fan - cy - free! We go, we go, we

LEND.

ARV
Gid
Wish

HEN.
Nu blir han vred. They'll rue the day!

JER.
frels og fri. Af Sted, af Sted, af
fan - cy - free! We go, we go, we

VI. 1
VI. 2

Va.

Vc.

Cb.

mf *p* *mp* *cresc.* *ff* *a2* *arco*

1260

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEAN.

LEND.

ARV.

HEN.

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

ff

(højt)(aloud)

(afsides)(aside)

Sted, af Sted, af Sted! Vi vil i Af - ten gaa paa Ma - ska - ra - de!
 go, we go, we go! We two to-night are go - ing ma - sque - ra - ding.

— jeg var med! Nej, nej, nej, nej, nej, nej, nej, nej! Gid — jeg var med! De kom - mer
 — it was me! No, no, no, no, no, no, no, no! Wish — it was me! You won't be

Nej, nej, nej, nej, nej, nej, nej, nej! De kom - mer
 No, no, no, no, no, no, no, no! You won't be

Sted, af Sted, af Sted! Vi vil i Af - ten gaa paa Ma - ska - ra - de!
 go, we go, we go! We two to-night are go - ing ma - sque - ra - ding.

Nej, nej, nej, nej, nej, nej, nej, nej! Nu blir jeg
 No, no, no, no, no, no, no, no! You'll rue the

1266

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. C muta in F

LEND.

ARV

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

f

poco f

a2

poco f

vred! Med Laas og Slaa og Stang og Skraa jeg pas-ser paa at
 day! I'll lock the gates, you re - pro - bates! I shall watch out, you'll

1272

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEAN.

LEND.

ARV.

HEN.

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

Ej Laas og Slaa, ej Stang og Skraa kan pas - se paa at vi ej gaa paa Ma - ska -
 You lock the gates to re - pro - bates, you shall watch out, but we'll go out for ma - sque -

Med Laas og Slaa og Stang og Skraa vi pas - ser paa at de ej gaa paa Ma - ska -
 We'll lock the gates to re - pro - bates, we shall watch out, you'll not go out for ma - sque -

Med Laas og Slaa og Stang og Skraa vi pas - ser paa at de ej gaa paa Ma - ska -
 We'll lock the gates to re - pro - bates, we shall watch out, you'll not go out for ma - sque -

Ej Laas og Slaa, ej Stang og Skraa kan pas - se paa at vi ej gaa paa Ma - ska -
 You lock the gates to re - pro - bates, you shall watch out, but we'll go out for ma - sque -

ej I gaa paa Ma - ska - ra - de!
 not go out for ma - sque - ra - ding!

1278

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEAN.

LEND.

ARV.

HEN.

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

ra - de. Vi vil ha Lov at væ - re gla - - de.
 ra - ding. We want some fun and mer - ry - mak - - ing.

ra - de. I vil paa
 ra - ding. And when that's

ra - de. I vil paa
 ra - ding. And when that's

ra - de. Vi vil ha Lov at væ - re gla - - de.
 ra - ding. We want some fun and mer - ry - mak - - ing.

I vil paa
 And when that's

I vil paa
 And when that's

I vil paa
 And when that's

I vil paa
 And when that's

G, F muta in B \flat , E

p *fz* *p* *fz* *p* *fz* *p* *fz*

1290

Fl. 1/2

Picc.

Ob. 1/2

Cl. (A) 1/2

Fg. 1/2

Cor. (F) 1/2, 3/4

Tr. (F) 1/2, 3

Trb.t. 1/2

Trb.b.

Tb.

Timp.

LEAN.

HEN.

VI. 1

VI. 2

Va.

Vc.

Cb.

mp

p

1.

2.

a2

fp

p

1.

mp

1.

p

1.

p

arco

p

fp

fp

ra - de vi vil al drig dig for - la - de.
 ra - ding! Oh, the joy of se - re - na - ding!

O, du
 Oh, the

1296

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

HEN.

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

p

a2

p

a2

p

gyl - ne Ma - ska - ra - de vi vil al - drig
 gol - den ma - sque - ra - ding! Oh, the joy of

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

3 4

Tr. (F) 1 2

3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

HEN.

Slud, trods Her - re - bud, trods re - - ven Hud gaar vi vort
 snow we'd have you know, you can't - - say no, we're going to

JER.

For - u - den Krud og Stik og Skud og Pan - de - brud
 You've had your say, you'll stay a - way, it's as I say,

VI. 1

VI. 2

Va.

Vc.

Cb.

1320

Fl. 1 2 *mf*

Picc.

Ob. 1 2 *mf*

Cl. (A) 1 2 *mf*

Fg. 1 2 *mf*

Cor. (F) 1 2 *mp* 3 4 *mp*

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEAN. Trods Storm og Slud vi vil ha Lov...
Come rain or snow, we're going to go!

HEN. Skud. ...at føl - ge
go. And fol - low

JER. og re - ven Hud, blot paa mit Bud, skal I faa Lov at bli - ve smukt her - hjem - me,
I'll make you pay, you can't say nay, you'll have to stay, be - cause I've ta - ken mea - sures,

VI. 1

VI. 2

Va.

Vc.

Cb.

FL. 1 2
 Picc.
 Ob. 1 2
 Cl. (A) 1 2
 Fg. 1 2

Cor. (F) 1 2 3 4
 Tr. (F) 1 2 3
 Timp.

LEAN.
 LEND.
 ARV
 HEN.
 JER.

Vi vil ha Lov at væ - re gla - - de! Vi vil og
 We're out for fun, and no mis - tak - - ing! We will and
 de! ing! I hver - ken
 You nei - ther
 de! ing! I hver - ken
 You nei - ther
 Vi vil ha Lov at væ - re gla - - de! Vi vil og
 We're out for fun, and no mis - tak - - ing! We will and
 de! ing! I hver - ken
 You nei - ther

VI. 1
 VI. 2
 Va.
 Vc.
 Cb.

1338

Fl. 1 2
Picc.
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2

Cor. (F) 1 2 3 4
Tr. (F) 1 2 3
Trb.t. 1 2
Trb.b. 1 2
Tb.
Timp.

LEAN.
LEND.
ARV.
HEN.
JER.

VI. 1
VI. 2
Va.
Vc.
Cb.

kan og skal og tør i Af - ten gaa paa Ma - ska -
 can and shall and dare go out this eve - ning ma - sque -

kan el - ler skal el - ler maa i Af - ten gaa paa Ma - ska -
 can nor shall nor may go out this eve - ning ma - sque -

kan el - ler skal el - ler maa i Af - ten gaa paa Ma - ska -
 can nor shall nor may go out this eve - ning ma - sque -

kan og skal og tør i Af - ten gaa paa Ma - ska -
 can and shall and dare go out this eve - ning ma - sque -

kan el - ler skal el - ler maa i Af - ten gaa paa Ma - ska -
 can nor shall nor may go out this eve - ning ma - sque -

1350

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Timp.

LEAN.

LEND.

ARV.

HEN.

JER.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

a2

fz

mf

mf

fz

mf

fz

mp

a2.

fz

div.

arco

arco

gør al - le Tan - ker gla - de. Vi vil al - drig dig for - la - de, Sjæl og
 the joy of se - re - na - ding. We will ne - ver need per - sua - ding, and they

O, du slem - me Ma - ska -
 Oh, you shame - ful ma - sque -

O, du slem - me Ma - ska -
 Oh, you shame - ful ma - sque -

O, du gyld - ne Ma - ska -
 Oh, you gol - den ma - sque -

O, du slem - me Ma - ska -
 Oh, you shame - ful ma - sque -

1356

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEAN.

LEND.

ARV

HEN.

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

mf

cresc.

f

mp

mf

cresc.

a2

mf

cresc.

f

San-ser skal vi ba-de i din Glans! Vi vil ba-de i din Glans
 can-not stop us fêt-ing the de-lights, the de-lights of ma-sque-ra-

ra-de!
 ra-ding!

ra-de!
 ra-ding!

ra-de, som gør al-le Tan-ker gla-de. Vi vil
 ra-ding, oh, the joy of se-re-na-ding. We will

a2

cresc.

cresc.

cresc.

cresc.

cresc.

f

f

f

f

f

f

1362

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. A, D muta in B \flat , E

LEAN.

LEND.

ARV.

HEN.

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

o, Ma - ska - ra - de. Gyld - - - - - ne
 - - ding, ma - sque - ra - ding, gol - - - - - den

I vil paa Sjov og paa Bal - la - de!
 And when that's done, go trou - ble - ma - king!

I vil paa Sjov og paa Bal - la - de!
 And when that's done go trou - ble - ma - king!

al - drig dig for - la - de, Ma - ska - ra - de, gyld - -
 ne - ver need per - sua - ding, ma - sque - ra - ding, gol - -

I vil paa Sjov og paa Bal - la - de!
 And when that's done, go trou - ble - ma - king!

1368

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEAN.
Ma - ska - ra - - - - de!
ma - sque - ra - - - - ding!

LEND.

ARV
O, du slem-me Ma-ska - ra - de!
Oh, you shame-ful ma-sque - ra-ding!

HEN.
- - ne Ma - ska - ra - - - de!
- - den ma - sque - ra - - - ding!

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

v

p

fz

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEND.

ARV

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

p *fp* *cre* *scen* *ff^s* *do* *ff* *gliss.* *p*

f^s *cre* *scen* *ff^s* *do* *ff* *p*

p *f^s* *p*

p *ff* *ff* *gliss.* *ff* *p*

f^s *cre* *scen* *ff^s* *do* *ff* *gliss.* *p*

f^s *cre* *scen* *ff^s* *do* *ff* *p*

slem-me Ma-ska - ra - de! Ma - ska - ra - de! Dig vi
 shame-ful ma-sque - ra-ding! Ma - sque - ra - ding! Pes - ti -

Ma - ska - ra - de!
 Ma - sque - ra - ding!

O, du slem-me Ma-ska - ra - de!
 Oh, you shame-ful ma-sque - ra-ding!

1380

Fl. 1 2
Picc.
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2 3 4
Tr. (F) 1 2 3
Trb.t. 1 2
Trb.b.
Tb.
Timp.
LEND.
ARV.
JER.
VI. 1
VI. 2
Va.
Vc.
Cb.

mf *molto cre* - - - - - *scen* - - - - - *do*
mf *molto cre* - - - - - *scen* - - - - - *do*
mf *molto cre* - - - - - *scen* - - - - - *do*
p *fp* *p* *mf* *molto cre* - - - - - *scen* - - - - - *do*
fp *fp* *mf* *molto cresc.*
a2 *mp* *molto cre* - - - - - *scen* - - - - - *do*
a2 *mf* *molto cresc.*
mf *molto cresc.*
mf *molto cresc.*
al - tid sky og ha - de! Dig vi sky og
len - tial and de - gra - ding! Pes - ti - lence de -
Dig vi al - tid sky og ha - de! Dig vi sky og
Pes - ti - len - tial and de - gra - ding! Pes - ti - lence de -
Dig vi al - tid sky og
Pes - ti - len - tial and de -
p *fp* *p* *fp* *mf* < *fp*
p *fp* *p* *fp* *mf* < *fp*
p *fp* *p* *fp* *mf* < *fp*
fp *fp* *p* *fp* *mf* < *fp*
fp *fp* *p* *fp* *mf* < *fp*

Stretto

1386

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Timp.

LEAN.

LEND.

ARV.

HEN.

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

O, du gyld - ne Ma - ska - ra - de, som gør
Oh, you gol - den ma - sque - ra - ding, oh, the

ha - de! O, du
gra - ding! Oh, you slem - me
shame - ful

ha - de! O, du
gra - ding! Oh, you

Stretto

1393

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Timp.

LEAN.

LEND.

ARV.

HEN.

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

mf

mf marcato

a2

1.

fp

fp

al - le Tan - ker gla - de.
joy of se - re - na - ding!

Ma - ska - ra - - de! Ak, gid jeg var med, o,
Ma - sque - ra - - ding! I wish it was me pa -

O, du slem-me Ma - ska - ra - de! Li - der - lig-heds, Li - der - lig-heds,
Oh, you shame-ful ma - sque - ra - ding! Pes - ti - len - tial, pes - ti - len - tial,

al - le Tan - ker gla - de. Vi vil al - drig dig for - la - -
joy of se - re - na - ding, we will ne - ver need per - sua - -

slem - me Ma - ska - ra - de! Ri - gets Pest og Lan - dets Ska - de
shame - ful ma - sque - ra - ding! Pri - va - cy and peace in - va - ding,

1399

a2

mf

a2

mf

a2

mf

a2

mf

a2

mf

a2

mf

LEAN.

a2

mf

Vi vil al - - - drig dig for -
We will ne - - - ver need per -

(af sides)(aside)

LEND.

Ska - de! Gid jeg var
ra - ding! Wish it was

ARV.

Li - der - lig - heds Pa - li - sa - de, Li - der - lig - heds, Li - der - lig - heds Pa - li - sa - de, dig vi al - tid
pes - ti - len - tial and de - gra - ding! Pes - ti - len - tial, pes - ti - len - tial and de - gra - ding, ma - sque - ra - ding,

HEN.

de! Sjæl og San - ser vil vi ba - de i din Glans, o, gyld - ne Ma - ska - ra -
ding, and they can - not stop us fê - ting the de - lights of ma - sque - ra - ding, no,

JER.

dig vi al - tid sky og ha - de, alt dit Væ - sen, Ma - ska - ra - de, Ma - ska - ra - de, dig vi al - tid
pes - ti - len - tial and de - gra - ding, we shall ne - ver cease from ha - ting all the vice of ma - sque - ra - ding,

VI. 1

fp

VI. 2

fp

Va.

Vc.

Cb.

1405

Fl. 1
2

Picc.

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3
4

Tr. (F) 1
2
3

Trb.t. 1
2

Trb.b.

Tb.

Timp.

LEAN.
la - de!
sua - ding.

LEND.
med!
me!

ARV.
sky!
no!

HEN.
de!
no.

JER.
sky!
no!

Gyld - ne Ma - ska -
Gol - den ma - sque -
(højt) (aloud) **f**

O, du slem-me Ma-ska -
Oh, you shame-ful ma-sque - **f**

O, du slem-me Ma-ska -
Oh, you shame-ful ma-sque - **f**

Gyld - ne Ma - ska -
Gol - den ma - sque - **f**

O, du slem-me Ma-ska -
Oh, you shame-ful ma-sque - **f**

cre scen do f

1411

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEAN.

LEND.

ARV.

HEN.

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

cresc.

ff

a2

ra - de!
ra - ding!

Gyld - ne Ma - ska -
Gol - den ma - sque -

ra - de!
ra - ding!

Slem - me Ma - ska -
Shame - ful ma - sque -

ra - de!
ra - ding!

Slem - me Ma - ska -
Shame - ful ma - sque -

ra - de!
ra - ding!

Gyld - ne Ma - ska -
Gol - den ma - sque -

ra - de!
ra - ding!

Slem - me Ma - ska -
Shame - ful ma - sque -

accelerando

1417

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEAN.

ra - de! Gyld - ne Ma - ska - ra - de!
 ra - ding! Gol - den ma - sque - ra - ding!

LEND.

ra - de! Slem - me Ma - ska - ra - de!
 ra - ding! Shame - ful ma - sque - ra - ding!

ARV

ra - de! Slem - me Ma - ska - ra - de!
 ra - ding! Shame - ful ma - sque - ra - ding!

HEN.

ra - de! Gyld - ne Ma - ska - ra - de!
 ra - ding! Gol - den ma - sque - ra - ding!

JER.

ra - de! Slem - me Ma - ska - ra - de!
 ra - ding! Shame - ful ma - sque - ra - ding!

accelerando

VI. 1

VI. 2

Va.

Vc.

Cb.

TÆPPE

CURTAIN

1423

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEAN.

LEND.

ARV.

HEN.

JER.

VI. 1

VI. 2

Va.

Vc.

Cb.

Gyld - ne Ma - ska - ra - - - - -
Gol - den ma - sque - ra - - - - -

O, du slem-me Ma - ska - ra - - - - -
Oh, you shame-ful ma - sque - ra - - - - -

O, du slem-me Ma - ska - ra - - - - -
Oh, you shame-ful ma - sque - ra - - - - -

Gyld - ne Ma - ska - ra - - - - -
Gol - den ma - sque - ra - - - - -

O, du slem-me Ma - ska - ra - - - - -
Oh, you shame-ful ma - sque - ra - - - - -

Tempo I

1429

Fl. 1 2

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

LEAN.

LEND.

de!
ding!

ARV.

de!
ding!

HEN.

de!
ding!

JER.

de!
ding!

JER.

de!
ding!

Tempo I

VI. 1

VI. 2

Va.

Vc.

Cb.

