

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

SOURCES

- A** Fair copy, partly autograph
- B** Copyist’s score
- C** Seven Pieces, copyist’s score
- D** Seven Pieces, published score
- E** Set of parts, transcript
- F** Side drum and triangle parts for No. 11, transcript
- G** Sketches and autograph score, draft
- H** Autograph score for No. 26, draft
- I** ‘Indtogsmarsch’,¹ autograph score
- J** Johannes Poulsen’s printed copy of Oehlenschläger’s poem
- K** Annotated text of 1919 performance, typed

- L** Prompt copy, typed
- M** Printed voice and piano score of three songs

- A** Fair copy, partly autograph.
DK-Kk, CNS 332a.
Title page: “Musik til Øhlensschlæger⁵ / Dramatiske Eventyr / ‘Aladdin’ / Komponeret af Carl Nielsen. / (Partitur)”.
End date: “Fuldendt i Frederiksholms Kanal 28A den 1ste Februar 1919 Carl Nielsen”.²
Transferred to the Royal Library by the Royal Theatre, date unknown.
35x25.5 cm, title page, 279 numbered pages written in black ink.
Paper type: industrial manuscript paper, mainly 18-stave (12-stave for No. 14, 24-stave for Nos. 17 and 18).
This is an autograph fair copy, with contributions by Knud Jeppesen, Nancy Dalberg and others, made from **G** and **H**.
It was used as a conducting score by Ferdinand Hemme in the Royal Theatre in 1919, by Carl Nielsen in 1925, and by Johan Hye-Knudsen in 1940. The many annotations in blue pencil refer to the order of movements for the 1940 performance. Full text for melodramas and songs is included and partial text for cues. Several choral items (Nos. 4, 21, 30) include text underlay in German, presumably for the 1929 performance in Hamburg or the 1935 performance in Lübeck.

- B** Copyist’s score.
DK-Kk, Egne afskrifter.
Title page: “CARL NIELSEN / ALADDIN / eller / DEN FOR-UNDERLIGE LAMPE / DRAMATISK EVENTYR / i 5 AKTER / TEKST: / ADAM OEHLENSCHLÄGER”
End date: “Afskrift Juli-August 1943 Poul London”.
34.5x25.5 cm, title page, 291 numbered pages.
Paper type: mainly 18-stave industrial manuscript paper (28-stave for Nos. 17 and 18).
Copy of **A**.

¹ Entrance March

² “Finished at Frederiksholms Kanal 28A on 1 February 1919 Carl Nielsen”

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

3 1. Oriental Festive March; 2. Aladdin's Dream and Dance of the Morning Mists; 3. Hindu Dance; 4. Chinese Dance; 5. The Market at Ispahan; 6. Prisoners' Dance; 7. Negro Dance.

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

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

- K** Annotated text of 1919 performance, typed.
Royal Theatre, Souffleur Archiv.
25x22 cm. Two volumes. Vol. 1 "Aladdin 1ste Aften"⁵
contents page, 131 numbered pages. Vol 2 "Aladdin 2den
Aften"⁶ contents page, 80 numbered pages, in purple type.
Contains numerous production indications by Poulsen in
black and red ink, blue crayon.
- L** Prompt copy, typed.
Royal theatre, Souffleur Archiv.
26.5x21.5 cm. Two volumes. Vol. 1 "Aladdin. / 1. Aften /
Sufflørbog. / 1919".⁷ Title page, 131 numbered pages, black
type
Vol. 2 "Aladdin. / 2. Aften / Sufflørbog. / 1919".⁸ Title page,
81 numbered pages, purple type.
Version of **K**, with further minor corrections but few
staging details.
- M** Printed voice and piano score of three songs.
Title page: "WILHELM HANSEN / EDITION / NR. 4134 / CARL
NIELSEN / ALADDIN / 3 SANGE Op. 35" [*recte* Op. 34]
Pl. No.: 17134 [According to Wilhelm Hansen's music
engraver's lists in *DK-Kk* dated 12th March 1919]
30x22.5 cm, 6 pp.
Contents:
1 'Cithar, lad min Bøn dig røre' (Gulnare's Song, No. 19)
2 'Visselulle nu, Barnlil!' (Aladdin at his Mother's Grave,
No. 24)
3 'Alt Maanen oprejst staar' (Fatime's Song, No. 28)
This publication is not mentioned in Nielsen's correspond-
ence, and it is not known whether the piano arrangements
are by him or whether he was involved in proof-reading.

5 "Aladdin First Night"

6 "Aladdin Second Night"

7 "Aladdin/1. Night/Prompt copy/1919"

8 "Aladdin/2. Night/Prompt copy/1919"

FILIATION AND EVALUATION OF SOURCES

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

G and **H** are the only extant musical sketches and drafts, **H** forming part of the draft score contained in **G**. The dances from Act 3 and the battle music from Act 5 are here given in short score only; these are presumably the movements Nielsen assigned to Nancy Dalberg and other friends and pupils for instrumentation. **I** is a rejected early version of No. 11 in fair copy; it evidently formed part of **A** before being replaced. **A**, the principal source for the present edition, is a fair copy of the entire score, partly in the composer's hand. It was used as a conducting score for all performances before 1943, and the parts, **E** and **F**, were prepared from it. It contains conductors' annotations and corrections, including indications for the re-ordered and cut version performed in 1940. **B** is a fair copy of **A** from 1943, probably made because of difficulties in deciphering **A**. **C** was prepared from **A**, to whose pagination it refers. It includes comments by Emil Telmányi in pencil and contains no evidence of Carl Nielsen's handwriting. It has not been possible to determine whether it was made in connection with performances conducted by Nielsen in his lifetime or merely as a printer's copy for **D**.

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