

CARL NIELSEN

1865 - 1931

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VÆRKER  
WORKS

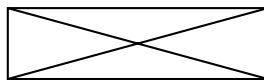
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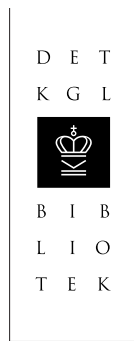
Series III. Vocal Music. Volume 3

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Edition Wilhelm Hansen  
Copenhagen 2008





CARL NIELSEN

KANTATER 3

CANTATAS 3

Udgivet af

Edited by

Lisbeth Ahlgren Jensen

Lisbeth Larsen

Kirsten Flensburg Petersen



Edition Wilhelm Hansen  
Copenhagen 2008

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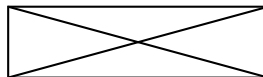
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## GENERAL PREFACE

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

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

Each work is furnished with an introduction which gives a brief account of the genesis of the work and its place in the composer's oeuvre, and a Critical Commentary including source description, editorial emendations and additions, and important alternative readings. The editorial material is published together with the music.

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

### Series I, Stage Music

- Operas
- Incidental music

### Series II, Instrumental Music

- Symphonies
- Other orchestral works
- Concertos
- Chamber music
- Piano and organ works

## GENERELT FORORD

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

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

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

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

### Serie I, Scenemusik

- Operaer
- Skuespilmusik

### Serie II, Instrumentalmusik

- Symphonier
- Andre orkesterværker
- Koncerter
- Kammermusik
- Klaver- og orgelværker

### Series III, Vocal Music

Cantatas  
Songs  
Choral Pieces

### Series IV, Juvenilia et Addenda

#### Editorial principles

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

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

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

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

In Nielsen's manuscripts the dynamic markings are sometimes rather carelessly placed, and this is also reflected in the early printed editions. This has been tacitly adjusted. The same goes for missing punctuation in Nielsen's texts.

Clefs are normally given as in the main source.

*Copenhagen 1998  
The Carl Nielsen Edition*

*Revised 2008*

### Serie III, Vokalmusik

Kantater  
Sange  
Korsatser

### Serie IV, Juvenilia et Addenda

#### Redaktionelle principper

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

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

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998  
Carl Nielsen Udgaven*

*Revideret 2008*

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# FORORD

## PREFACE

### FRANZ NERUDA IN MEMORIAM

In 1915 Carl Nielsen's work on the Fourth Symphony was interrupted by the cantata in memory of the Danish-Czech cellist, composer, and conductor Franz Neruda.<sup>1</sup> As a young man Nielsen had benefitted from his acquaintance with Neruda: in April 1894 Neruda had recommended him for one of The Royal Theatre's travel scholarships,<sup>2</sup> the *Sonata for Violin and Piano* Op. 9 had received its first performance at one of the Neruda Quartet's chamber music evenings on 15 January 1896, and the following year the Neruda Quartet had performed the F-minor Quartet Op. 5 at the music festival in Stockholm.<sup>3</sup> In addition Neruda was happy to allow Nielsen to take the baton at The Music Society for performances of his own works: *Hymnus amoris* in 1897, *Sleep* in 1905, and *Saga Dream* in 1908. Moreover, he had urged Nielsen to compose the Fourth Symphony for The Music Society.<sup>4</sup>

On 20 March 1915 Neruda died, and the third of the Society's planned "ordinary" concerts therefore had to be put off until the autumn, when it was decided to programme a short composition for reciter and orchestra in his memory.<sup>5</sup> Nielsen had just been named as Neruda's successor as conductor at The Music Society and in this capacity also a member of the administration, and accordingly he was the natural choice as composer, whereas the choice of author for the text presented some difficulty.<sup>6</sup> It seems that Nielsen had discussed

### FRANZ NERUDA IN MEMORIAM

Carl Nielsen's arbejde med sin fjerde symfoni blev i 1915 afbrudt af kantaten til minde om den dansk-tjekkiske cellist, komponist og dirigent Franz Neruda.<sup>1</sup> Carl Nielsen havde som ung nydt godt af sit bekendtskab med Neruda: i april 1894 havde denne anbefalet ham til et af Det Kongelige Teaters rejselegater,<sup>2</sup> *Sonate for Violin og Klaver* op. 9 havde fået sin førsteopførelse ved en af Nerudakvartetens kammermusiksoireer den 15. januar 1896, og året efter opførte Nerudakvartetten f-mol kvartetten op. 5 ved musikfesten i Stockholm.<sup>3</sup> Endvidere overlod Neruda gerne dirigentstokken i Musikforeningen til Carl Nielsen til opførelser af egne værker: *Hymnus amoris* i 1897, *Søvnen* i 1905 og *Saga-Drøm* i 1908, ligesom han havde opfordret Carl Nielsen til at komponere den fjerde symfoni til Musikforeningen.<sup>4</sup>

Den 20. marts 1915 døde Franz Neruda, og Musikforeningens planlagte tredje ordinære koncert måtte derfor udskydes til det følgende efterår, hvor man besluttede at lade opføre en mindre komposition for recitator og orkester til hans minde.<sup>5</sup> Carl Nielsen var netop blevet udnævnt til Nerudas afløser som dirigent for Musikforeningen og i den egenskab medlem af administrationen, og således var han det naturlige valg som komponist, hvorimod valget af tekstforfatter voldte lidt besvær.<sup>6</sup> Carl Nielsen havde drøftet sagen med Julius Clausen, og denne sendte 28. august et oplæg til teksten og foreslog

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1 (1843-1915), conductor at The Music Society from 1892.

2 Letter from Neruda of 4.4.1894. John Fellow (ed.), *Carl Nielsen Brevudgaven*, Vol. 1 1886-1897, Copenhagen 2005, p. 326.

3 Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og Brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 146.

4 John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, p. 187.

5 DK-Kk, Musikforeningens Arkiv, Kapsel 58: Musikforeningen. / Administrations Møder / October 1860 - Mai 1927.

6 Both Ernst von der Recke (Danish poet, 1848-1933) and Niels Møller (Danish lawyer and writer, 1859-1941) had been considered.

1 (1843-1915), dirigent i Musikforeningen fra 1892.

2 Brev fra Franz Neruda af 4.4.1894. John Fellow (udg.), *Carl Nielsen Brevudgaven*, bd. 1 1886-1897, København 2005, s. 326.

3 Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og Brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 146.

4 John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999, s. 187.

5 DK-Kk, Musikforeningens Arkiv, Kapsel 58: Musikforeningen. / Administrations Møder / October 1860 - Mai 1927.

6 Både Ernst von der Recke (digter, 1848-1933) og Niels Møller (jurist og forfatter, 1859-1941) havde været på tale.

the matter with Julius Clausen, since in a letter to Nielsen of 28 August with a suggestion for the text Clausen proposed himself as a candidate.<sup>7</sup> Three days later Clausen wrote to Nielsen:

“Naturally I was glad that you approved of my modest ‘Requiem’.

[...] If you, as well as Hammerich and Svendsen think the same, then all is well. In the last line of the second verse I should like to change ‘beautiful’ to ‘pure’, in the second line of the fourth verse ‘deeply modest’ to ‘noble’, and in the last line of the seventh verse ‘now’ to ‘as’.

You’ll see that I’ve not kept the rhythm too strictly at any point. And if you would deign to underpin the poem with some chords here and there, you have complete license to leave out anything you may consider not very musical.

Need I say that I should be most happy to collaborate with you?”<sup>8</sup>

Clausen sent the corrected text to Nielsen on 1 September,<sup>9</sup> and the next day Nielsen expressed his happiness with it.<sup>10</sup> The text was approved by The Music Society at a board meeting on 9 September.<sup>11</sup>

The first performance took place on 11 October 1915, which was Nielsen’s first concert as principal conductor of the Music Society orchestra.<sup>12</sup> Clausen’s text was recited by Royal Actor Peter Jerndorff.<sup>13</sup> The concert programme did not mention a composer for the music to the memorial poem, but the audience was aware that it was the conductor who was responsible.

In *Kristeligt Dagblad* the idea of the composition was described as “a motif of lament, which evoked a certain feeling for eternal Nature in the audience, something like the ‘wild swans’”.<sup>14</sup> In *Nationaltidende* the reviewer found the music very personal:

7 DK-Kk, CNA, I.A.b. Julius Clausen (1868-1951), librarian at The Royal Library.

8 DK-Kk, CNA, I.A.b. Angul Hammerich (1848-1931), Danish musicologist, chairman of the board of directors from 1915; Anton Svendsen (1846-1930), Danish violinist, deputy chairman of the board of directors from 1915.

9 Letter from Clausen to Nielsen of 1.9.1915 (DK-Kk, CNA, I.A.b.).

10 Letter from Nielsen to Clausen of 2.9.1915 (DK-Kk, HA UT.358).

11 DK-Kk, Musikforeningens Arkiv, Kapsel 58, op. cit.

12 The rest of the programme consisted of: Beethoven, Kyrie from *Missa solemnis*, Op. 123; Neruda, *Fra Bøhmerwald*, Op. 42; Berlioz, *Le roi Lear*, Op. 4; Debussy, *La damoiselle élue*; Beethoven, extracts from *Die Ruinen von Athen*, Op. 113 (cf. Niels Bo Foltmann, “Dirigenten Carl Nielsen og Musikforeningen”, *Fund og Forskning* 42, Copenhagen 2003, p. 315).

13 (1842-1926).

14 *Kristeligt Dagblad*, 12.10.1915.

dermed sig selv som kandidat.<sup>7</sup> Tre dage senere skrev han til Carl Nielsen:

“Det glædede mig selvfølgelig, at De fandt Behag i mit beskedne ‘Requiem’.

[...] Synes De incl. Hammerich og Svendsen det samme, er alt jo godt. Jeg kunde ønske at rette i 2<sup>den</sup> Strofe sidste Linje ‘skønne’ til ‘rene’ i 4<sup>de</sup> Strofe L.2 ‘dybt beskedne’ til ‘ædle’ i 7<sup>de</sup> Strofe sidste Linje ‘nu’ til ‘som’.

De ser at jeg intet Steds kører Rytmen stramt. Og vil De værdiges [?] at underbygge Digtet med nogle Klange hist og her, har De fuld Bevægelsesfrihed til at udelade hvad der maatte synes Dem mindre musikalsk.

Behøver jeg at sige, at det vil glæde mig meget at samarbejde med Dem?”<sup>8</sup>

Den korrigerede tekst blev sendt til Carl Nielsen den 1. september,<sup>9</sup> og dagen efter udtrykte denne sin glæde over Clausens tekst,<sup>10</sup> der blev antaget af Musikforeningen ved bestyrelsesmødet den 9. september.<sup>11</sup>

Uropførelsen fandt sted den 11. oktober 1915, Carl Niensens første koncert som fast dirigent for Musikforeningens Orkester, hvor kongelig skuespiller Peter Jerndorff<sup>12</sup> reciterede teksten.<sup>13</sup> Programmet for koncerten angav ikke nogen komponist til mindedigtet, men det blev senere kendt, at det var dirigenten, der stod bag.

*Kristeligt Dagblad* beskrev kompositionens ide som et “Klagemotiv, der bragte en egen uendelig Naturfølelse op i Tilhørerne, noget i Retning af de ‘vilde Svaner’”,<sup>14</sup> og *Nationaltidende* fandt musikken meget personlig:

7 DK-Kk, CNA, I.A.b. Julius Clausen (1868-1951), bibliotekar ved Det Kongelige Bibliotek.

8 DK-Kk, CNA, I.A.b. Angul Hammerich (1848-1931), musikforsker, formand for bestyrelsen fra 1915; Anton Svendsen (1846-1930), violinist, næstformand for bestyrelsen fra 1915.

9 Brev fra Julius Clausen til Carl Nielsen af 1.9.1915 (DK-Kk, CNA, I.A.b.).

10 Brev fra Carl Nielsen til Julius Clausen af 2.9.1915 (DK-Kk, UT.358).

11 DK-Kk, Musikforeningens Arkiv, Kapsel 58, op. cit.

12 (1842-1926).

13 Programmet bestod i øvrigt af: Beethoven, Kyrie af *Missa solemnis*, op. 123; Neruda, *Fra Bøhmerwald*, op. 42; Berlioz, *Le roi Lear*, op. 4; Debussy, *La damoiselle élue*; Beethoven, uddrag af *Die Ruinen von Athen*, op. 113 (jf. Niels Bo Foltmann, “Dirigenten Carl Nielsen og Musikforeningen”, *Fund og Forskning* 42, København 2003, s. 315).

14 *Kristeligt Dagblad*, 12.10.1915.





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B E S Æ T N I N G

O R C H E S T R A

3 flauti

2 oboi

2 clarinetti

2 fagotti

4 corni

2 trombe

timpani

archi

recitator

# F O R K O R T E L S E R

## A B B R E V I A T I O N S

A.	alto	fol.	folio
b.	bar	marc.	marcato
B.	basso	ob.	oboe
Bar.	baritono	picc.	flauto piccolo
bb.	bars	Pl. No.	Plate Number
brass	brass instruments	ptti.	piatti
cb.	contrabbasso	RECIT.	Recitation
cl.	clarinetto	S.	soprano
cmpli.	campanelli	sord.	sordino
CN	Carl Nielsen	stacc.	staccato
CNA	Carl Nielsen Arkivet (The Carl Nielsen Archives)	str.	strings
CNS	Carl Niensens Samling (The Carl Nielsen Collection)	T.	tenore
cnt.	cornetto	tb.	tuba
cor.	corno	ten.	tenuto
div.	divisi	timp.	timpani
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)	tr.	tromba
fg.	fagotto	trb.b.	trombone basso
fl.	flauto	trb.t.	trombone tenore
fl.gr.	flauto grande	trem.	tremolo
flic bar.	flicorno baritono	va.	viola
flic.ten.	flicorno tenore	vc.	violoncello
		vl.	violino
		woodw.	woodwind instruments

# 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

### FRANZ NERUDA IN MEMORIAM

- A** Score, autograph, fair copy  
**B** Parts, manuscript copies, Nielsen’s copy
- A** Score, autograph, fair copy.  
*DK-Kk*, CNS 317.  
Title page: “Prolog (Neruda) / In Memoriam / Text af / Julius Clausen / Musik af / Carl Nielsen”. “(Neruda)” added in pencil (foreign hand).  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.

35x26.5 cm, 3 bifolios, unnumbered title page, 1-9, (10), unnumbered page; 10 pages written in ink and 2 pages in pencil. Library binding.

Paper type: 12 staves (hand-ruled).

Additions in pencil and red crayon; corrections in b. 47 added in pencil on p. (10); number of strings, “6 / 4 / 3 / 2 / 3”, indicated in pencil on final music page.

- B** Parts, manuscript copies, Nielsen’s copy.  
*DK-Kk*, C II, 10.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
31 parts, written in ink.  
Additions in pencil and blue crayon; trumpets in C of the score are replaced by parts for crn. (A); parts copied by Carl C. Petersen.

The autograph score **A** has been chosen as the main source for the present edition. The somewhat insufficient designation of tempi has been kept.

### HYMN FOR THE COMMEMORATION OF THE NIELS W. GADE CENTENARY

- A** Printed choral score  
**B** Instrumental parts, fair copy  
**C** Choral score, autograph, fair copy  
**D** Sketch
- A** Printed choral score.  
*DK-Kk*, Orkesterbiblioteket MF 1331.  
Title: “HYMNE.”  
Pl. No.: 497, Wilhelm Hansens Nodestik-og Tryk, Kjöbenhavn.  
27x17.1 cm, 1 folio.  
2 files containing 30 and 128 copies, respectively (in 13 and 64 of the copies, “vi” in b. 13 (i.e. score, b. 14) has been corrected to “vil” in pencil).

## EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

### FRANZ NERUDA IN MEMORIAM

Bar	Part	Comment
2-3	va.	<b>B</b> (va. No.2): b.2 note 2 to b.3 note 3: =====
3	vl.2	<b>B</b> (vl.2 No.1): notes 1-2: =====; (vl.2 No.2): note 2: =====; (vl.2 Nos.3-4): notes 1-2: =====
3	va.	<b>B</b> (va. No.1): notes 2-3: =====; (va. No.3): notes 1-3: =====
3	vc.	<b>B</b> (vc. Nos.1,3): notes 1-3: =====
3	cb.	<b>B</b> (cb. No.1): notes 2-3: =====; (cb. No.2): notes 1-2: =====
5	vl.1	<b>B</b> (vl.1 Nos.1-3): notes 3-8: =====; (vl.1 Nos.4-6): notes 4-8: =====
7	va.	note 1: marc. added by analogy with b.6
8	vl.1	<b>B</b> (vl.1 No.1): notes 1-7: =====; (vl.1 Nos.3-5): notes 3-6: =====; (vl.1 No.6): notes 1-5: =====
8	va.	<b>B</b> (va. No.1): notes 1-5: =====; (va. No.2): notes 4-7: =====; <b>B</b> (va. No.3): notes 2-5: =====
9	vl.1	<b>B</b> (vl.1 No.1): notes 3-6: =====
9	va.	note 4: $\downarrow$ emended to $\downarrow$ (rhythmic error); <b>B</b> : (va. No.1): notes 2-5: =====; (va. No.2): notes 3-5: =====; (va. No.3): notes 2-4: =====
10	vl.1	<b>B</b> (vl.1 No.4): notes 4-5: slur
10	vc.	<b>B</b> : note 1: <b>p</b>
10	cb.	<b>B</b> (cb. No.2): note 1: <b>p</b>
12		<i>dy</i> emended to <i>dybe</i>
12	vl.1	<b>B</b> (vl.1 No.6): rest 1: rit.
12	va.	<b>B</b> (va. Nos.2-3): notes 2-3: rit.
12	cb.	note 5: <i>dim.</i> added by analogy with vc.; <b>B</b> (cb. No.2): notes 4-5: rit.
13		<b>A</b> : arrow indicating that the text is to begin at b.14
13	vc.	<b>B</b> : <b>pp</b>
17		<i>Toner</i> emended to <i>Toners</i>
18-19	fl.1	end of ===== b.18 note 8 emended to <b>mf</b> in b.19 note 5 in accordance with <b>B</b> ; <b>B</b> : b.18 note 8 to b.19 note 3: =====
21		<i>Kres</i> emended to <i>Kreds</i>
22		<i>geskabt</i> emended to <i>genskabt</i>
23-24		<i>skrevet</i> emended to <i>skrev</i> ; <b>A</b> : <i>det skrevet var paa</i> <i>Mestrens Adelskjold</i> changed to <i>I Stilhed tjener</i> <i>jeg - det skrevet paa Mestrens Adelskjold</i> (CN)
24	vc.	<b>B</b> : rit.
25	vl.1	<b>A</b> : <i>I Stilhed</i> added in pencil (CN)
34	fg.2	<b>pp</b> added by analogy with dynamic level in fg.1 and as in <b>B</b>
38	va.	note 5: marc. added by analogy with b.37 note 8, b.38 note 3
39		<i>det</i> emended to <i>den</i>
39	cb.	<b>B</b> (cb. note 2): notes 3-4: rit.
40		<i>rundtom</i> emended to <i>rundt om</i> ; <i>det</i> emended to <i>den</i>
40	vl.2	<i>f'</i> emended to <i>f<sup>+</sup></i> in accordance with addi- tions in <b>B</b> ; <b>B</b> : (vl.2 Nos.1,3): $\sharp$ added in blue crayon; (vl.2 Nos.2,4): $\sharp$ added in pencil
41	fl.2 ob.2 fg.1	<b>B</b> : <b>f</b>

Bar	Part	Comment
41	ob.2 cl.2	notes 2-3: slur added by analogy with fl.
41	vl.1,2 va. vc.	<b>B</b> (vl.1 No.3, vl.2 Nos.3-4, va. Nos.2-3, vc. No.2): <b>f</b>
42	fl.	notes 3-4: slur added by analogy with b.41 notes 3-4
42	fl.3	notes 6-8: marc. added by analogy with fl.1,2
42	ob. cl.2	notes 5-7: marc. added by analogy with fl.1,2
42	ob.2 cl.2	notes 2-3: slur added by analogy with b.41 (fl.)
42	timp.	<b>B</b> : note 4: <i>e</i>
42	vl.1	note 3: marc. omitted by analogy with vl.2, va., vc., cb. and as in <b>B</b>
43	cor.4	<b>B</b> : note 5: <i>c<sup>f</sup></i>
44-45	ob.1	<b>B</b> : b.44 note 4 to b.45 note 4: slur
44-45	ob.2	<b>B</b> : slur b.45 notes 2-4 instead of b.44 note 4 to b.45 note 4
44	fg.2	notes 4-7: slur added by analogy with fg.1 and as in <b>B</b>
44	cor.1	<b>B</b> : beginning of slur note 5 instead of note 4
45	fl.3	notes 1-4: slur added by analogy with cl. and as in <b>B</b>
46	vl.1,2 va. vc.	<i>trem.</i> added
47	fl.1,2 ob.2 cl. fg. cor.	<b>B</b> : slurs notes 4-5, 6-8 instead of notes 5-8
47-49	va.	<b>B</b> (va. No.3): =====
48-49	cl.1 cor.3,4	<b>B</b> : =====
48-49	vl.1 va.	<b>B</b> (vl.1 Nos.3,5,6, va. No.1): =====
48-50	va.	<b>B</b> (va. No.2): =====
49-51	fl.1,3 ob.2	<b>B</b> : =====
49-50	cl.2	<b>B</b> : =====
49-50	fg.2	<b>B</b> : b.49 note 1 to b.50 note 1: =====
49	cor.1,2	<b>B</b> : =====
49	vl.1	<b>B</b> (vl.1 No.1): =====
49-50	vl.1	<b>B</b> (vl.1 Nos.2,4, vl.2 No.1): =====
49-50	vl.2	<b>B</b> (vl.2 Nos.2-4): =====
49-50	vc.	<b>B</b> : b.49 note 2 to b.50 note 2: =====
49-50	cb.	<b>B</b> (cb. No.2): b.49 note 2 to b.50 note 2: =====
50-51	fl.2 ob.1	<b>B</b> : =====

### HYMN FOR THE COMMEMORATION OF THE NIELS W. GADE CENTENARY

Bar	Part	Comment
	fl.1 ob.2	<b>B</b> : <i>Moderato</i>
	trb.t.	$\text{F}$ emended to $\text{G}$
1	CORO	<b>A</b> , <b>C</b> , <b>D</b> : bar missing
2	all parts	repeat added because of two stanzas and in accordance with pencil additions in <b>B</b>
4	A.	<b>C</b> : note 3: <i>g'</i> corrected to <i>c''</i> in pencil (CN?)
7	cl. fg. tr. str.	<i>dim.</i> added by analogy with CORO
7	A.	<b>C</b> : first and second crotchet: $\text{J J}$ corrected to $\text{J}$ ; <b>D</b> : first and second crotchet: $\text{J J}$
7	T.	<b>D</b> : first and second crotchet: $\text{J J}$
8	va.	slur added by analogy with vl., vc., cb.
9	cl. fg. tr. str.	<b>p</b> ===== added by analogy with CORO
9	fg.2	end of slur emended from b.8 note 3 by analogy with fg.1
10	fl. ob. cl. fg. str.	<b>p</b> emended to <b>pp</b> by analogy with CORO
12-13	fl.1 ob.2	===== b.12 notes 1-3 and ===== b.13 notes 1-3 emended to one ===== by analogy with fl.2, ob.1, cl., fg., cor.