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TRAGISK OPERA I FIRE AKTER
TEKST AF CHRISTIAN RICHARDT
BIND 2

KING AND MARSHAL
TRAGIC OPERA IN FOUR ACTS
TEXT BY CHRISTIAN RICHARDT
VOLUME 2

KØBENHAVN 2013

UDGIVET AF
EDITED BY

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INDHOLD

Tredje Akt – **495**

Fjerde Akt – **661**

Forkortelser – **838**

Critical Commentary

Description of Sources – **839**

Variant Readings and Editorial Emendations (Music) – **843**

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Critical Commentary

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Variant Readings and Editorial Emendations (Text) – **866**

Nat. Skummel Hal paa Marsk Stigs Borg;
Scenen svagt oplyst.

Night. A forbidding hall in Marshal Stig's castle;
the stage dimly lit.

No. 16

Allegro moderato

Flauto 1
Flauto piccolo (Flauto 2)
Oboe 1 2
Clarinetto (B♭) 1 2
Fagotto 1 2
Corno (F) 1 2
Corno (F) 3 4
Tromba (F) 1 2
Trombone tenore
Trombone basso
Tuba

f *p* 1. *p*

Bag scenen
Backstage

Corno (E♭) 1 2
Corno (E♭) 3 4
Tromba (E♭) 1 2
Trombone basso
Tuba

Timpani (A, E)
Gran cassa

Allegro moderato

Violino 1
Violino 2
Viola
Violoncello
Contrabbasso

pp *pp*

9

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

p

pp

pizz.

arco

14

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

muta in fl.gr.

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

1.

Trb.t.
Trb.b.

Tb.

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pizz.

arco

arco

19

TÆPPE
CURTAIN

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

p *cresc.* **f**

Cor. (F) 1 2

1.

Cor. (F) 3 4

cresc.

Timp.

RANE

MARSKEN

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pizz.

25

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Timp.

RANE

MARSKEN

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

pp

p

cresc.

f

(Marsk Stig og Rane i Samtale)
(The Marshal and Rane, in conversation)

Saa

arco

30

fl.2 muta in picc.

poco ritenuto

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

muta in E

Cor. (F) 3 4

muta in F♯, C♯

Timp.

RANE

Det lo - ver jeg!

MARSKEN

lo - ver I at lok-ke ham i Bag-hold? Og troer I, det vil lyk-kes?

poco ritenuto

Vl. 1

Vl. 2

Va.

Vc.

Cb.

36

a tempo

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

RANE

(dæmpet)
(softly)

Jeg veed om Vi-borg He - de i Sko - vens En - som-hed en løn - lig lil-le Re - de, som

MARSKEN

a tempo

Vl. 1

Vl. 2

Va.

Vc.

pizz.

arco

Cb.

40

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

RANE

ik - ke Man - ge veed! Der bag de sor - te Kvi - ste jeg har min Lok - ke-mad,

MARSKEN

Vl. 1

Vl. 2

pizz.

Va.

pizz.

arco

pizz.

Vc.

pizz.

Cb.

43

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

RANE

MARSKEN

Vl. 1

Vl. 2

Va.

Vc.

Cb.

f

1.

muta in fl.gr.

p

arco

pizz.

dér mø-des vi med Li-ste i fæl-les Hævn og Had. Alt nø-je-re jeg vej-er

47

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Trb.t.
Trb.b.

Tb.

RANE

og skik-ker E-der Bud, jeg tviv-ler ej om Sej - er, naar blot vi hol-de

MARSKEN

Vl. 1

Vl. 2

Va.

Vc.

Cb.

51

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

p

p

Cor. (F) 1 2

Trb.t.
Trb.b.

pp

Tb.

pp

RANE

ud!

MARSKEN

Tak, Ra-ne, du op-li-ver min Hu med di-ne Raad! – Kun

Vl. 1

Vl. 2

Va.

Vc.

Cb.

div.

p

57

con fuoco

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

RANE

Ha, vil I vi - de Grun - den, saa

MARSKEN

siig mig, hvad der dri-ver dig selv til saa - dan Daad?

con fuoco

Vl. 1

Vl. 2

Va.

Vc.

Cb.

l'istesso tempo più agitato

61

1.

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

RANE

spørg hans Sø-ster ad!

Tre Gan-ge har han lo - vet mig He - de-vig til Brud!

MARSKEN

l'istesso tempo più agitato

Vl. 1

Vl. 2

Va.

Vc.

Cb.

65

1.

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (F) 1 2

RANE

Tre Gan-ge har han vo - vet at flye mig Nar - re-skrud! Ti Gan-ge fra hans Si - de jeg

MARSKEN

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pizz.

arco

68

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (F) 1 2

RANE

lu - sked som en Hund, – men Hun - den kan vel bi - de sin Hjort i grøn - ne Lund!

MARSKEN

Vl. 1

Vl. 2

Va.

Vc.

Cb.

71

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (F) 1 2

RANE

Jeg san-ket har mit Nag fra de tu-sind Naa-le-sting, min Hævn skal kom-me

Vl. 1

Vl. 2

Va.

Vc.

Cb.

f

trem.

75

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

muta in A

Cor. (F) 1 2

Cor. (E) 3 4

muta in E

Tr. (F) 1 2

muta in E

Trb.t.
Trb.b.

Tb.

Timp.

RANE

(Der bankes paa Døren. – Vaabenklirren.)
(Banging on the door — weapons klink.)

bag - fra, som Los - sens, Spring i Spring!

De Sammensvorne udenfor
The conspirators outside

T
B

Marsk Stig

Vl. 1

Vl. 2

Va.

Vc.

Cb.

79

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2

Cor. (E) 3 4

Trb.t.
Trb.b.

Tb.

Timp.

RANE

Hvem der? Ha, skjul mig, Stig! Jeg hø-rer Stem-mer!

MARSKEN

Kun vo - re

T
B

An-der-sen!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

83

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

a2

Cor. (E) 1 2

Cor. (E) 3 4

dim.

Trb.t.
Trb.b.

Tb.

Timp.

RANE

(gaaer mod Baggrunden og aabner Døren)
(goes towards the rear and opens the door)

MARSKEN

Ven - ner, dem, jeg stæv-ned hid!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

87

un poco più moderato

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

a2

Fg. 1 2

Cor. (E) 1 2

Cor. (E) 3 4

pp

pp

pp

Trb.t.
Trb.b.

pp

Tb.

pp

solo

Gr.c.

p

(for sig, mønstrende de Indtrædende)
(aside, scrutinizing those entering)

RANE

p

En her - lig

(De Sammensvorne træde ind.)
(The conspirators come in.)

MARSKEN

un poco più moderato

Vl. 1

Vl. 2

Va.

pp

Vc.

Cb.

92

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2

Cor. (E) 3 4

Trb.t.
Trb.b.

Tb.

Gr.c.

RANE

Blom-ster-kost af Dan - marks A - del: Drost Tu - ko – og Grev

MARSKEN

Vl. 1

Vl. 2

Va.

Vc.

Cb.

97

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

a2

Cor. (E) 1 2

Cor. (E) 3 4

Trb.t.
Trb.b.

Tb.

Gr.c.

RANE

Ja - kob – Ar - ved Bengt - sen, – kun lut - ter Her - rer u-den Frygt og

MARSKEN

Vl. 1

Vl. 2

Va.

Vc.

Cb.

101

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

a2

Cor. (E) 1 2

Cor. (E) 3 4

Trb.t.
Trb.b.

Tb.

Gr.c.

RANE

(hilsende Jens Grand)
(greeting Jens Grand)

Da- del!

Og her en Mand, som

MARSKEN

Vl. 1

Vl. 2

Va.

Vc.

Cb.

105

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

f

Cor. (E) 1 2

Cor. (E) 3 4

p *f*

Trb.t.
Trb.b.

p *f*

Tb.

p *f*

Gr.c.

RANE

Af - lad har i Lom- men!

MARSKEN

Vel - kom - - -

JENS GR.

Vl. 1

Vl. 2

Va.

cresc.

Vc.

cresc.

Cb.

cresc.

110

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2

Cor. (E) 3 4

Trb.t.
Trb.b.

Tb.

Gr.c.

RANE

MARSKEN

men! Hver og En vel - kom - - men!

JENS GR.

Gud sig - ne Mø - det!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

116

1.

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

a2

Cor. (E) 1 2

Tr. (E) 1 2

Timp.

A. BENGT.

MARSKEN

Ak, hvor mørkt et Mø - de!

GR. JAKOB

Men det skal ly - se op i Dan - mark, Stig!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

121

1.

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

a2

Fg. 1 2

Cor. (E) 1 2

Tr. (E) 1 2

Timp.

A. BENGT.

Ja, o - ver E - riks Lig, thi han maa blø - - - de!

MARSKEN

GR. JAKOB

Vl. 1

Vl. 2

Va.

Vc.

Cb.

più lento e maestoso, ben marcato

125

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

a2

Cor. (E) 1 2

Cor. (E) 3 4

Tr. (E) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

Alle sammensvorne
All conspirators

T

Mør - ket har os kal - det sam - - men,

B

Mør - ket har os kal - det sam - - men,

più lento e maestoso, ben marcato

Vl. 1

Vl. 2

Va.

Vc.

Cb.

128

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

a2

Cor. (E) 1 2

Cor. (E) 3 4

Tr. (E) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

tr

T

Mør - - - - - ket vil os skil - le ad.

B

Mør - - - - - ket vil os skil - le ad. Men her-

Vl. 1

Vl. 2

Va.

Vc.

Cb.

130

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

a2

Cor. (E) 1 2

Cor. (E) 3 4

Tr. (E) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

T

B

Men her - in - de lu - - er Flam - men af det

in - de lu - er Flam - men af det sam - me stær - ke

Vl. 1

Vl. 2

Va.

Vc.

Cb.

133

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

a2

Fg. 1 2

Cor. (E) 1 2

Cor. (E) 3 4

Tr. (E) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

tr

T

sam - me stær - - ke Had, men her - in - de lu - er

B

Had, men her - in - de lu - er Flam - men af det

Vl. 1

Vl. 2

Va.

Vc.

Cb.

136

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2

Cor. (E) 3 4

Tr. (E) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

T

Flam - men af det sam - - - - - me stær - ke Had!

B

sam - me stær - ke Had, af det sam - me stær - ke Had!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

139

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2

Cor. (E) 3 4

Tr. (E) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

T

Mør - - ket har os kal - det

B

Mør - - ket har os kal - det sam - - - men,

Vl. 1

Vl. 2

div.

Va.

Vc.

Cb.

141

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2

Cor. (E) 3 4

Tr. (E) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

T

sam - men, Mør - ket vil os skil - - le

B

Mør - ket vil os skil - - le ad, men her -

Vl. 1

Vl. 2

Va.

Vc.

Cb.

143

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2

Cor. (E) 3 4

Tr. (E) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

T

ad, men her - in - - de lu - er Flam - men af det

B

in - - de lu - - er Flam - - men, lu - er Flam - men af det

Vl. 1

Vl. 2

Va.

Vc.

Cb.

146

Fl. 1 2
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (E) 1 2
Cor. (E) 3 4
Tr. (E) 1 2
Trb.t.
Trb.b.
Tb.
Timp.
MARSKEN
T
B
Vl. 1
Vl. 2
Va.
Vc.
Cb.

ff *p* *f* *tr*

Ja, ha - de vi ej Al - le E - rik Glip - ping? Og det er sam-me Had!

Vi ha - de ham!

Vi ha - de ham!

sam-me Had!

150

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2

Cor. (E) 3 4

Tr. (E) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

MARSKEN

Hævn, hvor-ef-ter Al - le tør - ste?

T

Den ram-me ham! Den ram-me ham!

B

Den ram-me ham! Den ram-me ham!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

154

più mosso, con energia

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2

Cor. (E) 3 4

muta in B♮, E

Timp.

T

Første Sammensvorne (Tenore 1)
First conspirator (Tenore 1)

Fra mig han stjal min Æ - re med mi - ne Fæd - res Len!

B

Anden Sammensvorne (Basso 1)
Second conspirator (Basso 1)

Mig sveg han gi - vet Løf - te,

più mosso, con energia

Vl. 1

Vl. 2

Va.

Vc.

Cb.

158

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2

Cor. (E) 3 4

T

B

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

cresc.

mf

p cresc.

f

p

Tredie Sammensvorne (Basso 2)
Third conspirator (Basso 2)

min Lyk - ke til Men! Mig lag - de han i Bø - der for - u - den Ret og Skjel!

161

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2

Cor. (E) 3 4

RANE

Mig kræn-ked han og haa-ned', fra Gry og til Kveld!

GR. JAKOB

Nok, og dog kun Smaat til-ho - be,

Vl. 1

Vl. 2

Va.

Vc.

Cb.

dim.

fp

165

1.

Fl. 1 2

Ob. 1 2

p

cresc.

Cl. (A) 1 2

p

cresc.

Fg. 1 2

p

cresc.

Cor. (E) 1 2

Cor. (E) 3 4

RANE

GR. JAKOB

kun i Ha - vet som en Draa - be, men vor A - del har han plyn - dret, helst han

Vl. 1

f

Vl. 2

f

Va.

f

Vc.

f

Cb.

f

169

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

a2

Cor. (E) 1 2

Cor. (E) 3 4

Tr. (E) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

GR. JAKOB

vo - re Bor - ge søn - - dred'!

Sammensvorne
Conspirators

T

Hævn o - ver ham!

B

Hævn o - ver ham!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

cresc.

ff

tr

172

a2

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2

Cor. (E) 3 4

Tr. (E) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

T

Hævn o - ver ham! Hævn o - ver ham! Han døe med Skam!

B

Hævn o - ver ham! Hævn o - ver ham! Han døe med Skam!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

175

Fl. 1 2

Ob. 1 2

p *cresc.*

f

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 1 2

f

Cor. (E) 3 4

muta in F

Tr. (E) 1 2

Trb.t.
Trb.b.

Tb.

muta in A, D

Timp.

JENS GR.

T

Fjerde Sammensvorne (Basso 2)
Fourth conspirator (Basso 2)

B

Jeg bæ-rer paa min Skul-der af hans Sværds - od et Saar!

Vl. 1

p

f

Vl. 2

p

cresc.

f

Va.

p

cresc.

f

Vc.

p

cresc.

f

Cb.

p

cresc.

f

178

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

p *cresc.*

Cor. (E) 1 2

muta in F

Cor. (E) 3 4

muta in F

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

JENS GR.

Nok, og dog kun Smaat til-ho - be,

T

Femte Sammensvorne (Basso 1)
Fifth conspirator (Basso 1)

B

Min Søn har han holdt fan-gen nu paa sy - ven - de Aar!

Vl. 1

p *cresc.* *mf*

Vl. 2

p *cresc.* *mf*

Va.

p *cresc.* *mf*

Vc.

p *cresc.* *mf*

Cb.

p *cresc.* *mf*

182

Fl. 1 2

a2

p

Ob. 1 2

p

Cl. (A) 1 2

p

Fg. 1 2

p

p

3

3

3

3

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

JENS GR.

kun i Ha - vet som en Draa - be, men Guds Kir - ke har han

3

Vl. 1

tr

p

Vl. 2

p

Va.

p

Vc.

3

3

p

Cb.

p

187

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

JENS GR.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

pp

cresc.

tr

plyn - dret, Kir - kens Lo - ve har han søn - - dret!

192

a2

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

Sammensvorne
Conspirators

T

Hævn o - ver ham! Hævn o - ver ham! Hævn o - ver ham! Han

B

Hævn o - ver ham! Hævn o - ver ham! Hævn o - ver ham! Han

Vl. 1

Vl. 2

Va.

Vc.

Cb.

195

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

a2

f

a2

f

a2

f

muta in F♯, B♮

p

A. BENGT.

Og

Sjette Sammensvorne (Tenore 2)
Sixth conspirator (Tenore 2)

T

døe med Skam!

Min Sø - ster har han lok-ket fra hel - lig Klo - ster- stand!

B

døe med Skam!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p

cresc.

f

199

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

A. BENGT.

mig har han sagt fred - løs paa Land og paa Vand!

MARSKEN

Nok, og dog kun Smaat til -

Vl. 1

Vl. 2

Va.

Vc.

Cb.

202

Andante assai

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

1.

Tr. (F) 1 2

Trb.t.
Trb.b.

p

Tb.

p

A. BENGT.

MARSKEN

ho - be, kun i Ha - vet som en Draa - be, men min Kir - ke har han plyn - dret, og

Andante assai

trem.

Vl. 1

p

trem.

Vl. 2

p

trem.

Va.

p

Vc.

p

Cb.

p

207

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Trb.t.
Trb.b.

Tb.

MARSKEN

mit Al - ter har han søn - dret, og min Æ - re har han tram - pet, og min Høj - sal har han

Vl. 1

Vl. 2

Va.

Vc.

trem.

Cb.

trem.

212

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Trb.t. Trb.b.

Tb.

MARSKEN

svam - pet, og mit Hjer - te har han saa - ret, og min Hu - stru har han daa -

Vl. 1

Vl. 2

Va.

Vc.

Cb.

f

cresc.

217

Allegro assai

Fl. 1 2

Ob. 1 2

p *sempre cresc.*

Cl. (A) 1 2

p *sempre cresc.*

a2

Fg. 1 2

p *sempre cresc.*

Cor. (F) 1 2

Cor. (F) 3 4

Trb.t.
Trb.b.

Tb.

(iler ind til venstre, drager Ingeborg frem og stiller hende frem for dem)
(rushes to the left, drags Ingeborg forward and stands her in front of them)

MARSKEN

ret!

Allegro assai

Vl. 1

p *sempre cresc.*

Vl. 2

p *sempre cresc.*

Va.

p *sempre cresc.*

Vc.

p *sempre cresc.*

Cb.

p *sempre cresc.*

221

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

a2

Cor. (F) 1 2

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

MARSKEN

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a2

a piacere

ff

Se hen - de!

Andante molto

Fl. 1 2
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2
Trb.t.
Trb.b.
Tb.
RANE
MARSKEN
T 1
T 2
B 1
B 2

1. *p dolce*

Hvor kum - mer-fuld! Hvor kum - mer - fuld! Saa

Se!

Alle Sammensvorne
All conspirators

Hvor kum - mer-fuld! Hvor kum - mer - fuld! Saa

Hvor kum - mer - fuld! Hvor kum - mer-fuld! Saa

Hvor kum - mer - fuld! Saa bleg som Sne,

Hvor kum - mer - fuld! Hvor kum-mer-fuld! Saa bleg, saa bleg som

Hvor kum-mer- fuld! Hvor kum - mer-fuld! Hvor kum - mer - fuld! Saa

Andante molto

Vl. 1
Vl. 2
Va.
Vc.
Cb.

p dolce

230

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Trb.t.
Trb.b.

Tb.

RANE

T 1

T 2

B 1

B 2

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

dolce

bleg som Sne! Saa sort som Muld, saa sort som Muld, hvor kum - mer -

bleg som Sne! Saa sort som Muld, saa sort som Muld, hvor kum - mer -

Sne! Saa sort som Muld, saa sort som Muld, hvor kum - mer -

bleg, saa bleg, saa bleg som Sne! Saa sort, saa sort som Muld, hvor kum - mer -

saa sort som Muld, saa sort som Muld, hvor kum - mer -

Sne, Saa sort, saa sort som Muld, hvor kum - mer -

bleg som Sne! Saa sort som Muld, saa sort som Muld, hvor kum - mer -

235

Allegro molto

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

a2

cresc.

ff

tr

fuld!

(Marsken drager sit Sværd, ligesaa de Andre.)
(The Marshal pulls his sword, likewise the others.)

Allegro molto

Vl. 1
Vl. 2
Va.
Vc.
Cb.

239

Allegro moderato e maestoso

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

MARSKEN

Saa svær - - ger Al - le med mig at staae og

Allegro moderato e maestoso

Vl. 1

Vl. 2

Va.

Vc.

Cb.

244

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. Trb.b.

Tb.

Timp.

INGEBORG

Svær - - - ger!

MARSKEN

fal - - de!

T

Vi svær - - - - - - ge!

B

Vi svær - - - - - - ge!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

dim.

248

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. Trb.b.

Tb.

Timp.

INGEBORG

Sværg ved Sankt Knud og ved vor Fru - e god!

Svær - -

MARSKEN

T

B

Vl. 1

Vl. 2

Va.

Vc.

Cb.

f *p* *pp* *tr* *dim.*

253

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

INGEBORG

ger!

MARSKEN

Og ej ved E - ders

T

Vi svær - - - - - ge!

B

Vi svær - - - - - ge!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

257

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

INGEBORG

MARSKEN

Ar - ne sæt - te Fod, og ik - ke fær - des un - der grøn - ne Li - de, og

T

B

Vl. 1

Vl. 2

Va.

Vc.

Cb.

ff

262

Fl. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

INGEBORG

MARSKEN

ik - ke bæn - kes ved en Hu - strus Si - de, før E - ders Sværd er rødt af E - riks

T

B

Vl. 1

Vl. 2

Va.

Vc.

Cb.

269

Fl. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. Trb.b.

Tb.

Timp.

INGEBORG

Før E - ders Sværd er rødt af E - riks Blod!

MARSKEN

Blod! Svær - ger!

T

Vi

B

Vi

Vl. 1

Vl. 2

Va.

Vc.

Cb.

275

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

muta in B♭

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

muta in F, C

T

svær - - - - - - - - - - - - ge!

B

svær - - - - - - - - - - - - ge!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

278

Allegro molto

Fl. 1 2

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

RANE

T

B

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pp

1.

pizz.

Nu gjæl-der det at hand-le, og hand - le snildt!

286

Fl. 1 2

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

RANE

T

B

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a2

arco

f

pp

Sammensvorne
Conspirators

Nu gjæl-der det at fan-ge det sjeld - ne Vildt!

294

Fl. 1 2

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

RANE

T

B

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pp

p

pizz.

Der kan da In - gen lu - re om Hal - len

303

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

RANE

her?

T

Lid trygt paa dis - se Mu - re, og

B

Lid trygt paa dis - se Mu - re, og

Vl. 1

Vl. 2

Va.

Vc.

Cb.

arco

f

pp

312

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

1.

pp

1.

pp

pp

p

pp

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

p

RANE

Jeg lo - ver

T

vo - re Sværd! _____

B

vo - re Sværd! _____

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pizz.

pizz.

pizz.

pizz.

pizz.

p

p

p

p

p

321

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

RANE

(til Marsk Stig)
(*to Marshal Stig*)

ham at lok - ke, hvor - hen I veed!

T

Fald da som Ør - ne -

B

Fald da som Ør - ne -

Vl. 1

Vl. 2

Va.

Vc.

Cb.

arco

330

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

p

Tr. (F) 1 2

f

Trb.t.
Trb.b.

Tb.

tr

Timp.

p

RANE

Men Klæ - der

T

flok - ke paa Byt - tet ned!

B

flok - ke paa Byt - tet ned!

pizz.

Vl. 1

p

Vl. 2

pizz.

Va.

p

pizz.

Vc.

p

Cb.

339

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. Trb.b.

Tb.

INGEBORG

RANE

T

B

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p

1.

f

Som Mun - ke

maa I skjæ - re som Mun - ke graa,

Som Mun - ke graa!

pizz.

349

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

1.

Fg. 1 2

f

Cor. (F) 1 2

f

Cor. (F) 3 4

p

f

Tr. (F) 1 2

f

Trb.t.
Trb.b.

f

Tb.

f

INGEBORG

graa!

RANE

p

for - mum - med' maa I væ - re, skal I ham slaae!

f

T

Vi skal ham

f

B

Vi skal ham

Vl. 1

p

Vl. 2

p

Va.

p

Vc.

p

Cb.

360

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

INGEBORG

RANE

T

B

Vl. 1

Vl. 2

Va.

Vc.

Cb.

f

dim.

pp

tr

Slaa ham! Slaa ham!

slaae! Vi skal ham slaae!

arco

staccato

369

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

INGEBORG

RANE

Far ud i Mun - ke - hæt - ter, om Skov og Krat, mit Fan -

T

B

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

pp

staccato

379

Fl. 1 2

Ob. 1 2

1.

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

pp

INGEBORG

RANE

- ge - garn _____ jeg sæt - ter Cæ - ci - - - liæ _____

MARSKEN

T

B

Vl. 1

Vl. 2

Va.

Vc.

Cb.

389

Fl. 1 2

Ob. 1 2

1.

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

pp

Tb.

pp

Timp.

pp

INGEBORG

Cæ -

RANE

Nat!

pp

MARSKEN

Cæ - ci - - - liæ

pp

T

Cæ - ci - - - liæ

pp

B

Cæ - ci - - - liæ

trem.

Vl. 1

pp

trem.

Vl. 2

pp

trem.

Va.

pp

trem.

Vc.

pp

trem.

Cb.

pp

398

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

INGEBORG

RANE

MARSKEN

T

B

Vl. 1

Vl. 2

Va.

Vc.

Cb.

cresc.

p

ff

lunga

tr

ci - - - liæ Nat!

Cæ - ci - liæ Nat!

Nat!

406

Allegro assai con fuoco

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

INGEBORG

RANE

Nu til Vær-ket, Mun-ke graa!

MARSKEN

T

Nu til Vær-ket, Mun-ke graa!

B

Nu til Vær-ket, Mun-ke graa!

Allegro assai con fuoco

Vl. 1

Vl. 2

Va.

Vc.

Cb.

appassionato

413

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Tb.

Timp.

INGEBORG

Hør mig, du Him - lens Mø, lad

RANE

Kut - ter døl - ge Mar - skens Føl - ge!

MARSKEN

Nu til Vær - ket, Mun - ke graa!

T

Kut - ter døl - ge Mar - skens Føl - ge!

B

Nu til Vær - ket, Mun - ke graa!

appassionato

Vl. 1

Vl. 2

Va.

Vc.

Cb.

419

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Tb.

Timp.

INGEBORG

RANE

MARSKEN

T

B

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a2

1.

dim.

f *dim.*

f *cresc.*

Straf - fen ik - ke tø - ve! Lad mig ik - ke u - hæv - net døe!

Nu til Vær - ket, Mun - ke graa! Hvor vi ham mø - de,

425

Fl. 1 2 — a2 — sf

Ob. 1 2 — a2 — sf

Cl. (B♭) 1 2 — a2 — sf

Fg. 1 2 — a2 — sf

Cor. (F) 1 2 — sf

Cor. (F) 3 4 — sf

Trb.t. Trb.b. — p — sf

Tb. — p — sf

INGEBORG — Giv ham tor - ne-ful - de Vej - e, Angst og

RANE — E - rik blø - de! Hvor vi ham mø - de, E - - rik blø - de!

MARSKEN — E - rik blø - de! Hvor vi ham mø - de, E - - - - rik blø - -

T — E - rik blø - de! Hvor vi ham mø - de, E - - rik blø - de!

B — E - rik blø - de! Hvor vi ham mø - de, E - - rik blø - de!

Vl. 1 — sf

Vl. 2 — sf

Va. — sf

Vc. — sf

Cb. — sf

430

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

INGEBORG — U - fred paa hans Lej - e! — Lad mit

RANE — Hvor vi ham mø - de, E - rik blø - de! In - gen Hvi - le,

MARSKEN — de! Hvor vi ham mø - de, E - rik blø - de!

T — Hvor vi ham mø - de, E - rik blø - de! In - gen Hvi - le,

B — Hvor vi ham mø - de, E - rik blø - de! In - gen Hvi - le,

Vl. 1

Vl. 2

Va.

Vc.

Cb.

436

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

a2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

1.

Tb.

Timp.

INGEBORG

Bil - led ham for - føl - ge! Stin - - ge ham ved

RANE

In - gen smi - le, før vi see ham i hans Blod!

MARSKEN

In - gen Hvi - le, før vi see ham i hans Blod!

T

In - gen smi - le, før vi see ham i hans Blod, før vi see ham i hans Blod!

B

In - gen smi - le, før vi see ham i hans Blod, før vi see ham i hans Blod!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

441

Fl. 1 2 — a2 — cre - - - - - scen - - - - - do — ff

Ob. 1 2 — a2 — cre - - - - - scen - - - - - do — ff

Cl. (B♭) 1 2 — a2 — cre - - - - - scen - - - - - do — ff

Fg. 1 2 — a2 — cre - - - - - scen - - - - - do — ff

Cor. (F) 1 2 — ff

Cor. (F) 3 4 — ff

Tr. (F) 1 2 — ff

Trb.t. Trb.b. — ff

Tb. — ff

Timp. — tr — ff

INGEBORG — Dag og Nat! Lad mit

RANE — (afsides) (*aside*) Jeg

MARSKEN — In - gen vi - ge!

T — Hvor vi ham mø - de, E - rik blø - de! Hvor vi ham mø - de, E - rik blø - de!

B — Hvor vi ham mø - de, E - rik blø - de! Hvor vi ham mø - de, E - rik blø - de!

Vl. 1 — cre - - - - - scen - - - - - do — ff

Vl. 2 — cre - - - - - scen - - - - - do — ff

Va. — cre - - - - - scen - - - - - do — ff

Vc. — cre - - - - - scen - - - - - do — ff

Cb. — cre - - - - - scen - - - - - do — ff

447

Fl. 1 2 — mf ff mf

Ob. 1 2 — mf ff mf

Cl. (B♭) 1 2 — mf ff mf

Fg. 1 2 — a2 — ff — mf

Cor. (F) 1 2 — ff — mf

Cor. (F) 3 4 — ff — mf

Tr. (F) 1 2 — ff

Trb.t. Trb.b. — ff

Tb. — ff

Timp. — tr — ff

INGEBORG — Bil - led ham for - føl - ge!

RANE — Hæv - nens Bu - e spæn - der, læg I saa Pi - len paa! Jeg

MARSKEN — In - gen svi - ge!

T — In - gen vi - ge! In - gen svi - ge!

B — In - gen vi - ge! In - gen svi - ge!

Vl. 1 — mf ff mf

Vl. 2 — mf ff mf

Va. — mf ff mf

Vc. — mf ff mf

Cb. — ff mf

453

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

p *cresc.* *f*

a2

INGEBORG — Stin - - - ge ham! Ved

RANE — tvæt - ter mi - ne Hæn - der, I go - de Mun-ke graa!

MARSKEN — Hø - re det, vor Fru - e god!

T — Hø - - re det, vor Fru - e god! Hø - re det, vor Fru - e god!

B — Hø - - re det, vor Fru - e god! Hø - re det, vor Fru - e god!

Vl. 1
Vl. 2
Va.
Vc.
Cb.

459

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

a2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

tr

Timp.

INGEBORG

Dag og Nat! Dag og

(med de andre)
(*with the others*)

RANE

In - gen Hvi - le, In - gen smi - le, før vi see ham i hans Blod!

MARSKEN

In - gen vi - ge! In - gen svi - ge!

T

In - gen Hvi - le, In - gen smi - le, før vi see ham i hans Blod! Hø - re det, hø - re det,

B

In - gen Hvi - le, In - gen smi - le, før vi see ham i hans Blod! Hø - re det, hø - re det,

Vl. 1

Vl. 2

Va.

Vc.

Cb.

465

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

cresc.

Cor. (F) 3 4

cresc.

Tr. (F) 1 2

cresc.

INGEBORG

Nat, ved Dag og Nat, ved Dag og Nat;

RANE

In-gen vi - ge, In-gen svi-ge, In-gen vi - ge, In-gen svi-ge!

MARSKEN

In-gen vi - ge, In-gen svi-ge, In-gen vi - ge, In-gen svi-ge!

T

hø - re det, vor Fru - e god! In-gen vi - ge, In-gen svi-ge, In-gen vi - ge, In-gen svi-ge!

B

hø - re det, vor Fru - e god! In-gen vi - ge, In-gen svi-ge, In-gen vi - ge, In-gen svi-ge!

Vl. 1

cresc.

Vl. 2

cresc.

Va.

cresc.

Vc.

cresc.

Cb.

cresc.

471

1.

Fl. 1 2

Ob. 1 2

a2

Cl. (B♭) 1 2

Fg. 1 2

Trb.t.
Trb.b.

Tb.

Timp.

INGEBORG

ja, til en blo - dig Hæv - nens Bøl - ge væl - ter ham i Dy - - bet

RANE

Hø - re det, vor Fru - e god! Vor

MARSKEN

Hø - re det, vor Fru - e god!

T

Hø - re det, vor Fru - e god! Vor

B

Hø - re det, vor Fru - e god! Vor

Vl. 1

Vl. 2

Va.

Vc.

Cb.

ff

tr

477

Fl. 1 2 — lunga — lunga

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2 — lunga — lunga — *ff*

Cor. (F) 3 4 — *ff*

Tr. (F) 1 2 — *ff*

Trb.t. Trb.b. — *ff*

Tb.

Timp. — lunga — lunga

INGEBORG — lunga — lunga — brat!

RANE — Fru - e god! — Sankt Cæ - ci - liæ Nat!

MARSKEN — Sankt Cæ - ci - liæ Nat

T — Fru - e god! — Sankt Cæ - ci - liæ Nat!

B — Fru - e god! — Sankt Cæ - ci - liæ Nat!

Vl. 1 — lunga — lunga

Vl. 2

Va.

Vc.

Cb.

484

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

p cresc.

cresc.

p cresc.

p cresc.

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

INGEBORG

Sankt Cæ-

RANE

Sankt Cæ - ci - - - - -

MARSKEN

vi mø - des brat!

T

Sankt Cæ - ci - - - - -

B

Sankt Cæ - ci - - - - -

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p

cresc.

491

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

a2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

a2

Trb.t.
Trb.b.

Tb.

Timp.

tr

INGEBORG

ci - - - liæ Nat!

RANE

- - - liæ Nat!

MARSKEN

Sankt Cæ - ci - liæ Nat!

T

- - - liæ Nat!

B

- - - liæ Nat!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

ff

497

Fl. 1 2

Ob. 1 2

dim.

Cl. (B♭) 1 2

Fg. 1 2

a2

dim.

Cor. (F) 1 2

dim.

Cor. (F) 3 4

dim.

Tr. (F) 1 2

dim.

Trb.t.
Trb.b.

dim.

Tb.

dim.

Timp.

dim.

INGEBORG

RANE

(De Sammensvorne forlade Skuepladsen. Marsk Stig følger dem ud og vender tilbage.)
(*The conspirators leave the stage. Marshal Stig sees them out and returns.*)

MARSKEN

Vl. 1

dim.

Vl. 2

dim.

Va.

dim.

Vc.

dim.

Cb.

dim.

503

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

a2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

p

Timp.

tr

muta in A, D

INGEBORG

RANE

MARSKEN

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pp

pp

pp

510

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

INGEBORG

Vl. 1

Vl. 2

Va.

Vc.

Cb.

519

l'istesso tempo

1.

Fg. 1 2

f *dim.*

INGEBORG

f

Nu er min Sjæl et Flam - me- hav, tændt op af

l'istesso tempo

trem.

Vl. 1

f

trem.

Vl. 2

f

trem.

Va.

f

Vc.

Cb.

526

1.

meno allegro

Fg. 1 2

INGEBORG

Ha - dets Kjer - te, og før han bræn - des op der - af,

meno allegro

Vl. 1

Vl. 2

Va.

Vc.

Cb.

ff

532

lento a piacere

Fg. 1 2

Timp.

tr

INGEBORG

p

morendo

— før stil - - - les ej — mit Hjer - te!

lento a piacere

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pp

No. 17

539

Andante

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

muta in A, E

Timp.

(for sig)
(*aside*)

MARSKEN

Stærkt det gaaer mod U-freds-ti - de!

Ar-me

Andante

Vl. 1

Vl. 2

Va.

Vc.

Cb.

544

1.

3.

Land, hvor du vil li - de!

Og jeg selv! Vil jeg

549

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

MARSKEN

selv — fin-de Fred for min Fod, — for min Viv, mi-ne Smaa-pi-ger kjæ-re?

Vl. 1

Vl. 2

Va.

Vc.

Cb.

554

più lento, espressivo assai

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

INGEBORG

Byg dig paa Hjelm en Borg saa god, der skalst du tryg-ge-lig væ - re! El-ler drag til Havs! —

più lento, espressivo assai

Vl. 1

Vl. 2

Va.

Vc.

Cb.

559

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

INGEBORG

Nor - ri - ges Drot er Stig An-der-sen huld, han vil dig vel Snek - ker-ne skik - ke!

Vl. 1

Vl. 2

Va.

Vc.

pizz.

Cb.

564

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

INGEBORG

Og sav - ner min Hus - bond Per - ler og Guld, din Hu - stru sav - ner dem

Vl. 1

Vl. 2

Va.

Vc.

arco

Cb.

569

Fl. 1 2

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2

INGEBORG

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

pp

ik - - ke!

Det bæ - res mig for, Sankt Cæ-

pizz.

572

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

INGEBORG

Vl. 1

Vl. 2

Va.

Vc.

Cb.

mf

f

ci - liæ Nat _____ den vor - der paa Jord _____ min sid - - ste!

arco

575

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Timp.

INGEBORG

Mø - der du E - rik, da hils ham brat, du hil - se fra In - ge - borgs

MARSKEN

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p *f* *ff* *dim.* *tr*

578

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Timp.

INGEBORG

Ki - ste! Plant in-gen Lil - jer paa min Grav, de

MARSKEN

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1. pp

1. p pp

1. pp

1. p pp

1. pp

pp

dolce

pp

pp

pp

pp

dolce

pp

pizz.

pp

582

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

1.

f

pp

Cor. (F) 1 2

Timp.

INGEBORG

var mig for rent et Føl - ge, – kun mør - ke Ved-bend og Lyng og Lav, som

MARSKEN

Vl. 1

Vl. 2

Va.

Vc.

Cb.

arco

pizz.

586

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Timp.

INGEBORG

kan mit Sleg - fred-navn døl - ge! Kun

MARSKEN

Vl. 1

Vl. 2

Va.

Vc.

Cb.

589

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Timp.

INGEBORG

vog - te du, Stig, vor - e Døt - tre smaa, de blom - stre som Lun - de - nes Ro - ser! Christ gi - ve, de al - drig

MARSKEN

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p *dolce* *cresc.* *arco*

1.

594
Fl. 1 2
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Timp.
INGEBORG
van - dre maa __ om Dø - re med Tig - ger - po - - - ser!
MARSKEN
Vl. 1
Vl. 2
Va.
Vc.
Cb.
1.
sf
tr
dim.
cresc.

597

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

INGEBORG

Marsk

MARSKEN

Fly mig min Hjelm, – lad os skil-les brat, mig vor-der saa veg om Sin-de!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

600

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

INGEBORG

Stig, jeg si - ger E - der tu - sind God - nat, glem al - drig din sør - gen - de Kvin - de!

MARSKEN

Tu - sind God - nat! Tu - sind God - nat!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

605

lento a piacere

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

INGEBORG

Tu - sind God - nat! Tu - sind God - nat!

MARSKEN

Tu - sind God - nat! Tu - sind God - nat!

lento a piacere

Vl. 1

Vl. 2

Va.

Vc.

Cb.

trem.

609

Fl. 1 2
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Trb.t.
Trb.b.
Tb.
Timp.
INGEBORG
MARSKEN
Vl. 1
Vl. 2
Va.
Vc.
Cb.

muta in A

En Hal i Kongsgaarden i Viborg med aaben Svale.
Rane staaer ved et Vindue og seer ud.
Frembrydende Morgen.

A hall in the royal castle in Viborg with an open gallery.
Rane stands by a window, looking out.
Break of morning.

No. 18

Allegro vivace

Bag Scenen
Backstage

614

Cor. (E♭) 1 2
Cor. (E♭) 3 4
Tr. (E♭) 1 2
Trb.b.
Tb.
T
B

a2 *f*

624

634

645

Cor. (E♭) 1 2 — a2

Cor. (E♭) 3 4 — a2

Tr. (E♭) 1 2

Trb.b.

Tb.

Jægere
Hunters

T — *f*

Til - hest, __ til - hest, __ til - hest! I fej - en - de Blæst!

B — *f*

Til - hest, __ til - hest, __ til - hest! I fej - en - de Blæst!

654

Cor. (E♭) 1 2

Cor. (E♭) 3 4

Tr. (E♭) 1 2

Trb.b.

Tb.

T

Ud o - ver Myr og He - de! Ud o - ver Myr og He - de!

B

Ud o - ver Myr og He - de! Ud o - ver Myr og He - de!

664

Cor. (E♭) 1 2

Cor. (E♭) 3 4

Tr. (E♭) 1 2

1.

Trb.b.

Tb.

T

Det er en Lyst, til Hor - nets Røst de vil - de Dyr ___ at be - de, det

B

Det er en Lyst, til Hor - nets Røst de vil - de Dyr at be - de, det

674

Cor. (E♭) 1 2

Cor. (E♭) 3 4

Tr. (E♭) 1 2

Trb.b.

Tb.

(Kongen kommer og sætter sig træt og mismodig.)
(*The King comes in and sits, tired and despondent.*)

T

er en Lyst, til Hor - nets Røst de vil - de Dyr at be - - - de!

B

er en Lyst, til Hor - nets Røst de vil - de Dyr at be - - - de!

683

Cor. (E♭) 1 2

a2

Cor. (E♭) 3 4

Tr. (E♭) 1 2

Trb.b.

Tb.

tacent

692

Allegro (♩. = ♩.)

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

(♩. = ♩.)
muta in F♯, B♮

Timp.

KONGEN

RANE

Det ku - ler op! En frisk No -

Allegro (♩. = ♩.)

Vl. 1

Vl. 2

Va.

Vc.

Cb.

696

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

KONGEN

RANE

vem - ber- blæst! Men Sko - ven lu - - - - - - ner.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

700

più ritenuto rall.

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

RANE

Skal vi sad - le, Her - re?

Vl. 1

Vl. 2

Va.

Vc.

Cb.

705

Andante, recit.

KONGEN

Hvor-for er der saa knapt med Jæ-ge- re?

O, vi er nok! De er ved He - de-

708

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Timp.

KONGEN

Ha! Min-des du den Gang, vi brænd - te He - - den, da jeg i

RANE

bran - den!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

711

fl.2 muta in fl.picc.

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

pp

Timp.

tr

pp

KONGEN

Vild - skab slog en Brand i Lyn - - - - - - gen?

RANE

Vl. 1

pp

Vl. 2

pp

Va.

pp

Vc.

pp

Cb.

pp

714

Allegro

Fl. 1

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Timp.

KONGEN

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

RANE

Allegro

Vl. 1

Vl. 2

Va.

Vc.

Cb.

719

Fl. 1

Picc.

Ob. 1 2

1.

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Timp.

KONGEN

Glød i Glød, Klo - ster-klok - ken klem - ted, og Him - len var saa

RANE

Vl. 1

Vl. 2

pizz.

Va.

pizz.

arco

3 3 sf

Vc.

pizz.

arco

3 3 sf

Cb.

pizz.

723

Fl. 1

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Timp.

KONGEN

rød! Det knit-tred og det kna - ste, et Hav af Gni - ster blus-sed

RANE

Vl. 1

Vl. 2

arco

Va.

Vc.

Cb.

727

Fl. 1

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Timp.

KONGEN

op højt o - ver E - ge - pur - let og Træ - ka - pel - lets

RANE

Vl. 1

Vl. 2

Va.

Vc.

Cb.

731

Fl. 1

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Trb.t. Trb.b.

pp

Tb.

pp

Timp.

KONGEN

Top.

Der steg et Skrig af He - den fra al-le Fug - le-re - der

RANE

Vl. 1

f dim. *p*

Vl. 2

f dim. *p*

Va.

f dim. *p*

Vc.

f dim. *p*

arco

trem.

trem.

Cb.

f dim. *p*

736

Fl. 1

Picc.

Ob. 1 2

Cl. (A) 1 2

1.

Fg. 1 2

Trb.t.
Trb.b.

p

Tb.

p

Timp.

KONGEN

smaa, Ræ - vens Un - ger hy - led med He - de-lær - ken

RANE

Vl. 1

fp *fp*

Vl. 2

fp *fp*

Va.

pizz.

Vc.

fp *fp*

Cb.

fp *fp*

740

Fl. 1

Picc.

Ob. 1 2

Cl. (A) 1 2

1.

3

3

Fg. 1 2

Trb.t.
Trb.b.

Tb.

Timp.

KONGEN

graa; den gu-le Gy - vel flam-med, mens Rø - gen væl - ted o - ver

RANE

pizz.

arco

3

sempre cresc.

Vl. 1

pizz.

arco

3

sempre cresc.

Vl. 2

arco

sempre cresc.

Va.

sempre cresc.

Vc.

sempre cresc.

Cb.

744

a piacere

Fl. 1

Picc.

muta in fl.gr.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Trb.t.
Trb.b.

f

Tb.

f

Timp.

tr

f

KONGEN

Land, Vi - ben brænd-te Vin - gen, – det var en He-de-brand!

RANE

a piacere

Vl. 1

f

Vl. 2

f

Va.

f

Vc.

f

Cb.

f

molto rall. Lento assai

749

Fl. 1 2

Cl. (A) 1 2

Fg. 1 2

KONGEN

U-ge-dag der-ef-ter jeg skim-ted den fra Sø-ens Vig: Alt var tyst og sluk - net, –

molto rall. Lento assai

Vl. 1

Vl. 2

Va.

Vc. 1

f dim. *p* *pp*

Vc. 2

f dim. *p* *pp*

Vc. 3

f dim. *p* *pp*

Cb.

f dim. *p* *pp*

754

Fl. 1 2

pp

Cl. (A) 1 2

pp

Cor. (F) 1 2

pp

Timp.

pp

KONGEN

He - den laa Lig! Højt o-ver Død-ning-baa - ren, o-ver den brænd-te Lyng og Pors,

758

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

muta in A, D

Timp.

KONGEN

steg som et ræd-de-ligt Gjen-færd et sort for-kul-let Kors!

RANE

Vl. 1

Vl. 2

Va.

Vc.

Cb.

trem.

761

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

KONGEN

Mig tyk- kes, Ra - ne, He- den, som jeg brænd- te,

RANE

Kom, Her-re Kon- ge, Jag - ten er be- redt!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

763

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

ff

1.

p *cantabile*

Cor. (F) 1 2

Cor. (F) 3 4

KONGEN

med al dens fav - re Fug-le-liv og Fred, det er min e-gen Sjæl! Jeg kval - te Fug - le -

RANE

Fly sli-ge Tan-ker!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

ff

p *cantabile*

3

6

pizz.

766

Cl. (A) 1 2

Fg. 1 2

1.

pp

Cor. (F) 1 2

pp

KONGEN

san - gen i mit Bryst,

Vl. 1

Vl. 2

Va.

Vc.

Cb.

768

Ob. 1 2

1.

p cantabile

Cl. (A) 1 2

Fg. 1 2

1.

Cor. (F) 1 2

KONGEN

ak, jeg er

Vl. 1

Vl. 2

Va.

Vc.

Cb.

770

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

KONGEN

mæt af Li - vet og dets Lyst!

RANE

Kun on - de Drøm - me, Her - re,

Vl. 1

Vl. 2

Va.

Vc.

Cb.

773

1.

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

sfp

Cor. (F) 1 2

KONGEN

Ja, jeg har drømt om In - ge-borg i - nat!

(Rane vinker ad Jægerne udenfor.)
(Rane waves at the hunters outside.)

RANE

Drøm-me, Drøm-me!

Vl. 1

p̃

Vl. 2

Va.

Vc.

arco

Cb.

776

Allegro (come prima)

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. Trb.b.

Tb.

f

(Jægerne komme og fylder baggrunden.)
(The hunters come in, and fill the back of the stage.)

780

Allegro (come prima)

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t. Trb.b.

Tb.

p

mf

RANE

Tys! Her - re, hø - rer I de mun - tre To - ner? Hun - de - ne glam - me, Hjor-ten maa vi ja - ge!

Allegro (come prima)

Vl. 1

Vl. 2

Va.

Vc.

Cb.

cresc.

mf

784

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

KONGEN

Ak, kun - de jeg den ble - ge Skyg - ge ja - ge!

RANE

Vl. 1

Vl. 2

Va.

Vc.

Cb.

787

a piacere

Lento (come prima)

1.

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

KONGEN

Hvor er vel Mar - sken?

RANE

Fjernt paa Hjelm, jeg tæn - ker, –

a piacere

Lento (come prima)

Vl. 1

Vl. 2

Va.

Vc.

Cb.

791

Allegro

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

KONGEN

RANE

frygt ik-ke ham! Han gra-ver sig en Hu-le, han veed, at I har meer end ti-fold Magt!

Allegro

Vl. 1

Vl. 2

Va.

Vc.

Cb.

794

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

KONGEN

Ja, det er vist!

RANE

Hør! Hør, at-ter Hor-net kald-der! Viis

Vl. 1

Vl. 2

Va.

Vc.

Cb.

799

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

KONGEN

Ja! Ja, ___

RANE

Ver - den, I er ik-ke ræd for Mar - sken!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p

804

Allegretto vivace

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

KONGEN

det vil jeg! Haardt i-mod Haardt!

RANE

Allegretto vivace

Vl. 1

Vl. 2

Va.

Vc.

Cb.

811

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

f

Cor. (F) 1 2

Cor. (F) 3 4

Timp.

KONGEN

Blæ - sten vil ja - ge Taa - ger-ne bort! Fly mig mit Sværd!

RANE

Vl. 1

Vl. 2

Va.

Vc.

Cb.

818

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Timp.

KONGEN

Fly mig mit Sværd! Min Pil og min Bu - e! Hvad skul-de

RANE

Vl. 1

Vl. 2

Va.

Vc.

Cb.

825

1.

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

1.

Cor. (F) 1 2

Cor. (F) 3 4

Timp.

KONGEN

tru - e i Sven - de-nes Hær? Hvad skul - de tru - e i Sven - de-nes Hær?

RANE

Vl. 1

Vl. 2

Va.

Vc.

Cb.

f

p

832

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Timp.

KONGEN

Hør nu, hvor Gan - ger-ne stam - pe med Hov! Ud

RANE

Vl. 1

Vl. 2

Va.

Vc.

Cb.

f *p*

840

8

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

KONGEN

i den vil - - de, den blad - - lø - se Skov!

RANE

Naar Lø - vet har hvi - sket sit

Jægere
Hunters

T

Naar Lø - vet har hvi - sket sit

B

Naar Lø - vet har hvi - sket sit

Vl. 1

Vl. 2

Va.

Vc.

Cb.

847

8

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

KONGEN

RANE

sid - ste Far - vel, naar Fro - sten har fri - sket den sor - te Slaaen,

T

sid - ste Far - vel, naar Fro - sten har fri - sket den sor - te Slaaen,

B

sid - ste Far - vel, naar Fro - sten har fri - sket den sor - te Slaaen,

Vl. 1

Vl. 2

Va.

Vc.

Cb.

853

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

ff

KONGEN: Ud i den vil - de, den blad - lø - se Skov! Ud!

RANE: jag da Raaen, jag da Raaen, da har du Held! Jag da Raaen, jag da Raaen,

T: jag da Raaen, jag da Raaen, da har du Held! Jag da Raaen, jag da Raaen,

B: jag da Raaen, jag da Raaen, da har du Held! Jag da Raaen, jag da Raaen,

Vl. 1
Vl. 2
Va.
Vc.
Cb.

859

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

KONGEN

Føl-ger mig Sven - de! Op al - le Por - te!

RANE

da har du Held!

T

da har du Held! Bu-en af

B

da har du Held! Bu-en af

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a2

f *ff*

866

Fl. 1 2 — a2 — ff

Ob. 1 2 — ff

Cl. (A) 1 2 — a2 — ff

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4 — p cresc.

Tr. (F) 1 2 — p cresc.

Trb.t. Trb.b.

Tb.

Timp. — ff — tr — p cresc.

KONGEN

RANE — Bu-en af Staal skal naae sit Maal!

T — Staal skal naae sit Maal! Bu - en af Staal skal naae sit Maal! –

B — Staal skal naae sit Maal! Bu - en af Staal skal naae sit Maal! –

Vl. 1 — p cresc.

Vl. 2 — p cresc.

Va. — p cresc.

Vc. — p cresc.

Cb. — p cresc.

873

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

ff

Cor. (F) 1 2

Cor. (F) 3 4

ff

Tr. (F) 1 2

ff

Trb.t.
Trb.b.

ff

Tb.

ff

Timp.

ff

KONGEN

Se, hvor den stej - ler den præg - ti - ge Sor - te!

RANE

Ud i Sko - - ven! Ud i

T

Lad sprin - ge, lad sprin - ge! Pi-len har Vin - ge! Lad sprin - ge, lad sprin - ge!

B

Lad sprin - ge, lad sprin - ge! Pi-len har Vin - ge! Lad sprin - ge, lad sprin - ge!

Vl. 1

ff

Vl. 2

ff

Va.

ff

Vc.

ff

Cb.

ff

879

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

KONGEN

RANE

T

B

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a2

p

Ud! Ud! Ud i Sko - ven!

Sko - - ven!

Pi-len har Vin - ge! Naar Lø - vet har hvi - sket sit sid - ste Far-vel,

885

Fl. 1 2 — a2

Ob. 1 2 — a2

Cl. (A) 1 2

Fg. 1 2

fl.2 muta in picc.

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp. — *tr*

KONGEN — El - skov og Jagt er Li - vets

RANE — Ud i den vil - de, den blad - lø - se Skov!

T — naar Fro - sten har fri - sket den sor - te Slaaen, ___

B — naar Fro - sten har fri - sket den sor - te Slaaen, ___

Vl. 1

Vl. 2

Va.

Vc.

Cb.

892

Fl. 1

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

KONGEN — Fest, El - skov!

RANE — Ud i

T — jag da Raaen! Naar Lø-vet har hvi-sket sit sid-ste Far-vel,

B — jag da Raaen! Naar Lø-vet har hvi-sket sit sid-ste Far-vel,

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pp staccato *ff* *pp* *f*

897

Fl. 1

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

pp

pp

f

pp

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

KONGEN

mf

El - skov og Jagt er Li - vets Fest!

RANE

mf

Sko - - ven! El - skov og Jagt er Li - vets Fest!

T

da har du Held! Naar Lø-vet har hvi-sket sit

B

da har du Held! Naar Lø-vet har hvi-sket sit

Vl. 1

Vl. 2

Va.

Vc.

Cb.

f

f

f

f

f

904

Fl. 1

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

a2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

KONGEN

Ud i Sko - - ven! Til - hest!

RANE

Til - hest! Til - hest!

T

sid-ste Far-vel, da har du Held! Til - hest! Til - hest! Til -

B

sid-ste Far-vel, da har du Held! Til - hest! Til - hest! Til -

Vl. 1

Vl. 2

Va.

Vc.

Cb.

909

Presto

Fl. 1

Picc.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

(Kongen iler ud, fulgt af Jægerne.)
(The King rushes out, followed by the hunters.)

KONGEN

Til - hest! Til - hest!

RANE

Til - hest! Til - hest!

T

hest! Til - hest! Til - hest! Til - hest! Til - hest!

B

hest! Til - hest! Til - hest! Til - hest! Til - hest!

Presto

Vl. 1

Vl. 2

Va.

Vc.

Cb.

915

Fl. 1

Picc.

Ob. 1 2

a2

Cl. (A) 1 2

Fg. 1 2

a2

Cor. (F) 1 2

a2

Cor. (F) 3 4

a2

Tr. (F) 1 2

a2

Trb.t.
Trb.b.

Tb.

Timp.

RANE

Vl. 1

Vl. 2

Va.

Vc.

Cb.

922

Fl. 1

Picc.

muta in fl.gr.

Ob. 1 2

a2

Cl. (A) 1 2

a2

Fg. 1 2

a2

Cor. (F) 1 2

a2

Cor. (F) 3 4

a2

Tr. (F) 1 2

a2

Trb.t.
Trb.b.

Tb.

tr

Timp.

RANE

Hol - la! Hol-

Vl. 1

Vl. 2

Va.

Vc.

Cb.

929

Ob. 1 2 — a2

Cl. (A) 1 2

Fg. 1 2 — a2

Cor. (F) 1 2 — a2

Cor. (F) 3 4 — *p*

RANE — la! Hol - la! Nu Slag i Slag! Vi har Kon - ge-jagt i - dag! Paa

Vl. 1 — *p*

Vl. 2 — *p*

Va. — *p*

Vc. — *p*

Cb. — *p*

936

Ob. 1 2 — *p*

Cl. (A) 1 2 — *p*

Fg. 1 2 — *p*

RANE — Vagt min Fræn-de, jeg stø-ver vort Vildt, – Kron - hjor-ten

Vl. 1 — *cresc.* — *f*

Vl. 2 — *cresc.* — *f*

Va. — *f*

Vc. — *f*

Cb.

Ob. 1 2 — *f* 1.

Cl. (A) 1 2 — *f*

Fg. 1 2 — *f*

943

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

1.

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

RANE

(vil ile bort, men standser og lytter)
(about to rush off, but stands and listens)

pi - ler, ram ham snildt! Hol - la!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

951

tempo come prima

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

Kongens Stemme (udenfor)
The King's voice (outside)

KONGEN

f El - skov og Jagt er Li - vets Fest!

(Rane ilsomt ud)
(Rane hurries out)

RANE

(Chor udenfor)
(Chorus outside)

T

f Til - hest! Til - hest! Til -

B

f Til - hest! Til - hest! Til -

tempo come prima

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Presto

958

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

ff

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb.t.
Trb.b.

Tb.

Timp.

T

hest!

B

hest!

Presto

div.

Vl. 1

Vl. 2

unis.

Va.

Vc.

Cb.

Et Sted i Skoven. De Sammensvorne med Munkekapper over Rustningerne om et Baal. Marsk Stig paa en Træstub i Forgrunden.

In the woods. The conspirators, with monks' capes over their armour, around a fire. Marshal Stig rests on a tree stump in the foreground.

No. 19

INDLEDNING *INTRODUCTION*

Allegro moderato

Flauto 1

Flauto piccolo (Flauto 2)

Oboe 1 2

Clarinetto (B♭) 1 2

Fagotto 1 2

Corno (F) 1 2

pp

Corno (E) 3 4

Tromba (F) 1 2

Trombone tenore
Trombone basso

Tuba

Bag Scenen
Backstage

Corno (F)

Timpani (B♭, E♭)

Piatti
Gran cassa

Allegro moderato

Violino 1

pizz.
pp

Violino 2

pizz.
pp

Viola

pizz.
pp

Violoncello

pizz.
pp

Contrabbasso

pizz.
pp

7

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

3 3

p

dim.

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

12

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p

arco

17

Fl. 1

p

Picc.

p

Ob. 1 2

sf *dim.*

Cl. (B♭) 1 2

a2

sf *dim.*

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Vl. 1

Vl. 2

Va.

dim.

Vc.

dim.

Cb.

arco

dim.

22

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

a2

Cor. (F) 1 2

Cor. (E) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pizz.

27

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

a2

a2

a2

Cor. (F) 1 2

Cor. (E) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

arco

arco

arco

f

molto cresc.

32

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

a2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

trem.

f *ff* *pp* *p* *dim.*

36

Fl. 1

Picc.

Ob. 1 2

mf dim.

Cl. (B♭) 1 2

mf dim.

Fg. 1 2

mf

Cor. (F) 1 2

mf dim.

Cor. (E) 3 4

mf dim.

Trb. t. b.

Tb.

Timp.

p

Vl. 1

mf dim. p

Vl. 2

mf dim. p

Va.

mf dim. p

Vc.

mf p

Cb.

mf p

41

TÆPPE
CURTAIN

Fl. 1
Picc.
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (E) 3 4
Trb. t. b.
Tb.
Timp.
Vl. 1
Vl. 2
Va.
Vc.
Cb.

cresc.
a2
p
tr
trem.

un poco più mosso

45

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

A. BENGT.

Et præg - tigt Ild- sted!

un poco più mosso

Vl. 1

Vl. 2

Va.

Vc.

Cb.

50

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

ff

Cor. (E) 3 4

Tr. (F) 1 2

ff

Trb. t. b.

ff

Tb.

ff

Timp.

A. BENGT.

Ja som Sankt

GR. JAKOB

Hav-de vi blot E - rik! Han skul-de faae Be-hand-ling som en Hel-gen!

Vl. 1

trem.

Vl. 2

trem.

Va.

trem.

Vc.

Cb.

54

Fl. 1
p *molto cresc.* *dim.*

Picc.
p *molto cresc.* *dim.*

Ob. 1 2
a2
p *molto cresc.* *dim.*

Cl. (B♭) 1 2
a2
p *molto cresc.* *dim.*

Fg. 1 2
a2
p *molto cresc.* *dim.*

Cor. (F) 1 2
p *molto cresc.* *dim.*

Cor. (E) 3 4
p *molto cresc.* *dim.*

Tr. (F) 1 2
ff

Trb. t. b.
pp *molto cresc.* *dim.*

Tb.
pp *molto cresc.* *dim.*

Timp.
tr
pp *molto cresc.* *dim.*

A. BENGT.
Lars, Ha! Ha!

GR. JAKOB

Vl. 1
trem.
p *molto cresc.* *dim.*

Vl. 2
trem.
p *molto cresc.* *dim.*

Va.
trem.
p *molto cresc.* *dim.*

Vc.
trem.
p *molto cresc.* *dim.*

Cb.
trem.
p *molto cresc.* *dim.*

57

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

A. BENGT.

GR. JAKOB

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p *cresc.*

picc. muta in fl.gr.

a2

trem.

Rag op i Flam - men!

Her var det,

f

61

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

f

f

f

Cor. (F) 1 2

f

Cor. (E) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

A. BENGT.

Kom lad os

GR. JAKOB

Ra - ne stæv-ned os til - sam - men; han vil - de skik-ke Bud!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

66

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

(Nogle af de Sammensvorne gaae; de øvrige lejre sig om Baalet.)
(Some of the conspirators leave; the others settle around the fire.)

A. BENGT.

de - le os og gjø - re Ud - kig!

Vl. 1

Vl. 2

Va.

Vc.

cresc.

Cb.

cresc.

71

Fl. 1 2

Ob. 1 2

Fg. 1 2

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Andante espressivo

75

Fl. 1 2

1.

p dolce

Ob. 1 2

Cl. (B♭) 1 2

1.

p dolce

Fg. 1 2

1.

p dolce

Cor. (E) 3 4

3.

p dolce

MARSKEN

In - ge-borg, min Sjæl, mit Hjer-te, ak, hvor li - der

Andante espressivo

Vl. 1

mf dim.

pp

Vl. 2

mf dim.

pp

Va.

mf dim.

p

Vc.

mf dim.

pp

Cb.

mf dim.

81

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (E) 3 4

MARSKEN

du i - nat? Lig - ger du i Død - sens Smer - te, lig - ger du for - glemt, for -

Vl. 1

Vl. 2

Va.

Vc.

Cb.

86

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

f *p*

Cor. (E) 3 4

f *p*

MARSKEN

p

ladt? Har du Storm til Sjæ - le - mes - ser,

Vl. 1

f dim. *p*

Vl. 2

f dim. *p*

Va.

f dim. *p*

Vc.

f dim. *p*

Cb.

f dim. *p*

89

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (E) 3 4

MARSKEN

mens mit Hæv - ner-sværd jeg hvæs - ser, mens mit

Vl. 1

Vl. 2

Va.

Vc.

Cb.

92

Cl. (B♭) 1 2

Fg. 1 2

Cor. (E) 3 4

MARSKEN

Hæv - ner-sværd, mit Hæv - ner-sværd jeg hvæs - ser! In-ge-borg, min Sjæl, mit Hjer-te,

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pizz.

pizz.

97

Fl. 1 2

Fg. 1 2

MARSKEN

ak, hvor li-der du i - nat, ak, hvor li - der du, hvor li - der du i - nat!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

arco

arco

cresc.

trem.

102

Allegro come prima, ma più agitato

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

(De Sammensvorne komme tilbage.)
(*The conspirators come back.*)

A. BENGT.

Nej, In-gen øj - nes!

GR. JAKOB

Hav-de vi blot

Allegro come prima, ma più agitato

Vl. 1

Vl. 2

Va.

Vc.

Cb.

108

Fl. 1 2

Fg. 1 2

GR. JAKOB

Ra - ne! Nej! I kun-de kal-de Jæ-ge-re paa Vej af E - riks Føl-ge! Husk, vi maa os

Første Sammensvorne
First conspirator

B

Tud lidt i Hor-net!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

114

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

p p pp

Cor. (F) 1 2

Cor. (E) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

1.

pp

Timp.

A. BENGT.

Husk, vi er Al - le med i Mun - ke-leg!

GR. JAKOB

døl - ge!

Anden Sammensvorne

Second conspirator

B

Der er en Hyt-te hist, men in-gen Ra - ne!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

più mosso, con energia

121

a2

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

MARSKEN

Saa lad os ri - de, det er paa Ti - de! Nu Fod i

più mosso, con energia

Vl. 1

Vl. 2

Va.

Vc.

Cb.

125

a2

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

MARSKEN

Bøj - le, og Haand paa Tøj - le! Lad os ri - de, det er paa Ti - de, paa Ti - de!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

129

a2

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

MARSKEN

f

Frisk op til Fin - de-rup!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

f

132

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

MARSKEN

Der er en Fæl - de, Ra - ne har pe - get den ud!

De Sammensvorne
The conspirators

T

Frisk op til Fin - de-rup!

B

Frisk op til Fin - de-rup!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

136

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

MARSKEN

Saa lad os ri - de!

T

Der er en Fæl - de, Ra - ne har pe - get den ud! Ja, lad os

B

Der er en Fæl - de, Ra - ne har pe - get den ud! Ja, lad os

Vl. 1

Vl. 2

Va.

Vc.

Cb.

140

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

MARSKEN

Det er paa Ti - de! Nu Fod i Bøj - le!

T

ri - de! Det er paa Ti - de! Nu Fod i

B

ri - de! Det er paa Ti - de! Nu Fod i

Vl. 1

Vl. 2

Va.

Vc.

Cb.

144

a2

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

MARSKEN

Og Haand paa Tøj - le! Nu

T

Bøj - le! Og Haand paa Tøj - le! Frygt ik - ke Storm el - ler

B

Bøj - le! Og Haand paa Tøj - le! Frygt ik - ke Storm el - ler

Vl. 1

Vl. 2

Va.

Vc.

Cb.

148

a2

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

MARSKEN

kom-mer Hæv-nens Ti-me, dens dum-pe Klok-ker ki- me!

T

Slud, frygt ik - ke Storm el - ler Slud! Buk Jer for Mar - sken, I

B

Slud, frygt ik - ke Storm el - ler Slud! Buk Jer for Mar - sken, I

Vl. 1

Vl. 2

Va.

Vc.

Cb.

152

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

a2

a2

a2

Cor. (F) 1 2

Cor. (E) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

tr

MARSKEN

Nu kom-mer Hæv - nens, Hæv - nens

T

ry - sten - de El - le, buk Jer for Mar-sken, I ry - sten - de El - le!

B

ry - sten - de El - le, buk Jer for Mar-sken, I ry - sten - de El - le!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

156

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

a2

a2

Cor. (F) 1 2

Cor. (E) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

MARSKEN

Ti - - - me!

Til Fin - de-rup!

T

Buk Jer for Mar - sken, I ry - sten - de El - le!

Til Fin - de-rup!

B

Buk Jer for Mar - sken, I ry - sten - de El - le!

Til

Vl. 1

Vl. 2

Va.

Vc.

Cb.

160

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

a2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

tr

Timp.

MARSKEN

Til Fin - de-rup!

T

Til Fin - de-rup! Frisk op til

B

Fin - de-rup! Til Fin - de-rup! Frisk op til

Vl. 1

Vl. 2

Va.

Vc.

Cb.

164

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

(Alle forlade Skuepladsen.)
(All leave the stage.)

MARSKEN

T

Fin - de-rup!

B

Fin - de-rup!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

167

fl.2 muta in picc.

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

dim.

Fg. 1 2

dim.

a2

p

Cor. (F) 1 2

dim.

a2

p

Cor. (E) 3 4

dim.

p

Tr. (F) 1 2

dim.

Trb. t. b.

dim.

p

Tb.

dim.

p

Timp.

MARSKEN

T

B

Vl. 1

dim.

p

Vl. 2

dim.

p

Va.

dim.

3 3 3 3

p

Vc.

dim.

3 3 3 3

p

Cb.

dim.

p

171

Fg. 1 2

pp

Cor. (F) 1 2

pp

Cor. (E) 3 4

(Scenen et Øjeblik tom.)
(For a moment the stage is empty.)

Vl. 1

Vl. 2

Va.

pp

Vc.

pp

Cb.

176

Andante assai

Cor. (F) 1 2

Cor. (E) 3 4

3

p dolce

3.

espressivo

(Kongen og Rane komme ind.)
(The King and Rane come in.)

KONGEN

Andante assai

Vl. 1

Vl. 2

Va.

p

div.

Vc.

p

Cb.

p

184

Cor. (E) 3/4

3.

KONGEN

Et ud-brændt Baal, men in-gen Jæ - ge-re! Hvad vil-de du ved Mo-sen, go - de Ra - ne? –

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p

f

188

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

1.

p

sf

KONGEN

Vi er paa Vild-spor! Jeg er træt og hung-rig, kold og for-tum-let af den

Vl. 1

Vl. 2

Va.

Vc.

Cb.

193

Fl. 1

Picc.

picc. muta in fl.gr.

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Timp.

muta in F♯, B♮

(Han sætter sig træt paa en Træstub.)
(He sits himself, tired, on a tree stump.)

KONGEN

bar - ske Blæst.

RANE

Vent, Her-re Kon-ge, jeg skal Vej-en

trem.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

196

Fl. 1 2

Cl. (B♭) 1 2

Fg. 1 2

RANE

(afsides)
(aside)

fin - de, her seer jeg Hov - spor! Lyk - kes mon min List?

Vl. 1

Vl. 2

Va.

Vc.

Cb.

199

Fg. 1 2

RANE

For - dømt, at de er bor - te! Hist i Hyt - ten jeg hav - de re - det ham et Fan - ge - garn,

Vl. 1

Vl. 2

Va.

Vc.

Cb.

201

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Timp.

KONGEN

RANE

det kun-de hed-de, han var dræbt ved Vaa - de, –

godt, at en Ed-der-kop har fle-re

Vl. 1

Vl. 2

Va.

Vc.

Cb.

204

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Timp.

KONGEN

RANE

(højt til Kongen)
(out loud, to the King)

Traa - de!

Gaa I paa E - ven - tyr i Hyt - ten hist!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p

pizz.

arco

cresc.

207

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

muta in A

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Timp.

(seer ud)
(looking around)

(bort tilhøjre – Rane tilvenstre)
(leaves to the right – Rane to the left)

KONGEN

Ja, der er Lys! Der kan vi o-ver-nat-te!

RANE

Vl. 1

Vl. 2

Va.

Vc.

Cb.

211

Fl. 1 2

Ob. 1 2

pp

Cl. (A) 1 2

Fg. 1 2

pp

Cor. (F) 1 2

Cor. (E) 3 4

pp

Timp.

KONGEN

RANE

Vl. 1

pp

Vl. 2

pp

Va.

pp

Vc.

pp

Cb.

pp

SCENEFORANDRING
CHANGE OF SCENE

214

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

sf *pp*

Cor. (E) 3 4

sf *pp*

Timp.

tr

pp

KONGEN

RANE

Vl. 1

pizz.

Vl. 2

pizz.

Va.

pizz.

Vc.

pizz. arco pizz.

3 *sf* *pp*

Cb.

pizz. arco pizz.

3 *sf* *pp*

Det Indre af en Hytte i Skoven; et simpelt Crucifix,
hvorunder en lille Lampe brænder, tilhøjre;
tilvenstre noget kløvet Brænde,
hvorhos en liden Haandøxe.
Midt i Bagvæggen en Halvdør, til venstre en Glug,
hvorved Aase staaer og seer ud.

The interior of a hut in the woods, to the right a
simple crucifix under which a little lamp burns;
to the left some split firewood
and a little hand-axe.
In the middle of the rear wall a split door, to the left
a peephole at which Aase stands, looking out.

No. 20

Adagio

218

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

p sempre dolce

Fg. 1 2

Cor. (F) 1 2

p sempre dolce

Cor. (E) 3 4

AASE

Adagio

Vl. solo

arco

p sempre dolce

Vl. 1

arco

p sempre dolce

Vl. 2

arco

p sempre dolce

Va.

arco

p sempre dolce

Vc.

arco

p

sempre dolce

Cb.

arco

p sempre dolce

221

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

p *sempre dolce*

p *sempre dolce*

p *sempre dolce*

Cor. (F) 1 2

Cor. (E) 3 4

AASE

For hvert Vind - pust

Vl. solo

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pizz.

224

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

AASE

Lø - vet fal - der, hvil-ken

Vl. solo

3 5

Vl. 1

Vl. 2

Va.

Vc.

Cb.

arco

226

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

AASE

væl - dig Bla - de - regn!

Vl. solo

Vl. 1

Vl. 2

Va.

Vc.

Cb.

228

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

AASE

Jor - den si - ne Smaa - børn kal - der, det er Vin-trens vis-se Tegn! Hvil-ken

Vl. solo

Vl. 1

Vl. 2

Va.

Vc.

Cb.

231

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

AASE

væl - dig Bla - de - regn, det er Vin - trens vis - se Tegn! Hvil - ken

Vl. solo

Vl. 1

Vl. 2

Va.

Vc.

Cb.

233

rall.

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

AASE

væl - dig Bla - de-regn, det er Vin - trens vis - se Tegn, Vin - trens vis-se Tegn!

Vl. solo

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Allegro

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Timp.

AASE

Tys! Hvem ri - der vel i Lun - de saa barsk en

Allegro

Vl. 1

Vl. 2

Va.

Vc.

Cb.

240

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

pp

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Timp.

AASE

Kveld? Der glam-mer in-gen Hun - de, hvem er det vel?

Vl. 1

Vl. 2

Va.

Vc.

Cb.

244

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Timp.

AASE

Jeg hø - rer Svær - de klir - re, og

Vl. 1

Vl. 2

Va.

Vc.

Cb.

248

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Timp.

muta in A, E

AASE

He - ste - trav! Men kan ej gjen-nem - stir - re det

Vl. 1

Vl. 2

Va.

div.

unis.

Vc.

Cb.

252

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

AASE

Taa - ge - hav!

Jo, Taa - ge - slø - ret let - ter, og grant jeg saae,

Vl. 1

Vl. 2

Va.

Vc.

Cb.

più tranquillo

259

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

1.

p

AASE

de er i Mun-ke-hæt-ter, i Kut-ter graa! En sæl-som Mun-ke-ska-re med

più tranquillo

Vl. 1

Vl. 2

Va.

Vc.

Cb.

trem.

p

267

1.

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

p

Cor. (E) 3 4

p

AASE

Sværd ved Lænd! Jeg vil dog Klo - stret va - re for U - freds- mænd.

Vl. 1

p *pp*

Vl. 2

p *pp*

Va.

p *pp*

Vc.

p *pp*

Cb.

275

Andantino espressivo

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

AASE

(gaaer fra Vinduet)
(moves away from the window)

Godt, at jeg kom i Klo-ster-fol-kets Vær - ge!

Andantino espressivo

Vl. 1

Vl. 2

Va.

Vc.

Cb.

dolce

280

Fl. 1 2

Ob. 1 2

Cor. (F) 1 2

AASE

Vl. 1

Vl. 2

Va.

Vc.

1.

pp

End bed-re, at de und - te mig den lil - le Hyt-te her, da Fa - der dø - de; thi u - den

284

Fl. 1 2

Ob. 1 2

Fg. 1 2

AASE

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pp

p

1.

Sko - ven kan jeg ik - ke le - ve, hvad en-ten den er blad-løs el - ler grøn! Den gav mig Fred i - gjen,

288

Fl. 1 2

Ob. 1 2

1.

Fg. 1 2

AASE

den blev min Kir-ke, tøm - ret af knud-ret Eg og ly - se Bir-ke, den gav mig Fred i-gjen, den blev min Kir -

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pp

294

più mosso

a2

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

(vil gaae, men standser)
(about to go, she stops)

AASE

ke!

O, lad mig glem-me ej min Af - ten - bøn!

più mosso

Vl. 1

Vl. 2

Va.

Vc.

Cb.

cresc.

f *dim.*

298

Lento e religioso

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

1.

pp

sf

p

Cor. (E) 3 4

(knæler for Crucifixet)
(kneels before the crucifix)

AASE

Jeg be - der for hver en vej -

Lento e religioso

Vl. 1

Vl. 2

Va.

Vc.

Cb.

div.

304

1.

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

p

Cor. (E) 3 4

p

AASE

fa - ren - de Sjæl til vor Fru - e mild; og jeg be - der for hver, som er

Vl. 1

Vl. 2

Va.

Vc.

Cb.

311

1.

Fl. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (E) 3 4

AASE

u - de i Kveld: Lad ham ej fa - re vild! Gud naa - de os Al - le i Fa -

Vl. 1

Vl. 2

Va.

Vc.

Cb.

319

1.

Fl. 1 2

1.

Cl. (A) 1 2

Cor. (E) 3 4

(rejser sig, tager en mørk Kaabe og kaster om sig)
(gets up and takes a dark cape which she wraps around herself)

AASE

re, i Fa - - - - re!

Vl. 1

dim.

Vl. 2

dim.

Va.

dim.

Vc.

dim.

Cb.

dim.

Allegro

326

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

1. mf

(gaaer og aabner den øverste Halvdør, men vender tilbage)
(goes and opens the upper part of the split door, but turns back)

AASE

Nu Hæt - te - kaa - ben, saa af - sted! Men Hor-net vil jeg ha-ve

Allegro

Vl. 1

Vl. 2

Va.

Vc.

Cb.

mf

332

a piacere

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

AASE

med! See dog, hvor Søl - vet skin - ner! Det dra-ger Klo-ster-slaa-en fra!

a piacere

Vl. 1

Vl. 2

Va.

Vc.

Cb.

338

ritenuto un poco

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

AASE

"Det kal-der Mænd!" Kong E - rik,

ritenuto un poco

Vl. 1

Vl. 2

Va.

Vc.

Cb.

cresc.

f

p

343

a tempo allegro

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (F) 1 2

(opdager Kongen i den aabne Halvdør)
(recognizes the King through the open split door)

AASE

ja, det kal - der Mænd og Min - der! Kong E - rik!

a tempo allegro

Vl. 1

Vl. 2

Va.

Vc.

Cb.

No. 21

349

Allegro molto

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (F) 1 2

AASE

KONGEN

Fav - re, sø - de Jom - fru - mø - de

Allegro molto

Vl. 1

Vl. 2

Va.

Vc.

Cb.

357

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (F) 1 2

AASE

KONGEN

i en Stund saa nat - te - kold! Ræk mig di - ne Læ - ber rø - de!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

365

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (F) 1 2

AASE

Vogt Jer,

KONGEN

Ræk mig di - ne Læ - ber rø - de!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

373

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (F) 1 2

AASE

Her - re! Brug ej Vold! U - fred

KONGEN

Vl. 1

Vl. 2

Va.

Vc.

Cb.

382

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (F) 1 2

AASE

nok i Land og Ri - ge, Hyt - tens Fred tør ej I svi - ge!

KONGEN

Li-den Jom - fru, li - den

Vl. 1

Vl. 2

Va.

Vc.

Cb.

391

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (F) 1 2

AASE

KONGEN

(spænder sit Sværd af
og hænger det op)
*(unbuckles his sword
and hangs it up)*

Jom - fru, lad dig si - - ge! Slaa ej Kors som for en Trold!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

401

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

1. *f* *dim.* *p*

Cor. (F) 1 2

Tr. (F) 1 2

p

AASE

KONGEN

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p

410

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (F) 1 2

AASE

KONGEN

Lad i di - ne blø - de Ar - me bort mig drøm - me den - ne Nat!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

419

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (F) 1 2

p *p*

AASE

KONGEN

Glem - me Stor - - mens Hyl og Har - me!

Vl. 1

Vl. 2

Va.

Vc.

sf *sf*

Cb.

sf *sf*

427

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (F) 1 2

AASE

Vogt Jer, Her - re, slip mig brat!

KONGEN

Li - - den Jom - fru, lad

Vl. 1

Vl. 2

Va.

Vc.

pizz.

Cb.

pizz.

436

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

1. 1. 1.

p *p* *p* *p*

Cor. (F) 1 2

Tr. (F) 1 2

f *f*

AASE

Vogt Jer, Her - re, slip mig brat!

KONGEN

dig si - ge! Li - - den Jom - fru, lad dig

Vl. 1

Vl. 2

Va.

Vc.

Cb.

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

arco pizz.

arco pizz.

f *p* *f* *p*

445

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

1.

p

Cor. (F) 1 2

Tr. (F) 1 2

AASE

KONGEN

si - - ge! Jeg er vant til Kys og Smi -

Vl. 1

Vl. 2

Va.

Vc.

Cb.

arco

454

1.

rall.

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (F) 1 2

(griber Øxen)
(grabs the axe)

AASE

Jeg er vant at svin - ge Bi - - len, det har Far mig

KONGEN

- - len!

rall.

Vl. 1

Vl. 2

Va.

Vc.

arco

Cb.

462

a tempo

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (F) 1 2

AASE

lært ved Mi - len, jeg er ej saa rent for - ladt!

(kjender hende)
(recognizes her)

KONGEN

Li-den Aa - se!

a tempo

Vl. 1

Vl. 2

Va.

Vc.

Cb.

473

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (F) 1 2

AASE

KONGEN

Li - den Aa - se, lad dig hil - de, – er det dig, _____ min Du -

Vl. 1

Vl. 2

Va.

Vc.

Cb.

pizz.

482

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (F) 1 2

AASE

KONGEN

- e graa, nu jeg kjen - der dig, du Lil - le, jeg kjen - der dig, du

Vl. 1

Vl. 2

Va.

Vc.

Cb.

arco

491

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

1.

1.

f

p

Cor. (F) 1 2

Tr. (F) 1 2

f

f

p

(viger tilbage mod Døren)
(retreats towards the door)

AASE

Nu jeg kjen - der Jer som faa!

KONGEN

Lil - le! Bliv, min fag - re El - le - pi - ge,

Vl. 1

Vl. 2

Va.

Vc.

Cb.

f

p

501

Fl. 1 2

Ob. 1 2

1.

Cl. (A) 1 2

1.

Fg. 1 2

Cor. (F) 1 2

AASE

KONGEN

bliv, min fag - re El - le - pi - ge, bliv!

Vl. 1

cresc.

Vl. 2

cresc.

Va.

cresc.

Vc.

cresc.

Cb.

509

Fl. 1 2

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2

AASE

I kan bli - ve, jeg vil vi - ge; kun et Ord jeg

Vl. 1

Vl. 2

Va.

Vc.

Cb.

517

Ob. 1 2

Fg. 1 2

AASE

vil Jer si - ge: Vogt Jer for de Kut - ter graa!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Allegro

529

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Tr. (F) 1 2

Timp.

AASE

(Aase ud gjennem Døren i Baggrunden – Kongen efter)
(Aase disappears through the back door, the King follows.)

KONGEN

Allegro

Vl. 1

Vl. 2

Va.

Vc.

Cb.

trem.

ff

pp

No. 22

533

Agitato

Fl. 1 2

Ob. 1 2

p cresc.

Cl. (A) 1 2

pp sempre cresc.

Fg. 1 2

pp sempre cresc.

Cor. (F) 1 2

pp sempre cresc.

Cor. (E) 3 4

Timp.

tr

pp sempre cresc.

AASE

KONGEN

Agitato

Vl. 1

pp sempre cresc.

Vl. 2

Va.

Vc.

pizz.

pp sempre cresc.

Cb.

pizz.

pp sempre cresc.

535

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Timp.

(Aase kommer flygtende for Kong Erik. Han griber hendes Kaabe, som hun lader falde, hendes hvide Skikkelse forsvinder hurtig mellem Træerne. Kongen staaer alene fortumlet med hendes Kaabe i sine Arme.)
(Aase comes flying from King Erik. He grabs her cape, which she lets fall; her white shape disappears quickly between the trees. The King stands alone, confused, her cape in his arms.)

AASE

KONGEN

Vl. 1

Vl. 2

pizz.

Va.

pizz.

Vc.

Cb.

537

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Timp.

KONGEN

Hvor er hun? Er hun bor-te?

Vl. 1

Vl. 2

Va.

Vc.

Cb.

arco

pizz.

ff

pp

540

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

pp

Fg. 1 2

pp

Cor. (F) 1 2

pp

Cor. (E) 3 4

pp

Timp.

KONGEN

Drøm-te jeg? Sov jeg? Er i den sor-te, den vil - de-ne Skov jeg?

Vl. 1

Vl. 2

Va.

Vc.

Cb.

543

a2

Fl. 1 2

pp

Ob. 1 2

pp

Cl. (A) 1 2

Fg. 1 2

pp

Cor. (F) 1 2

Cor. (E) 3 4

Timp.

KONGEN

Aa - se! El - le-pi-ge! Aa - se!

Vl. 1

Vl. 2

Va.

Vc.

arco

Cb.

arco

546

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Timp.

tr

KONGEN

Stil dog mit Savn! Stil dog mit Savn! Stil dog mit Savn!

Vl. 1

Vl. 2

Va.

pizz.

Vc.

pizz.

Cb.

549

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Timp.

KONGEN

Er der Fle - re? Kom Al - le! Kom Al - le i min Favn!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p

3.

tr

arco

551

Fl. 1 2

pp

Ob. 1 2

pp

Cl. (A) 1 2

Fg. 1 2

pp

Cor. (F) 1 2

Cor. (E) 3 4

3.

Timp.

KONGEN

Hvor er jeg? Hvad hvirv - ler saa sæl-somt i Dands? El - le-pi-ger! Fang mig!

Vl. 1

pp

Vl. 2

pp

Va.

pp

Vc.

pp

Cb.

pp

554

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Timp.

KONGEN

Fang mig! Fang mig!

Spænd om mig den let-te, den luf-ti-ge Krands!

Vl. 1

Vl. 2

Va.

Vc.

pizz.

Cb.

557

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Timp.

KONGEN

Syng, hvad I sang mig i - fjor ved Sankt Hans!

Vl. 1

Vl. 2

Va.

Vc.

cresc.

arco

Cb.

cresc.

pizz.

559

Fl. 1 2

pp

Ob. 1 2

pp

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

pp

Cor. (E) 3 4

Timp.

KONGEN

Syng, hvad I sang mig!

Jeg vil - des,

Vl. 1

pp

crescendo

Vl. 2

pp

crescendo

Va.

pp

crescendo

Vc.

pp

crescendo

Cb.

pp

561

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

f

f

Cor. (F) 1 2

Cor. (E) 3 4

crescendo

Tr. (F) 1 2

Timp.

tr

crescendo

(synker om med et Skrig)
(falls down with a cry)

KONGEN

jeg seg - ner, det vor - der min Ba - ne!

RANE

Vl. 1

Vl. 2

Va.

Vc.

arco

Cb.

crescendo

563

un poco più lento

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Tr. (F) 1 2

Timp.

KONGEN

Ra - - - ne!

RANE

(viser sig i Maanelyset)
(shows himself in the moonlight)

Nu har jeg fun - det Vej - en, Her - re Kon - ge!

un poco più lento

Vl. 1

Vl. 2

Va.

Vc.

Cb.

dim.

566

fl.2 muta in picc.

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Tr. (F) 1 2

Timp.

(begge bort)
(both leave)

KONGEN — Hvad si - ger du? — Til Fin-de-rup!

RANE — Til-hest, til Fin-de-rup! — Til Fin-de-rup!

Vl. 1 — *p* — *pp*

Vl. 2 — *p* — *pp*

Va. — *p* — *pp*

Vc. — *p* — *pp* — *pp*

Cb. — pizz. — *p* — *pp* — arco *pp*

570

a tempo agitato

Fl. 1

Picc.

muta in fl.gr.

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (E) 3 4

Timp.

muta in F, C

a tempo agitato

Vl. 1

Vl. 2

Va.

Vc.

Cb.

573

Cor. (E) 3/4

3.

p *pp*

Vl. 1 — pizz.

Vl. 2 — pizz.

Va.

Vc. — pizz.

Cb. — pizz.

Allegro

577

Ob. 1 2

p

Cl. (A) 1 2

p *mf* *mf*

(Aase kommer forsigtig spejdende.)
(Aase comes in cautiously looking around.)

AASE

582

AASE

Ve! De red sam-me Vej som

Vl. 1 — arco *ff*

Vl. 2 — arco *ff*

Va. *ff*

Vc. — arco *ff*

Cb. — arco *ff*

587

più lento

Cl. (A) 1 2

Fg. 1 2

AASE

Mun-ke-ne! Og Svær - det, Svær - det glem - te han der - in - de!

più lento

Vl. 1

Vl. 2

Va.

Vc.

Cb.

594

Andante religioso

muta in B♭

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

AASE

Ja jeg be - der for ham, som er u - de i Kveld, lad ham ej fa - re vild!

Andante religioso

trem.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

601

Fl. 1 2

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2

AASE

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

p

cresc.

pp

Gud naa - de - lig Kon - gen be - va - - - re! Gud

trem.

606

naa - de - lig Kon - gen be - va - - - - - re!

Moderato

Bag Scenen
Backstage

612

Cor. (F)

AASE

Der klang et

616

Allegro

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

AASE

Horn, – i - gjen jeg kjen-der Klan-gen, ha, Kon-gens Jæ-ge-re! Mit Horn skal sva - re!

Allegro

Vl. 1

Vl. 2

Va.

Vc.

Cb.

624

Moderato

Fl. 1 2 — a2

Ob. 1 2 — a2

Cl. (B♭) 1 2 — a2

Fg. 1 2 — a2

Cor. (E) 3 4 — 3. — muta in F

p

Moderato

Vl. 1

Vl. 2

Va.

Vc.

Cb.

630

Allegro assai

Ob. 1 2 — *p* — *f* — *p* *cresc.*

Fg. 1 2 — *p* — *f* — *p* *cresc.*

Cor. (F) 1 2 — *p* — *f*

AASE — End er der Tid, end er der Tid at vog - te ham,

Allegro assai

Vl. 1 — *p* — *f* — *p* *cresc.*

Vl. 2 — *p* — *f* — *p* *cresc.*

Va. — *p* — *f* — *p* *cresc.*

Vc. — *p* — *f* — *p* *cresc.*

Cb. — *p* — *f*

635

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

AASE

at vog - te ham, at vog - te ham

Vl. 1

Vl. 2

Va.

Vc.

Cb.

639

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

AASE

Vl. 1

Vl. 2

Va.

Vc.

Cb.

ff

a2

(bort)
(off)

for Fa - - re!

pp

div.

645

SCENEFORANDRING
CHANGE OF SCENE

sf dim.

Finderup Lade. Halm hist og her; en døsig Lygte.
Stormen høres hvine.
Scenen et Øjeblik tom, derpaa Kongen og Rane.

Finderup Barn. Straw here and there, a dim light burns.
The gale can be heard whining. The stage is empty
for a moment, then the King and Rane come in.

No. 23

Molto andante

651

Fl. 1 2
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb. t. b.
Tb.
Timp.
Gr.c.

Molto andante

(Vindstød)
(Gusts of wind)

Vl. 1
Vl. 2
Va.
Vc.
Cb.

trem.

655

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Gr.c.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

p

div.

pizz.

mf

660

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Gr.c.

KONGEN

RANE

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p

ff

fp

1.

tr

(Kongen og Rane træde ind.)
(The King and Rane enter.)

(Vindstød)
(Gusts of wind)

6

trem.

arco
trem.

663

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

KONGEN

RANE

Vl. 1

Vl. 2

Va.

Vc.

Cb.

dim.

fl.2 muta in picc.

muta in G, D

Her? Et ud-søgt Nat-te-le-je,

Her kan vi o-ver-nat-te, Her-re!

667

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

pp

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

KONGEN

maa jeg si - ge, ind-by-den-de for Rot-ter! Aa ja! Saa red et Le-je mig i Hal-men, at jeg kan

RANE

Al-tid Hus-ly!

div.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

670

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Gr.c.

KONGEN

so-ve, jeg er træt og mø-dig!

RANE

(Rane lægger til rette, Kongen kaster sig ned.)
(Rane arranges some straw, and the King throws himself down onto it.)

Vl. 1

Vl. 2

Va.

Vc.

Cb.

f

cresc.

672

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Gr.c.

KONGEN

(for sig, idet han betragter den Slumrende)
(Rane to himself, while he watches the slumbering King)

RANE

Nu so - ver han sit sid-ste Blund,

(Vindstød)
(Gusts of wind)

Vl. 1

Vl. 2

trem.

Va.

trem.

Vc.

trem.

Cb.

675

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Gr.c.

KONGEN

RANE

det gaar mod Hæv-nens kol-de Stund, snart vil de Hjor-ten ram-me,

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p

677

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Gr.c.

KONGEN

(farer op)
(starts up)

Nej! Nej!

RANE

de vil - de Hun - de glam-me!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

(Vindstød)
(Gusts of wind)

trem.

679

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

KONGEN

Jeg kan ej so - ve, Ra - ne, for Stor-mens Hvin, for Lyg - tens Skær,

681

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

KONGEN

og saa for mi - ne Tan-kers den nat - te-vil - de Hær! Stæng La - de-dø-ren!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

trem.

cresc.

683

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

cresc.

Cor. (F) 1 2

cresc.

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

KONGEN

(sysler med Porten)
(busy at the gate)

RANE

Her - re! Den Mand er ej af Kvin-de fød, som

Vl. 1

Vl. 2

Va.

Vc.

Cb.

685

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Gr.c.

KONGEN

RANE

Bjel-ken skul - de spræn - ge, det har slet in - gen Nød!

(Vindstød)
(Gusts of wind)

Vl. 1

Vl. 2

Va.

Vc.

Cb.

ff *p* *tr* trem.

687

Fl. 1

Picc.

muta in fl.gr.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

p

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

p

Tb.

p

Timp.

KONGEN

Det tu-der og det hvi-ner, som løs var he-le Hel-veds Hær – dog tyk-kes mig, det ki-mer som til en Jor-de-færd!

RANE

Nej,

Vl. 1

p *mf*

Vl. 2

p *mf*

Va.

p *mf*

Vc.

p *mf*

Cb.

pizz.

p *p*

690

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Trb. t. b.

Tb.

KONGEN

Sankt Cæ - ci - lie! Drøm-men! Drøm-men!

RANE

Her - re, jeg kjen-der de Klok-kers Spil, det er Sankt Cæ-ci - liæ Nat.

Vl. 1

Vl. 2

Va.

Vc.

Cb.

trem.

arco

p *fp* *sf*

693

Andantino quasi allegretto

Fl. 1 2

Ob. 1 2

1.

pp

Cl. (B♭) 1 2

Fg. 1 2

1.

pp

Trb. t. b.

Tb.

(frit foredraget)
(freely recited)

KONGEN

Det var den, hun stæv - ned mig til! Hun laa i Klæ-der hvi - de alt

RANE

Andantino quasi allegretto

Vl. 1

pizz.

p

arco
div.

pp

Vl. 2

pizz.

p

arco
div.

pp

Va.

pizz.

p

Vc.

f

pp

Cb.

f

pp

700

KONGEN

ef - ter Død-ning-skik, da stod hun op fra Baa - ren, slog op det brust-ne Blik. Hun var saa hvid om

Vl. 1

Vl. 2

Va.

Vc.

Cb.

707

KONGEN

Kin-den, hun var saa stræng om Mund, hun løf-ted tru-en-de Fing - ren, og suk-ked af Hjer-tens Grund; hun

Vl. 1

Vl. 2

Va.

Vc.

Cb.

714

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Ptti. Gr.c.

Ingeborgs Gjenfærd
Ingeborg's spectre

(forsvinder)
(disappears)

INGEBORG

Erik, jeg stævner dig til Dommen!

KONGEN

sag-de, hun var kom-men at fly mig Hel-veds Ild, hun sag - de:

Vl. 1

Vl. 2

Va.

arco

Vc.

Cb.

ff

Allegro assai

720

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Ptti. Gr.c.

solo

KONGEN

Ve mig! Ra - - ne,

RANE

Allegro assai

Vl. 1

Vl. 2

Va.

Vc.

Cb.

724

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

a2

a2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

f

Ptti. Gr.c.

KONGEN

saae du hen - de?

Der!

RANE

Hvor?

I

Vl. 1

Vl. 2

Va.

Vc.

Cb.

f

p

728

Fl. 1 2 — a2

Ob. 1 2 — a2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Ptti. Gr.c.

KONGEN — (lytter) *(listening)*

RANE — vil - des, Her - re!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

ff *f* *tr*

732

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Ptti. Gr.c.

KONGEN

Tys, hvad er det for en Larm?

RANE

Det er kun Stor - men, der i Ta - get

Vl. 1

Vl. 2

Va.

Vc.

Cb.

a2

p

737

1.

fl.2 muta in picc.

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Ptti. Gr.c.

KONGEN

Nej, Ra - ne, det er He - ste - trav, –

RANE

ru - sker!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

742

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

pp

pp

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Ptti. Gr.c.

KONGEN

og hø - rer du, det klir - rer! Du min - des Mar - sken og hans Mænd, – hvor

RANE

Vl. 1

p

Vl. 2

p

Va.

Vc.

Cb.

748

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Ptti. Gr.c.

KONGEN

un - der - ligt du stir - rer!

Hvor er mit Sværd?

RANE

I

Vl. 1

Vl. 2

Va.

Vc.

Cb.

754

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Ptti. Gr.c.

KONGEN

Er in - gen an - dre

RANE

glem - te det i Hyt-ten hist des - vær - re!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

759

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

KONGEN

Vaa - ben her?

RANE

Jo, Hun-de-pi-sken, Her - re!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p *ff*

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

p

Fg. 1 2

p

mf

p

Cor. (F) 1 2

p

mf

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

p

Tb.

p

KONGEN

Ha, Ra-ne, hvor du hu-sker vel, – saa husk, jeg er din Kon - ge! O, vær mig tro - fast!

RANE

Som en

pizz.

Vl. 1

p

arco

p dolce

pizz.

Vl. 2

p

arco

p

pizz.

Va.

p

arco

p

pizz.

Vc.

p

arco

p

pizz.

Cb.

p

772

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

KONGEN

RANE

Vl. 1

Vl. 2

Va.

Vc.

Cb.

ff

muta in fl.gr.

1.

dolce

p

Ha, tæm din on-de Tun-ge! O, vær mig tro - fast som en Ven,

Træl!

arco

pizz.

779

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

1. 1. 1. 1.

dolce

f *f* *f* *f*

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

KONGEN

RANE

— jeg lo - ver dig min Sø - ster! Jeg gi-ver Lol - land

Vl. 1

Vl. 2

Va.

Vc.

Cb.

785

1.

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

cresc.

Timp.

Ptti. Gr.c.

KONGEN

dig til Lehn. Alt, Alt, hvad dit Hjer-te ly - ster!

RANE

Vl. 1

Vl. 2

Va.

Vc.

Cb.

arco

f

792

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Ptti. Gr.c.

KONGEN

Hø - rer du?

RANE

Vl. 1

Vl. 2

Va.

Vc.

Cb.

796

Fl. 1 2

f *dim.*

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

p

Cor. (F) 1 2

f

p

Cor. (F) 3 4

p

Tr. (F) 1 2

f

Trb. t. b.

f

Tb.

f

muta in B♮, E

Timp.

Ptti. Gr.c.

KONGEN

Nej! Nu ham-re de paa

RANE

Ja, Stor - mens Tor - den!

Vl. 1

f *f*

Vl. 2

f *f*

Va.

Vc.

Cb.

800

Fl. 1 2

Ob. 1 2

p

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

p

Tb.

p

Timp.

Ptti. Gr.c.

p

KONGEN

Por - ten, det er dem! Hvor - dan har du stængt og sti - vet?

RANE

Vl. 1

p

Vl. 2

p

Va.

p

Vc.

Cb.

804

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Ptti. Gr.c.

KONGEN

Bjæl - ken knæk - ker jo som Si - vet, de vil frem!

RANE

Vl. 1

Vl. 2

Va.

Vc.

Cb.

809

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Ptti. Gr.c.

KONGEN

O jeg klam - rer mig til Li - vet, – skjul mig, Ra-ne, her i Hal-men! Værg din

RANE

Vl. 1

Vl. 2

Va.

Vc.

Cb.

f

815

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Ptti. Gr.c.

KONGEN

Her - re!

RANE

Jeg skal spær - re med mit Gla - vind Vej - en dem!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

No. 24

Andante maestoso

821

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

fl.2 muta in picc.

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

(Ladeporten springer op.)
(The barn gate flies open.)

KONGEN

(peger paa Halmdyngen)
(points at the straw mound)

RANE

Kong E-rik er ej her!

MARSKEN

Stat op, Kong E - rik, og kom til os ud!

Andante maestoso

Vl. 1

Vl. 2

Va.

Vc.

Cb.

trem.

826

l'istesso tempo

Fl. 1
Picc.
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb. t. b.
Tb.
Timp.
KONGEN
Ra - ne, for-raa-der du din Kon - ge!
MARSKEN

l'istesso tempo

Vl. 1
Vl. 2
Va.
Vc.
Cb.

828

Fl. 1

Picc.

Ob. 1 2

a2

Cl. (B♭) 1 2

Fg. 1 2

pesante

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

pesante

Trb. t. b.

Tb.

tr

Timp.

Ptti. Gr.c.

MARSKEN

Ha, ved Sankt Knud!

Saa

Vl. 1

pesante

Vl. 2

pesante

Va.

pesante

Vc.

3 3 3

pesante

Cb.

3 3 3

pesante

830

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Ptti. Gr.c.

MARSKEN

traf jeg dig, Kong E - rik, du Ben - gerds on - - de Frø! For -

Vl. 1

Vl. 2

Va.

Vc.

Cb.

833

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Ptti. Gr.c.

MARSKEN

di ___ du mig gjor - de den Vaan - de, ___ saa skalst du vis - se-lig

Vl. 1

Vl. 2

Va.

Vc.

Cb.

Allegro

836

Fl. 1

Picc.

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Ptti. Gr.c.

MARSKEN

Vl. 1

Vl. 2

Va.

Vc.

Cb.

ff

pp

tr

muta in fl.gr.

trem.

(Han gjennemborer Kongen.)
(He runs the King through.)

døe!

Allegro

843

Lento

Ob. 1 2

Fg. 1 2

KONGEN

Marsk Stig, du fik din Vil - je, dog si-ger jeg dig for - sand: For-

Lento

Vl. 1

Vl. 2

Va.

Vc.

pizz.

Cb.

848

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Trb. t. b.

Tb.

KONGEN

di du Her-rens Sal - ve-de vog, du vor - der en fred-løs Mand! For-

Vl. 1

Vl. 2

Va.

Vc.

arco

Cb.

852

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

KONGEN

di du Her-rens Sal - ve- de vog, saa skalst du fred-løs døe!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

856

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

KONGEN

Vl. 1

Vl. 2

Va.

Vc.

Cb.

1.

p

1.

p

pp

pp

pp

(døer)
(dies)

Flak-ke som Ravn og Maa-ge hel vild - somt un - der Ø! In - ge-borg!

trem.

trem.

trem.

arco

Allegro assai

860

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Ptti. Gr.c.

De Sammensvorne
The conspirators

(kaste sig over Liget)
(fall upon the body)

T

Ha! Vi vil see hans Blod!

B

Ha! Vi vil see hans Blod!

Allegro assai

Vl. 1

Vl. 2

Va.

Vc.

Cb.

trem.

864
Fl. 1 2
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb. t. b.
Tb.
Timp.
tr
Ptti. Gr.c.
T
Nu er det skeet, af - sted! Stik Ild paa
B
Nu er det skeet, af - sted! Stik Ild paa
Vl. 1
Vl. 2
Va.
Vc.
Cb.

869

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

tr

p

Ptti. Gr.c.

(De Sammensvorne og Rane styrte ud – Marsken alene.)
(The conspirators and Rane rush out – The Marshal is left alone.)

T

La - den!

B

La - den!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p

873

Andante maestoso, come prima

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

muta in F, C

MARSKEN

Og skal jeg væ - re en fred - løs Mand og al - drig Hvi-le-sted

Andante maestoso, come prima

Vl. 1

pizz.

pp *p*

Vl. 2

pizz.

pp *p*

Va.

pizz.

pp *p*

Vc.

pizz.

pp *p*

Cb.

pizz.

3 3

pp *p*

878

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

MARSKEN

fin - de, – den Daad ___ i Fin - de-rup La - - de skal

Vl. 1

Vl. 2

Va.

Vc.

Cb.

arco

881

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

MARSKEN

(gaaer)
(leaves)

al - drig gan - ge af Min - - de!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

884

Allegro vivace

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

pp *cresc.*

Tr. (F) 1 2

Trb. t. b.

f *f*

Tb.

f *f*

Timp.

tr tr tr

f *f* *pp* *cresc.*

(Klokker klemte. En Skare Almuesfolk, Kongens Jægere, Munke fylde Scenen – sidst Aase med Kongens Sværd i Haanden.
Laden begynder at blusse, først svagt, senere stærkere og stærkere indtil Slutningen.)
*(Bells toll. A crowd of villagers, the King's hunters and monks fill the stage — later Aase with the King's sword in her hand.
The barn begins to blaze, weakly at first, then stronger and stronger until the end.)*

Kvinder af Almuen
Villagers

S
A

Munke
Monks

T

Kongens Jægere og Almuesfolk
The King's hunters and villagers

B

Allegro vivace

Vl. 1

pp *cresc.*

Vl. 2

Va.

Vc.

Cb.

889

Fl. 1 2

Ob. 1 2

p *cresc.*

Cl. (B♭) 1 2

Fg. 1 2

p *cresc.*

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

S A

T

B

Vl. 1

p

Vl. 2

p

Va.

p *cresc.*

Vc.

Cb.

p *cresc.*

893

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Ptti. Gr.c.

S A

T

B

Vl. 1

Vl. 2

Va.

Vc.

Cb.

p

f

f cresc.

Ve! Dan - kon-gen i sit Blod!

897

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Ptti. Gr.c.

S

A

Ve! Dan-kon-gen i sit Blod!

T

B

Vl. 1

Vl. 2

Va.

Vc.

Cb.

ff

901

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Ptti. Gr.c.

S A

T

B

Vl. 1

Vl. 2

Va.

Vc.

Cb.

fff

Ve!

905

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Ptti. Gr.c.

S A

Ve! Dan - - - kon - gen i

T

Ve! Dan - - - kon - gen i

B

Ve! Dan - - - kon - gen i

Vl. 1

Vl. 2

Va.

Vc.

trem.

Cb.

909

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

Ptti. Gr.c.

S A

sit Blod!

T

sit Blod!

B

sit Blod!

Vl. 1

Vl. 2

Va.

Vc.

Cb.

f

Andante espressivo

912

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

AASE

Vl. 1

Vl. 2

Va.

Vc.

Cb.

dolce

1.

pp

p

Jeg vil-de brin-ge dig dit Sværd, Kong E - rik! Det kom for sent, men Svær-det har et

Andante espressivo

917

Kors, det hvi - le paa din blod - be-stænk - te Baa - re, dug - get af Aa - ses tun - ge, bit - tre

921

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

AASE

Taa - - re!

S A

Nu stan - der Lan - det ud - i Vaa - de!

T

B

Nu stan - der Lan - det ud - i

Vl. 1

Vl. 2

Va.

Vc. Cb.

924

Fl. 1 2

Ob. 1 2

mf

Cl. (B♭) 1 2

mf

Fg. 1 2

mf

Cor. (F) 1 2

Cor. (F) 3 4

mf

Tr. (F) 1 2

Trb. t. b.

p

Tb.

cresc.

tr

Timp.

p

AASE

S
A

Nu stan - der Lan - det ud - i

T

Re - qui - em æ - ter - nam do - na

B

Vaa - de! Nu stan - der

Vl. 1

mf

Vl. 2

mf

Va.

mf

Vc.
Cb.

mf

926

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

AASE

Gud see til os Al - - - le i

S A

Vaa - de! Gud see til os

T

e - is, Do - mi - ne!

B

Lan - - det ud - - i Vaa - de!

Vl. 1

Vl. 2

Va.

Vc. Cb.

f *dim.* *p* *tr*

928

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

a2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

AASE

Naa - de! Gud see til os

S A

Al - le i Naa - de! Nu stan - der Lan - det ud - i

T

Do - - - - - mi - ne!

B

Nu stan - der Lan - det ud - i Vaa - de!

Vl. 1

Vl. 2

Va.

Vc. Cb.

f *dim.* *p*

930

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

a2

1.

1.

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

tr

p

AASE

Al - le i Naa - de!

I

S A

Vaa - de! Gud see til os Al - le i

T

Re - qui - em æ - ter - nam do - na

B

Gud see til os Al - - - le i

Vl. 1

Vl. 2

Va.

Vc. Cb.

932

Fl. 1 2

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2

Cor. (F) 3 4

Tr. (F) 1 2

Trb. t. b.

Tb.

Timp.

AASE

S A

T

B

Vl. 1

Vl. 2

Va.

Vc. Cb.

1.

f *dim.* *p* *molto cresc.*

Naa - - - de! A - - -

Naa - - - - - - - - de! A - - -

e - is, Do - mi - ne! A - - -

Naa - - - - - - - - de! A - - -

935

a2

TÆPPE
CURTAIN

Fl. 1 2
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Cor. (F) 3 4
Tr. (F) 1 2
Trb. t. b.
Tb.
Timp.
AASE
S A
T
B
Vl. 1
Vl. 2
Va.
Vc.
Cb.

ff *f*

men!

FORKORTELSER ABBREVIATIONS

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

CRITICAL COMMENTARY

DESCRIPTION OF SOURCES

Musical Sources

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

Textual Sources

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

MUSICAL SOURCES

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

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

Volume 2:
Act Two.
35.5x28.5 cm, 1 flyleaf, 136 numbered pages written in ink, 1 flyleaf; in black half binding.

Volume 3:
Act Three.
35.5x28.5 cm, 1 flyleaf, 139 numbered pages written in ink, 1 flyleaf; in black half binding.

Volume 4:
Act Four.
35.5x28.5 cm, 1 flyleaf, 155 numbered pages written in ink, 1 flyleaf; in black half binding.

B Draft, short score, autograph.
DK-Kk, C II, 7k, mu7196.3770.
Title page: 'Drot og Marsk, / Opera i fire Akter. / Udkast.'
Paper type: 18 staves.
35x29 cm, 2 flyleaves, 98 folios of music paper written in ink, 1 flyleaf; in red half binding.

flyleaf 1	blank
flyleaf 2^{r}	a pasted-on label reading 'Drot og Marsk'
flyleaf 2^{v}	blank
fol. 1^{r}	title page
fol. 1^{v}	blank
Act One	
fols. 2–17	pp. 1–32
fol. 18^{r}	blank
fol. 18^{v}	insertion marked '(Pag. 34)'
fols. 19–25	pp. 33–46 (fol. 25 consists of two folios pasted together)
fol. 26	unpaginated
fols. 27–31^{r}	pp. 47–55
Act Two	
fols. 31^{v}–51^{r}	pp. 56–95
Act Three	
fols. 51^{v}–55	pp. 96–104 (fol. 54 consists of two folios pasted together)
fol. 56^{r}	insertion marked 'ad 104'
fol. 56^{v}	blank
fols. 57–76	pp. 105–144
Act Four	
fols. 77-97	pp. 145–186
fol. 98^{r}	p. 187
fol. 98^{v}	blank
flyleaf 3	blank

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

C1 Instrumental parts, transcript.
DK-Kk, KT 798.
Datings: 1878–1964.
c. 32.5x25.3 cm, 34 orchestral parts (2 fl., 2 ob., 2 cl., 2 fg., 4 cor., 2 tr., trb.t., trb.b., tb., timp., gr.c, ptti., trgl., arpa, 4 vl.1, 2 vl.2, 2 va., 3 vc./cb., and an extra vc./cb. which is a 1945 transcript); written in ink; in cloth quarter binding.
Paper type: 12 staves (hand-ruled).
All orchestral parts include a loose insertion which is a more recent fair-copy of Act Four, presumably made in connection with the performance in Aarhus. Numerous additions and cancellations (cuts) carried out from the premiere until the 1940s in pencil and red and blue crayon regarding bowing, cuts, fingering, dynamics, and phrasing.

C2 Instrumental parts (brass), transcript.
DK-Kk, KT 798.
Datings: 1892–1965.
32.7x24.8 cm, a set of brass parts (cor.1–4, tr.1–2, trb.b., tb.; trb.t. missing); written in ink; in cloth quarter binding.
Paper type: 12 staves (hand-ruled).
The parts contain numerous additions, changes, and cancellations in pencil and red and blue crayon; the source includes an envelope containing insertions dating from after Heise's death.

C3 Vocal parts, transcript.
DK-Kk, KT 798.
Datings: 1878–*c.* 1912.
c. 25x34.2 cm, 8 vocal parts (1 Herold, 2 Kongen, 3 Aase, 1 Stig Andersen, 1 Jens Grand), written in ink; 5 in cloth quarter binding, and 3 with soft covers.
The vocal parts contain changes and additions in pencil and red and blue crayon; also numerous cancellations due to cuts marked in pencil.

D Vocal score, prompt score, transcript.
DK-Kk, KT 798.
Title page: 'Drot og Marsk. / Opera i 4 Acter, / af Chr: Richardt, sat i Musik af P. Heise. / Suffleurpartie.'
End-datings (vol. 2): '19/9. 77' and '25/10 77'.
Vol. 1 (Acts 1–2):
25.2x33.6 cm, flyleaf, title page (p. 1), pp. 2–118 written in ink, flyleaf; in half leather binding with marbled sides.
Vol. 2 (Acts 3–4):
25.4x33.7 cm, flyleaf, pp. 2–90 written in ink, flyleaf; in half leather binding with marbled sides.
The source contains numerous additions, changes, and marking of cuts in pencil and a few in blue and red crayons.

E Chorus piano score, rehearsal score, transcript.
DK-Kk, KT 798.
Title page: 'Drot og Marsk. / Opera i 4 Acter. / Musik af P. Heise. / Chor=Udtog.'
End-dating: '25/1. 1878'.
25.5x34 cm, flyleaf, title page numbered 1, pp. 2–205 written in ink, p. 206 blank, flyleaf; in half leather binding with marbled sides.
Paper type: 12 staves (hand-ruled).
The source contains very few additions in pencil.

F Printed piano score (two staves only, no vocal stave).
Title page: 'Drot og Marsk / tragisk Sangdrama / af / Chr. Richardt. / Sat i Musik af / P. HEISE. / Claverudtog arrangeret / af Axel Grandjean. / Forlæggerens Eiendom. / KJØBENHAVN. / Forlagt af / C.C. Loses Bog- og Musikhandel / (F.Borchorst) / 1879.'
Pl. No.: 2729 (1879).
27x19 cm, pp. ii–iv (overture), 3–145.[1]

G Printed vocal score.
Title page: 'Drot og Marsk / tragisk Sangdrama / af Chr. Richardt. / Sat i Musik af / P. HEISE. / Klaverudtog ved Axel Grandjean. / Forlæggerens Eiendom for alle Lande. / KJØBENHAVN. / Wilhelm Hansen[s] Musik-Forlag.'
Pl. No.: 8012 (1879).
32x23.7 cm, pp. ii–iv, 3–273.

H Overture, score, draft, autograph.
DK-Kk, C II, 7k, mu7106.2768.
Title on first page: 'Ouverture til "Marsk Stig"', with autograph signature *P*[eter]*H*[eise] in pencil at top right corner.
Bequest from Vilhelmine Heise, 1913.
29.1x33.9 cm, 28 folios: fol. 1^{r} unpaginated, fols. 1^{v}–28^{r} paginated 2–55 in pencil, fol. 28^{v} blank; written in ink; in cloth quarter binding with marbled sides.
Paper type: 20 staves (hand-ruled).
Numerous changes, additions, and cancellations in ink, red crayon, and pencil (presumably all by Heise), some made during the reworking of the overture for the opera.[2]

I Excerpt with three of Aase's songs, voice and piano, printed first edition.
Title page: 'ROMANCER OG SANGE / AF P. HEISE. / TREDIE AFDELING. / [list of works] / FORLÆGGERENS EJENDOM. / KJØBENHAVN. / WILHELM HANSENS MUSIK-FORLAG.'
34.2x26.9 cm
Printed in three installments:

1) Pl. No.: 8045a (earliest 1879)
'Det var sig Humleranken': title page, pp. 2–5
2) Pl. No.: 8045b (earliest 1879)
'Jeg kjender af Navn kun Guldet': title page, pp. 3–5

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

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

3) Pl. No.: 8045c (earliest 1879)
'Jeg beder for hver en veifarende Sjæl': title page, unnumbered page

The source contains Aase's songs in Act One for voice and piano.

TEXTUAL SOURCES

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

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

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

Td Libretto, transcript.
Det Kongelige Teater.
Title on cover: 'Drot & Marsk. / Heise /Richardt.' (apparently a later addition in ballpoint pen).
22x18 cm, 84 pages numbered 1–83; written in ink with additions in pencil (stage directions); a few corrections in ink.
The handwriting suggests that the source is the oldest of the theatre's three libretti. On p. 4, lines which are also found in the printed libretto (**Ta**) and in **Tb** but later cancelled, however, are added in a foreign hand. They have also been cancelled in **Td** suggesting that they were added by one comparing the source with the printed libretto and wished to complete the readings. On p. 16, some lines are cancelled due to transcription errors. On p. 45, brackets have been added in pencil to lines which Heise did not set to music. *Du* and *dig* are generally with lower-case initial. Inserted unnumbered bifolio with repetition of the beginning of Act Four corresponding to the text as it already appears on pp. 64–66.

Te Libretto, draft in prose by Elise Ploug.
DK-Kk, Chr. Richardt's efterladte Manuskripter, NKS 2629, III,2,1, 4^{o}.
20.8x13.5 cm, 5 bifolios (20 unnumbered pages) written in ink with additions in pencil; sewn.
Source contains Elise Ploug's draft in prose of *Drot og Marsk* and is mentioned in a letter from Heise to Chr. Richardt, dated 12 August 1875.[3] Together with Carsten Hauch's drama, *Marsk Stig*, the draft was the point of departure for Richardt's libretto; fol. 2^{v} lists the dramatis personae. In Act Four, 'I det samme fyldes hele Baggrunden af Ellepiger i vild Dands. Kongen iler ud i Mosen og forsvinder, kommer tilbage og forsvinder atter.' has been cancelled in pencil.

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

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

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

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

Th Libretto, draft by Christian Richardt.
DK-Kk, Chr. Richardt's efterladte Manuskripter, NKS 2629, III, 4°.
21.3x17.5 cm, 12 folios numbered 1–4, 7–16, 18–24, 17, 5, [6]; written in ink on blue paper with additions in pencil; sewn.
The numerous corrections, additions and relocations of text suggest that this source is the earliest of the three surviving autograph versions of the libretto (**Tf**, **Tg**, **Th**).

Ti Libretto, German translation, manuscript.
DK-Kk, Chr. Richardt's efterladte Manuskripter, NKS 2629, III, 2,4, 4°.
34x21cm, bifolios and folios paginated 7–74, pp. 1–6 are missing, written in ink, additions in blue and red crayon, unbound.
Text begins in the middle of Act One, second scene. In Act One, 'Aase' is consistently changed to 'Asta' in blue crayon.
Source is an incomplete translation from Danish to German, very different from the text in **Tj**.

Tj Printed libretto, German translation.
Title page: 'KÖNIG UND MARSCHALK / TRAGISCHE OPER / VON / CHR. RICHARDT. / MUSIK / VON / P. HEISE. / DEUTSCH VON AUG. HARLACHER/ […] / KOPENHAGEN & LEIPZIG. / WILHELM HANSEN, MUSIK-VERLAG.'
Pl. No.: 13,734 [1905].
12.5x18.5 cm; 54 pages.

SOURCE EVALUATION

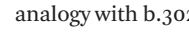
For the present edition of *King and Marshal*, Heise's ink fair copy of the whole score has been chosen as main source (source **A**). Heise's draft (source **B**), notated as short score in ink, has been consulted in particular on establishing the singer's and the actor's versions of the King's part.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

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

VARIANT READINGS AND EDITORIAL EMENDATIONS (MUSIC)

OVERTURE

Bar	Part	Comment
1		**A**: ♩ = *50* added in blue crayon
1	trb.t.	
	trb.b.	**A**: written on one staff marked *2 Tromboni* in alto clef throughout the overture; **H**: written on one staff marked *Tromboni / Alto e Tenore* in alto clef
7	cor.3,4	**A**: ***fp*** crossed out and corrected in ink to ***f*** (PH)
7-8	va. vc.	open slur b. 7 and new slur b.8 emended to one slur by analogy with bb.15-16; **A**: page turn
8-10	vl.1,2 cb.	end of slur added in accordance with **H**; **A**: b.7: open slur, bb.7-8: page turn
9-10	vl.2	tie added by analogy with vl.1 and in accordance with **C1**
13	vl.1	***p*** emended from b.14 note 1 to b.13 note 4 by analogy with fl.1
15	cor.	repeated ***p*** omitted
15-18	vl.2	end of slur emended from b.15 last note to b.18 chord 3 by analogy with bb.7-10
15	cb.	stacc. added by analogy with b.14
18	fl.1	< added by analogy with vl.1
18	fg.	< added by analogy with cl.
19	ob.	***f*** emended from b.18 last note to b.19 note 1 by analogy with vl.1,2
19	fg.	***f*** added by analogy with cl.
21	fl.1	***p*** emended from b.22 note 1 to b.21 note 4 by analogy with b. 13
21	fl.2 ob.	> added by analogy with the other parts
21	cl.1 vl.1	***p*** emended from b.22 note 1 to b.21 note 4 by analogy with b. 13
22, 23	fl.1 cl.1	
	vl.1	> > > added by analogy with bb.14, 15
22	vl.1	note 18: stacc. added by analogy with bb.14, 23
22, 23	cb.	stacc. added by analogy with b.14
23-24	va.	b.23 note 5 to b.24 note 1: slur added by analogy with vl.2 and in accordance with **C1**
24	vl.1	end of slur emended from note 1 to note 10 by analogy with b.16; **A**: notes 1-10: slur added in pencil
24-25	vc.	one slur emended to two slurs by analogy with bb.16-17 and in accordance with **C1**; **A**: page turn
25	fg.1	notes 2-5: > added by analogy with ob.1
25	cor.3	note 1: end of slur added; **A**: bb.24-25: page turn
26	vl.1,2	
	va. vc.	*trem.* added
29	vl.2 va.	
	vc. cb.	stacc. added by analogy with vl.1
38	ob.1	notes 1-2: end of slur added by analogy with vl.1; **A**: bb.37-38: page turn
38-41	cor.4	**A**: rests missing after page turn bb.37-38
38, 39	vc.	< added by analogy with bb.35-37 and fg.
40	ob.2	***p*** added by analogy with fl., cl. and the dynamic level in ob.1
46	trb.t.	marc. added by analogy with bb.48, 50 and tr.
46	timp.	end of *tr* ~~~ emended from b.47 note 1 by analogy with b.48
49-50	ob.1	tie added by analogy with bb.47-48 and cl.
51a		**A**: *Vi*=[de] and *Til Pag: 52.* (to page 52; i.e. to the alternative ending, bb.51b-54b) added in pencil (PH); **C1**: line from b.51a to b.384a (i.e. to the Prestissimo) added in pencil, indicating omission of the Allegro molto; paper strips glued in later, showing the alternative ending in ink
55a	cor.1	***pp*** added by analogy with the dynamic level in the other parts
55a-57a	cor.1	slur added by analogy with bb.255a-257a
59a-60a	ob.	b.59a note 2 to b.60a note 1: slur added by analogy with bb.259a-260a
63a	fg. cor.1	
	cb.	note 1: end of slur added by analogy with b.263a; **A**: bb.62a-63a: page turn
66a-67a	vc. cb.	b.66a note 3 to b.67a note 1: slur added by analogy with bb.64a-65a
71a	cb.	slur emended from open slur; **A**: bb.71a-72a: page turn
76a	ob.	𝄽 emended to 𝄻 by analogy with cor.3,4, tr.1; **A**: bar incomplete
83a	tr.	***f*** added by analogy with the other parts
89a		**A**: rehearsal mark *A* added in blue crayon
93a	ob. fg.	note 2: marc. added by analogy with b.101a and trb., tb., va.
93a	vl.1,2	note 2: marc. added by analogy with vc.
94a	ob. fg.	note 2: marc. added by analogy with b.102a and trb., tb., va.
101a	fl. cl.	note 2: marc. added by analogy with fg.
101a	fg.	notes 2-4: slur added by analogy with fl., cl.
102a	fl. cl.	note 2: marc. added by analogy with fg.
102a	fg.	notes 2-4: slur added by analogy with fl., cl.
102a-103a	trb. tb.	slur added by analogy with tr.
113a	vl.2	note 2: repeated ***p*** omitted; notes 2-4: additional slur omitted
113a-114a	vl.2	< added by analogy with vl.1, va.
114a	fg.2	slur added by analogy with b.112a
117a-119a		vl.1,2 vc.1 slur emended from two slurs (b.117a notes 4 to 6 and b.118a note 1 to b.119a note 1) by analogy with bb.111a-113a, 113a-115a, 115a-117a (vl.1,2, va.); **A**: bb.117a-118a: page turn
117a-118a	va.	**A**: b.117a: open slur; b.118a: new slur beginning after page turn
117a	vc.	lower part, note 2: beginning of tie added by analogy with cb.; **A**: bb.117a-118a: page turn
119a	timp.	**A**: 𝅝 changed to ♩ 𝄽 𝄻 in ink
119a	vl.2 va.	end of slur emended from b.118a note 6 by analogy with vl.1, vc and in accordance with **C1**
127a-128a	vl.1	> b.128 emended to < by analogy with bb.281a-282a and in accordance with **C1**, **H**
129a	vl.2 va.	slur emended from open slur by analogy with bb.130a-160a and in accordance with **C1**; **A**: bb.129a-130a: page turn
131a-132a	cor.3	< > added by analogy with vl.1
139a-140a	cor.3,4	*dim.* emended to > by analogy with vl.1
143a-145a	cl.1	< > added by analogy with fl., vl.1
144a	fl.	beginning of slur emended from b.143a note 2 by analogy with b.148 and cl.1, vl.1; **A**: note 3: ♯ ♮; ♮ crossed out in pencil
147a	vl.2	slur added by analogy with preceding bars and in accordance with **C1**
148a-149a	cl.1	< > added by analogy with bb.302a-303a and fl., vl.1; slur added by analogy with fl., vl.1

150a	fl.1 ob.1	***pp*** emended from b.151a note 1 to 150a note 2 by analogy with vl.1
151a-		
152a	fl.1 ob.1	added by analogy with bb.305a-306a and vl.1
156a	fl.1 ob.1	open slur emended to slur; **A**: bb.156a-157a: page turn
160a-		
161a		**A**: rehearsal mark *B* added in blue crayon
161a	timp.	***f*** added by analogy with the other parts
165a-		
166a	cl.2	slur added by analogy with bb.321a-322a and fl., ob.1, fg., vl.1,2
169a-		
170a	cl.2	slur added by analogy with bb.325a-326a and fl., ob.1, fg., vl.1,2
172a	cl.2	slur added by analogy with bb.328a and fl., ob.1, fg., tr.1, vl.1,2
173a	fl. ob.1 fg. vl.1,2	slur emended from open slur by analogy with b.329a (fl., cl.1) and in accordance with **C1** (fl., ob.1, fg., vl.1); **A**: bb.173a-174a: page turn
173a	cl.2	slur added by analogy with bb.329a (cl.1) and fl., ob.1, fg., vl.1,2
189a-		
191a	cor.4	slur added by analogy with cor.1-3
193a	fg.	***pp*** added by analogy with b.349a and vc.; beginning of emended from b.194a note 1 by analogy with bb.185a-186a
193a	cor.1,2 vc.	beginning of emended from b.194a note 1 by analogy with bb.185a-186a
197a	cor.1,3	beginning of slur emended from b.198a note 1 by analogy with b.189a and vl.1,2
197a-		
199a	cor.2	slur added by analogy with bb.189a-191a
197a-		
199a	cor.4	slur added by analogy with cor.1,3 and bb.189a-191a
199a	fg.1 cor.1 vl.1,2	end of slur emended from last note b.198a to b.199a note 1 by analogy with bb.191a (fg.1, cor.1), cor.3, vc. and in accordance with **C1** (vl.1)
213a-		
214a	cl.1	beginning of tie added; **A**: page turn
222a	cb.	slur added by analogy with vc.
222a-		
223a		**A**: after the page turn bb.222a-223a, the preceding four bars (bb.219a-222a) have been accidentally repeated in vl.1. The passage has been crossed out in ink before other parts were added
226a	fl.	slur added by analogy with vl.1
229a	cor. tr.	***ff*** added by analogy with the dynamic level in the other parts
231a,		
232a	vc. cb.	slur added by analogy with bb.227a, 228a and fg.
235a,		
236a	vc. cb.	slur added by analogy with bb.227a, 228a and fg.
255a	vl.1,2 vc.	marc. added by analogy with b.55a
256a-		
257a	ob.2	slur added by analogy with bb.56a-57a
257a,		
258a	vl.1,2 va. vc.	marc. added by analogy with b.57a, 58a
259a	ob.	note 1: end of slur added by analogy with b.59a; **A**: bb.258a-259a: page turn; open slur b.258a
259a-		
260a	fl.1 ob.	slur added by analogy with bb.59a-60a (fl.)
259a-		
260a	cor.3,4	added by analogy with bb.59a-60a
259a	vl.1,2 va. vc.	marc. added by analogy with b.59a
260a-		
261a	fl.1 ob. fg.	slur added by analogy with bb.60a-61a
266	tr.	added by analogy with cor.3,4
269a	fl. ob.	beginning of slur added by analogy with b.271a; **A**: bb.269a-270a: page turn
269a	cl. fg.	note 2: beginning of slur emended from b.270a note 1 by analogy with b.271a; **A**: bb.269a-270a: page turn
269a	trb.	beginning of slur emended from b.270a note 1 by analogy with ww.; **A**: bb.269a-270a: page turn
269a	trb.b.	beginning of tie added; **A**: bb.269a-270a: page turn
269a	cb.	notes 1-3: open slur omitted by analogy with b.265a; **A**: bb.269a-270a: page turn
270a	cor.1,2	***f*** added by analogy with the dynamic level in the other parts
279a-		
280a	vl.1	slur added by analogy with bb.125a-126a
280a-		
281a		**A**: rehearsal mark *C* added in blue crayon
281a	vl.1	*espressivo* added by analogy with b.127a
281a-		
282a	vl.1	slur added by analogy with bb.127a-128a
282a-		
284a	cor.1	slur added by analogy with bb.128a-130a
282a-		
283a	vl.2	two slurs emended from one slur by analogy with subsequent bars, va. and in accordance with **C1**; **A**: bb.282a-283a: page turn
293a-		
294a	cor.1,2	added by analogy with bb.139a-140a (cor.3,4) and vl.1
295a-		
296a	fl. fg.	added by analogy with bb.141a-142a
295a	vl.2 va. vc.	*cresc.* added by analogy with b.141a
297a-		
298a	cl.	added by analogy with fl.
297a-		
299a	vl.1	added by analogy with bb.143a-145a and fl., cl.
297a	vl.2 va. vc.	***f*** added by analogy with b.143a
298a	fl.	beginning of slur emended from b.297a note 2 by analogy with b.302a and vl.1
298a	cl.	beginning of slur emended from b.297a note 1 by analogy with b.302a and vl.1
299a	fl. cl.	 added by analogy with b.145a (fl.)
300a-		
301a	fl. fg.	added by analogy with b.146a-147a
301a	vl.2 va. vc.	***p*** added by analogy with b.147a
304a	fl.1 ob.1	*dolce* added by analogy with b.150a
305a	vl.2 va. vc.	***pp*** added by analogy with b.151a and the other parts
309a-		
310a	cl.	added by analogy with bb.155a-156a
309a	cor.3	marc. added by analogy with b.155a (cor.1)
309a	vl.1	beginning of emended from b.310a note 1 by analogy with b.155a
309a-		
310a	ob.1	open slur emended to slur; **A**: bb.310a-311a: page turn
309a-		
310a	vl.2 va. vc.	added by analogy with bb.155a-156a

310a	cor.3	added by analogy with b.156a (cor.1)
310a	vl.2	open slur emended to slur; **A**: bb.310a-311a: page turn
311a	ob.1 vl.1	beginning of slur emended from note 2 by analogy with b.157a and fl.1
316a-		
317a		**A**: rehearsal mark *D* added in blue crayon
319a	fg.2	end of slur omitted; **A**: bb.318a-319a: page turn
319a	tr.2	***ff*** added by analogy with the dynamic level in the other parts
319a	trb.t.	end of tie added; **A**: bb.318a-319a: page turn
328a	tb.	note 2: *F* emended to $F^{\sharp}$ by analogy with b.172a and cb.
329a-		
330a	tr.1 vl.1,2	one slur emended to two slurs by analogy with bb.173a-174a (vl.1,2) and fl., cl.1
331a-		
333a	trb.	slur added by analogy with bb.175a-177a
337a	cl.	note 1: end of slur added; **A**: bb.336a-337a: page turn
341a-		
343a	fg.1	
	cor.3,4 vc.	added by analogy with bb.185a-187a
347a	vc.solo	end of slur emended from b.346a note 1 by analogy with lower part (altri)
349a-		
351a	fg.1	
	cor.3,4 vc.	added by analogy with bb.193a-195a (fg., cor.1,2, vc.)
349a	vc.solo	note 3: stacc. added by analogy with b.193a and fg.1
360a-		
361a	cl.2	tie omitted by analogy with cl.1, fg.2, cor.3,4, vl.2, va., vc., cb.
360a-		
361a	vl.1	lower part: tie/slur omitted by analogy with cl.1, fg.2, cor.3,4, vl.2, va., vc., cb.
361a	cor.4 cb.	marc. added by analogy with the other parts
366a	vc. cb.	beginning of emended from middle of b.365a to b.366a note 1 by analogy with cl., cor.3,4 and the other str.
368a	va. vc. cb.	*simile* added
378a-		
379a	vl.2	b.378a note 1 to b.379a note 1: slur omitted (tremolo beginning b.379a note 1)
379a	fg.	rest 2: added; **A**: bar incomplete
382a	trb.t.	
	trb.b.	***f*** added by analogy with the dynamic level in the other parts
384a	fg. timp.	*sempre* added by analogy with the other parts
384a	tb. vl.1 va.	
	vc. cb.	**A**: note 1: alternative readings added in pencil (PH?), to be played if the Allegro molto (bb.51a-383a) is omitted:

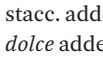
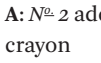
C1: alternative readings added in pencil (tb., va., vc., cb. only)

384a, 385a	tb.	note 2: marc. added by analogy with va., vc., cb.
388a	tb.	
	va. vc. cb.	*simile* added
413a	va.	note 1: *e′* emended to $e^{\flat\prime}$ by analogy with cl.
444a	fl.	second chord: $a^{\sharp\prime\prime}$, $c^{\prime\prime\prime}$ emended to $c^{\sharp\prime\prime\prime}$, $e^{\prime\prime\prime}$ by analogy with b.446a and ob. (leger line missing)
463a	va.	note 4: open slur omitted by analogy with bb.459a-460a and vc., cb.; **A**: bb.463a-464a: page turn

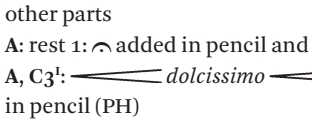
Alternative ending

51b		**A**: [Vi]=*de* added in pencil (PH), marking end of cut
51b-52b	vc.	b.51b note 4 to b.52b note 1: slur added by analogy with vl.1,2, va.

ACT ONE

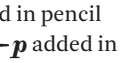
Bar	Part	Comment
1		**A**: *№ 1* added in blue crayon
1		*Tæppet* emended to *TÆPPE*; **A**: *Tæppet* added in pencil
8-9	vc. cb.	open slur b.8 emended to slur bb.8-9; **A**: page turn
22	vl.1	stacc. added by analogy with bb.45, 87
23	ob.1	stacc. omitted by analogy with vl.1 and bb.46, 88
27	fl.1	stacc. added by analogy with cl.1 and bb.50, 92
27	fl.1	beginning of slur emended from note 1 to note 2 by analogy with cl.1 and bb.50, 92
29	vl.2 va.	stacc. added by analogy with vc., cb.
30	vl.1	stacc. added by analogy with bb.53, 95; beginning of slur emended from note 1 to note 2 by analogy with bb.53, 95
31	vl.2 va.	stacc. added by analogy with vl.1, vc., cb.
32-33	cl. cor.1,2	
	vc.	added by analogy with fl., ob., fg., vl.1,2, va.
34-35	fg.1	slur added by analogy with bb.11-12
35-36	vc. cb.	slur added by analogy with bb.12-13
36	cor.1,2	***pp*** added by analogy with b.13
36-37	vl.1,2	added by analogy with bb.13-14
39	vc.	stacc. added by analogy with b.16
42-43	fg.1	slur added by analogy with bb.19-20
44-45	va.	slur added by analogy with bb.21-22
50-51	cl.1	 added by analogy with bb.27-28, 92-93
52-54	vl.2 va.	
	vc. cb.	stacc. added by analogy with bb.29-31
63	ob.1	 emended to *dim.* by analogy with cl., fg.
69	cl.2	***p*** added by analogy with the dynamic level in the other instrumental parts
74	fg.1 vc.	triplet sign added
74-75	fg.1	slur added by analogy with vc.
76-77	fg.1	slur added by analogy with bb.32-33 and va.
78-79	fg.1	slur added by analogy with bb.11-12
80	vl.2 va. vc.	*trem.* added
83	ob.1 cl.1	added by analogy with fl.1
84	ob.1	stacc. added by analogy with fl.1, cl.1
88	fl.1	*dolce* added by analogy with b.23
91-93	fg.2	open slur bb.91-92 emended to slur bb.91-93 by analogy with bb.26-28; **A**: bb.92-93: page turn
94-96	vl.2 va.	
	vc. cb.	stacc. added by analogy with bb.29-31
94	va.	*arco* added by analogy with b.29 and vl.2
97		**A**: *№ 2* added in blue crayon; ♩ = *144* added in blue crayon
97-98	fg.	end of tie added; **A**: page turn
100	fl.	***f*** added by analogy with the other parts
100	ob.1	triplet sign added
108	AASE	**G**:
119-121	vc.	added by analogy with va.

123 ob. fg. **A**: stacc. may interpreted as staccatissimo but is more likely a careless notation by Heise; **C1**: stacc.
129 cb. slur and stacc. added by analogy with vc.
137-138 fg. b.137 note 2 and b.138 note 1: stacc. added by analogy with fl., ob.
137 vc. note 5: stacc. added by anlogy with b.138
139 vl.2 va. *arco* added because of *pizz.* in b.133 and in accordance with **C1**
139 vc. added by analogy with ob., cl., fg., vl.1,2, va.
140-141 fl. open slur b.140 emended to slur bb.140-141; **A**: page turn
140 cor.1,2 vl.1 ***mf*** added by analogy with the other parts
142 cl.1, tr.2 *cresc.* added by analogy with the other parts
148 cl.1 fg.
cor.1,2
va. vc. cb. first quaver: stacc. added by analogy with fl., ob.
148 vc. third quaver: stacc. added by analogy with ob., fg., va.
149 cor.1,2 cb. stacc. added by analogy with ob., fg., va.
151 cl. fg.
cor.1,2 tr.
vl.2 va.
vc. cb. second quaver: stacc. added by analogy with fl., ob., vl.1
151 **A**: 𝄐 added in blue crayon; **B**: 𝄐 added in pencil
162 ob. vl.1 added by analogy with fl., cl.1, fg., cor.1,2
162 cl.1 *cresc.* emended to added by analogy with the other parts
167-168 vc. slur added
168-170 fl.1 open slur bb.169-170 emended to slur bb.168-170 by analogy with ob.1; **A**: bb.168-169: page turn
168-169 cor.1 open slur b.168 notes 4-5 emended to slur b.168 note 4 to b.169 note 1; **A**: page turn
170 va. *arco* added
171 fg. ***p*** added by analogy with cl.
175 RANE **G**: notes 3-4: 𝅘𝅥𝅯𝅘𝅥𝅯
178 **A**: 𝅗𝅥. = *100* added in blue crayon
181 fg. added by analogy with b.179
182 fl. cl. stacc. added by analogy with bb.178, 180
184 vl.1 **A**: ***f*** changed to ***mf*** in pencil
187 vl.2 note 11: stacc. added by analogy with fl., ob. and b.185
189-190 cl.1 b.189 note 2 to b.190 note 1: tie added
190-191 fl.2 tie added by analogy with cl.2
191 cl.1 note 1: stacc. added by analogy with fl.1
196 **A**: *No. 3* added in blue crayon; 𝅗𝅥 = *80* added in blue crayon
199 KONGEN **A**: ***mf*** added in pencil
199 vc. third crotchet: *unis.* omitted
200 KONGEN **A**: notes 4-6: a', a', $f^{\sharp\prime}$ changed to $b^{\natural\prime}$, $b^{\natural\prime}$, a' in pencil; **C3[1]**: notes 4-7: a', a', $f^{\sharp\prime}$ $f^{\sharp\prime}$ changed to $b^{\natural\prime}$, $b^{\natural\prime}$, a', g' in pencil
202-203 vc. moved from below to above the vc. staff
204 KONGEN **A, C3[1]**: *dol.* added in pencil (PH)
204 vc. ***p*** added by analogy with the other parts
205 vc. note 1: *unis.* omitted
206 KONGEN **A, C3[1]**: marc. added in pencil (PH)
207 KONGEN **A, C3[1]**: notes 2-6: added in pencil (PH)
208-209 cl. ***f*** moved from b.209 to b.208 note 1 by analogy with fl.
222 fg.1 notes 3-4: slur added by analogy with notes 1-2 and cor.1
222 trb.t.
trb.b. slurs added by analogy with fg.1, cor.1
224 trb.t.
trb.b. tb. slur added by analogy with cor.1,2, str.
224 KONGEN **A**: ***p*** added in pencil (PH)
225-226 fl.2 slur added by analogy with ob.1
226-231 cl.1 open slur bb.226-227 emended to slur bb.226-231
227-229 fl.2 ob.1
fg.1 open slur b.227 and slur b.228-229 emended to slur; **A**: bb.227-228: page turn
227 KONGEN **A, C3[1]**: nodes 3-4: added in pencil (PH)
229 KONGEN **A, C3[1]**: added in pencil (PH)
230-231 cl.1 tie added by analogy with cor.1
231 KONGEN **C3[1]**: note 1: $f^{\sharp\prime\prime}$ changed to $f^{\sharp\prime}$ in pencil
233 str. ***f*** moved from b.234 note 1 to b.233 last semiquaver by analogy with b.231
235 vl.2 va.
vc. cb. ***p*** and ***f*** added by analogy with vl.1
235 vl.2 notes 2-4: slur added by analogy with vl.1
236 KONGEN **A**: note 1: ***f*** added in pencil (PH)
237 KONGEN **B**: note 4: 𝅘𝅥𝅯; **C3[1]**: upper phrase added pencil, lower phrase in ink cancelled in pencil

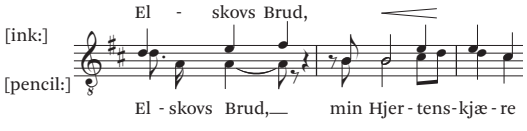


G: notes 3-4: stacc.
237 timp. ***p*** added by analogy with brass
237 str. note 1: ***p*** added by analogy with brass; last semiquaver: ***f*** added by analogy with b.235; **A**: note 1: ***p*** added in pencil; last semiquaver: ***f*** added in pencil
239 KONGEN **A, C3[1]**: upper phrase added in pencil, lower phrase in ink cancelled in pencil

239 str. ***p*** added by analogy with bb.233, 235; **A**: note 1: ***p*** added in pencil
241-242 KONGEN **A, C3[1]**: ***p*** ***mf*** added in pencil (PH)
244 KONGEN **A**: ***f*** added in pencil (PH)
244 str. **A**: note 2: ***p***, note 4: ***f*** added in pencil
245 str. **A**: note 2: ***p*** added in pencil
246 KONGEN **A, C3[1]**: added in pencil (PH)
247 vl.2 va. note 1: ***pp*** added by analogy with vl.1,2; **A**: note 1: ***pp*** added in pencil
247-248 va. *cresc.* emended to by analogy with vl.1,2
249 **A**: 𝅗𝅥 = *80* added in pencil; *Tempo 1mo* added in blue crayon
249 KONGEN **A, C3[1]**: *dol.* added in pencil (PH)
251-252 KONGEN **A, C3[1]**: added in pencil (PH)
253 KONGEN **A, C3[1]**: added in pencil (PH)
255 KONGEN **A**: note 1: $f^{\sharp\prime}$ changed to $f^{\sharp\prime\prime}$ in pencil
255-256 KONGEN **A, C3[1]**: added in pencil (PH)
259 vc. cb. *arco* added because of *pizz.* in b.257
260 **A**: *No. 4* added in blue crayon; 𝅗𝅥 = *112* added in blue crayon
260-276 cl. key signature added
261-263 va. slur added by analogy with vl.2, vc.
263 KONGEN **A, C3[1]**: ***p*** *cresc.* added in pencil (PH)
264 KONGEN **C3[1]**: note 5 f'' changed to g' in pencil
267 fg. cor.2 ***p*** added by analogy with the dynamic level in the other parts
267 vl.1 va. **A**: rest 1: 𝄐 added in pencil and blue crayon
269-272 KONGEN **A, C3[1]**: *dolcissimo* added in pencil (PH)
274-277 ww. cor.
str. **A**: slurs ambiguously notated
276-277 fl.1 end of slur emended from b.276 note 2 by analogy with fl.2

277-292 cl. key signature added
278 cl.1 ***pp*** added by analogy with the dynamic level in the other parts
280-281 vc. open slur b.280 emended to slur bb.280-281; **A**: page turn
291 vl.2 marc. added added by analogy with vl.1
291 va. note 4: marc. added by analogy with vl.1,2
293-303 cl. key signature added
296-297 fg.1 tie added
297-299 ob.1 slur added by analogy with fl.1, cl.
297-299 KONGEN **A, C3[I]**: ***p*** added in pencil (PH)
311 cb. ***pp*** added by analogy with the dynamic level in vc.
320 fg. *cresc.* added by analogy with the other parts
321 KONGEN **A, C3[I]**: ***p*** added in pencil
321 str. **A**: second minim: added in pencil
322 str. **A**: note 1: ***p*** added in pencil
326-327 KONGEN **A, C3[I]**: ***f***  ***p*** added in pencil (PH)
327 vl.2 notes 1-2: tie added by analogy with vl.1
327 vc. cb. ***p*** added by analogy with vl.1,2, va.
330 vc. added by analogy with vl.1,2, va.
338 ob.1 *dolce* added by analogy with fl.1
338-339 fg. slurs added by analogy with fl.1, ob., cl.
340-341 fl. ob.2 cl. open slur b.340 emended to slur bb.340-341; **A**: page turn
347 fl.1 ***p*** added by analogy with the other parts
348 **A**: ♩ = *72* added in blue crayon
349 KONGEN **A, C3[I]**: ***p*** added in pencil (PH)
350 KONGEN **A, C3[I]**: note 10: marc. added in pencil (PH)
350 va. slur added by analogy with vl.1,2
350 vc. ***p*** added by analogy with vl.1,2, va.
351 KONGEN **A**: *cresc.* added in pencil (PH); **C3[I]**: notes 2-3: added in pencil
354 KONGEN **A, C3[I]**: ***mf*** added in pencil (PH)
357 KONGEN **A, C3[I]**: *cresc.* added in pencil (PH)
358 KONGEN **A, C3[I]**: ***p*** added in pencil (PH)
359, 361 KONGEN **A, C3[I]**: added in pencil (PH)
364 KONGEN **A**: upper phrase (singer) in ink, lower phrase (actor) added in pencil (PH)

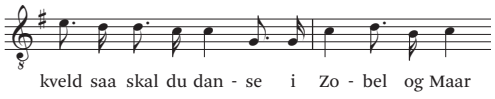
C3[I]: upper phrase (singer) in ink cancelled in pencil, lower phrase (actor) added in pencil (PH) and cancelled in pencil; **G**: shows both singer's and actor's version
365 KONGEN **A, C3[I]**: *cresc.* added in pencil (PH)
367-373 KONGEN **A, C3[I]**: *dol.* ***f*** *dim.* added in pencil (PH)
369 KONGEN **C3[I]**: notes 1-2: added in pencil
370-372 KONGEN **A**: upper phrase (singer) in ink, lower phrase (actor) added in pencil (PH)



C3[I]: upper phrase (singer) in ink cancelled in pencil, lower phrase (actor) added in pencil (PH) and cancelled in pencil; **G**: shows both singer's and actor's version
373 KONGEN **B**: *danske* changed to *grønne* in pencil
375 **A**: 𝄡 added in blue crayon
377 KONGEN **A, C3[I]**: ***f*** added in pencil (PH)
381 cor.1,3 marc. added by analogy with ob. and b.377 (cor.1,2)
381-382 va. added by analogy with vc., cb.
385-387 ob. cor.3,4 slur added by analogy with fl.
385-386 va. added by analogy with vc., cb.
385-386 vc. slur b.385 and slur b.386 emended to one slur by analogy with va., cb.
387-388 cor.3,4
trb.t.
trb.b. stacc. added by analogy with ob.
387-388,
389-390 KONGEN **A**: upper phrase (singer) in ink, lower phrase (actor) added in pencil (PH)

C3[I]: upper phrase (singer) in ink cancelled in pencil, lower phrase (actor) added in pencil (PH) and cancelled in pencil; **G**: shows both singer's and actor's version
389, 390 cor.3,4 slur added by analogy with fg.
391 vc. 𝅗𝅥 emended to 𝅗𝅥 by analogy with va.; ***sf*** added by analogy with va.
392 KONGEN **A, C3[I]**: ***p*** added in pencil (PH)
396 vl.2 added by analogy with the other parts
397 KONGEN **A, C3[I]**: ***f*** added in pencil (PH)
402 KONGEN **A, C3[I]**: added in pencil (PH)
404 tr. ***f*** added by analogy with the dynamic level in the other parts
404 KONGEN **A, C3[I]**: ***mf*** added in pencil (PH)
406 KONGEN **A, C3[I]**: ***p*** added in pencil (PH)
408 KONGEN **A, C3[I]**: ***f*** added in pencil (PH)
409-410 KONGEN **A**: upper phrase (singer) in ink, lower phrase (actor) added in pencil (PH)

C3[I]: upper phrase (singer) in ink cancelled in pencil, lower phrase (actor) added in pencil (PH) and cancelled in pencil; **G**:



410-412 va. single stems emended to double stems by analogy with b. 412 note 3
413 KONGEN **A**: upper phrase (singer) in ink, lower phrase (actor) added in pencil (PH)

C3[I]: upper phrase (singer) in ink cancelled in pencil, lower phrase (actor) added in pencil (PH) and cancelled in pencil; **G**:

417 KONGEN **A, C3[I]**: *espress.* added in pencil (PH)
419 KONGEN **A, C3[I]**: added in pencil (PH)
421-422 ob.1 cl.1 slur added by analogy with fl.1
423 KONGEN **A, C3[I]**: *cresc.* added in pencil

424-425 KONGEN **A, C3[1]**: upper phrase (singer) in ink, lower phrase (actor) added in pencil (PH)

B: only upper phrase (singer), b.424 notes 2-3: *e″*; **C3[1]**: note 2-3 (upper phrase) in b.424 has been changed to *e″* in pencil (PH) due to scribal error in **A**; **G**: shows both singer's and actor's version

427, 429 KONGEN **A, C3[1]**: added in pencil (PH)

430-432 fg. beginning of slur emended from b.431 note 1 by analogy with cor.1,2

430-432 cor.3,4 slur added by analogy with cor.1,2

432 KONGEN **A, C3[1]**: added in pencil

433, 434,

435 KONGEN **A, C3[1]**: marc. added in pencil (PH)

436 KONGEN **A, C3[1]**: *cresc.* added in pencil (PH)

436 vl.2 va. *trem.* added

438 KONGEN **A, C3[1]**: ***f*** added in pencil (PH)

438 KONGEN **C3[1]**: note 2: *f♯″* changed to *d♯″* in pencil

443 KONGEN **A, C3[1]**: ***f*** added in pencil (PH)

448 vl.1 chords 1-2: ties added by analogy with vl.2, va., vc.

454 KONGEN **A, C3[1]**: ***f*** added in pencil (PH)

456 KONGEN **A, C3[1]**: *cresc.* added in pencil (PH)

458 KONGEN **A, C3[1]**: ***ff*** added in pencil (PH)

459 timp. added by analogy with the other instrumental parts

460 **A**: second minim: 𝄐 added in pencil and blue crayon

461 **A**: 𝄵 added in blue crayon

461 fg. strong marc. emended to marc. by analogy with cb.

461 vl.1 ***ff*** added by analogy with the other parts

462-464 fg. marc. and staccatissimo added by analogy with cb.

465 fg. tr. timp.

va. vc. cb. note 1: stacc. added by analogy with fl., ob. cl., cor., vl.1,2

468-469 **A**: between b.468 and b.469: *attacca* added in blue crayon

468 va. slur added by analogy with cor.3,4

469 **A**: *N[o]. 5* added in blue crayon

469 timp. ***pp*** added by analogy with cor.4

489 fl. note 1: stacc. omitted by analogy with cl. and bb.496, 636

489 S A B ***ff*** added by analogy with the other parts

497-499 vl.2 slurs added by analogy with vl.1

498 fl. cl. tr.

vl.1,2 stacc. added by analogy with b.638

499 cl. note 2: stacc. omitted by analogy with vl.1,2 and b.501

503 fl. ob. cl.

vl.1,2 note 4: stacc. added by analogy with bb.511, 535

504 fg. tr. note 1: stacc. added by analogy with fl., ob., cl., cor.

505 vl.2 notes 2-3: stacc. added by analogy with vl.1

511 fl. note 4: stacc. added by analogy with ob., cl., fg.

511-512 brass stacc. added by analogy with bb.503-504

512 ob. cl. fg.

vl.1,2 stacc. added by analogy with b.504

515-516 trb.t. tb. slur added by analogy with bb.647-648

515-516 trb.b. tie added by analogy with bb.647-648

521 va. vc. stacc. added by analogy with b.529

522 fl.1 note 1: stacc. omitted

525 cor.1,2 stacc. added by analogy with fl.

527-528 fl. ob. b.527 note 3 to b.528 note 2: stacc. added by analogy with bb.526-527

530 trgl. ***mf*** added by analogy with the other parts

530 vl.1 note 1: stacc. added by analogy with fl.1

535 fl. note 4: stacc. added by analogy with ob., cl., fg., vl.1,2

535-536 brass stacc. added by analogy with b.503-504

536 ob. cl. fg. vl.1,2 stacc. added by analogy with b.504

539 trgl. ***p*** added by analogy with b.507

555-556 ob. cl. b.555 note 4 to b.556 note 3: stacc. added by analogy with bb.554-555

555 cl. **A**: second to third quaver: third part *e′*, *e′* (scribal error)

559 vc. cb. note 1: superfluous *pizz.* omitted

561-562 fl.1 fg.1 stacc. added by analogy with vl.1

565-566 fl.1 fg.1 vl.1 stacc. added by analogy with bb.561-562

579 va. ***p*** added by analogy with the dynamic level in the other parts

594 cb. ***f*** added by analogy with the dynamic level in the other str. parts

602 fg.2 note 2: *e* emended to *e♭* by analogy with trb.b., tb., vc., cb.

603-606 vl.2 slurs added by analogy with vl.1

605-606 fg. stacc. added by analogy with bb.603-604

613-619 vl.2 slurs added by analogy with vl.1

621 vl.1,2 superfluous ***ff*** omitted

631, 638 tr. stacc. added by analogy with fl., cl., vl.1,2

643-644 brass stacc. added by analogy with bb.503-504

644 ob. cl. fg. stacc. added by analogy with b.504

644-645 vl.1,2 stacc. added by analogy with bb.504-505

651 vl.1,2 stacc. added by analogy with fl., cl.

682-683 **A**: between the two bars (page turn): *Vent lidt* added in pencil

683 **A**: *N[o]. 6* added in blue crayon

683 cor.3,4 notes 3-4: emended to by analogy with cor.1,2, tr.

687-688 cb. stacc. added by analogy with va., vc.

688 va. vc. stacc. added by analogy with b.687

689 va. vc. cb. stacc. added by analogy with vl.1,2

689-690 cb. slur added by analogy with vl.1,2, va., vc.

703-706 fl. cl. fg. tr. vl.1,2 stacc. added by analogy with bb.695-698

715 cl. fg.2 ***p*** added by analogy with b.757

717-719 fg.2 slur added by analogy with bb.759-761

718-719 fl.1 ob.1 fg.1 vl.1,2 slur b.719 notes 1-2 emended to slur b.718 note 6 to b.719 note 2 by analogy with bb.760-761

721 cor.3,4 ***p*** added by analogy with the dynamic level in cor.1,2

725 tr.1 added by analogy with b.767

726 cl. added by analogy with b.768

729-731 trb.t. trb.b. tb. open slur b.729 emended to slur bb.729-731 by analogy with bb.771-773; **A**: bb.729-730: page turn

730-731 trb.t. tie added

733-741 fl. ob. cl. fg. tr. vl.1,2 stacc. added by analogy with bb.691-699

745-748 fl. cl. fg. tr. vl.1,2 stacc. added by analogy with bb.703-706

756 cb. stacc. and ten. added by analogy with vl.1,2, va., vc.

763 cor.3,4 ***p*** added by analogy with the dynamic level in cor.1,2

764 KONGEN **A, C3[1]**: ***p*** added in pencil (PH); **G**: ***f***

765 tr.1 ***p*** added by analogy with b.723

768-772 KONGEN **A, C3[1]**: *cresc.* added in pencil (PH)

768 vl.1 added by analogy with b.726

772-773 trb.t. tie added

775-781 fl. ob. cl. fg. tr. vl.1,2 stacc. added by analogy with bb.691-697

782 **A**: *№7* added in blue crayon; ♩ = *72* added in pencil

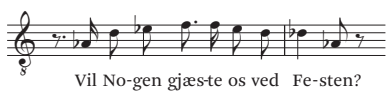
782-812 cl. key signature added

787 **A**: ♩ = *120* added in pencil

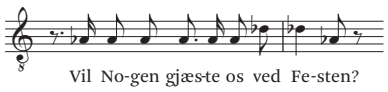
788 KONGEN **A, C3[1]**: ***f*** added in pencil (PH); **C3[1]**: note 2: *f″* changed to *d″* in pencil

789-790 KONGEN **A, C3[1]**: upper phrase added in pencil (PH), lower phrase in ink cancelled in pencil

B:



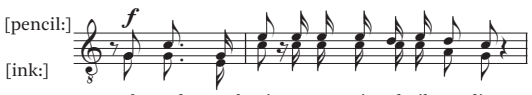
G:



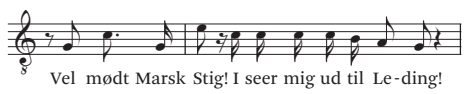
802 tr.1 notes 4-5: slur added by analogy with b.800 and va., vc.

804 KONGEN **A, C3[1]**: ***f*** added in pencil (PH)

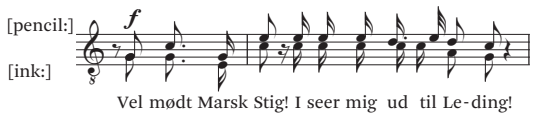
804-805 KONGEN **A**: upper phrase added in pencil (PH), lower phrase in ink



B:



C3[1]: upper phrase added in pencil (PH), lower phrase in ink cancelled in pencil

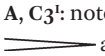


807-812 cor.1,2 change of cor. (F) to cor. (E) moved from bb.812-813 to b.806 as it is impossible to make the change between bb.812 and 813

808 MARSKEN **A**: note 7: *e* changed to *b♮* in pencil (scribal error)

809 KONGEN **A, C3[1]**: note 9: *g′* changed to *a′* in pencil; **B**: *e′* changed to *g′* in pencil

810 KONGEN **A, C3[1]**: note 1: *f′* changed to *d″* in pencil

813, 814 cl.1  added by analogy with the other parts

816-817 fg. slur and stacc. added by analogy with ob.

817-818 va. slur added by analogy with vl.1,2

818 fg.1 vc. slur added by analogy with vl.2

819 tr. *cresc.* added by analogy with fg., cor.; note 5: stacc. added by analogy with fg., cor.

820 va. vc. cb. added by analogy with vl.1,2

825 cl. timp. ***mf*** added by analogy with fl., str. and b.841

825-826 vl.2 slur added by analogy with vl.1, va., vc.

826 KONGEN **A, C3[1]**: ***f*** added in pencil (PH)

826 KONGEN **C3[1]**: *f♯″* changed to *d″* in pencil

827 ob. fg. notes 2-3: stacc. added by analogy with b.843

827 KONGEN **C3[1]**: note 1: *e″* changed to *c♯″* in pencil

829, 830 cl.1 added by analogy with fl., ob.1, fg., cor., vl.1,2, va.

830 fg. added by analogy with fl., ob.1, cor., vl.1,2, va.

835 tr. *cresc.* added by analogy with fg., cor.

836 tr. stacc. added by analogy with fg., cor.

836 str. added by analogy with b.820

840 ob. cl. added by analogy with b.824

841 cor.1 *cresc.* added by analogy with b.825

841-842 vl.2 slur added by analogy with vl.1, va., vc.

841 cb. note 3: ♩ emended to ♪ by analogy with b.825

842 KONGEN **A, C3[1]**: ***f*** added in pencil (PH)

842 KONGEN **C3[1]**: *f♯″* changed to *d″* in pencil

843 cor.1,2 ***p*** added by analogy with b.827

843 KONGEN **C3[1]**: note 1: *e″* changed to *c♯″* in pencil

843 vl.1,2 va. ***f*** added by analogy with b.827

849 fg. slur added by analogy with fl., ob.2, trb.b.

849 KONGEN **A, C3[1]**: ***ff*** added in pencil (PH)

850 KONGEN **A, C3[1]**: ***pp*** added in pencil (PH)

851 fl.1 ***pp*** added by analogy with vl.1

853 **A**: *Moderato* added in pencil

855 cor.3,4 **A**:

added in blue crayon

856 cor.3,4 added by analogy with fg.

861 cl.1 slur added by analogy with cor.1

862-863 cl. b.862 to b.863 note 1: slur added by analogy with fg.1

862 cor.2 ***p*** added by analogy with the dynamic level in cor.1

862 timp. tie added added by analogy with bb.863-864

865-866 vl.2 slurs added by analogy with vl.1

866 KONGEN **A, C3[1]**: *espress.* added in pencil (PH)

872 vl.1 added by analogy with ob.1

879 fg.2 slur added by analogy with vc. and b.877

882-883 KONGEN **C3[1]**: *e♯″* changed to *c♯″* in pencil

883 cl.2 ***f*** *cresc.* added by analogy with fl., ob.

885-886 ob. b.885 note 2 to b.886: stacc. added by analogy with fl.

887 KONGEN **A, C3[1]**: ***f*** added in pencil (PH)

898 MARSKEN **A, C3[1]**: notes 2-3: *b♮* changed to *d♯′* in pencil; **B**: notes 2-3: *d♯′* changed to *b♮* in pencil (PH)

898-899 va. slur added by analogy with vl.1

900 MARSKEN **A, C3[1]**: note 2: *b♮* changed to *d♯′* in pencil; **B**: note 2: *d♯′* changed to *b♮* in pencil (PH)

907 **A**: 𝄵 added in blue crayon

921 cor.3,4 ***ff*** added by analogy with the dynamic level in the other parts

949 timp. ***p*** added by analogy with the other parts

952-954 ob. *cre - - scen - - do* added by analogy with the other parts

959 **A**: 𝄴 added in blue crayon

963 vl.2 marc. added by analogy with vl.1, va., vc.

964 KONGEN **A, C3[1]**: ***p*** and marc. added in pencil (PH)

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

968 KONGEN **A, C3[1]**: ***pp*** added in pencil (PH)

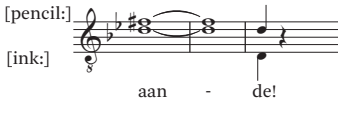
972 **A**: ♩ = *144* added in blue crayon

972-973 cl. fg. slur added by analogy with ob.

972 cl.2 tie added

974 KONGEN **A**: ***ff*** added in pencil

976-978 KONGEN **A, C3[1]**: upper phrase added in pencil, lower phrase in ink cancelled in pencil



976-979 vl.1 **A**:

changed to

in blue crayon

987 KONGEN **A, C3[I]**: *dol.* added in pencil (PH)

989 KONGEN **A, C3[I]**: added in pencil (PH)

990-991 KONGEN **A, C3[I]**: upper phrase added in pencil, lower phrase in ink cancelled in pencil

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

992 KONGEN **A, C3[I]**: added in pencil (PH)

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

994 KONGEN **A, C3[I]**: added in pencil (PH)

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

995 KONGEN **A, C3[I]**: marc. added in pencil (PH)

996 KONGEN **A, C3[I]**: added in pencil (PH)

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

999 KONGEN **A, C3[I]**: ***p*** added in pencil (PH)

1000 KONGEN **A, C3[I]**: added in pencil (PH)

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

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

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

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

1005 INGEBORG **A**: ***mf*** crossed out in pencil

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

1013 KONGEN **A, C3[I]**: ***f*** added in pencil (PH)

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

1019 KONGEN **A, C3[I]**: *cresc.* added in pencil (PH)

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

1021 KONGEN **A, C3[I]**: *dim.* added in pencil (PH)

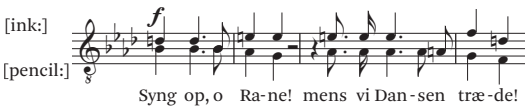
1023 ob.1 note 1: stacc. added by analogy with fl.1

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

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

1026 KONGEN **A, C3[I]**: ***f*** added in pencil (PH)

1026-
1029 KONGEN **A**: upper phrase (singer) in ink, lower phrase (actor) added in pencil (PH)



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

1028-
1029 KONGEN **B**: upper phrase (singer) in ink, lower phrase (actor) added in pencil

1031 **A**: *№8* added in blue crayon

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

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

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

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

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

1053-
1054 vl.1 slur added by analogy with bb.1055-1056

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

1057-
1058 vl.1 slur added by analogy with bb.1055-1056

1058-
1059 cor.1,2
timp. added by analogy with fl., ob., cl., fg., cor.3,4, tr., str.

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

1073-
1135 **A**: the orchestration has not been made in these bars but the reference 'Orchester som første Vers' (Orchestra as in first stanza) has been added (i.e. bb.1039-1072)

1141 **A**: ♩ = 144 added in pencil

1145 **A**: *№9* added in blue crayon

1145 ob.1 fg.1
vl.1 seventh quaver: stacc. added by analogy with vl.2

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

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

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

1167 KONGEN **A, C3[I]**: ***ff*** added in pencil (PH)

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

1171 KONGEN **A, C3[I]**: ***p*** added in pencil (PH)

1171-
1173 vl.2 slurs added by analogy with vl.1

1172 KONGEN **A, C3[I]**: *cresc.* added in pencil (PH)

1174 KONGEN **A, C3[I]**: ***f*** added in pencil (PH)

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

1178 timp. ***p*** added by analogy with brass

1178 KONGEN **A, C3[I]**: ***f*** added in pencil (PH)

1179 KONGEN **A, C3[I]**: ***p*** added in pencil (PH)

1180 KONGEN **A, C3[I]**: *cresc.* added in pencil (PH)

1180-
1182 vl.2 slurs added by analogy with vl.1

1183,
1185 KONGEN **A, C3[I]**: ***ff*** added in pencil (PH)

1184,
1186 vl.2 slurs added by analogy with vl.1

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

1189 KONGEN **A, C3[I]**: ***ff*** added in pencil (PH)

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

1190 vl.1,2 vc. note 1: stacc. added by analogy with va.
1191 vl.2 va. vc. first crotchet: stacc. added by analogy with vl.1
1194 cor.1,2 ***p*** added by analogy with fg.
1196 KONGEN **A, C3[1]**: ***p*** added in pencil (PH)
1199 KONGEN **A, C3[1]**: ***p*** *dolce* added in pencil (PH)
1199-
1200 INGE-
BORG **A**: incomplete change added in pencil (PH) implies a similar change in **B**

B: change added in pencil

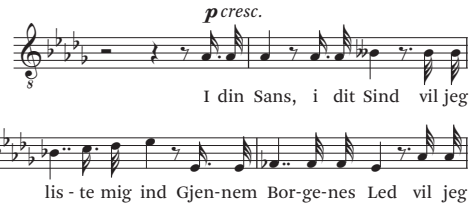
G:

present edition follows pencil change in **B**

1202 KONGEN **A, C3[1]**: added in pencil
1204,
1206 KONGEN **A, C3[1]**: added in pencil
1207-
1208 KONGEN **A, C3[1]**: added in pencil (PH)
1209 KONGEN **A, C3[1]**: added in pencil (PH)
1210 KONGEN **A, C3[1]**: *dolce* added in pencil (PH)
1210 vc. cb. added by analogy with vl.1,2, va.
1211 **A**: *rall.* added in pencil
1212 vc. cb. added by analogy with vl.1,2, va.
1218 KONGEN **A, C3[1]**: ***f*** added in pencil (PH)
1218 KONGEN **A**: upper phrase (singer) in ink, lower phrase (actor) added in pencil (PH)

C3[1]: upper phrase (singer) in ink cancelled in pencil, lower phrase (actor) added in pencil (PH) and cancelled in pencil
1219 str. **A**: eighth semiquaver: ***p*** added in pencil
1220 vl.1,2 va. **A**: eighth semiquaver: ***f*** added in pencil
1221-
1222 KONGEN **A, C3[1]**: upper phrase added in pencil (PH), lower phrase in ink cancelled in pencil

1221 vl.2 va. stacc. added by analogy with vl.1
1222 str. **A**: twelfth semiquaver: ***f*** added in pencil
1223 KONGEN **A, C3[1]**: ***ff*** added in pencil (PH)
1224 KONGEN **A**: *e″* changed to *a″* in pencil
1231,
1233 vl.1 note 9: stacc. added by analogy with fl.1
1236-
1237 cl. fg. stacc. added by analogy with b.1235
1238 fl.1 **A**: notes 1-12: slur added in pencil
1238 ob.1 **A**: notes 2-11: slur added in pencil
1238 cl. **A**: notes 2-9: slur added in pencil
1238 vc. added by analogy with the other parts
1239 ob.1 cl. stacc. added by analogy with fl.1
1244 vl.1 **A**: notes 1-6, 7-12: slurs added in pencil
1251 fl.1 slur added by analogy with b.1252
1255 vc. cb. ***p*** added by analogy with the other parts
1262-
1281 **A**: cut marked in blue crayon
1271 **A**: added in blue crayon
1276 vl.1,2 va. *arco* added
1289 timp. added by analogy with the other parts
1291 tr. added by analogy with the other parts
1298 **A**: *L'istesso tempo* added in blue crayon
1301 cb. ***p*** added by analogy with the dynamic level in vl.1,2, va.
1304 vl.1,2 va. *arco* added
1311 fl.1 added by analogy with vl.1
1311 vc. cb. ***mf*** added by analogy with fl.,ob., cor., tr.1, vl.1,2
1312 va. ***mf*** added by analogy with the dynamic level in vl.2, vc., cb.
1313 fl.1 added by analogy with vl.1
1313 fl.1 vl.1 note 9: stacc. added by analogy with b.1311
1317-
1318 RANE **A**: 𝅗𝅥 𝅗𝅥 (*a″*) added in pencil (PH); **B**: 𝅗𝅥 𝅗𝅥 (*a″*); **D**: 𝅗𝅥 𝅗𝅥 (*a″*) added in pencil, vocal text: *Ja*; **G**: two bars of rest
1323 vl.1 note 3: stacc. added by analogy with vl.2, va.
1324 va. note 3: stacc. added by analogy with vl.1,2
1325 cor.1,2 ***p*** added by analogy with the dynamic level in the other parts
1330 va. slurs added by analogy with vl.1,2
1331 vc. cb. ***f*** added by analogy with the dynamic level in the other parts
1332 tr. slur added by analogy with cor.3,4
1340 vl.1 note 10: stacc. added by analogy with vl.2, va.
1341-
1342 fg. vc. cb. added by analogy with the other parts
1341 tr. added by analogy with ob., cl.
1342 tr. slur added by analogy with ob., cl.
1344-
1345 ob. cl. fg. marc. added by analogy with fl. and b.1343
1351 B1,2 note 2: 𝅗𝅥 emended to 𝅘𝅥𝅮 by analogy with S, A, T and as in **G**
1367 **A**: *Nº 10* added in blue crayon
1367 KONGEN **A, C3[1]**: ***p*** *cresc.* added in pencil (PH)
1367-
1370 KONGEN **G**:



1369-
1370 KONGEN **A, C3[1]**: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled in pencil

B: upper phrase (singer) in ink cancelled in pencil, lower phrase (actor) added in pencil
1369 KONGEN **A, C3[1]**: note 5: ***p*** added in pencil
1369 KONGEN **C3[1]**: note 1: marc. added in pencil
1371 cl.1, fg.1 marc. added by analogy with fl.1
1371 KONGEN **A, C3[1]**: ***f*** added pencil (PH)

1372 KONGEN **A, C3[I]:** ***p*** *cresc.* added in pencil (PH)

1373-
1375 KONGEN **A, C3[I]:** upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled in pencil

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

1374-
1375 vl.2 slur added by analogy with va., vc.

1375,
1376 KONGEN **A, C3[I]:** added in pencil (PH)

1377 KONGEN **A, C3[I]:** ***p*** added in pencil (PH)

1379-
1380 KONGEN **A, C3[I]:** upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled in pencil

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

1379 va. vc. cb. added by analogy with vl.1,2, fg.1

1380 va. vc. cb. marc. added by analogy with vl.1,2

1380 vc. cb. ***pp*** added by analogy with vl.1,2, va.

1381-
1383 KONGEN **A, C3[I]:** *cre - - scen - - do* ***f*** added in pencil (PH)

1382 KONGEN **G:** note 5:

1383 KONGEN **C3[I]:** notes 7-8: changed in pencil to f'' ($\frac{}{}$) $a\flat''$ ($\frac{}{}$.)

1384 cl.1 note 7: ♮ added

1384 fg.1 note 7: ♭ added

1385-
1401 cl. key signature added

1386-
1387 vl.1 slurs emended from slur b.1386 note 1 to b.1387 note 1 by analogy with vl.2

1398 cl.1 ***mf*** added by analogy with the dynamic level in the other parts

1402-
1418 cl. key signature added

1412-
1413 **A:** 𝄐 added in pencil and blue crayon

1417 vc. cb. ***p*** added by analogy with the dynamic level in vl.1,2, va.

1419 **A:** ♩. = *50* added in pencil

1420-
1421 cor.3,4 added by analogy with cl., fg., cor.1,2

1423 fg. cor.2 added by analogy with vc.

1424 KONGEN **A, C3[I]:** ***p*** *espress.* added in pencil (PH)

1426-
1430 KONGEN **A, C3[I]:** added in pencil (PH)

1426-
1427 vl.1 emended from

by analogy with bb.1434-1435

1426-
1427 vl.2 emended from

by analogy with bb.1434-1435

1426 vc. *dolce* added by analogy with va.; note 2: *unis.* omitted

1428 KONGEN **C3[I]:** upper phrase in ink cancelled in pencil, lower phrase added in pencil and cancelled in pencil

1428 vl.1,2 note 1: *unis.* omitted

1429 cor.1 slur added by analogy with vl.1,2

1429 KONGEN **C3[I]:** note 5: $e\flat''$ changed to $c^{\flat\prime\prime}$ in pencil

1431-
1435 KONGEN **A, C3[I]:** added in pencil (PH)

1436 vl.1,2 double stems emended to single stems

1437 KONGEN **A, C3[I]:** marc. added in pencil (PH)

1437 KONGEN **A, C3[II]:** upper phrase added in pencil (PH?), lower phrase in ink

1439 KONGEN **A, C3[II]:** upper phrase added in pencil (PH?), lower phrase in ink

1439-
1440 KONGEN **C3[I]:** upper phrase in ink cancelled in pencil, lower phrase added in pencil and cancelled in pencil

1439-
1440 KONGEN **A, C3[I]:** added in pencil

1441-
1442 KONGEN **A, C3[I]:** *cresc.* added in pencil

1443-
1444 cor.1 slurs added by analogy with vl.1

1443,
1444 KONGEN **A, C3[I]:** marc. added in pencil

1445 KONGEN **A, C3[I]:** *dim.* added in pencil

1447 **A:** *rall.* added in pencil and blue crayon

1447 vc. slurs added by analogy with b.1433

1448 **A:** ♩. = 72 added in pencil

1448-
1456 cl. key signature added

1448 KONGEN **A, C3[I]:** marc. added in pencil

1449,
1451 KONGEN **A, C3[I]:** added in pencil

1451 va. ***p*** added by analogy with b.1449 (vl.2)

1452-
1454 KONGEN **A, C3[I]:** *cresc.* added in pencil (PH)

1452 va. stacc. added by analogy with bb.1449-1451 (vl.1,2)

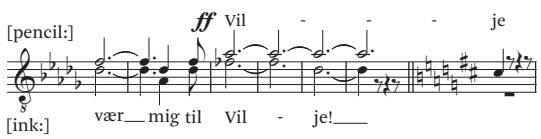
1454 va. trem. added

1456-
1457 KONGEN **A, C3[I]:** ***f*** added in pencil (PH)

1458-
1459 vc. slurs added by analogy with b.1457

1461		**A**: ♩. = *144* added in pencil
1463	KONGEN	**A, C3[I]**: *molto cresc.* added in pencil (PH)
1464	KONGEN	**C3[I]**: upper phrase added in pencil (PH), lower phrase in ink cancelled in pencil

1467-1473		KONGEN **A, C3[II]**: upper phrase added in pencil, lower phrase in ink



1469	KONGEN	**A, C3[I], C3[II]**: ***ff*** added in pencil
1483-1485	fl. ob. cl.	
	vl.1,2 va.	open slur bb.1483-1484 emended to slur bb.1483-1485; **A**: bb.1484-1485: page turn
1484-1485	fg.	open slur b.1484 emended to slur bb.1484-1485; **A**: bb.1484-1485: page turn
1495		**A**: ♩. = *50* added in pencil
1498	ob.1	notes 2-4: slur added by analogy with fl.1
1498	vl.1	note 1: marc. added by analogy with vc.
1498	va.	note 2: marc. added by analogy with vl.1
1498	vc.	upper and lower part note 4: marc. added by analogy with vl.2
1498	cb.	marc. added by analogy with vl.2
1499	vl.1,2 va.	*trem.* added

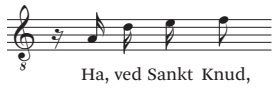
ACT TWO

Bar	Part	Comment
+1		**A**: *№ 11* added in blue crayon; *Andantino e mesto* changed to *Molto andante e mesto* in blue crayon; ♪ = *72* added in blue crayon; **G**: *Molto andante e mesto*
5-6	va.	tie added by analogy with fl.1, vl.1,2, vc.
11	vc.2	slur and stacc. added by analogy with vl.1,2, va. and b.13
14-15	fg.	tie added by analog with cor., str.
18		*Tæppet op* emended to *TÆPPE*
21	cl. fg.1	< added by analogy with fl., vl.1,2, va. and b.37
21-23	fg.1	slurs and stacc. added by analogy with bb.37-39
21	cor.1,2	notes 1-2: stacc and slur added by analogy with b.37; beginning of < emended from chord 3 by analogy with b.37
23	ob.	<> added by analogy with fl.1, cl.,fg.
24	ob. cl. fg.	> added by analogy with fl.1 and b.40
25		**A**: rehearsal mark *A* added in red crayon
29-30	ob.1	end of slur emended from b.29 note 3 by analogy with bb.45-46; **A**: page turn
30-31	vl.2 va.	***sf*** added by analogy with vl.1 and bb.46-47
34-35	cl.2 fg.	b.34 note 2 to b.35 note 1: stacc. omitted by analogy with bb.50-51
35 (51)		**G**: *riten.*
36	va. cb.	***pp*** added by analogy with vl.1,2, vc.
39-40	ob.	<>> added by analogy with fl.1, cl., fg.
50-51	cl.2	b.50 note 2 to b.51 note 1: slur added by analogy with bb.34-35
52	va. cb.	***pp*** added by analogy with vl.1,2, vc.
53	cor.1,2	chords 1-2: stacc. and slur added by analogy with b.37
55		**A**: rehearsal mark *B* added in red crayon
55-102	cl.	key signature added
58		**A**: ♩ = *144* added in blue crayon
69		**A**: rehearsal mark *C* added in red crayon
96	cl.1 fg.1	stacc. and slur added by analogy with b.93
103		**A**: rehearsal mark *D* added in red crayon; *№ 12* added in blue crayon
107-119		**A**: cut marked in blue crayon
104-125	cor. (backstage)	**A**: *2 Corni i F* added in blue crayon; **C2**: bars have been added on a separate slip of music paper pasted in on the front of the instrumental part
123	MARSKEN	**A**: stage direction changed to *(udenfor)* in pencil
126		**A**: rehearsal mark *E* added in red crayon
126-168	cl.	key signature added
127	cl. fg. vc. cb.	note 5: stacc. added by analogy with va.
134	vl.1,2 va.	**A**: 𝅗𝅥 changed to 𝅗𝅥 and ♩ in pencil and blue crayon
142	cl. fg.	note 2: ***p*** emended to > by analogy with fl., ob.
143-144	vc. cb.	**A**: changed in pencil to:

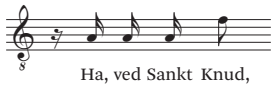
143	vc. cb.	<> and slur added by analogy with b.142
146		**A**: rehearsal mark *F* added in red crayon
150	vl.1,2	note 1: *unis.* omitted
154	fg.	< added by analogy with str.
154	vc.1	slurs and stacc. added by analogy with va.
169		**A**: rehearsal mark *G* added in red crayon
169-170	fg.1	<> added by analogy with va.
173	fg.1	***p*** added by analogy with fl.1, ob.
175	cor.1,2	***p*** added by analogy with the dynamic level in the other parts
180, 181, 182	tr.	***f*** added by analogy with b.179 and fl., ob.
201	cb.	note 1: marc. added by analogy with the other parts
205		**A**: rehearsal mark *H* added in red crayon
206-207	tr.	**A**: it is not clear whether these two bars are to be played *1.* or *a2*; **C1**: *a2*
207-208	vc.	open slur b.207 notes 1-3 emended to slur bb.207-208; **A**: page turn
208	fl.1 ob.	***mf*** added by analogy with the dynamic level in the other parts
218	INGEBORG	**A**: note 1: 𝄐 added in pencil and blue crayon
221		**A**: rehearsal mark *J* added in red crayon
227	fg.2	***pp*** added by analogy with the dynamic level in fg.1
227	INGEBORG	**G**: notes 4-5: ♪. 𝅘𝅥𝅯
233-234	timp.	< ***f*** added by analogy with the other parts
235	cb.	note 3: stacc. added by analogy with the other parts
236	vc. cb.	stacc. added by analogy with the other parts
238		**A**: rehearsal mark *K* added in red crayon; *con fuoco* added in blue crayon; **G**: *Allegro con fuoco*
238-304	cl.	key signature added
238	vl.1	note 3: stacc. added by analogy with vl.2
253-254	cor.3,4	< emended to > by analogy with the other parts
253	trb.t.	wrongly placed 𝄐 on 𝄻 has been omitted
255		**A**: rehearsal mark *L* added in red crayon
255	fl.	note 5: stacc. added by analogy with cl.
255	vc. cb.	***ff*** added by analogy with vl.1,2, va.; **A**: note 1: ***ff*** added in pencil

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

702 KONGEN **B**:



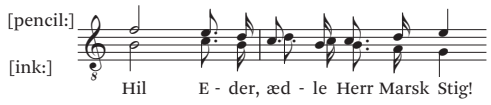
changed to



in pencil

703 fl.1 cl. ***p*** added by analogy with dynamic level in the other parts

704-705 KONGEN **A**, **C3[1]**: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled in pencil



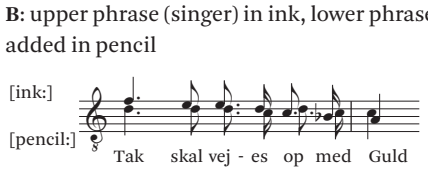
B: upper phrase in ink (singer), lower phrase (actor) added in pencil; **G**: only lower phrase (actor)

706 vl.1 added by analogy with cl., cor.1,2

706 vc. beginning of slur 1 emended from note 1 by analogy with fg.1 and notes 8-12

718 KONGEN **A**, **C3[1]**: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled in pencil

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



G:

719 ob.1 note 1-4: end of slur emended from note 3 to note 4 by analogy with b.719 note 5 to b.720 note 1

720 KONGEN **C3[1]**: note 6: $f^{\sharp''}$ changed to $f^{\sharp'''}$ in pencil

721-722 va. b.721 chord 4 to b.722 chord 1: slur added by analogy with b.721 chords 2-3 and vl.1,2

723 **A**: ♩ = *60* added in blue crayon

723 cor.3,4 tr.1 tb. str. **A**: last quaver: stacc. added in pencil

724 tr. trb.t. trb.b. tb. **A**: note 1: ***p*** added in pencil

725 tr. trb.t. trb.b. tb. **A**: note 1: ***ff*** added in pencil

731 va. notes 11-12: ♮ and ♯added

732 fl.1 added by analogy with cl.1, fg.1

732 vl.2 fifth to sixth quaver: stacc. added by analogy with the other parts

737 **A**: fourth crotchet: 𝄐 added in pencil and blue crayon

741 tr. trb.t. trb.b. tb. str. **A**: note 1: ***mf*** added in pencil

741 MARSKEN **G**: notes 4-5: 𝅘𝅥𝅯𝅘𝅥𝅯

742 str. **A**: note 1: ***ff*** added in pencil

745 **A**: *№ 15* added in blue crayon; tempo indication above and below str. parts: *Andante espressivo*

745-843 cl. key signature added

745, 746 fg.1 vc. notes 2-6: added by analogy with bb.695, 696

745 cor. ***p*** added by analogy with the other parts and b.695

748-750 MARSKEN **C3[1]**: upper phrase added in pencil (PH), lower phrase in ink cancelled in pencil

G:

750-752 fl.1 slur b.750 note 4 to b.751 note 5 and open slur b.752 emended to slur by analogy with ob.1; **A**: bb.751-752: page turn

752 va. slur added

760 va. notes 6-10: slur added by analogy with notes 1-5

763 vl.1 open slur emended to slur by analogy with vl.2; **A**: bb.763-764: page turn

764 **A**: ♩ = *72* and 𝄵 added in blue crayon

764-766 tr. ***sf*** ***sf*** added by analogy with the other parts

766 cor.3,4 tr. marc. added by analogy with fl., ob., cl., fg.

771-772 cl. ***sf*** added by analogy with fl., ob., cor., tr.

771-772 va. slurs added added by analogy with vl.1

773-774 fl.1 vl.1 in bb.733-774 emended to *cresc.* in b.773 by analogy with the other parts

773-774 cl.1 slurs emended from one slur bb.773-774 by analogy with fl.1

777-778 cor.4 slur added by analogy with cor.1

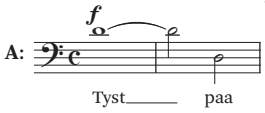
777-778 vc. b.777 note 10 to b.778 note 1: end of slur emended from b.777 note 12 by analogy with va.

778 fg. ***p*** added by analogy with cl., vc., cb.

791 **A**: ♩ = *144* added in blue crayon

807 **A**: ♩ = *112* added in blue crayon

807-808 HEROLDEN **A**:



changed to

in pencil

815 vc. cb. *pizz.* added by analogy with vl.1,2, va.

817 ob.1 end of slur emended from note 4 by analogy with fl.1

818-819 KONGEN **B**: b.818 note 2 to b.819 note 1: $c^{\sharp'''}$

832-833 KONGEN **A**: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink

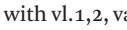
B: upper phrase (singer) in ink, lower phrase (actor) added in pencil

C3[1]: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled in pencil

G:

833	KONGEN	note 3: *f″* emended to *d″* as in **B**, **C3**[1] (see music exx. above)
843	vc. cb.	*cresc.* emended to by analogy with the other parts
844		**A**: ♩. = *144* added in blue pencil
855	vc.	marc. added by analogy with vl.1,2, va., cb.
860	B	**G**: identical to b.861 (printer's error)
884		**A**: ♩. = *50* added in blue pencil
886	MARSKEN	**G**: note 5: *a*
892	fg.1	notes 2-3: tie added
893-894	fl.1 picc.	end of slur emended from b.893 note 12 by analogy with bb.890-891
897	KONGEN	**A**, **C3**[1]: note 3: *a′* changed to *f♯″* in pencil; **B**, **G**: note 3: *a′*
899	trb.t. tb. str.	**A**: *f♯* changed to *f♮* in pencil
899	tb.	***f*** added by analogy with the dynamic level in tr., trb.t., trb.b.
900	picc. cor.3,4	***ff*** added by analogy with the dynamic level in fl.1, ob., cl., fg., cor.1,2
901		**A**: 𝅗𝅥 = *144* added in pencil
901	MARSKEN	**C3**: *e* changed to *e′* in pencil
932	ob.1 trb.t. va.	**A**: note 1: *c♮* changed to *c♯* in blue crayon (scribal error)
932	A T	*c♮* emended to *c♯* by analogy with ob.1, trb.t., va.
932	A	**G**: second minim: *f♯′*/*c♯″*
933-935	vc. cb.	strong marc. added by analogy with vl.1,2, va.
934	ob. vl.1 va.	**A**: note 2: *c♮* changed to *c♯* in blue crayon (scribal error)
935	fl. fg. B vl.1 va.	**A**: note 1: *c♮* changed to *c♯* in pencil and blue crayon (scribal error)
935	vl.2 va. vc. cb.	strong marc. added by analogy with vl.1
936	GR.JAKOB B1	*c♮* changed to *c♯* by analogy with T
936	T	**A**: note 1: *c♮* changed to *c♯* in pencil (scribal error)
940	ob.1 trb.t. va.	**A**: note 1: *c♮* changed to *c♯* in pencil and blue crayon (scribal error)
941-942	vc. cb.	strong marc. added by analogy with vl.1,2, va.
943	str.	strong marc. added by analogy with b.935
956-957	vl.1,2	open slur b.956 notes 2-5 emended to slur b.956 note 2 to b.957 note 1; **A**: page turn

ACT THREE

Bar	Part	Comment
1		**A**: *N: 16* and ♩ = *96* added in blue crayon
10	vc.	notes 1-8: stacc. added by analogy with vl.1; ***pp*** added by analogy with vl.1
11	cb.	***p*** added by analogy with b.12 (va.)
12	vl.2	note 1: *c′* emended to *b* by analogy with the harmonic structure on the beat and in accordance with **C1**; **C1**: note 1: *c′* changed to *b* in pencil
12	vc.	***p*** added by analogy with va.
13	va.	***pp*** added by analogy with vl.1,2
17-18	cb.	b.17 note 5 to b.18 note 3: stacc. added by analogy with vc.
21	cl.	***p*** added by analogy with fl.; *cresc.* emended from (b.22 note 1)
21	fg.	***p*** *cresc.* added by analogy with fl.
21	cor.3	*cresc.* added by analogy with fl., vl.1,2, va.
22	cor.4	added by analogy with the overall dynamic development
22-23	vl.1	**A**: b.22 note 3 to b.23 note 2: slur added in pencil; **C1**: slur added in light ink
24-26		*Tæppet* emended to *Tæppe*; **A**: *Tæppet* added in mauve crayon
25-26	va.	slur added by analogy with vl.1,2, vc., cb. and in accordance with **C1**; **C1**: slur added in pencil
26-27	cor.1	end of slur added; **A**: page turn
27	fg.	slur added by analogy with b.26 and in accordance with **C1**; **C1**: slur added in pencil
28	fg.	*cresc.* added by analogy with ob.1, cl.1, cor.1,2, timp., str.
29-30	fg.	***f*** ***p*** added by analogy with fl., ob., cl., vl.1,2, va.
34		**A**: *rall* added in blue crayon
39	vc.	***pp*** added by analogy with the general dynamic level; ***sf*** added by analogy with vl.1,2, va.
40	fg.1	stacc. added by analogy with fl.1
41	ob.	note 5: stacc. added by analogy with cl.
44	cb.	note 2: marc. added by analogy with vl.1,2, va., vc.
45	vc.	beginning of emended from note 5 to note 1 by analogy with vl.1,2, va.
45	cb.	 added by analogy with vl.1,2, va.
47-48	vl.1	b.47 note 3 to b.48 note 6: one *tr*~~~ emended to three *tr*~~~
51	va.	**A**: notes 1-2: added in pencil
53	va.	*div.* and double stems added by analogy with b.51 (vc.)
54-56	va.	end of slurs added in b.56; **A**: page turn
56	vl.1,2	***p*** added by analogy with the dynamic level in va., vc., cb.
59	cl.2	notes 1-4: stems and beams added by analogy with cl.1
59	vl.2	notes 12-13: stacc. added by analogy with vl.1
60	cl. fg. cor.1,2	stacc. added by analogy with va., vc., cb.
62		**C1**: *L'istesso tempo* and some parts have *L'istesso tempo piu agitato* where it is evident that *piu agitato* has been added later; **G**: *piu agitato*
62	fl. ob.	note 2: ***sf*** added by analogy with va.
62	cl. fg.	note 12: ***sf*** added by analogy with vl.2, vc.
62	vl.2 vc.	stacc. added by analogy with cl., fg.
64	ob.	note 13: stacc. added by analogy with fl., cl.
65	fl.1 cl.1	***sf*** added by analogy with vl.1, va.
65	va. vc. cb.	***sf*** added by analogy with vl.1,2 and b.69 (vl.1,2, vc.)
68-69	cl. fg.	end of slur added by analogy with fl.; **A**: page turn
69	va. cb.	***sf*** added by analogy with vl.1,2, vc.
70-71	vl.2	**A**: b.70 note 2 to b.71 note 1, b.71 notes 2-5, b.71 notes 6-9: slurs added in pencil
70-71	cb.	slurs added by analogy with vc.
71	str.	**A**: third crotchet: ***p*** added in pencil
72	fg.	***f*** added by analogy with ob., cl., cor.1,2
72	str.	**A**: note 1: ***f*** changed to ***fp*** in pencil
73	fg.	added by analogy with str.
75	tr.	**C1**: note 1: ***mf*** added in pencil
79-86	cl.2	key signature added
79	vc. cb.	***p*** added by analogy with vl.1,2, va.; **A**: ***p*** added in pencil
81	fl.2	accidentals added by analogy with vl. 2 and b.80
90	va.	***pp*** added by analogy with b.86 (vc., cb.) and the general dynamic level
99	vl.2 cb.	note 1: stacc. added by analogy with vl.1, va., vc.
102	fg.	slur added by analogy with ob.1, cl.1
103	ob.2 cl.2	***p*** added by analogy with b.102 (ob.1, cl.1)
107	vc. cb.	note 1: stacc. added by analogy with vl.1,2, va.
108	cor.3,4	***p*** added by analogy with trb.t., trb.b., tb.

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

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

692-713 cl. key signature added
692 vc. **A**: note 3: $b^{\flat}$ cancelled in pencil
693 va. cb. ***f*** added by analogy with b. 692 (vl.1,2, vc.)
697 cl.2 ***p*** added by analogy with fg.
703 cl. cor.2 ***p*** added by analogy with b.702 (cor.1, va., vc., cb.)
704 cl. marc. added by analogy with cor.1
708 **A**: = *100* added in blue crayon
709-710 KONGEN b.709 notes 2-4: emended to ; note 9: emended to ; **A**: b.709 note 2 to b.710 note 1: upper phrase (singer) later notated in pencil (PH), lower phrase(actor) in ink

B: note 1: ; **C3**[1]: notes 1-7 as **A** but notes 8-9: *c″-d″*
711-712 KONGEN **B**: upper phrase(singer) in ink, lower phrase (actor) in pencil (PH)

713 cor.1,2 added by analogy with timp., vc., cb.
714 **A**: = *144* added in blue crayon
721 cb. *sempre pizz* omitted
722-723 KONGEN **A**, **C3**[1]: upper phrase (singer) notated in pencil (PH), lower phrase (actor) in ink cancelled

B: upper phrase (singer) in pencil, lower phrase (actor) in ink
724-725 KONGEN **A**, **C3**[1]: upper phrase (singer) notated in pencil (PH), lower phrase (actor) in ink cancelled; **B**: upper phrase (singer) in ink, lower phrase (actor) in pencil (PH)

730-732 KONGEN **A**: phrase erased; **B**: upper phrase (singer) in pencil (PH), lower phrase (actor) in ink cancelled

735 cl.1 note 4: $d^{\sharp\prime\prime}$ emended to $d^{\natural\prime\prime}$
735-736 KONGEN **A**, **C3**[1]: upper phrase (singer) later notated in pencil (PH), lower phrase in ink (actor) cancelled

B: upbeat moved to b.735 and rhythm changed
737 vc. first to second crotchet: slur omitted by analogy with cb. and by analogy with third to fourth crotchet and b.738
740 va. emended to
743 vl.2 slur added by analogy with vl.1
750 cb. note 1: beginning of slur emended from b.749 note 1
750 vc.2 notes 1-2: slur added in accordance with **C1**
752-753 cb. beginning of tie added; **A**: page turn
755 **A**: = *60* added in blue crayon
756-757 **B**: new phrase added in pencil (not in **A**)

759 cb. ***f*** added by analogy with the other parts

759-760 KONGEN **A, C3[I]**: upper phrase (singer) notated in pencil (PH), lower phrase in ink (actor) cancelled

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

762 KONGEN **A, C3[I]**: *8va---* (singer) added in pencil (PH); **B**: upper phrase (singer) in ink, lower phrase (actor) in pencil (PH)

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

764 **A**: 𝄐 added in pencil and blue crayon

765 **A**: ♩ = *100* added in pencil

769 KONGEN note 3: *b♮′* emended to *b♭′*; **A, C3[I]**: notes 2-3:

in pencil (PH); **C3[I]**: note 1: ♩ changed to 𝅗𝅥𝅮 in pencil (PH)

772 RANE **A**: notes 2-3:

in pencil (PH)

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

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

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

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

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

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

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

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

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

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

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

790 **A**: ♩ = *72* added in blue crayon

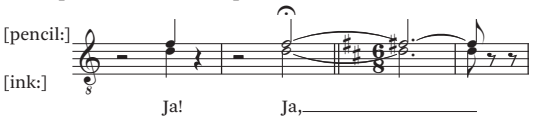
793 **A**: ♩ = *144* added in pencil

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

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

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

802-805 KONGEN **A, C3[I]**: b. 802 note 1 to b.805 note 1: upper phrase (singer) in pencil (PH), lower phrase (actor) in ink, cancelled



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

803 KONGEN note 1: *f″* emended to *f♯″* by analogy with b.804

803 str. **A**: 𝄻 : 𝄐 added in pencil

804 **A**: 𝅗𝅥. = *112* added in pencil

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

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

808-809 KONGEN **A, C3[I]**: b.808 note 3 to b. 809 note 1: upper phrase (singer) in pencil (PH), lower phrase (actor) in ink cancelled

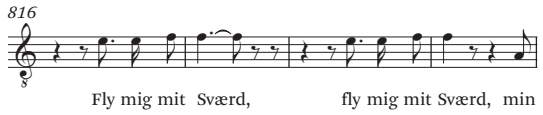
B: upper phrase (singer) in ink cancelled, lower phrase (singer) in pencil (PH)

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

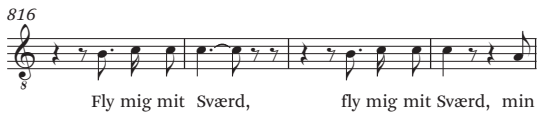
814 va. marc. added by analogy with b.812

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

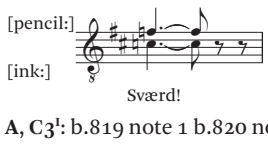
new phrase (singer) added in pencil, cancelled



and lower phrase (actor) added in pencil



817 KONGEN **A, C3[I]**: upper notes (singer) in pencil (PH), lower notes (actor) in ink cancelled



819-820 KONGEN **A, C3[I]**: b.819 note 1 b.820 note 1: upper phrase (singer) in pencil (PH), lower phrase (actor) in ink cancelled

820 KONGEN note 1: *c♯″* emended to *c″* by analogy with cor.4, vl.2

823 cor.1 note 1: *f″* emended to *f♯″* by analogy with cor.4, va.

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

824-825 KONGEN **A, C3[I]**: b.824 note 1 to b.825 note 3: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled in pencil

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

827 cl.1 slur added by analogy with fl.

828-829 KONGEN **A, C3[I]**: b.828 note 2 to b.829: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled

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

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

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

837-838 KONGEN **A, C3[1]**: upper note (singer) added in pencil (PH), lower note (actor) in ink cancelled

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

841 KONGEN **A, C3[1]**: *b′* (actor) in ink cancelled and *d″* (singer) added in pencil (PH); **B**: *d″* (singer) in ink cancelled and *b′* (actor) added in pencil (PH)

843 KONGEN **A, C3[1]**: *d″* (actor) in ink cancelled and *f″* (singer) added in pencil (PH); **B**: *f″* (singer) in ink cancelled and *d″* (actor) added in pencil (PH)

844 cor.3,4 tr. 𝅗𝅥. emended to 𝅗𝅥.

844 KONGEN **A, C3[1]**: upper notes (singer) added in pencil (PH), lower notes (actor) in ink cancelled

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

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

853-860 KONGEN **A, C3[1]**: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled

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

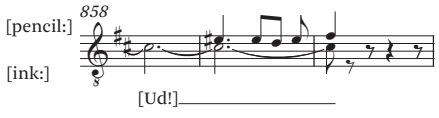
855 fl. rest 3 added

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

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

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

859-860 KONGEN **A, C3[1]**: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink



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

863-864 KONGEN **A, C3[1]**: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled

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

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

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

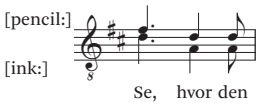
868 fl. note 2: 𝅗𝅥 emended to 𝅘𝅥𝅯 by analogy with the other parts

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

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

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

873 KONGEN **A, C3[1]**: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled



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

876-877 KONGEN **A, C3[1]**: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled

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

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

889-892 KONGEN **A, C3[1]**: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled

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

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

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

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

900-901 KONGEN added by analogy with RANE

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

906 trb.b. tb. ***f*** added by analogy with the overall dynamic level;
vc. cb. added by analogy with cl., fg., vl.1,2, va.

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

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

910 trb.b. tb.
vl.1,2 va.
vc. cb. added by analogy with cl., fg. and by analogy with bb.906, 908 (cl., fg., vl.1,2, va.)

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

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

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

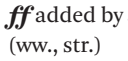
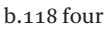
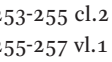
920 tr. notes 1-2: 𝅘𝅥𝅯 𝄾 𝅘𝅥𝅯 emended to 𝅘𝅥𝅯 𝄾 𝅘𝅥𝅯 by analogy with b.921

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

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

ACT FOUR

Bar	Part	Comment
1		**C** added; **A**: *№ 19* added in blue crayon; ♩ = *100* added in blue crayon
5	vl.1,2	***pp*** added by analogy with cor.1,2, va., vc., cb.
13	va.	note 1: stacc. added by analogy with vl.1,2, vc.
13	cb.	***p*** added by analogy with vl.1,2, va., vc.
15	vc.	note 1: stacc. addded by analogy with vl.1,2, va.
22-23		**A**: *A* added in red crayon
26	cl.1	note 1: *a* emended to *c′* by analogy with bb.23, 24, 27
28	vl.2 va.	added by analogy with vl.1, vc., cb.
36	cor.1,2	note 1: stacc. added by analogy with ww., vl.1,2, va.
36-37	cor.3,4	articulation added by analogy with cor.1,2
38	ob.	note 1: stacc. added by analogy with cl., vl.1,2, va.
38	ob. cl.	note 2: marc. added by analogy with vl.1,2, va.
39	cl. vl.1,2	
	va.	note 1: stacc. added by analogy with ob.

39-40	ob.2 va.	tie added because of slur and in accordance with **C1**; **A**: page turn
40	vc. cb.	added by analogy with fg.
41-42, 42-43	va.	slur added by analogy with vl.1
43	fg. cor. vl.2 va. vc. cb.	stacc. added by analogy with vl.1
44		*Tæppet op* emended to *Tæppe*
45	cl.	key signature added
50	cor.1,2	***ff*** added by analogy with tr., trb.t, trb.b., tb. and b.49 (ww., str.)
51	va.	added
56	trb.t. trb.b. tb.	*dim.* added by analogy with the other parts
60	cor.1,2	end of tie added; **A**: bb.59-60: page turn
60	vc. cb.	end of slur added by analogy with fg.; **A**: bb.59-60: page turn
62	vl.1,2 va. cb.	**A**: note 1: ***f*** added in pencil
64-65	cor.1,2	end of tie added; **A**: page turn
69-70	va.	b.69 notes 4-5: end of slur emended to b.70 note 1 by analogy with vl.1,2 and tie added
70-71	vl.1,2, va.	end of slur added; **A**: page turn
71	vc.	 added by analogy with fg.1
75		**A**: *Andante espressivo* changed to *Andante moderato espressivo* in pencil (PH); = *66* added in blue crayon
82	va.	added by analogy with fl.1, ob.1, fg.1, vl.1, vc., cb.
82-83	fg.1	end of tie added; **A**: page turn
82-83	vc.	b.83 note 2: end of slur added by analogy with vl.1; b.83 notes 1-2: slur removed; **A**: b.82 note 1 to b.83 note 2: end of slur incomplete, page turn
91	MARSKEN	**A**: note 3:  (?) added in pencil (PH)
93	str.	**A**: note 1: ***p*** added in pencil; **G**: chord 1: ***p***
97	va.	tie added in accordance with slur
101	vc.	marc. added by analogy with vl.1,2, va., cb.
101	vc. cb.	***pp*** added by analogy with vl.1,2, va.
102	cl.	key signature added and appropriate accidentals in the section omitted
115	cl.2	tie added because of slur
117-118	cl.	b.117 fourth crotchet: end of emended to b.118 fourth crotchet by analogy with fl.
117-118	fg.	b.117 note 1: *dim.* emended to by analogy with fl.
117-119	fg.2	end of slur added; **A**: bb.118-119: page turn
118-119	fg.1	end of slur added; **A**: page turn
121		**A**: = *144* added in blue crayon
121	timp.	***f*** added by analogy with the other parts
122	trb.t. trb.b. tb.	rest 1: emended to
129	vl.1,2 va.	tie added by analogy with b.121 and in accordance with
131	MARSKEN	**A**: note 1: ***f*** added in pencil
133	ob.	added by analogy with the other parts
134	cor.3,4	fourth crotchet: added; **A**: bar incomplete
134	trb.t. trb.b. tb.	***f*** added by analogy with the other parts
135	trb.t. trb.b. tb.	***ff*** added by analogy with the other parts
139	vl.1,2	***f*** added by analogy with ob. and by the general dynamic level
139	cb.	***f*** added by analogy with the general dynamic level
142	cl.	note 5: $e^{\sharp\prime}$ emended to $e^{\flat\prime}$
143	cor.1	note 1: e'' emended to $e^{\flat\prime\prime}$ by analogy with va.
144	cl. fg.	***sf*** added by analogy with the other parts
145	fg.	slur added by analogy with fl., ob., cl.
152	T1	note 1: emended to by analogy with T2, B
168	cor.1	note 1: b' emended to $b^{\flat\prime}$ by analogy with cl.2, trb.b., tb., timp., cb.
180-181	vc.2	slur added by analogy with va., vc.1
188	cl. fg.	note 1: marc. added by analogy with ob.
188	vl.1,2	***p*** added by analogy with ob., cl., fg., va., vc.
188	va.	note 1: stacc. added by analogy with vc., cb.
205	cor.3,4	***p*** added by analogy with the general dynamic level; third crotchet: added
206-207	cl. fg. cor.3,4	b.206 eighth quaver: end of emended to b.207 note 3 by analogy with fl., ob., cor.1,2, str.
207	KONGEN	**C3[1]**: notes 2-3: $f^{\sharp\prime\prime}$ changed to $f^{\sharp\prime}$ in pencil
209	cb.	***p*** added by analogy with dynamic level in vl.1,2, va.; note 1: emended to
213	fg.	stacc. added by analogy with ob.
214	fg.	note 2: stacc. added by analogy with ob.
216	cb.	stacc. added by analogy with vc.
+217		**A**: *Changement.* added in pencil and underlined in blue crayon
217		**A**: *№ 20* added in blue crayon; = *50* added in blue crayon
218	vc.	*arco* added
220	cor.1,2	*sempre dolce* added by analogy with the the other parts
220	vl.1,2 va. cb.	*arco* added
221	vl.solo	**A**: notes 4-8, 12-16, 20-24: slurs added in pencil
223	va.	added by analogy with vl.solo
225	vl.solo	notes 8-12: slur added by analogy with the previous and following part of the phrase; notes 17-18: f''-g'' emended to $f^{\sharp\prime\prime}$-$g^{\sharp\prime\prime}$ in accordance with **G** which also agrees with Heise's musical style; **C1**(2): note 18: ♯ added in pencil suggesting a harmonic minor scale rather than the melodic scale of **G**
225	cb.	added
227	vl.solo	third to fourth crotchet: slurs added by analogy with the previous part of the phrase
229	vl.1	note 6: $e^{\sharp\prime\prime}$ emended to e'' in accordance with **C1**; **C1**: ♮ added in pencil
230	vl.2 va.	notes 7, 10, 13: marc. added by analogy with vl.1
233	ob. cl.2 fg.2	note 1: marc. added by analogy with fl., cl.1, fg.1
233	fg.2	notes 1-4: slur added by analogy with fg.1
233	cor.1,2	note 8: marc. added by analogy with note 1 and by analogy with vl.1,2, va., vc., cb.
235	AASE	note 6: added by analogy with the other parts
236		**A**: = *144* added in blue crayon
237, 239, 241	fl.1	added by analogy with vl.1
241-242	cor.1,2	tie added; **A**: tie incomplete, page turn
244	vc. cb.	***p*** added by analogy with fg.
248	va.	*div.* added in accordance with double stems and by analogy with b.236 and **C1**
250	va.	*unis.* added in accordance with single stems and **C1**
253-255	cl.2	slur added by analogy with fl.1, cl.1, fg.2
255-257	vl.1	slur added by added by analogy with vl.2, va.
255-256	vc. cb.	 added by analogy with vl.1,2, va.
261-262	vl.1,2 va. vc.	end of incomplete slur omitted: **A**: page turn
261-262	cb.	beginning of tie added; **A**: page turn
275	vl.2	*dolce* added by analogy with vl.1, va., vc.
275	fg.1 vc.	**A**: note 6: ♮ added in pencil

276 fg.1 vc. **A**: note 8: ♮ added in pencil

277 cb. *dolce* added by analogy with the other parts

281-282 fl. tie added in accordance with slur; **A**: page turn

281-282 cor.1 end of slur added by analogy with fl.1; tie added in accordance with slur; **A**: page turn

283, 284 fl. ob. added by analogy with vl.1, va.

292 vc. cb. added by analogy with vl.1,2, va.

300 ob. *dim.* emended to by analogy with cl., fg.

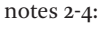
300 fg.1 slur added by analogy with cl.

301 ob. cl. fg. end of incomplete slur or tie omitted; **A**: bb.300-301: page turn

302-324 **B**, **Ta**: Second stanza (not in **A**), printed below the first stanza: *Og jeg be-der for hver, som er kom-men paa Vej ad Guds Him-mer-rig til, ja, jeg be-der for dem, og jeg be-der for mig: lad os ej fa-re vild! Gud naa-de-lig Al-le be-va-re, be-va-re!* It is not known why Heise omitted this stanza in the printed libretto from the fair copy of the score, when he later included it in the piano score. As for the music to second stanza of AASE, see list of emendations to the libretto

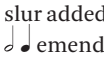
307 fg.1 added by analogy with vl.1, va., vc.1

308 cb. notes 2-4: slur added by analogy with vc.2

311 va. vc.1  added by analogy with vl.1

318-319 vl.1 tie added in accordance with slur

319 cl.1 slur added by analogy with fl.1

329 fg.  emended to by analogy with cl., cor.; **A**: bar incomplete; **C1**:

331 cor.1,2
vl.1,2 va.
vc. cb. moved from by analogy with AASE

332 vl.2 va.
vc. cb. **A**: note 1: ***p*** added in pencil

349 **A**: *№ 21* added in blue crayon

355-356 va. slur added by analogy with cb.

355 cb. ***p*** added by analogy with the general dynamic level

356-357 cor.1,2 slur added by analogy with bb.414-415; **A**: bb.414-415: page turn

361-364 tr.1 ***sf*** added by analogy with fl., ob., cl., cor.1, str.

364 va. chord 1, note 2: ♭ added by analogy with bb.361-363 and ob.1, vl.1

375 vl.1,2 *dim.* emended to by analogy with va., vc., cb.

393 cor.2 note 1: marc. added by analogy with fg., cor.1

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

419-420 va. slurs added by analogy with vl.1,2

421-422 vl.2 slur added by analogy with vl.1

431 fg. ***f*** added by analogy with vc., cb.

451-455 KONGEN **A**, **C3**[1]: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled

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

455 cl. note 1: stacc. removed by analogy with fl.1, ob., fg., cor., cb.

458 cb. notes 1-2: stacc. added by analogy with vl.1,2, va., vc.

475 ob.2 note 1: beginning of incomplete slur omitted; **A**: bb.475-476: page turn

477-483 vc. slurs added by analogy with va.

481-483 cor.1 slur added by analogy with cl.1

483-484 vc. slur added by analogy with va.

489 KONGEN **A**, **C3**[1]: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled

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

497-499 vl.1 vc. b.497 note 1 to b.498 note 6 and b.499 notes 1-6: two emended to one by analogy with bb.501-503; **A**: bb.498-499: page turn

501-507 KONGEN **A**, **C3**[1]: b.501 note 2 to b.507: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled

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

501-503 vc. slurs added by analogy with vl.1

507-508 va. b.507 final note: end of slur emended to b.508 note 1 by analogy with vl.1,2, vc.

532 **A**: added in pencil and emphasized in blue crayon and *Hold!* added in pencil and emphasized in blue crayon

533 **A**: *№ 22* added in blue crayon; *= 100* added in blue crayon

537 cl. fg. ***ff*** added by analogy with the other parts

538 KONGEN added by analogy with the other parts

541-542 KONGEN **A**, **C3**[1]: b.541 note 1 to b. 542 note 5: *8va* added in pencil (PH); **B**: upper phrase (singer) in ink cancelled, lower phrase (actor) added in pencil (PH)

541-542 vl.1 b.541 notes 8-15: end of slur emended to b.542 note 1 by analogy with bb.539-540, 547-548

542 KONGEN notes 4–5: *8va* removed in accordance with **C1**

542 vl.1 note 1: stacc. added by analogy with bb.540, 548

543 cb. *arco* added

549-556 KONGEN **A**, **C3**[1]: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled in pencil

550 cb. ***p*** added by analogy with the overall dynamic level

552 cor.3 rest 3 added; added by analogy with fl., vl.1,2

555 cb. note 7: stacc. added by analogy with vl.1,2, va., vc.

558 KONGEN **A, C3[I]**: notes 1-6: *8va* added in pencil (PH); **B**: upper phrase (singer) in ink cancelled, lower phrase (actor) added an octave lower in pencil (PH)

559 KONGEN **A, C3[I]**: notes 1-5: *8va* added in pencil (PH); **B**: upper phrase (singer) in ink cancelled, lower phrase (actor) revised and added an octave lower in pencil (PH)

561-562 cor.3,4 beginning of tie added; **A**: page turn

570 cb. note 2: marc. added by analogy with vc.

577 **C** added

577 cl. key signature added

582 vl.1,2

vc. cb. *arco* added

584 vl.2 note 2: *c′* emended to *c♯′* by analogy with note 1 and by analogy with vc., cb.

586 AASE **A**: rest 1: *NB* added in pencil

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

595 va. *trem.* added

597-598 fg.1 tie added in accordance with slur

599, 603 vc. *trem.* added

603-605 ob.1 b.604 note 2: end of slur emended to b.605 note 1 by analogy with fl.1

625 ww. brass 𝄐 added by analogy with str.

630 **A**: ♩ = *146* added in blue crayon, cancelled and changed to 𝅗𝅥 = *76* in blue crayon

634 cor.1,2 slur added by analogy with fg., vl.1,2, vc.

634 va. ties added by analogy with bb.636, 638 and by analogy with fg., vl.1,2, vc.

634 vc. ***p*** *cresc.* added by analogy with ob., fg., vl.1,2, va.

636 ob. fg.

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

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

637 vc. cb. added by analogy with ob., fg., vl.1,2, va.

644 vl.1,2 𝅗𝅥 𝄽 𝄼 emended to 𝅗𝅥 𝄼

645 va. chord 1: beginning of slur emended to chord 2 by analogy with vc., cb.

+651 **A**: *Strax videre!* added in pencil and underlined in blue crayon

651 **A**: *№ 23* added in blue crayon; ♩ = *50* added in blue crayon

653 fg. cor.1,2

timp. ***p*** added by analogy with the other parts

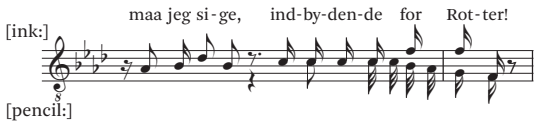
656 vl.2 added by analogy with vc.

656 vc. marc. added by analogy with vl.2

662 vl.2 slur added by analogy with vl.1, va.

666 KONGEN **A, C3[I]**: note 1: *c″* changed *f″* in pencil (PH)

667-668 KONGEN **B**: b. 667 note 5 to b. 668 note 2: phrase in ink (singer) cancelled in pencil and new phrase added in pencil (actor)



670 va. notes 1-6, 1-2, 3-4, 5-6: slurs added by analogy with vl.1

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

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

672 ob. **A**: ♮ added in pencil

674 va. note 6: marc. added by analogy with notes 2, 4 and b.676

675 cor.1 marc. added by analogy with ob., cl., fg.

676 fl.1 note 8: 𝅘𝅥𝅯 emended to 𝅘𝅥𝅯 𝄾 by analogy with va., vc.

676 vc. added by analogy with va. and b.674

678 fg.2 note 1: *b♭* emended to *b♮* by analogy with cl.1, va.

678 KONGEN **A, C3[I]**: notes 1-2: *8va* added in pencil (PH); **B**: upper phrase (singer) in ink cancelled, lower phrase (actor) added in pencil (PH)

684, 685 RANE **A**: phrase

changed in pencil (PH)

684 vl.1,2

va. vc. **A**: eighth semiquaver: ***p*** added in pencil; **G**: ***p***; **C1**: ***p*** added in pencil

684 cb. **A**: note 3: ***p*** added in pencil

687 KONGEN note 5: 𝅘𝅥𝅯 emended to 𝅘𝅥𝅯; **A, C3[I]**: notes 1-6: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled

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

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

690 fg.1 note 4: *a♭* emended to *a* by analogy with cl.1, RANE

692 KONGEN **A, C3[I]**: notes 3-4: upper notes (singer) added in pencil (PH), lower notes (actor) in ink cancelled

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

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

692 vc. cb. ***sf*** added by analogy with vl.1,2, va.

693 **A**: ♩. = *50* added in blue crayon

706-707 vl.2 tie added in accordance with slur

710-711 vl.1 tie added in accordance with slur

719 va. *arco* added

719 vc. cb. ***ff*** added by analogy with the other parts

721 vl.1,2 va. ***p*** added by analogy with cl., fg. and by analogy with b.720

726 KONGEN **A, C3[I]**: note 1: *c♯″* (actor) in ink changed to *g♯″* (singer) in pencil (PH); **B**: *g♯″* (singer) in ink changed to *c″* (actor) in pencil (PH)

726 va. added by analogy with b.725 and by analogy with vl.1,2

734-735 va. ***p*** added by analogy with vl.1,2

734 fl. ob. added by analogy with phrases bb.720-733 (fl., ob., vl.1,2)

735 fl. ob. added by analogy with phrases bb.720-733 (fl., ob., vl.1,2); slurs added by analogy with b.734

741 vl.1,2 added by analogy with b.740

742-743 vl.1,2 end of incomplete slur added by analogy with fl., ob.; **A**: page turn

751-752 KONGEN **A, C3[I]**: phrase (actor) in ink cancelled, phrase (singer) added in pencil (PH)

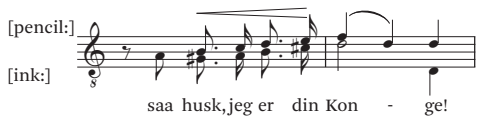
B: phrase (singer) in ink cancelled, phrase (actor) added in pencil (PH)

753 vl.1 note 1: *f″* emended to *f♯″* by analogy with ob., fg., cor.3,4, tr., tb., vc., cb.

757 cor.3,4 rest 3 added

759 va. vc. ***p*** added by analogy with ob., cl., fg., cor.1,2, vl.1,2

766-767 KONGEN **A**, **C3[1]**: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled



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

767 KONGEN note 1: *f″* emended to *f♯″* by analogy with fg.1, tb. and in accordance with **B**

769 KONGEN **A**, **C3[1]**: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled

B: no change

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

779-782 KONGEN **A**, **C3[1]**: b.779 notes 2 to b.782 note 2: *8va---* added in pencil (PH); **B**: upper phrase (singer) in ink cancelled, lower phrase (actor) added in pencil (PH)

783 cl. fg. note 2: stacc. added by analogy with fl.1, ob.

788 va. note 1: strong marc. added by analogy with vl.1,2, vc., cb.; chord 1 note 1: *f* emended to *f♯* in accordance with the overall harmony

789-791 cl. b.789: and bb.790-791: emended to one by analogy with b.788 (cor.1,2): *cresc.*

790-791 va. strong marc. added by analogy with vl.1,2, vc., cb.

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

794 vl.1 note 6: stacc. omitted by analogy with ob., cl., fg., vl.2

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

798 KONGEN **A**, **C3[1]**: *c♯″* (actor) changed to *f♯″* (singer) in pencil (PH); **B**: *f♯″* (singer) in ink cancelled and changed to *c♯″* (actor) in pencil (PH)

799-806 KONGEN **A**, **C3[1]**: upper phrase (singer) added in pencil (PH), lower phrase (actor) in ink cancelled

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

802 KONGEN note 5: *c″* emended to *c♯″* by analogy with fg.1

804 trb.b tb. gr.c. vl.1,2 va. ***p*** added by analogy with ob. and by analogy with b.800

808-809 fl. added by analogy with ob.

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

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

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

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

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

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

821 **A**: *Nº 24.* added in blue crayon; ♩. = *50* (?) added in blue crayon

825 vc. *trem.* added

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

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

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

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

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

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

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

836 **A**: ♩ = *144* added in blue crayon

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

841 **A**: on bottom staff:

added in pencil (PH?)

843 **A**: ♩ = *50* added in blue crayon

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

857-858 KONGEN **A**, **C3[1]**: b.857 note 3 to b.858 note 1: *8va---* added in pencil

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

858 trb.t. tie added

858 cb. *arco* added

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

860 **A**: 𝅗𝅥 = *100* added in pencil

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

878 vc. cb. *arco* added

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

879-880 fg.1 slur added by analogy with bb.833-834; end of tie added by analogy with b.833-834; **A**: page turn

880 cl.2 slur added by analogy with cl.1, fg.1, cor.1

880 fg.2 slur added by analogy with cl.1, cor.1 and by analogy with b.834

881 vl.2 **A**: chord 1: *rall* added in blue crayon

886 **A**: ♩ = *144* added in blue crayon

886 cor.3,4 *cresc.* moved from b.888 by analogy with timp.

886 vl.1 *cresc.* added by analogy with timp. and because of ***p*** in b.890

892 va. ***p*** added by analogy with fg., cb.

892 cb. *cresc.* added by analogy with va., fg. and in accordance with the general dynamic development

894–895 cb. *cresc.* in b.894 omitted and in b.895 added by analogy with fg., cor., tb.

912 fg.1 rest 2 added

916-917 fg. cor.1,2 beginning of slur added; **A**: page turn

921 cor.3,4 **A**: 𝄻 cancelled and note added in blue crayon; **C1**: bar added in ink

922 vl.2 ***p*** added by analogy with vl.1

924 vl.2 ***mf*** added by analogy with vl.1

925-926 cl.1 slur added by analogy with cl.2

926 trb.b. tb. added by analogy with b.925 and by analogy with cor.1,2, tr., va., vc., cb.

927	tr.	and *dim.* emended to *dim.* by analogy with fl., ob., fg., cor.1,2, va., vc., cb.; beginning of slur emended from note 2 to note 1 by analogy with fl.1, ob.1
928	vc. cb.	slur added by analogy with fg., tb.
929	vl.2	***p*** added by analogy with vl.1
931	fl.1	notes 1-2: moved to note 2 to fourth crotchet by analogy with trb.t., trb.b., tb., timp., va., vc., cb.
931	cl.	fourth quaver to fourth crotchet: moved to third crotchet to fourth crotchet by analogy with trb.t., trb.b., tb., timp., va., vc., cb.
932	cl.1	added by analogy with fl.1
932	vc. cb.	note 2: ***p*** emended to *dim.* by analogy with ob., fg., cor., trb.t., trb.b., tb., va.
933	ob.	***p*** added by analogy with the other parts
935	cor.3	slur added by analogy with fl., ob.1, cor.1, tr.1
936	trb.t. trb.b. tb.	tie added by analogy with ww., cor., tr. and by analogy with b.937
938	vl.1	marc. added by analogy with vl.2, va., vc., cb.

VARIANT READINGS AND EDITORIAL EMENDATIONS (TEXT)

ACT ONE

Bar	Voice	Comment
	SD	**G:** *Aaben Plads i Skoven ved Skanderborg. I Forgrunden en Kulsvierhytte; i Mellemgrunden et Vedkast. Aase staaer paa en Træbul ved Hytten, ifærd med at binde en Humleranke op.* 'An open place in the woods near Skanderborg. In the foreground a charcoal burner's hut; in the middle ground a wood-tip. Aase stands on a tree trunk by the hut, busy tying up a hop shoot.'
167, 169	RANE	**Ta:** *plukker* instead of *sanker*
80	SD	**G:** *(Rane nærmer sig listende.)* '(Rane approaches stealthily.)'
96	SD	**G:** *(Rane tager Aase om Livet og vil kysse hende.)* '(Rane takes Aase round the waist and tries to kiss her.)'
99-100	SD	**G:** *(Hun vender sig fra ham, han søger at fange hende.)* '(She turns away from him; he tries to catch her.)'
211-216		**Ta:** AASE: *Skam og Frygt forgaa!* KONGEN: *Saa disse Skove gjemme saa favre Blomster smaa!* RANE: *Snart hun er i Eriks Arme,* – instead of AASE: *Skam og Frygt forgaae!* RANE: *Snart hun er i Eriks Arme,*
262-263	SD	**G:** *(Aase kommer til syne i Døren lidt mere smykket.)* '(Aase appears at the doorway, a little more adorned.)'
264	KONGEN	**Ta:** *smukke* instead of *vakre*
306	AASE	**G, Ta:** *salige* instead of *vaarlige*
348	SD	**G:** *(synker ned for ham.)* '(kneels down before him.)'
356-358	KONGEN	**G, Ta:** *med Haanden hvid, med Rødmen mere løjet* instead of *mer hvid om Haand, men Rødmen mere løjet*
375	AASE	**Ta:** *Hjerte* instead of Øre
378		comma added after *ægger* by analogy with b.382 and in accordance with **G**
419-421	AASE	**Ta:** *o tag et Afskeds-Suk* instead of *jeg skilles med et Suk*
431, 433	AASE	**Ta:** *den* instead of *din*
443		**Ta:** before *Se dette Horn*: KONGEN: *Vær tryg, liden Aase, syng dit Hjerte til Ro! Det gyldneste Baand om din Hals jeg vil sno!*
461-463	SD	**G:** *(Kongen fører Aase bort.)* '(The King leads Aase away.)'
469	SD	**G:** *En Skare festligklædte Svende og Piger med omvundne Stænger og Fakler og Blomsterkost i Hatten drage forbi.* 'A group of merrily dressed lads and girls with ribboned poles and torches and with flowers in their hats pass by.'
599-600	CORO	**G:** *Strængene* instead of *Strængen*
613	CORO	**G:** *Fakler* instead of *Faklen*
682	SD	**G:** *Hal paa Skanderborg Slot. I Baggrundens Midte et bredt Forhæng, tilhøjre en aaben Svale; Døre paa Siderne. Et Højsæde i Forgrunden tilvenstre, Skjænk tilhøjre. Festlig Dans, i hvilken Kongen og Rane deeltage, i fuld Gang; Aase, i en Fruerpiges festlige Dragt, med en Guldkjæde om Brystet, gaar rundt og fylder Vin i Bægrene. Riddere, Damer og Terner. Senere Marsken og Fru Ingeborg.* 'The Hall in Skanderborg Castle. At centre rear a broad curtain, to the right an open gallery; doors to the sides, a throne in the foreground on the left, a sideboard to the right. Celebratory dance, in which the King and Rane take part, in progress; Aase, in a ladies' maid's formal costume, with a gold chain around her neck, goes round and fills beakers of wine. Knights, ladies and servants. Later the Marshal and Lady Ingeborg.'
782	SD	**G:** *Signal fra Borggaarden.* 'Signal from the courtyard.'
863	INGEBORG	*skilles Alt – o* emended to *Skilles Alt? O*; **G:** *Skilles Alt? O*
872	KONGEN	**Ta:** *den der* instead of *naar den*
875	SD	**G:** no SD
985	SD	**G:** *(Kongen nærmer sig Fru Ingeborg.)* '(The King approaches Lady Ingeborg.)'
997-998	SD	**G:** *(Kongen giver Rane Befaling til at ordne Dansen.)* '(The King orders Rane to organize the dancing.)'
1023	SD	**G:** *(byder hende Armen.)* '(offers her his arm.)'
1026	KONGEN	**Ta:** *ung* instead of *o*
1074-1075	RANE	**Ta:** *dansed* instead of *da dandsede*
1088	RANE	**Ta:** *grønneste* instead of *grønne*
1089-1090	RANE	**Ta:** *det sprang og det hvirvled* instead of *sprang det og hvirvled*
1108-1110	RANE	**Ta:** *dansed ung Svanelil med;* instead of *var Svanelil i Dandsen med;*
1123-1124	RANE	**Ta:** *hun dansed i Havmands Arme* instead of *snart i den Havmands Arme*
1124-1129	RANE	**G:** *hun dansede bort sin Fred, ja bort sin Fred!* instead of *hun dandsede kort sin Tro, ja bort sin Tro.*
1155	INGEBORG	**Ta:** *som* instead of *der*
1166	AASE	*nær* emended to *nær!*
1199-1213	INGEBORG	**Ta:** *Mig tykkes, jeg er en Anden, end den jeg var igaar; mit Hjerte gjøres mig bange, jeg veed ej selv hvorfor!* instead of *Ja, en sælsom, mægtig Lue flammer i Kong Eriks Blik, – ingen Fare kan mig true, kongelig er al hans Skik*
1253	RANE	*Maanen sejler –* emended to *Maanen sejler,*
1284-1295	RANE	**Ta:** no text
1299-1300	RANE	**G:** *Kom, vi vil følges* instead of *Men vi vil følges;* **Ta:** *vandre* instead of *følges*
1307	AASE	**G, Ta:** *fro* instead of *glad*
1352-1353	SD	**G:** no SD
1367-1368	SD	**G:** *(for sig)* '(aside)'
1375	KONGEN	**G, Ta:** *paa din* instead of *paa den*
1413	SD	**G:** *(iler ud.)* '(rushes out.)'
1432-1472	KONGEN	**Ta:** *Kom lad os vandre fjernt fra de Andre, nyde de Rose, som tændes inat!* instead of *O see de Skyer røde, – er det Dagning eller Kveld? O kom, – og lad os drømme hist hvor Lindegangens ømme Sanger fløjter sit Farvel! Kom! Lad os vandre fjernt fra de Andre, nyde de Roser, som tændes i Nat! Straalende Lilje, vær mig til Vilje!*

ACT TWO

Bar	Voice	Comment
	SD	**G:** above system: *Hal i Marsk Stigs Borg; Vindue i Baggrunden, Døre paa Siderne. Fru Ingeborg ved Væven, omgiven af sine Terner.* 'Marshal Stig's castle hall;

		window in the background, doors to the sides. Lady Ingeborg at a loom, amongst her handmaidens.'
55	SD	**G:** *(Trompetstød udenfor.)* '(Trumpet blasts backstage.)'
76	SD	**G:** *(Nye Trompetstød.)* '(Another trumpet blast.)'
90	INGEBORG	**G:** *Nu?* instead of *Nu!*
99-109		**Ta:** INGEBORG: *med lønlig Gru – Kom Terner, lad ham ene!* T, B: *Ad Sund og Belt* instead of *med lønlig Gru! Ad Sund og Belt*
101	SD	**G:** *(Hun gaar.)* '(She leaves.)'
104	SD	**G:** *(Trompeter bag Scenen.)* '(Trumpet blasts backstage.)'
123	SD	**A:** *(~~Marsken kommer hurtig~~.)*, *(udenfor)* added in pencil
127	SD	**G:** no SD
148-149	SD	**G:** *(Fru Ingeborg kommer langsomt, sort tilhyllet.)* '(Lady Ingeborg comes in slowly, shrouded in black.)'
183, 188	MARSKEN	**Ta:** *Fagring* instead of *Skjønhed*
236	INGEBORG	**Ta:** *saa* instead of *og*
239	SD	**G:** no SD
283-292		**Ta:** MARSKEN: *o sig, det ej er sandt!* INGEBORG: *"Gaa – gjem din Skam i Klostret!" Det havde forlængst jeg gjort; da havde du al din Kvide af fremmede Tunger Spur't! Mig synes, jeg skulde tømme den beeske Kalk til Bunden, dit Øjes glødende Strømme, den kolde Spot om Munden! (falder ned for ham.) Slaa mig Stig, her ligger jeg* instead of *o sig, det ej er sandt! Slaa mig Stig! Her ligger jeg*
320	INGEBORG	**Ta:** *dig* instead of *Jer*
321	INGEBORG	**Ta:** *saa* instead of *da*
326-327	INGEBORG	**Ta:** *i sit Øje, som* instead of *med sit Øje, der*
460	MARSKEN	**Ta:** *Ind, alle mine Svende!*
480-490	SD	**G:** above system: *Viborg Thing. Folket samles; i Sværmen tilvenstre sees Grev Jakob og Domprovst Jens Grand. Et Thronsæde tilhøjre, omgivet af Drabanter. Snart efter Kongen og Rane, senere Marsken med Følge. Herolder ordne Folket.* 'Viborg Thing. The people gather; in the swarm to the left one sees Count Jakob and Archdeacon Jens Grand. There is a throne to the right, surrounded by halberdiers. Soon the King and Rane arrive, then the Marshal with followers. Heralds organize the crowd.'
546-547	SD	**G:** *Jens Grand med Følge.* 'Jens Grand with followers.'
617	SD	**G:** no SD
622-623	SD	**G:** *(Kong Erik og hans Følge kommer ind.)* '(King Erik and his followers come in.)'
693	KONGEN	**Ta:** Øje instead of *Blik*
708	MARSKEN	**Ta:** *disse* instead of *her de*
748-749	MARSKEN	**Ta:** *Ejed jeg* instead of *Jeg havde mig*
757	MARSKEN	**Ta:** *Fryd* instead of *Lyst*
774	MARSKEN	**Ta:** *Skarn* instead of *Skam*
783	MARSKEN	*Skjold, – hør* emended to *Skjold. – Hør* because of the grammatical syntax of the passage
798-799	GR. JAKOB	**Ta:** no text
807-808	HEROLDEN	**A:** *Tyst paa* changed in pencil to *Taushed paa*
807-814	HEROLDEN	**Ta:** no vocal text but stage direction *(Herolden paabyder Tavshed.)*
825	KONGEN	*kvær* – emended to *kvær,*
844-877	JENS GR. GR. JAKOB S A T B	**Ta:** *Vee Glipping – vee ham – ned med Marskens Venner!* instead of *Ha! Ve Glipping! Ned med Stig Andersen, Ned med Marsken! Han truer Kongen, Skam og Skændsel over Kongen!*
894	MARSKEN	**G, Ta:** *saa* instead of *dér*
899-901	MARSKEN	**Ta:** *nu haver jeg ham undsagt!* instead of *Marsk Stig haver Kongen undsagt!*
904-984	S A	**Ta:** no text
920-984	JENS GR. B2	**Ta:** no text
937-975	GR.JAKOB B1	**Ta:** *tamme Kongsmænd!* instead of *fejge Kongsmænd!*

ACT THREE

Bar	Voice	Comment
	SD	**G:** above system: *Skummel Hal paa Marsk Stigs Borg, svagt oplyst. Marsken og Rane komme ind.* '(A forbidding hall in Marshal Stig's castle, dimly lit. The Marshal and Rane enter.)'
37	SD	**G:** no SD
59-60		**Ta:** RANE: *Maa ej med Harm jeg tænke paa Eders Hustru skjøn, er ikke hun min Frænke, jeg hendes Søstersøn?* MARSKEN: *Dog naaer jeg ikke Bunden af Eders bittre Had!*
91	SD	**G:** *(afsides.)* '(aside)'
157	B1	**Ta:** *svoret* instead of *givet*
187-189	JENS GR.	**G:** *plyndret, Kirkens Alter*; **Ta:** *plyndret, og Guds Alter* instead of *plyndret, Kirkens Love*
227	B2	*kummerfuld*, *hvor* emended to *kummerfuld! Hvor* by analogy with T, B1
255-256	MARSKEN	**Ta:** *Ved Eders Arne ej* instead of *Og ej ved Eders Arne*
274	MARSKEN	**Ta:** *Sværg ved Sankt Knud og ved vor Frue god!* instead of *Sværger!*
297	RANE	**Ta:** *Her* instead of *Der*
409		**Ta:** JENS GR: *O et Judas-Had ham driver, som er sært at grunde paa!* GR. JAKOB: *(med Blik paa Jens Grand.) Hvilken Kaiphas han dog bliver!* instead of RANE: *Nu til Værket, Munke graa!*
417-418	MARSKEN	**Ta:** *Ak, saavidt det komme maa!* instead of *Nu til Værket, Munke graa!*
435-440	RANE MARSKEN T B	**Ta:** no text
445-456	MARSKEN	**Ta:** no text
449-455	T B	**Ta:** no text
447	RANE	**G:** *Hæv-nes* instead of *Hævnens*
471-472	INGEBORG	**Ta:** *til en* instead of *ja, til en*
496-498	SD	**G:** *(Alle gaa undtagen Fru Ingeborg.)* '(All go except Lady Ingeborg.)'
519	INGEBORG	**Ta:** *Sankt Cœcilie Nat! Sankt Cecil var det ikke dig, som Orgelklangen løste, som af de høje blanke Rør de Salmetoner øste? Et Orgel svulmed i mit Bryst, stemt op bag Klostrets Linde, – nu tier al den Orgelrøst,* han *knuste det derinde!*
540	SD	**G:** no SD
544-548	MARSKEN	**Ta:** *hvor du vil lide! sukke vil den Bonde graa, – Naar de store Ege fældes, knuses mange Ymper smaa! (Ingeborg nærmer sig ham.) Og jeg selv* instead of *hvor du vil lide! Og jeg selv*
556-559	INGEBORG	**Ta:** INGEBORG: *tryggelig være!* MARSKEN: *Hjelmen faa Horn! Det Raad var godt, vel værdt den stolteste Kvinde! Men naar Hornene falde, og Hjelmen er traadt?* INGEBORG: *Saa luk dig hos Fjeldkongen inde! Norriges* instead of INGEBORG: *tryggelig være! Eller drag til Havs! Norriges*
561-562	INGEBORG	**Ta:** *han flyr dig vel Snekker og Svende!* instead of *han vil dig vel Snekkerne skikke!*
569-571		**Ta:** INGEBORG: *ikke* MARSKEN: *Og vil min Ingeborg hos mig bo alt paa de vildene Vande?* INGEBORG: *Ak*

		Stig, jeg lægger mig snart til Ro paa Danmarks hjemlige Strande! Det bæres mig instead of *ikke! Det bæres mig*
577-580		**Ta**: INGEBORG: *Ingeborgs Kiste!* MARSKEN: *(for sig.) Gud give, jeg ej Sankt Cæcilie Nat saa krank en Lykke maa friste!* INGEBORG: *Plant* instead of INGEBORG: *Ingeborgs Kiste! Plant*
595	INGEBORG	*Døre* emended from *Dørre* (scribal error)
602-603	INGEBORG	**Ta**: *din arme Kvinde!* instead of *din sørgende Kvinde!*
602-608	MARSKEN	
	INGEBORG	**Ta**: no text
614-621	SD	**G**: *En Hal i Kongsgaarden i Viborg med aaben Svale. Rane staar ved et Vindue, og seer ud. Jægerchor og Horn høres fra Gaarden. (Horn bag Scenen.)* 'A hall in the royal castle in Viborg with an open gallery. Rane stands by a window, looking out; a chorus of hunters and horns to be heard from the courtyard. (Horns backstage.)'
645-646	SD	**G**: *Jægerchor (bag Scenen.)* 'Chorus of hunters (backstage.)'
709	KONGEN	*Ha, mindes du den Kveld*, *vi brændte*; fifth word: **A**: erased, illegible; **G**: *Gang*; **C3^{I}**: blank but *Dag* added in pencil and later changed in pencil to *Kveld*; **C3^{II}**: *Kveld* changed to *Gang* in pencil; **D**: blank; posthumous copy from The Royal Theatre: blank; **Ta**, **Tb**, **Tc**, **Td**, **Tf**, **Tg**, **Th**: *Kveld*; in spite of the fact that Heise has erased the word in **A** (and not added any substitute) and that **D** has a blank space, the present edition has *Kveld*, because of the reading of all versions of the libretto and the presumably oldest version of the King's part, **C3^{I}**
717-721	KONGEN	**Ta**: *rakte laa Heden som i Lueglød! Klosterklokken klemted* instead of *rakte, det flammed op af Glød i Glød, Klosterklokken klemted*
775	SD	**G**: no SD
776	SD	**G**: no SD
797	RANE	**G**: *klinger!* instead of *kalder!*
820	KONGEN	**Ta**: *Pisk* instead of *Pil*
843-845		**Ta**: KONGEN: *bladløse Skov! Følger mig Svende! Op alle Porte, – See hvor han stejler, min prægtige Sorte! Til Hest! Elskov og Jagt er Livets Fest, – til Hest!* JÆGERNE: *Tilhest, tilhest i fejende Blæst, frem over Myr og Hede! Det er en Lyst til Hornets Røst de vilde Dyr at bede! Naar Løvet* instead of KONGEN: *bladløse Skov!* RANE and JÆGERE: *Naar Løvet*
876-877	KONGEN	**G**: *min* instead of *den*
956-957	SD	**G**: no SD

ACT FOUR

Bar	Voice	Comment
47	CORO	**Ta**: *Luer brage, Kviste knage, Stormen gaar med Ulverøst! Tyst vi lytte efter Bytte, det er ellers Stimænds Lyst. Men saa højt som Baalet flammer, flammer Hadet i vort Bryst*
65	A.BENGT.	**Ta**: *Men hvor er Budet? Kom, lad os* instead of *Kom lad os*
83	MARSKEN	**G**: *Dødens* instead of *Dødsens*
117-122		**Ta**: A.BENGT.: *Munkeleg!* MARSKEN: *(der under Ordskiftet har nærmet sig de Andre.) Stig Andersen i Kutte, – forhadte Mummespil! I mine bolde Fædre, hvad siger I dertil!* ALLE: *Trøst dig Ven, din Fjende gyser! Under Kutten Hævnen fnyser, snart hans Bryst vi ramme vil.* MARSKEN: *Stig Andersen maa dølge sit gode danske Sværd; som Rœven maa han luske i Ellekrattet her!* EN SAMMENSVOREN: *(peger mod højre.) Der er en Hytte hist bag Ellekrattet! men ingen Erik! – ingen Heste bundne!* MARSKEN: *(bruser op.) Saa lad os ride,* instead of A.BENGT.: *Munkeleg!* ANDEN SAMMENSVORNE: *Der er en Hytte hist, men ingen Rane!* MARSKEN: *Saa lad os ride,*
147-150	MARSKEN	**Ta**: no text
164	SD	**G**: *Alle gaa.* 'They all leave.'
180	SD	*(Kongen og)* emended to *(Kongen og Rane komme ind)* as in **B**
194	SD	**G**: no SD
200	RANE	**Ta**: *flettet ham et Jægergarn* instead of *reddet ham et Fangegarn*
207	KONGEN	**Ta**: *Ha* instead of *Ja*
211	SD	**G**: *(Kongen og Rane gaa.)* '(The King and Rane leave.)'
301-302	AASE	**Ta**: *Her bad jeg for* instead of *Jeg beder for*
302-324	AASE	**G, Ta**: *Og jeg beder for hver, som er kommen paa Vej ad Guds Himmerrig til, ja, jeg beder for dem, og jeg beder for mig: lad os ej fare vild! Gud naadelig Alle bevare!* It is not known why Heise omitted the second stanza from the fair copy of the score, whereas he later included it in the piano score.
336	AASE	**G**: *Kloster slaaen* instead of *Klosterslaaen*
349-351	SD	**G**: *(Kongen iler mod hende med udbredte Arme.)* '(The King rushes towards her with open arms.)'
468-469	AASE	**G, Ta**: *heelt forladt!* instead of *rent forladt!*
487	KONGEN	*lille* emended to *Lille* by analogy with b.491
492	SD	**G**: no SD
497-499	SD	**G**: *(Aase gaar baglænds mod Døren.)* '(Aase backs towards the door.)'
529-530	SD	**G**: *(Aase forsvinder gjennem Bagdøren, Kongen følger. – Sceneforandring.)* '(Aase disappears through the back door, the King follows. – Scene change.)'
533-535	SD	**G**: *Samme Sted i Skoven som før; Aase iler over Scenen, Kongen efter, han griber efter hende, faar Kaaben ihænde, hun selv i sin hvide Dragt forsvinder i Skoven.* 'The same place in the woods as before; Aase rushes across the stage, the King after her; he grabs after her and gets her cape in his hand, but she, wearing her white dress, disappears into the woods.'
539	SD	**G**: *(famler fortumlet frem med udbredte Arme.)* '(gropes, tumbling forward with outstretched arms.)'
549	KONGEN	**Ta**: *Er I Flere?* instead of *Er der Flere?*
552	KONGEN	*hvirvler saa sælsomt i Dands!* emended to *hvirvler saa sælsomt i Dands?* because of the questioning inflection of the voice and in accordance with **G**
564	RANE	**Ta**: *(fra venstre, for sig.) Hvordan – alene? Destobedre nu! (højt.) Nu har jeg fundet Vejen* instead of *Nu har jeg fundet Vejen*
568	KONGEN	**Ta**: *Ja – ja – til Finderup!* instead of *Til Finderup!*
594	AASE	**Ta**: *O* instead of *Ja*
612-613	SD	**G**: *(Hornsignal i det Fjerne.)* '(Horn signal in the distance.)'
626-627	SD	**G**: *(hun blæser i Hornet.)* '(She blows the horn.)'
630, 632	AASE	**G**: *det* instead of *der*
632-33	AASE	**G**: *end er det Tid at*
642	SD	**G**: *(iler ud.)* '(rushes out.)'
651	SD	**G**: *Finderup Lade. Halm hist og her, en døsig Lygte brænder. Scenen er et Øjeblik tom, derpaa komme Kongen og Rane ind.* 'Finderup Barn. Straw here and there, a dim light burns. The stage is empty for a moment, then the King and Rane come in.'
661-662	SD	**G**: no SD
682	KONGEN	**G, Ta**: *Stæng Ladeporten!* instead of *Ladedøren!*

683	SD	**G**: no SD
685	RANE	**G**: *kunde* instead of *skulde*
689-690	RANE	**Ta**: *Nej Herre, det er Sankt Cæcilie Nat, jeg kjender de Klokkers Spil.* instead of *Nej, Herre, jeg kjender de Klokkers Spil, det er Sankt Cæcilie Nat.*
718-722		**Ta**: KONGEN: *hun sagde – Vee, der er hun!* INGEBORGS RØST: *Erik, jeg stævner dig til Dommen! (Synes forsvinder.)* KONGEN: *Vee mig!* instead of KONGEN: *hun sagde: Ve mig!*
728-740		**Ta**: RANE: *I vildes Herre!* KONGEN: *Vidste du, hvor Hjertet banker!* RANE: *Jag de Flaggermuse-Tanker!* KONGEN: *(seer efter Synet.) Vig bort du blege Dødning, vig bort med din Gru! Mig lyster end at leve, jeg lever endnu! mig fryder Pilens Susen og Kjerternes Glans, end vil jeg ikke træde din Dødningedans! Jeg vil bænkes igjen ved den skummende Vin, jeg vil slynge min Arm om en Jomfru fin, jeg vil jage – Nej, Nej! gjøre Bod, græde Blod – (lytter.) Tys, hvad er det for en Larm?* RANE: *(for sig.) Der er de! (højt.) Det er Blæsten, Herre!* KONGEN: *Nej Rane* instead of RANE: *I vildes, Herre!* KONGEN: *Tys, hvad er det for en Larm?* RANE: *Det er kun Stormen, der i Taget rusker!* KONGEN: *Nej. Rane*
769	KONGEN	*o vær* emended to *O, vær* by analogy with b.776
776	KONGEN	**Ta**: *Nej vær* instead of *O,vær*
790	KONGEN	*lyster* emended to *lyster!*; **G**: *lyster!*
803	KONGEN	*stivet* – emended to *stivet?* in accordance with **G**
825	SD	SD added because of the King's phrase *Rane, forraader du din Konge?* 'Rane, do you betray your king?' and as in **B**
826-830		**Ta**: KONGEN: *Konge!* MARSKEN: *(til Erik.) Saa fandt jeg dig Kong Erik* instead of KONGEN: *Konge!* MARSKEN: *Ha, ved Sankt Knud! Saa traf jeg dig, Kong Erik*
844	SD	**G**: *Kongen. (reiser sig halvt)* 'the king. Tries to raise himself'
857-862		**Ta**: KONGEN: *under Ø! (han dør.)* DE SAMMENSVORNE: *(kaste sig over ham.) Ha, vi vil see* instead of KONGEN: *under Ø! Ingeborg!* DE SAMMENSVORNE *Ha! Vi vil see*
861	SD	**G**: no SD
865	RANE	**Ta**: *Hvad har jeg gjort*
877	MARSKEN	**Ta**: *Hvilestraa* instead of *Hvilested*
885-886	SD	*Klokker klemte; En Skare* emended to *Klokker klemte. En Skare*
886-890	SD	**G**: *(Klokker klemte. En Skare Almuesfolk, Kongens Jægere, Munke fylde Scenen, – sidst Aase med Kongens Sværd i Haanden.)* '(Bells toll. A crowd of villagers, the King's hunters and monks fill the stage – later Aase with the King's sword in her hand.)'
933	S A	*Naade* emended to *Naade!* by analogy with **B**