

CARL NIELSEN

1865 - 1931

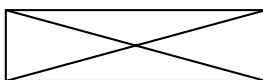
VÆRKER
WORKS

Udgivet af Carl Nielsen Udgaven
Det Kongelige Bibliotek
Hovedredaktør Niels Krabbe

Serie III. Vokalmusik. Bind 3

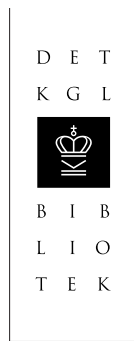
Published by The Carl Nielsen Edition
The Royal Library
Editor in chief Niels Krabbe

Series III. Vocal Music. Volume 3



Edition Wilhelm Hansen
Copenhagen 2008





CARL NIELSEN

KANTATER 3

CANTATAS 3

Udgivet af

Edited by

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Edition Wilhelm Hansen
Copenhagen 2008

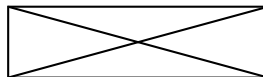
Graphic design Kontrapunkt A/S, Copenhagen
Music set in SCORE by New Notations, London
Text set in Swift
Printed by Quickly Tryk A/S, Copenhagen

CN 00047
ISBN 978-87-598-1713-1
ISMN M-66134-207-6

Sponsored by Augustinusfonden (the whole volume)
FUHU - The Danish Society for the Advancement of Business
Education and Research (*Cantata for the Fiftieth Anniversary of the
Society for the Education of Young Merchants*)

Distribution Edition Wilhelm Hansen A/S, Bornholmegade 1, DK-1266 Copenhagen K
Translation David Fanning (Preface)

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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^b) 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^b) er stiltiende normaliseret. Det samme gælder kombinationen af buer og bindebuer.

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2008

CANTATA FOR THE CENTENARY OF
THE CHAMBER OF COMMERCE

In 1917 Nielsen received a commission from the Chamber of Commerce to compose music for a festive cantata to a text by Valdemar Rørdam.³¹ The society wished to celebrate the centenary of the establishment of its committee, which had taken place after a reorganisation in 1817.³²

More detailed specifications for the cantata were laid down at a meeting in March 1917 between Nielsen and Johannes Werner, detailing names of soloists, size of orchestra and involvement of a choir.³³ Afterwards Nielsen wrote to his daughter Irmelin:

“But now I have to lay this [the piano work *Theme and Variations*] aside for a while. The reason is that I have taken on a commission for a cantata, with such a large fee that I cannot in all decency say no. You know that there is an institution known as the Chamber of Commerce. During the war it was our trade/political advisor and negotiator with all the belligerent powers, like a state within a state. The 23rd April will be the centenary of its founding, so there is to be a celebration. Valdemar Rørdam has almost finished the text and it's good. Now I've a crazily busy time ahead and I have to begin at once. There will be soloists, chorus and orchestra, and I shall receive 4000 kroner for my score.”³⁴

The first performance took place on 23 April 1917 at the jubilee celebration in the great hall of the Copenhagen Stock Exchange in the presence of the royal family and a specially invited public, including the press. The vocal soloists were Emilie Ulrich, Helge Nissen, and Anders Brems;³⁵ actor Peter Jerndorff participated as reciter, and violinist Peder Møller played the solos in the *Intermezzo* (No. 5).³⁶ The chorus of The Music Society took part, and the composer conducted. Between the two parts

31 Danish poet (1872-1946).

32 Vilhelm Lorenzen, *Grosserer-Societetet 1742-1942*, Copenhagen 1942, pp. 27-62; Chr. R. Jansen (ed.), *Grosserer-Societetets arkiv. En registratur*, Århus 1983, pp. 13-22. The Chamber of Commerce was founded in 1742 with the aim to look after the interests of merchants in Copenhagen.

33 Torben Schousboe, *op. cit.*, p. 413. Johannes Werner (1866-1934), Danish lawyer and author, from 1918 legal consultant for the Chamber of Commerce Committee.

34 Letter of 22.3.1917 (DK-Kk, CNA, III.A.a.1.).

35 Emilie Ulrich (1872-1952), Helge Nissen (1871-1926), Anders Brems (1877-1974).

36 (1877-1940).

KANTATE VED GROSSERER-SOCIETETETS
HUNDREDAARSFEST

In 1917 modtog Carl Nielsen en opfordring fra Grosserer-Societetet om at komponere musik til en festkantate med tekst af Valdemar Rørdam.³¹ Foreningen ønskede at fejre hundredåret for dens komité, som var blevet dannet efter en reorganisering i 1817.³²

De nærmere rammer for kantaten blev i marts måned 1917 fastlagt på et møde mellem Carl Nielsen og Johannes Werner: navne på solister, orkestrets størrelse og korets medvirken,³³ og Carl Nielsen skrev herefter til sin datter Irmelin:

“Men nu maa jeg lægge dette [arbejdet med klaverværket *Thema med Variationer*] tilside i nogen Tid. Jeg har nemlig taget imod en Bestilling paa en Kantate igaar og skal have et saa vældigt Honorar at jeg ikke kan forsvare at sige nej. Du véd der er en Institution der hedder Grosser-societetet. Den har under Krigen været vor handelspolitiske Redning og forhandler med alle de krigsførende Magter som en Stat i Staten. Den 23^{de} April er det 100 Aar siden det indstiftedes og saa er det der skal være Fest. Valdemar Rørdam har tildels Teksten færdig og den er god. Jeg faar nu vanvittig travlt med det og maa strax begynde. Det bliver Soli, Kor og Orkester og jeg skal have 4000 Kr for mit Partitur.”³⁴

Uropførelsen fandt sted den 23. april 1917 ved jubilæumsfesten på Børsen i København i overværelse af kongefamilien og et særligt indbudt publikum, heriblandt avisernes anmeldere. Sangsolisterne var Emilie Ulrich, Helge Nissen og Anders Brems;³⁵ skuespiller Peter Jerndorff deklamerede recitatiospartierne, og violinist Peder Møller spillede solopartiet i *Intermezzo* (nr. 5).³⁶ Musikforeningens kor medvirkede, og

31 Digter (1872-1946).

32 Vilhelm Lorenzen, *Grosserer-Societetet 1742-1942*, København 1942, s. 27-62; Chr. R. Jansen (udg.), *Grosserer-Societetets arkiv. En registratur*, Århus 1983, s. 13-22. Grosserer-Societetet var en sammenslutning, stiftet i 1742, som varetog grossisthandlendes forhold i København.

33 Torben Schousboe, *op. cit.*, s. 413. Johannes Werner (1866-1934), jurist og forfatter, fra 1918 juridisk konsulent for Grosserer-Societetets komité.

34 Brev af 22.3.1917 (DK-Kk, CNA, III.A.a.1.).

35 Emilie Ulrich (1872-1952), Helge Nissen (1871-1926), Anders Brems (1877-1974).

36 (1877-1940).

of the work a speech was given by Claus Christian Clausen, chairman of the Chamber of Commerce,³⁷ and after the second part he led cheers for the king, who then gave a speech to the assembly. The newspaper reviews reveal that in the second part especially the reciter shortened the text, according to the committee's instructions at the final rehearsal.³⁸

For the concluding number, "Danmark i tusend Aar", Nielsen used a melody he had composed the previous year as the last number for a prologue performed at Kronborg Castle on the occasion of the 300th anniversary of Shakespeare's death.³⁹ The melody is scored in two parts, so that there is only a melody part and an accompanying line.

Both composer and committee appeared to be very satisfied with the collaboration, since in a covering letter with the payment the committee wrote to Nielsen:

"Inasmuch as the Committee hereby thanks you for the beautiful way in which you took care of the musical part of the jubilee festivities this Monday, not only with the chorus and orchestra's remarkable performances, but also and in particular with the beautiful, stately yet graceful music you created for this occasion, which will certainly with time prove its enduring worth, we allow ourselves herewith to enclose a cheque for 4000 kroner."⁴⁰

All the papers reported in detail on the celebrations at the Stock Exchange; but there are not many commentaries on the musical side of the work. *Nationaltidende* called the introductory musical number "stately" and the *Danish Merchant's Song* (En dansk Købmands-Vise) "spirited". *Børsen* and *København* found the performance "excellent".⁴¹

Following an approach from the board of directors of Tivoli, two further performances were mounted in the Tivoli Concert Hall on 1 and 4 June this year. In a letter to his

komponisten dirigerede værket. Mellem de to afdelinger talte foreningens formand, Claus Christian Clausen,³⁷ og efter anden afdeling udbragte formanden et leve for kongen, som derefter holdt en tale til forsamlingen. Af avisernes omtale fremgår, at recitatoren i anden afdeling forkortede teksten efter komitéens anvisninger ved generalprøven.³⁸

Til det afsluttende nummer, "Danmark i tusend Aar", anvendte Carl Nielsen en melodi, som han havde komponeret året forinden som sidste nummer til en prolog, opført på Kronborg Slot i anledning af 300-året for Shakespeares død.³⁹ Satsen er instrumenteret i tostemmighed, således at der kun er melodistemmen og en akkompagnerende stemme.

Både komponist og komité lader til at have været særdeles tilfredse med samarbejdet, for i et følgebrev med betalingen til Carl Nielsen skrev komitéen:

"Idet Komiteen herved bringer Dem sin Tak for den smukke Maade, hvorpaa De havde tilrettelagt den musikalske Del af Jubilæumshøjtideligheden i Mandags, ikke alene ved Korets og Orkestrets udmærkede Ydelser, men ogsaa og navnlig ved de skønne, baade pompøse og yndefulde Toner. De ved denne Lejlighed har skabt, og som sikkert gennem Tiden vil vise deres blivende Værd, tillader man sig hoslagt at fremsende en Check paa 4000 Kr."⁴⁰

Alle aviser bragte fyldige omtaler af festlighederne på Børsen; men der er ikke mange kommentarer til den musikalske side af værket. *Nationaltidende* betegner det indledende musiknummer som "pompøst" og *En dansk Købmands-Vise* som "livlig", *Børsen* og *København* finder opførelsen "fortrinlig".⁴¹

Efter henvendelse fra Tivolis direktion foranstaltedes yderligere to opførelser, denne gang i Tivolis koncertsal, henholdsvis den 1. og 4. juni samme år. I et brev til datteren

37 Danish bank director (1863-1937), member of the Chamber of Commerce Committee and its chairman 1915-1920.

38 *Politiken*, 24.4.1917.

39 Cf. *Carl Nielsen, Works*. Published by the Carl Nielsen Edition, The Royal Library. Series I volume 6. Edited by Niels Bo Foltmann, Lisbeth Ahlgren Jensen and Kirsten Flensborg Petersen. The introductory text is here "Hæder til Digtets Drot" (Hail to the King of Poets).

40 Letter of 26.4.1917 (*Erhvervsarkivet*, Århus, copy in Grosserer-Societetets Arkiv, kasse 2313).

41 *Nationaltidende*, 23.4.1917, *Børsen*, *København*, 24.4.1917.

37 Bankdirektør (1863-1937), medlem af Grosserer-Societetets Komité (formand 1915-1920).

38 *Politiken*, 24.4.1917.

39 Jf. *Carl Nielsen, Værker*. Udgivet af Carl Nielsen Udgaven, Det Kongelige Bibliotek. Serie I Bind 6. Udgivet af Niels Bo Foltmann, Lisbeth Ahlgren Jensen og Kirsten Flensborg Petersen. Indledende tekst er her "Hæder til Digtets Drot".

40 Brev af 26.4.1917 (*Erhvervsarkivet*, Århus, Grosserer-Societetets Arkiv, kasse 2313).

41 *Nationaltidende*, 23.4.1917, *Børsen*, *København*, 24.4.1917.

daughter Irmelin the composer described the events and also revealed that he had wanted to try out a new approach to the cantata genre:

“I felt somewhat embarrassed at the situation, since after all it is only an incidental composition, not all that much hard work; but musical people have said that it does nevertheless have something new to say, and besides it does make a conscious break with the usual cantata form.”⁴²

In connection with the performances at Tivoli, the artistic impression was dealt with in detail by the press. In *Berlingske Tidende*, Alfred Tofft offered some general reflections on the composition of cantatas:

“It’s a difficult matter to write a cantata, both for the poet and for the composer. It’s a question of getting beneath the surface of a topic whose everyday façade is often just dry and boring. This has been done with particular success by the poet Valdemar Rørdam, whose text has not only transformed the subject matter into sonorous poetry but also filled it with substantial thoughts, and the composer follows him faithfully.

Carl Nielsen seizes every opportunity with a sure hand and exploits it deftly. He has clearly and successfully striven for a broad, folk-like tone and has purged his usual idiosyncrasies, so that his music sounds not very Nielsenish. A certain aloofness nevertheless remains, for example in the granite-hewn Hymn, during whose last verse the audience – without much justification at this point – stood up. But otherwise Nielsen unfolds a more liberated lyricism than usual, in the Intermezzo’s duo, in the choruses ‘Kong Christians Bud blev hørt’ and ‘Spolen spinder’. The ‘Danish Merchant’s Song’ is simple in form, approaching vaudeville style.

The Cantata diverges from convention in that the recitation – which justly brought royal actor Jernørf frequent and prolonged applause – is broken up by passages of music and thereby avoids becoming tedious. [...]

Mr. Carl Nielsen, who conducted his work, won much well-deserved recognition and at the end was repeatedly called out to take the applause.”⁴³

Irmelin beskrev komponisten forløbet og afslørede desuden, at han havde villet afprøve nye veje med hensyn til kantateformen:

“Jeg har følt mig noget flov ved Situationen thi det er og bliver jo kun en Lejlighedskomposition uden større Indsats, men de Musikalske siger, at der alligevel er noget som er nyt og der er forresten bevidst gjort et Brud med den gængse Kantateform.”⁴²

I forbindelse med gentagelserne i Tivoli blev det kunstneriske udtryk udførligt behandlet i pressen; i *Berlingske Tidende* har Alfred Tofft nogle overvejelser om komposition af kantater:

“Det er en vanskelig Sag at skrive Kantate baade for Digter og Komponist. Det gælder om at komme bag om Emnet, hvis Hverdagfacade som oftest er tør og kedelig. Dette er i særlig Grad lykkedes Digteren Valdemar Rørdam, der i sin Tekst har omformet Stoffet ikke blot til klangfuld Poesi, men fyldt det med vægtige Tanker, og Komponisten følger ham trofast.

Carl Nielsen griber med sikker Haand enhver Anledning og udnytter den behændigt. Han tilstræber tydeligt nok og med Held en bred Folkelighed og har da strøget sin[er] sædvanlige Ejendommeligheder af sig, saaledes at hans Musik virker temmelig lidt Carl Niensensk. En vis Tilknappethed bliver dog altid tilbage, f. Eks. i den granitskaarne Hymne, under hvis sidste Vers Tilhørerne – noget umotiveret paa dette Sted – rejste sig. Men iøvrigt udfolder Carl Nielsen mere lyrisk Frigjorthed end sædvanlig, i Intermezzoens Duo, i Korene ‘Kong Christians Bud blev hørt’ og ‘Spolen spinder’. Købm[and]svisen er holdt i enkel Form næsten henimod Vaudevillestilen. [...]

Kantaten viser en Afvigelse fra det vedtægtsmæssige, idet Recitationen, der med Rette indbragte kgl. Skuespiller Jernørf hyppigt og langvarigt Bifald, afbrydes af Musiknumre, og derved ikke kommer til at virke trættende. [...]

Hr. Carl Nielsen, der dirigerede sit Værk, vandt megen og velfortjent Anerkendelse og blev tilsidst fremkaldt gentagne Gange.”⁴³

⁴² Brev af 11.6.1917 (DK-Kk, CNA, III.A.a.1.).

⁴³ *Berlingske Tidende*, 2.6.1917.

⁴² Letter of 11.6.1917 (DK-Kk, CNA, III.A.a.1.).

⁴³ *Berlingske Tidende*, 2.6.1917.

In *Nationaltidende* the reviewer was similarly enthusiastic about the performance and felt moved to a lengthy discussion of the cantata form:

“For various reasons it is not an especially rewarding task to write cantata music. From an artistic standpoint, this is because the composer has not chosen the material himself, and therefore – being closely bound to the author’s text, as he is and has to be – he cannot give his fantasy free rein. From a practical point of view it’s because the work is so determined by the prescribed occasion that the composer does not have much hope that the possibly significant amount of work he has invested in it will be rewarded by future performances. Carl Nielsen – and the rest of us too, by the way – therefore have all the more reason to be pleased that the cantata he has recently written to Valdemar Rørdam’s text for the Chamber of Commerce Centenary Celebrations, was repeated yesterday evening in the Tivoli Concert Hall, even under his own direction and throughout with the original forces.

It is a pleasure to hear how freshly and straightforwardly Nielsen sounds in this work. He grasps his material surely and robustly, moulds his music supply around the not always equally rewarding poetic material and steers always as far from banality as from any stilted pursuit of originality. There is a Danish tone throughout his work, which has an especially beautiful and attractive effect, because it does not for a moment seem far-fetched or willed but simply has its roots in and has sprung quite naturally from the composer’s temperament and manner of feeling.

There is really no need to go into details, but one is nevertheless tempted to name a few sections which at any rate after a simple hear-through remain especially in the memory, as for example the fresh-as-a-mountain-stream introduction with solo and chorus, the contrapuntally elaborated use of the national anthem in the chorus “Kong Christians Bud blev hørt og spurgt”, the simple *Danish Merchant’s Song* and the finely characterised, atmospheric duo at the conclusion to Part One.”⁴⁴

The review in *Politiken* took a different, noncommittal line, in which one cannot detect much goodwill:

I *Nationaltidende* er anmelderen ligeledes begejstret for udførelsen og føler sig foranlediget til en længere omtale af kantateformen:

“Det er af flere Grunde ikke nogen taknemmelig Opgave at skrive Kantatemusik, Kunstnerisk set, fordi Komponisten ikke selv har valgt sit Stof, og derfor – stærkt bundet til Forfatterens Tekst, som han er og maa være – ikke kan give sin Fantasi frit Løb – og praktisk set, fordi hans Værk er kædet til den givne Lejlighed, og han saaledes ikke har meget Haab om at faa det maaske betydningsfulde Arbejde, han har nedlagt i det, lønnet med senere Fremførelser. Carl Nielsen – og vi andre for Resten ogsaa – har derfor kun Grund til at være tilfredse med, at den Kantate, han til Valdemar Rørdams Tekst skrev til Grosserer-Societetets Hundreedaarsfest for nylig, i Aften blev genopført i Tivolis Koncertsal, endda med ham selv som Leder og helt igennem med oprindelig Besætning.

Det er en Fornøjelse at høre, saa frisk og ligetil Carl Nielsen virker i dette Værk. Sikkert og djærvt griber han om sit Stof, følger sin Musik smidigt om det ikke altid lige taknemmelige digteriske Stof og holder sig altid lige fjernt fra Banalitet og fra opstyttet Originalitetsjageri. Der gaar igennem hele hans Arbejde en dansk Tone, som virker særlig smuk og tiltalende, fordi den ikke et Øjeblik synes søgt eller villet, men blot har sin Rod i og er udsprunget ganske naturligt af Komponistens Sind og Følemaade.

Der er for saa vidt ingen Grund til at gaa i Enkeltheder, men man fristes dog til at nævne et Par Afsnit, som i alt Fald efter en enkelt Gennemhøren fæster sig særligt i Erintringen, saaledes f. Eks. den saltvandsfriske Indledning med Solo og Kor, den hele kontrapunktisk udarbejdede Benyttelse af Nationalsangen i Koret, ‘Kong Christians Bud blev hørt og spurgt’, den jævne Købmandsviser og den fint karakteriserede, stemningsrige Duo i Slutningen af 1. Del.”⁴⁴

Anderledes forbeholden er *Politiken* i sin omtale, hvor der ikke spores megen velvilje:

⁴⁴ *Nationaltidende* (Aften), 2.6.1917.

⁴⁴ *Nationaltidende* (Evening edition), 2.6.1917.

“From a musical point of view there is not much to be said about this *pièce d’occasion*, which may contain several beautiful and good details but lacks unity.

It should have been a piece of music architecture, but it has turned out as a mosaic, on which its creator’s hand has failed to confer any more profound features.”⁴⁵

Extracts from the composition were subsequently performed at numerous special occasions at the Stock Exchange. On 19 December 1924 the 300th anniversary of Christian IV’s erection of the building was celebrated,⁴⁶ and on 19 March 1929 it was played in connection with the centenary of Carl Frederik Tietgen⁴⁷ – a performance that was broadcast by the Danish Broadcasting Corporation.⁴⁸ Similarly the *Danish Merchant’s Song* (No. 7) and “Danmark I tusend Aar” were broadcast from the Danish Broadcasting Corporation studios on 13 June 1928 and 10 August 1929.⁴⁹

Already in its day several of the cantata’s individual numbers were printed separately. The chorus parts were printed before the premiere, and immediately afterwards the *Danish Merchant’s Song* and “Danmark i tusend Aar” were available in an edition for voice and piano, the latter under the title *Hymn to Denmark* (*Hymne til Danmark*).⁵⁰

The musical sources consist of an autograph score, an autograph printing copy for the choral score, an autograph fair copy of the piano score for the choral songs, and an autograph printing manuscript of the *Danish Merchant’s Song*. In addition there are copies of the piano score for the soprano and baritone parts, a copy of the solo violin part and the instrumental parts, a copy of the score, printed choral parts and printed vocal scores of Nos. 7 and 9.

The autograph score is chosen as the main source. This score lacks the chorus parts for No. 1 (bb. 5-12), No. 8b and No. 9 (bb. 4-16). These are added from the printing manuscript

⁴⁵ *Politiken*, 2.6.1917.

⁴⁶ Mogens Wöldike conducted the Palestrina Choir in Nos 2, 3 (first stanza), 7 and 9, the last of these under the title *Hymn to Denmark*. Nielsen was invited to the celebrations but sent his apologies (*Erhvervsarkivet*, Århus, Grosserer-Societetets Arkiv, undated letter in the archives of the celebration).

⁴⁷ Danish industrialist (1829-1901), director of the Private Bank 1857-1897.

⁴⁸ According to Source G cor.3; see also Knud Ketting, “Carl Nielsen and the radio”, *Carl Nielsen Studies* 2, Copenhagen 2005, pp. 80, 84.

⁴⁹ Knud Ketting, *op. cit.*, p. 81.

⁵⁰ There is an entry for the chorus parts in Wilhelm Hansen’s engraver’s book 3.4.1917, and for *Hymn to Denmark* and *Danish Merchant’s Song* 21.5.1917.

“Fra et musikalsk Standpunkt er der ikke noget at sige om dette Lejlighedsarbejde, der vel rummer flere kønne og gode Enkelt-heder, men savner Helheden.

Det burde have været et Stykke Musik-Arkitektur, men er blevet et Mosaikarbejde, der intet dybere Præg har faaet af sin Ophavsmands Skaberhaand.”⁴⁵

Uddrag af kompositionen er siden blevet spillet ved mange senere fester på Børsen. Den 19. december 1924 fejrede man 300-året for Christian den fjerdes opførelse af bygningen,⁴⁶ og den 19. marts 1929 blev den spillet i forbindelse med 100-året for Carl Frederik Tietgen⁴⁷ – en opførelse, som blev transmitteret i Statsradiofonien.⁴⁸ Ligeledes blev *En dansk Købmands-Vise* (nr. 7) og “Danmark i tusend Aar” sendt fra Statsradiofoniens studier såvel den 13. juni 1928 som den 10. august 1929.⁴⁹

Allerede i samtiden forelå enkelte af kantatens numre trykt. Korstemmerne blev trykt inden uropførelsen, og umiddelbart efter var *En dansk Købmands-Vise* og “Danmark i tusend Aar” tilgængelige i udgaver for sang og klaver, sidstnævnte med titlen *Hymne til Danmark*.⁵⁰

Kilderne til musikken består af partitur i autograf, autograf trykforlæg til korpartitur, en autograf renskrift af klaverpartitur til korsangene samt et autograf trykforlæg til klaverpartituret til *En dansk Købmands-Vise*. Hertil kommer afskrifter: klaverpartitur for sopran- og baritonstemme, afskrift af soloviolinstemme og instrumentalstemmer, afskrift af partituret, trykte korstemmer og trykte klaverpartiturer af nr. 7 og nr. 9.

Det autografe partitur er valgt som hovedkilde. Heri mangler korstemmer til nr. 1 (takt 5-12), nr. 8b og nr. 9 (takt 4-16). Disse er tilføjet fra trykforlægget til korpartituret. Til sidste nummer, “Danmark i tusend Aar”, mangler ligeledes

⁴⁵ *Politiken*, 2.6.1917.

⁴⁶ Mogens Wöldike dirigerede Palestrinakoret i nr. 2, 3 (første vers), 7 og 9, sidstnævnte her med titlen *Hymne til Danmark*. Carl Nielsen var inviteret til festlighederne men sendte afbud (*Erhvervsarkivet*, Århus, Grosserer-Societetets Arkiv, udateret brev blandt arkivalierne fra festen).

⁴⁷ Erhvervsmand (1829-1901), direktør for Privatbanken 1857-1897.

⁴⁸ Kilde G cor.3; se også Knud Ketting, “Carl Nielsen and the radio”, *Carl Nielsen Studies* 2, København 2005, s. 80, 84.

⁴⁹ Knud Ketting, *op. cit.*, s. 81.

⁵⁰ Korstemmerne er indført i Wilhelm Hansens stikkerbog 3.4.1917, mens *Hymne til Danmark* og *En dansk Købmands-Vise* er indført 21.5.1917.

of the choral score. For the last number, “Danmark i tusend Aar”, instrumental parts are likewise missing. A possible reason would be that the song was composed for the Shakespeare Festival the previous year, when Nielsen also conducted, and that he therefore did not feel compelled to write the parts for this number into the score. The scoring in the two cantatas is, however, slightly different, and it is possible that it was the copyist for the parts to the *Cantata for the Centenary of the Chamber of Commerce* who divided the two parts among the instruments. In the present edition the last number is based on the instrumental parts for the premiere.

The text was not yet complete when Nielsen began the composition, and numerous corrections in the archive of the Chamber of Commerce bear witness to many alterations on the way. Since the composer was aware of the text’s provisional state, and since emendations by Nielsen in the score and by a foreign hand in the choral parts agree with the printed text from the premiere, the text in the score has been emended according to the programme.

Kirsten Flensborg Petersen

CANTATA FOR THE CENTENARY OF THE POLYTECHNIC COLLEGE

The first time Nielsen mentioned the *Cantata for the Centenary of the Polytechnic College* was in a letter of 13 May 1929 to the poet L.C. Nielsen, with a request to write a suitable text.⁵¹ In the first place L.C. Nielsen was favourably inclined, and in a series of letters they discussed how such a text should be tackled. It was clear from the beginning that there should be a song for male chorus and orchestra, together with a recitative that would present an overview of the history of science. That would be followed by speeches and an additional song for chorus, and to conclude the celebration some verses of the melody of “Du danske Mand” was to be sung by the whole assembly.⁵² As the first summer months went by without Nielsen seeing the slightest sign of the text, he gradually lost his patience and at length the task was passed on at L.C. Nielsen’s recommenda-

51 Letter to L.C. Nielsen (1871-1930), 13.5.1929 (DK-Kk, CNA, I.A.c.).

52 *Ibid.*

instrumentalstemmer. En mulig årsag kan være, at sangen som nævnt var komponeret til Shakespearefesten året før, hvor Carl Nielsen ligeledes dirigerede, og han følte sig således ikke foranlediget til at skrive stemmerne ind i partituret. Besætningen er i de to kantater dog lidt forskellig, og muligvis er det stemmeudskriveren til *Kantate ved Grosserer-Societetets Hundreårsfest*, som har fordelt de to stemmer på de forskellige instrumenter. I nærværende udgave bygger sidste nummer på instrumentalstemmer fra uropførelsen.

Teksten var endnu ikke færdig, da Carl Nielsen påbegyndte kompositionen – talrige versioner i Grosserer-Societetets arkiv vidner om mange ændringer undervejs. Da komponisten var vidende om tekstens ufærdige tilstand, og da rettelser fra hans side i partituret og i fremmed hånd i korstemmerne stemmer overens med den trykte tekst fra uropførelsen, er teksten i partituret tilrettet efter denne.

Kirsten Flensborg Petersen

KANTATE VED POLYTEKNISK LÆRE- ANSTALTS 100 AARS JUBILÆUM

Første gang, Carl Nielsen omtalte kantaten til Polyteknisk Læreanstalt, var i et brev den 13. maj 1929 til digteren L.C. Nielsen med en anmodning om at skrive en egnet tekst.⁵¹ Umiddelbart var L.C. Nielsen positivt stemt over for opgaven, og i en række breve diskuterede de, hvordan en sådan tekst skulle gribes an. Det stod fra begyndelsen klart, at der skulle være en sang for mandskor og orkester samt et recitativ, hvor der blev givet et udblik over videnskabens historie. Herpå skulle følge taler samt yderligere en sang for kor, hvorefter man som afslutning på højtideligheden skulle synge nogle vers på melodien til “Du danske Mand” som fællessang.⁵² Efterhånden som de første sommermåneder gik, uden at Carl Nielsen så den mindste smule til teksten, mistede han imidlertid tålmodigheden, og omsider blev opgaven på L.C. Niensens anbefaling

51 Brev til L.C. Nielsen (1871-1930) af 13.5.1929 (DK-Kk, CNA, I.A.c.).

52 *Ibid.*

B E S Æ T N I N G
O R C H E S T R A

2 flauti

2 oboi

2 clarinetti

2 fagotti

3 corni

2 trombe

timpani

archi

soprano solo

tenore solo

baritono solo

coro (S A T B)

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).

B Instrumental parts, fair copy.
 DK-Kk, included in MF 1169¹, “J. P. E. Hartmann: Til Prologen ved Musikforeningens Mindefest / for / N. W. Gade”, which is a copy of MF 1168¹ (1891) with a new ending (“Hymne” by Nielsen).
 Title: “Hymne”.
 34.8x26.3 cm, 40 parts on each 1 folio; written in ink.
 Paper type: 10 staves
 Repeat of “Hymne” bb. 2-17 added in most instrumental parts.
 Ob. 1: fol. 1^v: copyist’s signature, “JA” [Johannes Andersen], in ink.
 Fig. 1, fol. 1^r: “22/2 17 Gades 100 Aars Fødselsdag.”¹ added in pencil.
 Tr. 3, fol. 1^r: “10 m” added in pencil.
 Trb. 3, fol. 1^v: “Hornung Jensen / Opført ved Gades 100 Fødselsdag / Den 22-2-1917 i / Musikforeningen”² added in pencil.

C Choral score, autograph, fair copy
 DK-Kk, CNS 315a.
 Title: “Hymne.”
 Donated to The Royal Library by Irmelin Eggert Møller in 1958.
 25.8x17 cm, 1 folio.
 Paper type: 6 staves
 “497” (Pl. No.) and “C N” written in ink at bottom of page.

D Sketch.
 DK-Kk, CNS 315b.
 Title: “Hymne”.
 Donated to The Royal Library by Irmelin Eggert Møller in 1958.
 24.5x33.8 cm, 1 folio written in pencil and blue crayon.
 Paper type: 12 staves.
 The source has been restored.

A has been chosen as the main source for the choral parts, whereas **B** is the main source for the instrumental parts. **B** is a copy of J.P.E. Hartmann’s *Til Prologen ved Musikforeningens Mindefest over Niels W. Gade* (DK-Kk, Mf. 1169¹), including the addition of Nielsen’s hymn. The copy was made by Johannes Andersen,

presumably for the performance in 1917. Some of the parts also contain the original final movement by Hartmann, which was later crossed out. It has not been possible to locate a score of the hymn, and only Hartmann’s original score from 1891 (DK-Kk, C II, 144 2°. 1937-38.379) has been preserved. **B** includes three trb. parts with no indication of whether trb.t. or trb.b. is meant; based on the ambitus of the parts, the present edition has assigned trb.1,2 to trb.t. and trb.3 to trb.b.

Because of its position in the hierarchy of sources, **A** has in most cases been the decisive source when evaluating the importance of the variants between **A** and **B**.

CANTATA FOR THE CENTENARY OF
 THE CHAMBER OF COMMERCE

- A** Score, autograph, fair copy
- B** Vocal score, autograph, printing manuscript
- C** Piano score, autograph, printing manuscript
- D** Piano score, autograph, fair copy
- E** Vocal parts, manuscript copy
- F** Solo violin part, manuscript copy
- G** Orchestral parts, manuscript copy
- H** Score, manuscript copy
- I** Printed vocal scores
- J** Printed text for the first performance


A Score, autograph, fair copy.
 DK-Kk, CNS 319a.
 Title page: “Kantate. / ved Grosserersocietetets Hundred-aarsfest / den 23 April 1917. / Tekst af Valdemar Rørdam / Musik af / Carl Nielsen Op. 31 / (Partitur)”.
 Donated to the Royal Library by Irmelin Eggert Møller in 1958.
 36x27.5 cm, 76 music pages bound with flyleaves in library binding; title page unpaginated, 1-19, 21-32, 32a, unpaginated page, 33-41, 44-45, 44-49, 51-61, 62-67 (changed from 56-62 (CN)), 68, 69-75 (changed from 64-70 (CN)).
 Paper type:
 p. 32a and the following unpaginated page: 10 staves (hand-ruled)
 remaining pages: B. & H. Nr. 3. A. / 6. 13. (16 staves)
 Additions in pencil, ink and blue crayon (CN) and in ink, red crayon and pencil (foreign hand); p. 32a and following page and pp. 56-61 pasted in; white paper with text cue inserted between pp. 61 and 62.

1 “22/2 [19]17 Gade’s Centenary”.
 2 “Hornung Jensen / performed at Gade’ Centenary / 22.2.1917 at / The Music Society”.

Contents:

- pp. 1-5: No. 1
pp. 6-15: No. 3
pp. 16-31: No. 2
pp. 32-36: No. 4
p. 32a: manuscript copy of No. 4 b. 1 (foreign hand)
pp. 37-41: No. 6
pp. 44¹-45¹¹: No. 7: *En dansk Købmands-Vise*
pp. 46-48: No. 7
pp. 49-55: No. 8a
pp. 56-60: No. 8b
pp. 62-73: No. 5: *Intermezzo*
pp. 74-75: No. 9: instrumental parts from b.2 missing; additions in pencil (foreign hand)

Autograph additions:

- p. 6: "strax N^o II Pag 16"³ added in blue crayon
p. 15: "Corno før 2^{den} Vers ⁴ added in pencil
p. 15: "herefter / N^o 4 Pag 32"⁵ added in blue crayon
p. 31: "attaca / tilbage / til N^o III / Pag 6"⁶ added in blue crayon
p. 36: "N^o V Intermezzo / staar Pag. 56 62"⁷ added in blue crayon
p. 41: "Talen"⁸ added in blue crayon
p. 44¹: "2^{den} Afdeling"⁹ added in blue crayon
p. 45: "5 Vers"¹⁰ added in pencil
p. 46: "gaar ud"¹¹ added in blue crayon
p. 60: "herefter / Slutnings- / hymne / Pag. 74"¹² added in blue crayon
p. 73: "herefter N^o VI / Pag 37."¹³ added in blue crayon and pencil
p. 75: "3 Vers"¹⁴ added in ink.

B Vocal score, autograph, printing manuscript.

DK-Kk, CNS 319d.

Title on first music page: "Kantate ved Grosserersocietetets 100 Aars-Fest 23^{de} April 1917. / Carl Nielsen".

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 35.5x27 cm, 1 bifolio, 4 pages written in ink.

Pagination: 3 unpaginated pages, p. 4 paginated.

Paper type: B. & H. Nr. 4. C. / 7. 14. (12 staves, piano score).

Contains the musical numbers for CORO in No. 9; vocal parts (T., B.) are crossed out in ink (CN).

Additions:

fol. 1^r: "Komponisten / Hr. Kapelmester Carl Nielsen / Adr [?] Fru Stexxnerherrind [illegible] / Scavenius / Klintholm / pr. Stege."¹⁵ added in pencil (foreign hand).

fol. 2^v: "Til Stikkeren! / 1) I de tre første Numre (I - II - III) er det naturligvis bedst, om Teksten / (alle Vers) kan staa mellem Systemerne / 2) Ovenstående Melodi kun enstemmig undta- / gen i 7^{de} Takt / hvor det underste f / kommer / - Teksten under Noderne"¹⁶ added in ink (CN). "ingen Halse nedad"¹⁷ added in pencil (CN).

Between "1)" and "2)":

"2) I sidste Nummer (IV) lægger man mærke til at Der er / G-Nøgler i begge Systemer og i det øverste Sopran / Tenor / 3 Vers / og at der er to G-Nøgler / i det underste / Alt / Bas / og at Teksten maa sættes to Gange da den er forskellig / underlagt Systemerne"¹⁸ added in ink and crossed out (CN).

C Piano score, autograph, printing manuscript.

DK-Kk, CNS 319f.

Title page: "Carl Nielsen / En Købmands-Vise. / Tekst / af / Valdemar Rørdam."

Title on first music page: "Købmands-Vise."

Donated to the Royal Library by Irmelin Eggert Møller in 1958.

35.5x27 cm, 1 bifolio of which 3 pages are written in ink.

Pagination: title page unpaginated, 1-2, unpaginated page.

Paper type: B. & H. Nr. 3. A. / 6. 13. (16 staves).

Printed text for stanzas 4-5 pasted in on p. 2.

D Piano score, autograph, fair copy.


DK-Kk, CNS 319c.

Donated to the Royal Library by Irmelin Eggert Møller in 1958.

35.5x27 cm, 2 bifolios, 7 pages written in ink.

Pagination: unpaginated page, 2-7, unpaginated page.

3 "At once No. II p. 16".

4 "Corno before 2nd stanza .

5 "then / No. 4 p. 32".

6 "attacca / back to / to No. III / p. 6".

7 "No. V Intermezzo / is on p. 62".

8 "The speech".

9 "2nd part".

10 "5 stanzas".

11 "to be left out".

12 "then / the final / hymn / p. 74."

13 "then No. VI / p. 37".

14 "3 stanzas".

15 "The composer / Mr. kapelmester Carl Nielsen / Adr [?] Mrs. Stexxnerherrind [illegible] / Scavenius / Klintholm / Stege".

16 "To the engraver! / 1) For the first three numbers (I - II - III) it is of course best, if the text/ (all stanzas) is placed between the staves / 2) The melody above only in unison ex-/ cept the 7th bar / where the lower f / is / - the text below the music".

17 "no stems downwards".

18 "2) In the final number (IV) one will notice that there are / G-clefs on both staves and in the upper soprano / tenor / 3 stanzas / and that there are two G-clefs / on the lower / alto / bass / and that the text must be set up twice as it differs / below the staves".

Paper type: B. & H. Nr. 4. C. / 7. 14. (12 staves, piano score).
Contains the musical numbers for CORO; on p. 6 the printed vocal score for No. 8b is pasted in (cut out from the printed choral score, source I); cue notes for bb. 1-4 written in ink (CN); after Nos. 1 and 9 "3 Vers"¹⁹ added in pencil (CN).

- E** Vocal parts, manuscript copy.
DK-Kk, CNS 319e.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.

Soprano:

Title on first music page: "Kantate / ved / Grosserersocietets Hundredaarsfest / 23 April 1917. / Carl Nielsen".

34.5x26 cm, 2 bifolios and 1 folio, 9 pages written in ink.

Pagination: unpaginated page, 2-9, unpaginated page.

Paper type: 10 staves (hand-ruled).

The source has been restored.

Contains the musical numbers for S.solo; on p. 9 the printed vocal score for No. 9 is pasted in and "Solisterne synger med"²⁰ added in ink (CN); The part has additions in pencil and ink (CN) and in pencil (foreign hand).

Baritone:

Title page: "Kantate / af / Carl Nielsen / (Baryton Solo)" (CN).

Dating on last page: "Børsen d 4 Aug 1942 / Einar Wonay".

35.5x27 cm, 1 gathering of 3 bifolios, 9 pages written in ink.

Pagination: 3 unpaginated pages, 2-8. 2 unpaginated pages.

Paper type:

fols. 1, 6: B. & H. Nr. 4. C. / 7. 14. (12 staves, piano score)

fols. 2-5: 10 staves (hand-ruled)

Additions in pencil and red crayon (CN), pencil and ink (foreign hand); on title page "Hr Kammersanger Nissen." added in blue crayon (CN); on p. 7: "(Helge Nissen)" added in pencil (CN); printed text for stanzas 4-5 pasted in at bottom of page; vocal score for Nos. 1, 9 (part of source I) pasted in on fol. 6^r with "Solisterne deltager i Slutnings- / Hymnen."²¹ added in pencil (CN).

- F** Solo violin part, manuscript copy.
DK-Kk, CNS 319e.
Title on first music page: "V Intermezzo".
Dating on fol. 1^v: "Børsen 23/4 1917 / Peder Møller".
Donated to the Royal Library by Irmelin Eggert Møller in 1958.

34.5x26 cm, 1 folio written in ink.

Paper type: 10 staves (hand-ruled).

Additions in blue crayon (CN) and pencil (foreign hand);

"Hr. Peder Møller" added on fol. 1^r in blue crayon (CN).

- G** Orchestral parts, manuscript copy.
DK-Kk, CNS 319e.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
31 parts each sewn with brown cardboards; the parts have numerous datings from 23.4.1917 and onwards.

- H** Score, manuscript copy.

DK-Kk, CNS 319b.

Title page: "Kantate. / ved / Grosserer-Societetets / Hundredaarsfest / den 23. April 1917. / Tekst af Valdemar Rørdam. / Musik af Carl Nielsen. / op. 31. / Partitur."

Dating on p. 70: "15.II / 1929."

Donated to the Royal Library by the Chamber of Commerce in 1957.

34.5x26 cm, 72 pages in 3 sewn gatherings of 6 bifolios; 71 pages written in ink.

Pagination: title page unpaginated, 1-70, unpaginated music page.

Paper type: 16 staves (hand-ruled).

Contents:

- | | |
|---------------|--|
| pp. 1-5: | No. 1 (as A) |
| pp. 6-20: | No. 2 (as A) |
| pp. 21-30: | No. 3 (as A, stanza 1) |
| p. 30: | No. 4 Recitation without music |
| p. 30: | No. 5 text for second stanza of No. 3 |
| pp. 31-35: | No. 6 (as A No. 4) |
| No. 7 missing | |
| p. 35: | No. 8 Recitation without music |
| pp. 36-47: | No. 9 <i>Intermezzo</i> (as A No. 5) |
| p. 47: | No. 10 Recitation without music |
| pp. 48-52: | No. 11 (as A No. 6) |
| pp. 53-56: | Second part No. 1 <i>Købmandsvise</i> (as A No. 7) |
| p. 56: | No. 2 Recitation without music |
| pp. 57-62: | No. 3 (as A No. 8a) |
| p. 63: | No. 4 Recitation without music |
| pp. 64-68: | No. 5 (as A No. 8b) |
| p. 68: | No. 6 Recitation without music |
| pp. 69-70: | No. 7 <i>Hymne</i> (as A No. 9) |

Printed text for No. 9 pasted in on the final unpaginated page; score presumably copied in connection with a per-

¹⁹ "3 stanzas".

²⁰ "Solists to join in".

²¹ "Solists to take part in the final / Hymn".

formance on 19 March 1929 at the Stock Exchange Building commemorating the centenary of C. F. Tietgen.

I Printed vocal scores.

DK-Kk, Orkesterbiblioteket, Mf. A. 1840.

Pl. No.: 507 C.N., Wilhelm Hansens Nodestik og Tryk, København (1917).

Title on first music page: "Kantate ved Grosserersocietetets 100 Aars-Fest / 23^{de} April 1917."

Transferred to the Royal Library from the Royal Danish Academy of Music in 1945.

28.5x20 cm, 70 vocal scores.

Musical numbers for CORO only; choral parts engraved on 3.4.1917, thus seemingly having been printed before the first performance; text corrections in Nos. 1 and 9 agree with source **J**.

25 of the vocal scores, stamped "KØBENHAVNS DRENGEKOR / Hindegade 4 / København K".

J Printed text for the first performance.

Title page: "GROSSERER-SOCIETETETS / KOMITE / 1817 - 23 APRIL - 1917 / KANTATE: / TEXT AF VALDEMAR RØRDAM / MUSIK AF CARL NIELSEN".

25x18 cm, 22 pages.

The autograph score (**A**) is the only source for the whole cantata. The orchestral parts (**G**) were copied from **A** except the final number, "Danmark i tusend Aar", which is absent in the score: a two-part movement composed the previous year for the *Prologue to Shakespeare*. Either the parts were copied from the score of the *Prologue* or from an unknown score of the final number, now lost. Furthermore, the choral parts of Nos. 1 (bb. 5-12), 8b and 9 (bb. 4-16) are absent in the score. Probably Nielsen made these choral parts for an unknown pencil draft, or in ink in either the piano score (**D**), or in the printing manuscript for the choral parts (**B**).

The autograph score (**A**) is the main source for the present edition; however, No. 9 is based on **G** and the choral parts of Nos. 1, 8b and 9 are added from **B**; No. 7 for recitation and strings has been placed in an appendix because of the implication of Nielsen's instruction, "Gaar ud",²² and since the musical number is not included in **G**.

The texts of the choral sections of Nos. 1, 3, 8b, 9 and *A Danish Merchant's Song* are only sporadically indicated in the main source. The source of Nielsen's text is missing, and the text

was changed several times before the first performance in connections with the proof reading. Nielsen was aware of the preliminary state of the text, and corrections in the score in both Nielsen's and a foreign hand agree with the printed text of the first performance; accordingly, the text of the present edition is based on the latter source (**J**).

CANTATA FOR THE CENTENARY OF
THE POLYTECHNIC COLLEGE

A Score, manuscript, fair copy (Nos. 1-3)

B Parts, manuscript copies (Nos. 1-3)

C Printed choral parts (Nos. 1-3)

D Parts, manuscript copies (No. 4)

E Piano score, autograph

F Score for chorus, recitation, piano, strings, autograph, manuscript

G Parts for piano and strings, manuscript copies

H Draft and sketches

I Fragment for piano score, autograph

J Text, manuscript, autograph

K Text, typewritten

L Printed text

M Sketch for chorus.

A Score, manuscript, fair copy (Nos. 1-3).

Den Kongelige Livgardes Musikarkiv (copy at The Carl Nielsen Edition).

Title page: "Carl Nielsen / Kantate / ved / Polyteknisk Læreanstalts 100 Aars Jubilæum. / 30 August 1929 / Instr: Johannes Andersen". End-dating after No. 3: "11/8-29 J.A.".

35.5x27.3 cm, 6 gatherings written in black ink (paginated 2-21, 3 unpaginated pages), additions in pencil, some of them by Nielsen.

Paper type: 28 staves.

Score of Nos. 1-3, orchestrated by Johannes Andersen with additions in Nielsen's hand.

B Parts, manuscript copies (Nos. 1-3).













DK-Kk, CNS 324e (add.).

Donated to The Royal Library by Studentersangforeningen through Svend Balslev in 2004.

34.8x26 cm, 28 parts.

Additions in pencil, some of them by Nielsen.











²² "To be left out".

Bar	Part	Comment
12	fl.2 ob.1	beginning of  emended from second crotchet by analogy with cl., fg.1
12	fg.2	beginning of  emended from fourth quaver by analogy with cl., fg.1
12	cor. vl.1,2 va. vc.	<i>mf</i> emended to <i>mp</i> because of dynamic markings in bb.10 and 14
12	cor.3	beginning of  emended from b.13 note 1 by analogy with cor.1,2
12	cor.4	beginning of  emended from fourth quaver by analogy with cor.1,2
13	cor.3	end of slur emended from note 3 as correction in B
13	trb.t.1 trb.b. timp.	<i>mf</i> emended to <i>mp</i> because of dynamic marking in b.14
13	trb.t.2	<i>p</i> emended to <i>pp</i> because of dynamic marking in b.14
13	vl.1	 emended from second crotchet by analogy with vl.2, va., vc.
14	tutti	D: <i>ff</i>
14	CORO	<i>ff</i> emended to <i>f</i> by analogy with CORO
14	A.	A: <i>vi</i> corrected to <i>vil</i> in pencil
14	B.	D: third crotchet: 
15	B.	D: notes 3-4: marc.
16	cb.	note 1: marc. added as in D and by analogy with b.15 (notes 3-4) and b.16 (notes 2-3); D: note 1: <i>c'</i>
17	cl.1	 emended to  by analogy with all other parts
17		repeat added because of two stanzas and in accordance with pencil additions in B
17	CORO	B, C: above double bar: 
17	B.	D: 
17	CORO	 emended to  because of repeat and by analogy with instrumental parts







CANTATA FOR THE CENTENARY OF THE CHAMBER OF COMMERCE

No. 1 "Skov stod og stængte"


Bar	Part	Comment
1	cl.	superfluous <i>f</i> omitted by analogy with fg. and in accordance with G
1-2	vl.1,2	G: b.1 note 5 to b.2 note 2: slur added in blue crayon
1	va.	chord 1: stacc. omitted by analogy with vc.
1-2	va.	G (va. Nos.1,2): b.1 chord 1 to b.2 note 1: slur added in blue crayon
1-2	va. vc.	G (va. No.3, vc.): b.1 chord 1 to b.2 note 1: slur added in blue crayon; b.2 note 1: stacc. added in blue crayon
1-2	cb.	G: b.1 note 4 to b.2 note 2: slur added in blue crayon
2	vl.1,2	notes 7-8: grace notes (<i>f'-g'</i>) added by analogy with cl.1, cor.1 and in accordance with G
2	va. vc.	notes 1-3: stacc. added by analogy with vl.1 and in accordance with G
2	cb.	notes 2-4: stacc. added by analogy with vl.1 and in accordance with G
3	cl.1	notes 2-7: stacc. added by analogy with cl.2
3	fg.1	notes 2-4: marc. added by analogy with fg.2

Bar	Part	Comment
3	cor.2	notes 2-4: marc. added by analogy with cor.1 and in accordance with G
3	vl.1,2	G: notes 2-3, 4-5, 6-7: slurs added in blue crayon
3	vc.	chords 1-3: marc. added by analogy with va., cb. and in accordance with G
4	ob.1 cor.1	G: notes 3-4:  added in blue crayon
4	cl.	notes 1-8: stacc. added by analogy with b.3 notes 2-8 (cl.2)
4	cl.2	G: notes 7-8:  added in blue crayon
4	fg.	notes 1-2: marc. added by analogy with b.3 notes 2-4 (fg.2); notes 3-6: stacc. added by analogy with cl.2 (b.3 notes 2-7)
4	cor.1	notes 1,4: marc. added by analogy with cor.2,3
4	cor.2,3	notes 1-3: marc. added by analogy with b.3 notes 2-4 (cor.3); G: notes 2-3:  added in blue crayon
4	timp.	G: <i>p</i>
4	vl.1,2	notes 1-8: stacc. added by analogy with b.3 notes 2-7; G: notes 1-2, 3-4, 5-6, 7-8: slurs added in blue crayon; notes 2, 4, 6, 8: stacc. added in blue crayon; (vl.1 Nos.1-3, vl.2 Nos.1-3): notes 7-8:  added in blue crayon; (vl.1 No.5): notes 5-7:  added in pencil; (vl.2 No.4): notes 6-8:  added in pencil
4	va.	chords 1-2: marc. added by analogy with b.3 chords 2-4; chord 3 to note 3: stacc. added by analogy with vl.1 (b.3 notes 2-7); G: chord 3 to note 1, notes 2-3: slurs added in blue crayon; notes 1, 3: stacc. added in blue crayon; (va. Nos.1-2): notes 2-3:  added in blue crayon; (va. No.3): notes 3-4:  added in pencil
4	vc.	chords 1-2: marc. added by analogy with b.3 chords 1-3; notes 1-4: stacc. added by analogy with vl.1; G: notes 1-2, 3-4: slur added in blue crayon; notes 2, 4: stacc. added in blue crayon; (vc. No.1): notes 3-4:  added in blue crayon; (vc. No.2): notes 2-3:  added in blue crayon
4	cb.	notes 1-2: marc. added by analogy with b.3 notes 2-4; notes 3-6: stacc. added by analogy with vl.1; G: notes 3-4, 5-6: slurs added in blue crayon; notes 4, 6: stacc. added in blue crayon
5	fl. ob.1	G: note 1: <i>dolce</i> added in blue crayon; note 2: <i>mf</i> added in pencil
5	ob.2 fg.	G: note 1: <i>dolce</i> added in blue crayon
5-9	ob.2	G: b.5 note 1 to b.7 note 3, b.8 note 1 to b.9 note 1: slur
5-9	cl.1	slur b.5 note 1 to b.9 note 1 emended to three slurs by analogy with ob.1, cor.1,2
5	cl.2 cor.2,3	G: note 1: <i>dolce</i> added in blue crayon
5-7	cl.2	G: b.5 note 1 to b.7 note 3: slur
5	cor.1	G: note 1: <i>p</i> added in pencil; <i>dolce</i> added in blue crayon
5	S.	note 4: <i>e^{fl}</i> emended to <i>d^{fl}</i> by analogy with fl., cl., cor.1, vl.1
5	CORO	<i>f</i> added as in B, I

Bar	Part	Comment
5	vl.1	G: notes 2-3: slur added in blue crayon; note 3: stacc. added in blue crayon; (vl.1 Nos.1-4): note 1: <i>dolce</i> added in blue crayon; (vl.1 No.1): note 1: <i>p</i> added in pencil; (vl.1 No.5): note 1: <i>p</i> crossed out in blue crayon
5	vl.2	G: notes 2-3: slur added in blue crayon; note 3: stacc. added in blue crayon; <i>dolce</i> added in blue crayon; (vl.2 No.1): note 1: <i>p</i> added in pencil; (vl.2 No.4): note 1: <i>p</i> crossed out in blue crayon
5	va.	G: note 1: <i>dolce</i> added in blue crayon; notes 2-3: slur added in blue crayon; note 3: stacc. added in blue crayon; (va. No.1): <i>mf</i> added in pencil; (va. No.3): note 1: <i>p</i> crossed out in blue crayon
5	vc.	G: chord 1: <i>p</i> added in pencil, <i>dolce</i> added in blue crayon; chords 2-3: slur added in blue crayon; chord 3: stacc. added in blue crayon
5	cb.	G: note 1: <i>dolce</i> added in blue crayon; notes 2-3: slur added in blue crayon; note 3: stacc. added in blue crayon
6-12	CORO	text added as in J
6	vl.1 va.	G: notes 1-2, 3-4: slur added in blue crayon; notes 2, 4: stacc. added in blue crayon
6	vl.2	G: notes 3-4: slur added in blue crayon or pencil; (vl.2 Nos.1,2,4): note 4: stacc. added in blue crayon
6	vc.	G: upper part notes 1-2, 3-4: slur added in blue crayon; notes 2, 4: stacc. added in blue crayon
7-12	CORO	music added as in B
7	vl.2	G (vl.2 No.2): note 1: <i>p</i> added in pencil
7	vc. cb.	G: notes 2-3: slur added in blue crayon; note 3: stacc. added in blue crayon
8	cl.1	notes 1-2: slur added by analogy with ob.1
8-9	cl.2	G: b.8 note 2 to b.9 note 1: tie
8-9	cor.1	b.8 note 3 to b.9 note 1: slur emended from open slur; A: b.8: end of slur open (page turn)
8	vl.1,2 va.	G: notes 1-2: slur added in blue crayon; note 2: stacc. added in blue crayon
8	vc. cb.	G: notes 1-2, 3-4, 5-6, 7-8: slurs added in blue crayon; notes 2, 4, 6, 8: stacc. added in blue crayon
9	cor.1-2	notes 2-3: stacc. added by analogy with fl., ob., cl.; notes 4-5: slur added by analogy with fl., ob., cl.
9	str.	G: notes 2-3: slur added in blue crayon; note 3: stacc. added in blue crayon
10-11	fl.	b.10 note 5 to b.11 note 1: slur added by analogy with ob., cor.1,2
10	S.	B: note 5: <i>b</i> added in pencil (CN)
10	vl.1,2 va.	G: notes 1-2: slur added in blue crayon; note 2: stacc. added in blue crayon
10-11	vl.2	G (vl.2 No.4): b.11 note 5 to b.12 note 1: slur
10	vc. cb.	G: notes 1-2, 3-4, 5-6, 7-8: slurs added in blue crayon; notes 2, 4, 6, 8: stacc. added in blue crayon
11	CORO	B, I (stanza 3): <i>Solskin og Lur klang i</i> instead of <i>Malmmluren klang i vor</i>
11	vl.1,2 vc. cb.	G: notes 2-3, 5-6: slurs added in blue crayon; notes 3, 6: stacc. added in blue crayon

Bar	Part	Comment
11	vl.2	G (vl.2 No.3): note 2: <i>rall.</i> changed from b.12 in pencil
11	va.	G: notes 1-2: slur added in blue crayon; note 2: stacc. added in blue crayon
11-12	va.	G: b.11 note 4 to b.12 note 2: slur
12	fg.1	G: notes 2, 4: stacc.
12	vc. cb.	G: notes 1-2, 3-4: slurs added in blue crayon; notes 2, 4: stacc. added in blue crayon
13	vl.2	G (vl.2 No.3): note 1: <i>mf</i> crossed out in blue crayon
13	va.	G (va. No.2): note 1: <i>mf</i> changed to <i>f</i> in pencil
13	vc.	G: note 1: <i>mf</i>
15	T.solo	A (stanza 1): <i>daadlost</i> instead of <i>daadløs</i>
16	fg.	note 1: <i>mp</i> added by analogy with fl., ob., cl. and in accordance with G; G: notes 3-8: 
16	vc. cb.	G (vc., cb. No.2): notes 3-8:  ; notes 1-2, 3-4, 5-6, 7-8: slurs added in blue crayon; (vc., cb. No.1): notes 2, 4, 6, 8: stacc. added in blue crayon; (cb. No.2): notes 2, 4, 6: stacc. added in blue crayon incomplete slur after page turn omitted; G: chord 1 to note 2: slur; slur moved to notes 1-2 in blue crayon
17	vl.2	G: notes 1-2: slurs added in blue crayon; (vl.1 No.4): notes 1-4: 
18	vl.1	G: notes 1-3: 
18	vl.2	G (va. No.1): note 1 to chord 2: 
18	va.	G: notes 2-3: slur added in blue crayon; note 3: stacc. added in blue crayon; (vc. No.2, cb. No.2): notes 1-3: 
18	vc. cb.	notes 2-3: slur added by analogy with fl.2, cl. and in accordance with G
19	ob.2	note 1: <i>ff</i> added as in D; B, I: <i>for</i> instead of <i>drog</i>
19	CORO	G: notes 3-4, 5-6: slurs added in blue crayon; (vl.1 Nos.1,3,4,5): notes 4, 6: stacc. added in blue crayon; (vl.1 Nos.1-3): note 1: <i>ff</i> changed to <i>f</i> in blue crayon
19	vl.1	A: <i>o</i> (<i>a'</i>) changed to <i>a'-e'-a'-e'-a'</i> in pencil (CN)
20	cor.3	G: \downarrow (d) \downarrow (A) \downarrow (d) \downarrow (A) \downarrow (d)
20	timp. vc.	G: notes 1-2, 3-4: slurs added in blue crayon; notes 2, 4: stacc. added in blue crayon
20	vc. cb.	emended by analogy with cor.3; A: <i>o</i> changed to \downarrow (d) \downarrow (A) \downarrow (d) \downarrow (A)

No. 2 "Glad Kong Christian, Kunstner, Kriger"

Bar	Part	Comment
4	cor.3	note 1: \sharp added by analogy with b.3 notes 2-6
5	fg. va. vc. cb.	G (fg., va. Nos.1-2, va. No.1, vc., cb.): <i>f</i> changed to <i>mf</i> in pencil or blue crayon; (va. No.3): <i>mf</i>
5	vc. cb.	 added by analogy with fg., va.; G: <i>f</i> changed to <i>mf</i> in pencil or blue crayon
6	cor.3	note 1: <i>g^{tr}</i> emended to <i>g^{tr}</i> by analogy with b.5 notes 2-6 and in accordance with G; <i>f</i> added by analogy with cor.1,2
7	va.	G (va. No.1): <i>dim.</i> changed to (<i>dim.</i>) in pencil
9	vl.1	A: <i>mp</i> changed to <i>mf</i> (CN)

Bar	Part	Comment
11	fl.2	G: f .
15	fl.	G: f .
19	T.solo	A: <i>Sukker</i> instead of <i>Silke</i> ; E: <i>Sukker</i> changed to <i>Silke</i> in red crayon
24	fl.	G: f .
24	fg.1	G: <i>mf</i>
24	cor.1,2	G: f
25	fl.2 ob. cl.	notes 1-3: marc. added by analogy with fl.1 and in accordance with G (fl.2, ob.1, cl.1)
26	T.solo	note 3: $d^{\#}$ emended to d in accordance with b.25 note 2 (fl., ob.1, cl.1) and because of b.30 note 2
28	vl.2	note 1: h added by analogy with b.27 notes 1-5
31	va.	note 1 (g): h added by analogy with vl.1, T.solo and in accordance with G
32	vl.1	A: note 1: h added in pencil (CN)
32	va.	note 4: h added by analogy with vc., cb.; G (va. Nos.1-2); note 4: h added in pencil or blue crayon
33	fl.	G: f .
41-42	vl.1	G (vl.1 Nos.1-3): slur crossed out
43-45	vl.1,2	slur emended from open slur; A: b.43: end of slur open (page turn); G: slur
43-45	va.	slur added by analogy with vl.1,2 and in accordance with G
43-44	vc. cb.	G: b.43 note 1 to b.44 note 2: slur
43-44	cb.	slur emended from open slur; A: b.44: beginning of slur open (page turn)
45	vc.	G (vc. No.2): stacc.
49	Bar.solo	note 4: h added by analogy with vl.1, vc., cb. and in accordance with E
49	cb.	G (cb. No.2): notes 1-3:
50	vc. cb.	G: a changed to $c^{\#}$ in ink
50	cb.	A: a changed to $c^{\#}$ and NB added in pencil (CN)
51	Bar.solo	note 4: h added by analogy with vl.1, vc.
51	vl.1 vc.	A: h added in pencil (CN)
52	vl.1 vl.2 va.	A: slur crossed out in pencil (CN)
53	Bar.solo	A: <i>dog med dristig</i> instead of <i>og dog skabt af</i> ; E: <i>dog med dristig</i> changed to <i>og dog skabt af</i> in ink
54	Bar.solo	A: <i>min</i> instead of <i>min</i>
57	cor.1	note 1: p added by analogy with b.58 (cor.2); G: p added in blue crayon
58	fl.2	G: notes 4-5: f .
58	ob. fg.	notes 2-3: added by analogy with cor.3
58	cl.	note 6: <i>cresc.</i> added by analogy with fl., cor.1,2 and in accordance with G
58	cor.1	G: note 1: <i>cresc.</i>
58	S.solo	E: Nissen: " <i>London, Hamborg, Amsterdam</i> " added in pencil (CN)
59	fl.1	G: f .
59	S.solo	E: <i>Brems</i> added in pencil (CN)
59	vl.1	G (vl.1 Nos.3-4): f changed to p in pencil or blue crayon
65	fg.1	G: f changed to p in blue crayon
67	fg.2 cor.1,2,3	G: f changed to p in blue crayon
73	fl.1	G: f .
73-74	cor.2	G: b.73 note 1 to b.74 note 2: slur
75-78	fl. ob. cl. fg. cor.1,2	slur emended from open slur; A: b.76: end of slur open (page turn)
75-78	cor.3	slur added by analogy with cor.1,2

Bar	Part	Comment
75-78	tr.	slur added by analogy with woodw., cor.
75	tr. timp.	f added by analogy with dynamic level in the other parts
75	vl.2	G (vl.2 No.1): f added in blue crayon (CN?)
76-77	fl.2	G: tie
78-79	fl.2	G: tie
81	vl.1,2	note 1: d emended to d by analogy with va., vc., cb.
82	tr.1,2	d emended to d by analogy with cor. and in accordance with G

No. 3 "Kong Christians Bud blev hørt og spurgt"

Bar	Part	Comment
2	cor.3	f added by analogy with cor.1,2 and in accordance with G
9-11	vl.1	beams emended from b.9 notes 1-4, b.9 note 5 to b.10 note 2, b.10 notes 3-4, b.10 note 5 to b.11 note 2, b.11 notes 3-6 in accordance with G
9	vl.2 va.	note 2: f added by analogy with cor.1,2
10-11	vl.2	beams emended from b.10 note 3 to b.11 note 2, b.11 notes 3-6 in accordance with G
13	fl.	note 1: f added by analogy with dynamic level in cl., fg., cor. and in accordance with G
15	cor.2	note 4: stacc. added by analogy with cor.1
15-17	vl.1	beams emended from b.15 notes 1-2, 3-6, b.16 notes 1-4, b.16 note 5 to b.17 note 2, b.17 notes 3-6 in accordance with G
15	vl.2	beams emended from notes 1-2, 3-4, 5-6 in accordance with G
17-18	cor.1,2	slur emended from open slur; A: b.18: beginning of slur open (page turn)
17	vl.2 va.	beams emended from notes 1-2, 3-6 in accordance with G
18	va.	G: notes 2-3: slur and ten. added in blue crayon
19	fl.1	$e^{\#}$ emended to $g^{\#}$ by analogy with ob.1 and in accordance with G
19	tr.1,2	G: ff
19	CORO	D: rest 2: repeat signs added in pencil
19	T. B.	ff emended to f as in B and by analogy with S., A.
20	fl.1	G: $e^{\#}$
21-95	CORO	text added as in J; A: text missing
23	vl.1,2 va. vc.	G (vl.1 Nos.1-3, vl.2 Nos.1-3, va. Nos.1,2, vc.): note 1: f changed to (p cresc.) in blue crayon; (vl.1 No.4): f changed to mf in blue crayon; (vl.1 No.5, vl.2 No.4): mf changed to p cresc. in blue crayon; (va. No.3): note 1: mf changed to (p cresc.) in blue crayon
23	vc. cb.	f added by analogy with vl.1,2, va.; G: f changed to (p cresc.) in blue crayon
25-26	cl.1	superfluous slur omitted
28	A.	B, I: notes 1-2: $f^{\#}-e^{\#}$
31	CORO	D: d
34-35	fl.1,2	tie added by analogy with ob., cl., fg., cor. and in accordance with G
34-35	T.	b.34 to b.35 note 1: d' emended to $b^{\#}$ as in B, D, I
35	vc.	G (vc. No.1): added in blue crayon
38	T.	D: note 1: c'

Bar	Part	Comment
42-43	cl.1	slur emended from open slur; A: b.43: end of slur open (page turn)
42-43	cl.	G:
42	fg.2	<i>p</i> added by analogy with fg.1 and in accordance with G
42-43	fg.2	G: b.42 note 1 to b.43 note 2: slur
42	vl.2	G:
42	vl.2 va.	<i>trem.</i> added
43	vl.1,2	G (vl.1 Nos.1,2,3,5, vl.2): note 2: <i>f</i> changed to <i>poco f</i> in blue crayon; (vl.1 No.4): note 2: <i>f</i> changed to <i>mf</i> in blue crayon
43	vl.2	note 1: marc. added by analogy with vl.1
43	va. vc.	G: <i>poco f</i> added in blue crayon
44	cor.3	note 1: <i>f</i> added by analogy with cor.1,2 and in accordance with G
44	tr.	note 1: <i>f</i> added by analogy with cor.1,2 and in accordance with G (tr.2); G (tr.1): note 1: <i>f</i> changed to <i>poco f</i> in blue crayon
44	vl.1,2	superfluous <i>f</i> omitted
44	cb.	G: note 1: <i>f</i> changed to <i>poco f</i> in blue crayon
46	va.	G: notes 1-2: slur; note 2: stacc.
47	ob.	<i>cresc.</i> added by analogy with fl., cl. and in accordance with G
47	cl.1	G: note 5: <i>b^b</i>
47-49	cl.	slur emended from open slur; A: b.48: end of slur open (page turn)
47-48	timp.	G:
47-49	T. B.	B:
47-48	vl.2 va. vc. cb.	G (vl.2 Nos.1,2,4, va., vc. No.1, cb.):
47	vc.	<i>trem.</i> added
48-49	S. A.	B:
48	vl.1	G: notes 3-12:
49	cor.1,2	<i>fz</i> emended to <i>ff</i> by analogy with the other parts and in accordance with G
49	CORO	B, I: note 2: <i>fff</i>
49	T. B.	<i>↓</i> emended to <i>↓</i> (rhythmic error)
50	ob.1,2	G: <i>tr.</i> added in pencil and ink (ob.1) and pencil (ob.2)
50	tr.1,2	G: <i>fff</i>
50	T. B.	<i>fff</i> added by analogy with S., A.
50	vl.2	G (vl.1 No.4): notes 2-3: <i>accel.</i>
55-56	fg.2 cor.1,2	G: b.55 note 1 to b.56 note 1: slur
55-56	B.	tie added as in B, D, I and by analogy with T.
56	cl. fg. cor.1,2	note 1: stacc. added by analogy with fl. and in accordance with G (cl.2, fg., cor.1)
56	cor.3 tr.	notes 2-3: marc. added by analogy with cor.1,2 and in accordance with G (cor.3)
56	str.	G (vl.1,2, va., vc.): chords 1-2: slur and ten. added in blue crayon; (cb.): notes 2-3: slur and ten.
57	ob. cl. fg. cor. tr.	marc. added by analogy with fl. and in accordance with G (ob.2, cl., fg., cor.)
58-96		repetition of bb.20-57; A: repetition indicated by a double bar; after the last bar: <i>Corno for 2den Vers</i>
58	CORO	'Corno before the second stanza' (CN) <i>p</i> added as in B, I (b.19); B: (2 nd Vers piano indtil: "de stormløb") ('2nd stanza piano until: "de stormløb") (CN)

Bar	Part	Comment
62	CORO	<i>f</i> added because of B, I (b.19); B: (2 nd Vers piano indtil: "de stormløb") ('2nd stanza piano until: "de stormløb") (CN)

No. 4 "Flaaden ranet, Kampen uden Vaaben frister"

Bar	Part	Comment
	RECIT	A: <i>Men mindre</i> instead of <i>Mindre</i>
	vc.	<i>trem.</i> added
1	cb.	note 1: superfluous <i>pizz.</i> omitted
2	cor.1,2	(<i>con sord.</i>) emended to <i>con sord.</i>
3	vl.2	G: <i>f</i>
3	cb.	notes 2-3: ten. added by analogy with vc. and in accordance with G (cb. No.1)
5-6		A: double bar
7	vl.1	G (vl.1 No.4): chords 1-3: added in blue crayon
7	vl.2	G (vl.2 No.4): chord 2: <i>b^b, g^b</i>
7	va.	G (va. No.3): <i>dim.</i> crossed out on blue crayon
8	vl.2	G (vl.2 No.4): chords 1-2: crossed out in blue crayon
8	va.	G (va. No.3): <i>mf</i> crossed out in blue crayon
8-9		A: double bar
9-10		A: double bar
9-10	str.	A: <i>mf</i> added in pencil (CN); G (b.9): added in blue crayon; (b.10) (vl.1 Nos.1-4, vl.2, va., vc., cb.): <i>mf</i> added in blue crayon; (vl.2 No.4): <i>mf</i> crossed out in blue crayon
10	fl.1	G: note 1: <i>poco f</i> changed to <i>poco piano</i> in pencil
10	fl.2	G: note 1: <i>poco f</i> changed to <i>poco p</i> in pencil
10	cor.1,2	(<i>senza sord.</i>) emended to <i>senza sord.</i>
11-12		A: double bar
12-13		A: double bar
13-16	fl.	slur emended from open slur; A: b.15: end of slur open (page turn); G (fl.2): b.13 note 1 to b.15 note 2: slur
13-16	cl.	slur emended from open slur; A: b.15: end of slur open (page turn); G (cl.2): b.13 note 1 to b.15 note 2: slur
13-16	fg.	slur emended from open slur; A: b.15: end of slur open (page turn); G: b.13 note 1 to b.15: slur
13-16	cor.2	slur added by analogy with cor.1; G: b.13 notes 1-3, b.14 note 1 to b.16 note 1: slur
15-16	fg.1	slur tie added by analogy with cor.1
15	Bar.solo	E: note 1: <i>dim.</i> added in red crayon (CN)
15	cb.	<i>dim.</i> added by analogy with vc.
16	Bar.solo	E: note 1: <i>dim.</i> ; note 2: <i>g</i> changed to <i>b^b</i> in ink

No. 5 Intermezzo

Bar	Part	Comment
1	cor.3 tr.	<i>f</i> added by analogy with cor.1,2 and in accordance with G
1-5	vl.solo	F: identical with vl.1 apart from b.3: <i>f</i>
1	vl.1,2 va. vc.	<i>trem.</i> added
2	Bar.solo	note 1: <i>fff</i> added as addition in E; E: <i>fff</i> added in pencil (CN)
3	fg.1	G: note 1: <i>fff</i>
3-6	fg.2	G: fg.1 added in ink
3	cor.1	(<i>con sord.</i>) emended to <i>con sord.</i>

Bar	Part	Comment
3-5	cor.2	G: cor.1 added in pencil
5	fg.1	G: B [♯] changed to A [♯] in pencil
6	vl.solo	F: ♯ (b [♯]) added in pencil (CN?)
6	vl.1,2 va. Bar.solo	A: <i>dim</i> added in pencil (CN)
6-7	vl.1	G (vl.1 Nos.1,2): b.6 chord 2 to b.7: <i>diminuendo</i> added in blue crayon
6-8	vl.1	G (vl.1 No.4): b.6 note 1 to b.8: ; (vl.1 No.5): b.6 chord 2 to b.8: <i>diminuendo</i> added in blue crayon, crossed out in pencil
6	vl.2	G (vl.2 No.1): <i>diminuendo</i> added in blue crayon, erased and added in pencil; (vl.2 No.2): <i>diminuendo</i> added in blue crayon
6-7	va.	G (va. Nos.1,2): <i>diminuendo</i> added in blue crayon
6-8	va.	G (va. No.3): <i>dim.</i> changed to <i>dim.---</i> in blue crayon
6	vc. cb.	<i>dim.</i> added by analogy with vl.1,2, va.
6	vc.	G (vc. No.1): chord 1 to note 1: added in blue crayon
6-8	vc.	G (vc. No.2): <i>diminuendo</i> --- added in blue crayon, crossed out in pencil
7-8	vl.solo	F: end of slur b.7 note 15 instead of b.8 note 1
7-8	vl.1	G (vl.1 No.3): added in blue crayon
7	vl.2	G (vl.2 No.4): added in blue crayon
7	va.	<i>dim.</i> added by analogy with vl.1,2, vc., cb.
7-8	vc.	G (vc. No.1): added in blue crayon
8	vc.	G (vc. No.1): <i>dim.</i>
8-9	cb.	G: added in blue crayon
9	va.	superfluous <i>div.</i> omitted
12	va. vc.	A: ♯, ♯ changed to ♯, ♯ in pencil (CN)
12	vc.	stacc. added by analogy with va. and in accordance with G
13	S.solo	E: vl.solo notes 17-32 added in pencil (CN)
13	vl.solo	F: <i>dim.</i> note 19 instead of note 13
14	vl.solo	F, G: note 19: <i>di</i> ^{''}
14	va.	G: <i>div.</i>
14	va. vc.	note 1: <i>arco</i> added in accordance with G (vc.)
14	vc.	G: <i>div.</i>
16	va.	G (va. Nos.2,3): upper part: slur changed to notes 2-3 in blue crayon
18	S.solo	A: <i>og</i> instead of <i>af</i>
24-25	vl.solo	slur emended from open slur; A: b.24 notes 4-6: slur; b.25: beginning of slur open (page turn)
24-25	va.solo 1	slur emended from open slur; A: b.24 notes 3-5: slur; b.25: beginning of slur open (page turn); G (va. No.1): end of slur changed from b.24 note 5 to b.25 note 1 in pencil
24-25	va.solo 2	G: slur
25	S.solo	note 4: ♯ added by analogy with fl.1; A: note 4: ♯ added in blue crayon (CN?); E: note 4: ♯ added in pencil
25	va.	G: ♯
27	cl.1	note 1: ♯ added by analogy with S.solo; G: note 1: ♯ added in pencil
29		<i>Andantino</i> added by analogy with b.1 and in accordance with G (fl., ob.1, cl., fg., cor., tr., timp., vl.solo, vl.1 Nos.1-4, vl.2, va., vc., cb.)

Bar	Part	Comment
29	fg.1	G: <i>ff</i>
29	cor.	<i>senza sord.</i> added because of <i>con sord.</i> in b.30 and in accordance with G (cor.1); G (cor.2): <i>senza sord.</i> added in pencil
29	Bar.solo	note 1: <i>ff</i> added as in E; E: note 1: <i>ff</i> added in pencil (CN)
29	vl.1,2 va. vc.	<i>trem.</i> added
29	va. vc.	G: <i>unis</i>
30	cor.1	note 1: (<i>con sord.</i> emended to <i>con sord.</i>
30-32	cor.2	G: cor.1 added in pencil
30	Bar.solo	A: <i>Ord</i> og instead of <i>vege</i>
31-32	cor.3	G: b.31 note 2: end of slur
31	va.	G (va. No.3): <i>ff</i> crossed out in blue crayon
32	Bar.solo	A: <i>lidet</i> instead of <i>kuet</i> ; E: <i>lidet</i> changed to <i>kuet</i> in pencil
33	Bar.solo	A: <i>mindre</i> instead of <i>trange</i> ; E: <i>mindre</i> changed to <i>trange</i> in pencil
33-36	va.	G (va. No.3): <i>diminuendo</i> --- added in blue crayon
33-36	vc.	G (vc. No.1): <i>dim.</i> changed to <i>dim.---</i> in blue crayon
34-36	va.	G (va. No.1): added in blue crayon
34-35	vc.	G (vc. No.2): <i>diminuendo</i> added in blue crayon
35-36	va.	G (va. No.2): b.35 to b.36 note 2: added in blue crayon
36	vl.2	note 1: ♯, ♯ emended to ♯, ♯
37	vl.1,2	<i>trem.</i> added
39	vl.2	<i>unis.</i> added
41-42	S.solo	A: <i>han som han</i> instead of <i>vi, som vi</i>
42	S.solo	E: <i>hvor</i> instead of <i>som</i>
43	S.solo	note 2: ♯ added in accordance with E; E: ♯ added in pencil
43-45	vl.1	G (vl.1 No.3): added in blue crayon
43-44	vl.1	G (vl.1 No.5): b.43 to b.44 chord 2: added in blue crayon
43-45	vc.	G (vc. No.1): added in blue crayon
44-45	vl.2	G (vl.2 Nos.1,4): b.44 note 1 to b.45:
45-46	cl. fg.1	G: b.45 note 2 to b.46 note 2: added in blue crayon
45-46	cl.2	G: b.45 note 1 to b.46 note 1: tie
46	ob.1	G: notes 1-2: added in blue crayon
46	cl.2	note 1: ♯ added by analogy with fg.1
47	ob.1 fg.1	G: <i>p</i> added in blue crayon
47	cl.	G: note 1: <i>p</i> added in blue crayon
47	cor.1,2	<i>senza sord.</i> added by analogy with cor.3 and in accordance with G; G: <i>senza sord.</i> added in pencil
51	vl.1,2	♯ emended to ♯ by analogy with vc. and by analogy with b.45
52	vc.	G (vc. No.1): <i>p</i>

No. 6 "Langsomt rejste sig vor Moder"

Bar	Part	Comment
5-6		A: double bar
6-7		A: double bar
6	cl.2	marc. added by analogy with cl.1
6	vl.1	G (vl.1 No.1): note 4: B [♯] changed to a' in blue crayon

Bar	Part	Comment
6	va.	notes 1-2: slur emended from notes 2-4 by analogy with vl.1 and in accordance with b.8 (vl.1,2); note 2: ten. omitted by analogy with vl.1
7-8		A: double bar
9-10	S.solo T.solo Bar.solo	A: <i>kendte trofast</i> changed to <i>samled sig med</i> in pencil (CN)
9-10	Bar.solo	E: <i>kendte trofast</i> changed to <i>samled sig med</i> in pencil
10	cor.2	G: pp
10	vl.2	G (vl.2 No.2): notes 1-4: slur
11	S.solo	A: <i>Sorg kan dysse</i> changed to <i>Trofast i de</i> in pencil (CN)
11-12	T.solo Bar.solo	A: <i>Sorg kan dysse Sind der blunder</i> changed to <i>Trofast i de tunge Stunder</i> in pencil (CN); E (Bar.solo): <i>Sorg kan dysse Sind der blunder</i> changed to <i>trofast i de tunge Stunder</i> in pencil
11-12	vl.1	G: (vl.1 No.1): b.11 note 1 to b.12 note 3: ; (vl.1 No.3): b.11 note 2 to b.12 note 3: ; (vl.1 No.4): b.11 note 2 to b.12 note 4: ; (vl.1 No.5): b.11 note 2 to b.12 note 4:
12-21	fl.1	G: b.12 note 1 to b.13 note 2, b.14 note 1 to b.15, b.17 notes 1-3, b.18 note 1 to b.21 note 1: slurs; b.16: notes 1-2, 3-6: slurs added in blue crayon
12	fl. cl.	G: note 1: p
12-13	fl.2	b.12 note 1 to b.13 note 1: slur added by analogy with cl.
12	S.solo	<i>Sind</i> emended to <i>Stunder</i> in accordance with T.solo, Bar.solo; <i>o</i> (<i>d''</i>) emended to <i>o</i> (<i>d''</i>) because of the emendation of the text
12	T.solo Bar.solo	A: <i>Sind der blunder</i> changed to <i>tunge Stunder</i> in pencil
13	fl.1	notes 1-2: superfluous slur omitted
13	fl.2	G: <i>o</i>
13	vl.2	note 1: ten. added by analogy with va.
13-14		A: double bar
14	vl.2	notes 3-4: ten. added by analogy with vl.1 and in accordance with G; notes 5-6: slur added by analogy with vl.1; G: notes 5-6: slur added in blue crayon
14	va.	notes 2-3: ten. added by analogy with vl.1
15-16	cl.1	b.16 note 2: end of slur emended from b.16 note 3 by analogy with cor.1 and in accordance with G
16-21	fl.2	G: b.16 note 1 to b.17 note 1, b.18 note 1 to b.21 note 1: slurs
16	cl.1	notes 3-6: slur emended from ten. note 4 and slur notes 5-6 by analogy with cor.1
16	va.	G: (va. Nos.1,3): notes 1-3: slur added in blue crayon; (va. No.2): slur added in pencil
17-21	cl.1	b.17 note 1 to b.21 note 1: slur emended from open slur; A: b.17: beginning of slur open (page turn); G: b.17 notes 1-4, b.18 note 1 to b.21 note 1: slurs
17	S.solo Bar.solo	<i>cresc.</i> added by analogy with T.solo; A (T.solo): <i>cresc.</i> added in pencil (CN)
17-23	S.solo T.solo Bar.solo	text added as in J; A: text missing
18-19	fl.2 cor.1,2	G: b.18 note 4 to b.19 note 1: tie
19-20	cor.3	b.19 note 2 to b.20 note 1: tie added by analogy with fl.2

Bar	Part	Comment
20	fl. ob.	<i>poco rall.</i> emended to <i>rall.</i> by analogy with the other parts
20	vc.	notes 2-3: slur added by analogy with cb.
21	va.	<i>unis.</i> added
23	va.	G (va. Nos.1,3): <i>dim.</i>
24-26	vc.	G: only B ^b
25	cor. cb.	notes 2: marc. added by analogy with fg., vc. and in accordance with G (cor.)

No. 7 A Danish Merchant's Song

Bar	Part	Comment
		E: after title: (<i>Helge Nissen</i>) added in pencil (CN)
+1		C: <i>Med rolig Djevnhed</i> 'with quiet outspokenness'
+1	ob.1	↓ (<i>a'</i>) omitted by analogy with cl.2 and in accordance with correction in A, G; A: <i>a'</i> crossed out and rest added in pencil (unknown hand)
+1-1	fg.1	+1 to b.1 note 2: superfluous slur omitted; A: slur added in pencil
+1-5	fg.1	G: b.+1 to b.1 note 3, b.1 notes 4-7, b.1 note 8 to b.2 note 3, b.2 notes 4-7, b.2 note 8 to b.3 note 3, b.3 note 4 to b.5 note 1: slurs note 3: stacc. added by analogy with b.1 note 7, b.2 notes 3,7, b.3 note 3, b.4 note 3 and in accordance with G
1	fl.1	mp added by analogy with the other parts and in accordance with G
1	ob.1	notes 3, 7: stacc. added by analogy with fl.1 (b.1 note 7, b.2 notes 3, 7, b.3 note 3, b.4 note 3)
1	cl.1	mp added by analogy with cl.1 and in accordance with G
2	cl.1	notes 3, 7: stacc. added by analogy with fl.1 note 7: stacc. added by analogy with b.1 note 7, b.2 notes 3, 7, b.3 note 3, b.4 note 3 and in accordance with G
3	fl.1	notes 3, 7: stacc. added by analogy with fl.1 (b.1 note 7, b.2 notes 3, 7, b.3 note 3, b.4 note 3)
3	cl.1	note 3: stacc. added by analogy with fl.1 note 3: stacc. added by analogy with fl.1
4	cl.1	C: notated in $\frac{6}{8}$
4-12	Bar.solo	1. <i>volta</i> added because of repeats
5	woodw. cor.1,2	stanzas 2-5: text added as in J
5-12	Bar.solo	note 3: stacc. added by analogy with notes 1-2 and in accordance with G
5	vl.1,2	chord 1: stacc. added by analogy with note 1 and in accordance with G
6	va.	A (stanza 1): <i>selv naar han gaar paa</i> instead of <i>og gaar han hjem ad</i>
6-7	Bar.solo	G: notes 1-2: slur
7	fl.2	C: note 5: ten., ↓
8	Bar.solo	notes 1-2: stacc. added by analogy with vl.1 and in accordance with G (vl.2 No.3)
8	vl.2 va. vc. cb.	G: note 2: p added in pencil
9	fg.2	mp added by analogy with cor.1
9	cor.2,3	text added as in J; A: text missing
9-12	Bar.solo	G: note 2: stacc.
10	cl.1	G: note 2: mf
10	fg.	C: note 5: stacc.
10	Bar.solo	G (va. No.1): note 2: p added in pencil
11	va.	note 3: stacc. added by analogy with vl.1,2, va.
11	vc. cb.	second <i>volta</i> added because of repetition
12 ⁴⁴		

Bar	Part	Comment
12 ^{HI}	fl. cl.2 fg.2	G: note 1: <i>ff</i> changed to <i>mf</i> in pencil
12 ^{HI}	fl.2	notes 2-3: tie added by analogy with cl.2; G: notes 1-2: slur
12 ^{HI}	ob. cl.1	G: note 1: <i>ff</i> changed to <i>mp</i> in pencil
12 ^{HI}	cl.2	G: notes 1-2: slur; notes 2-3: tie missing
12 ^{HI}	fg.1	G: note 1: <i>ff</i> changed to <i>mf</i> in blue crayon
12 ^{HI}	cor.1	G: note 1: <i>ff</i> crossed out in blue crayon
12 ^{HI}	cor.2,3	G: note 1: <i>ff</i> changed to <i>p</i> in pencil
12 ^I	Bar.solo	note 6 added because of repetitions
12 ^{HI}	va.	G (va. No.3): chord 1: <i>ten.</i> added in pencil
12 ^I	vc.	G (vc. No.1): notes 1-3: slur added in blue crayon; note 3: stacc. added in blue crayon; notes 1-4: ———— crossed out in pencil; G (vc. No.2): notes 1-3: slur added in ink
12 ^I	cb.	G: notes 2-4: slur added in blue crayon; note 4: stacc. added in blue crayon




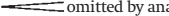
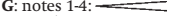

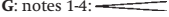
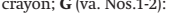

No. 8a "Handlen er en Stormagt"











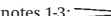

Bar	Part	Comment
1	fg.2	G: notes 1-2: slur
2	tutti	A: repeat signs crossed out in pencil (CN?)
2	cb.	notes 1-2: stacc. added by analogy with b.1 and in accordance with G (cb. No.1)
3	cl. fg. str.	<i>mp</i> added because of the repetition
3-14	fg.	slur emended from open slur; A: b.14: end of slur open (page turn); G: b.3 note 1 to b.4 note 2, b.5 note 1 to b.6 note 2, b.7 note 1 to b.8 note 2, b.9 note 1 to b.10 note 2, b.11 note 1 to b.12 note 2, b.13 note 1 to b.14 note 2: slurs
3	cor.1,2	<i>pp</i> added because of the repetition
3	va.	notes 4-6: slur added by analogy with notes 1-3 and in accordance with G; A: notes 4-6: slur added in pencil
5	fg.2	G: note 1: <i>p</i> added in blue crayon
5	cor.2	G: <i>p</i>
5	vl.1	G (vl.1 No.5): note 1: <i>pp</i>
5	vl.2	G (vl.2 No.4): note 1: <i>pp</i> crossed out in blue crayon
5	va.	G (va. No.1): <i>p</i> added in blue crayon, later erased
5	va.	G (va. No.3): <i>pp</i> crossed out in blue crayon
6	cor.1,2	G: <i>♩</i>
7	S.solo	E (stanza 3): <i>sin</i> instead of <i>dets</i>
11	vl.2	G (vl.2 No.2): notes 4-6: slur
12	fl.1 cor.1	superfluous <i>p</i> omitted
13-17	fl.1	slur emended from open slur; A: b.17: end of slur open (page turn); G: b.13 note 2 to b.14 note 5, b.15 note 1 to b.17 note 3: slurs
13	ob.1	note 1: <i>p</i> added by analogy with dynamic level in fl.1 and in accordance with G
13-18 ^I	ob.1	G: b.13 note 1 to b.14 note 5, b.15 note 1 to b.16 note 3: slurs; b.17 note 1 to b.18 ^I note 1: slur
13	fg.	note 2: marc. added by analogy with vc.
13	vl.1	note 4: beginning of slur emended from note 5 by analogy with b.11 and in accordance with G (vl.1 Nos.1,2,3,5); G (vl.1 No.4): notes 4-6: slur; A: note 4: <i>♯</i> added in pencil (CN)
13-14	vl.1	G (vl.1 No.1): b.13 note 2 to b.14 note 6: ———— ; (vl.1 No.5): b.13 note 4 to b.14 note 6: ————



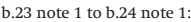
Bar	Part	Comment
13-14	vl.2	G (vl.2 Nos.2,3): b.13 note 3 to b.14 note 5: ————
13	va.	note 4: beginning of slur emended from note 5 by analogy with b.11 and in accordance with G; G: note 3: <i>f</i>
13-14	vc.	G (vc. No.1): b.13 note 1 to b.14 note 2: ———— ; (vc. No.2): b.13 note 2 to b.14 note 2: ————
13-14	cb.	G: b.13 note 1 to b.14 note 2: ————
14	fg.2	G: b.13 note 2 to b.14 note 1: ————
14-17	cor.1	slur emended from open slur; A: b.14: end of slur open (page turn); b.15 note 1: beginning of slur; b.17: end of slur open (page turn); G: b.15 notes 1-3, b.16 notes 1-3, b.17 notes 1-3: slurs
14-17	cor.2	slur emended from open slur; b.14 note 1: beginning of slur added by analogy with cor.1; A: b.15: beginning of slur open (page turn); b.17: end of slur open (page turn); G: b.14 notes 1-2, b.15 note 1 to b.16 note 2, b.17 notes 1-3: slurs
14	cor.2	note 1: <i>p</i> added by analogy with dynamic level in cor.1 and in accordance with G
15-17	fl.2	slur emended from open slur; A: b.17: end of slur open (page turn); G: b.15 note 1 to b.17 note 1, b.17 notes 2-3: slurs
15-18 ^I	ob.2	G: b.15 note 1 to b.17 note 1, b.17 note 2 to b.18 ^I note 1: slurs
15-17	cl.	slur emended from open slur; A: b.17: end of slur open (page turn); G (cl.1): b.15 note 1 to b.16 note 3, b.17 notes 1-3: slurs
15-17	fg.	slur emended from open slur; A: b.17: end of slur open (page turn); G: b.15 note 1 to b.16 note 3, b.17 notes 1-4: slurs
15-18 ^I	cor.3	slur emended from open slur; A: b.17: end of slur open (page turn); G: b.15 notes 1-2, b.16 notes 1-4, b.17 notes 1-3: slurs
15	va.	note 1: <i>ff</i> added by analogy with vl.1,2 and in accordance with G
16	fg.	note 2: marc. added by analogy with vc., cb.
16-17	cor.2	b.16 note 2 to b.17 note 1: tie added by analogy with fl.2, ob.2
16	S.solo Bar.solo	E (stanza 3): <i>Tugt</i> changed to <i>Angst</i> in pencil
16	T.	A: note 1: <i>♭</i> added in pencil (CN)
16-17	va.	G (va. No.3): end of slur changed from b.16 note 8 to b.17 note 1 in pencil
17	Bar.solo	A: <i>rall.</i> added in pencil (CN)
17	cb.	note 8: <i>♩</i> emended to <i>♩</i> (rhythmic error)
17	cb.	note 1: stacc. added by analogy with vc. and in accordance with G
18 ^I		A: <i>a Tempo</i> added in pencil (CN)
18 ^I -19 ^I	cor.1,2	b.19 ^I : slur emended to open slur because of repetition
18 ^I	cb.	note 2: <i>dim.</i> added by analogy with the other parts and in accordance with G (cb. No.1)
18 ^{II}		<i>a tempo</i> added by analogy with 18 ^I and in accordance with G fl., ob., cl., fg.1, cor.1,3, vl.1,2, va., vc. (No.1)
18 ^{II} -20	ob.	beginning of slur emended to open slur by analogy with b.18 ^I
18 ^{II} -20	cor.3	slur emended from open slur; A: b.17: end of slur open (page turn)
18 ^{II}	vl.1 vl.2 va. vc.	note 1: <i>arco</i> added by analogy with b.18 ^I and in accordance with G (vl.1,2, va.)

Bar	Part	Comment
19 ¹	vl.1	slur notes 1-6 emended to two slurs by analogy with vl.2, va. and in accordance with G


No. 8b "Spolen spinder"

Bar	Part	Comment
1-4	vl.1	end of slur emended from note 11 by analogy with vl.2 and in accordance with G
1	vl.1,2	A: note 1: <i>mf</i> changed to <i>mp</i> (CN)
5-11	fl.	G: b.5 note 1 to b.7 note 4, b.8. note 1 to b.11 note 4: slurs
5-11	ob.1	slur emended from open slur by analogy with fl.; A: b.9: beginning of slur open (page turn); G: b.5 note 1 to b.7 note 4, b.8. note 1 to b.11 note 4: slurs
5-11	ob.2	G: b.5 to b.8 note 2, b.9 note 1 to b.11 note 1: slurs
5-11	cl.1	G: b.5 to b.8 note 2, b.9 note 1 to b.11 note 1, b.11 notes 2-4: slurs
5-13	cl.2	G: b.5 note 1 to b.7 note 6, b.8 note 1 to b.10 note 2, b.11 notes 1-3, b.12 notes 1-5: slurs
5	fg.1	G: note 1: <i>p</i>
5-13	fg.1	G: b.5 note 1 to b.8 note 2, b.9 note 1 to b.10 note 2, b.11 notes 1-3, b.12 notes 1-4, b.13 notes 1-3: slurs; b.10 note 2 to b.11 note 1: tie added in blue crayon
5-13	fg.2	G: b.5 note 1 to b.8 note 2, b.9 note 2 to b.11 note 3, b.12 notes 1-4, b.13 notes 1-3: slurs
5-19	CORO	text added as in J; music added as in B; A: music and text except b.5 note 1 missing; b.5: note 1 added in pencil
5-6	vc.	emended by analogy with va. and in accordance with G; A:
		
6	CORO	stanza 1: <i>Et Hundredaars</i> emended to <i>Hundredaars</i> because of the rhythm; stanza 2: <i>Og Viismænd</i> emended to <i>Viismænd</i> because of the rhythm
8	vl.2	end of slur emended from note 3 by analogy with vl.1 and in accordance with G
9	va. vc.	end of slur emended from note 11 by analogy with bb.5-8 and in accordance with G
9	cb.	b.9 note 1: stacc. omitted by analogy with bb.5-8
10-11	ob.1	G: b.10 note 4 to b.11 note 4: 
10-11	cl.2	G: b.10 note 2 to b.11 note 3: 
10-11	fg.	b.10 note 2 to b.11 note 1: tie added by analogy with ob.2, cl.1; A: tie added in pencil; G: tie added in pencil or blue crayon
10	fg.2	G: added in pencil
10	vc.	notes 1-12: slur added by analogy with bb.5-8 and in accordance with G
11	fl.	 omitted by analogy with ob., cl., fg.
11	ob.2 cl.1 fg.1	G: notes 1-4: 
11	cor.3	note 1: <i>b</i> added by analogy with ob.2, fg.; A: <i>b</i> added in pencil; G: note 1: <i>b</i> added in pencil; notes 1-3: 
11	vl.1,2	G: notes 1-4: 
11	va.	G: slur changed to bb.1-6, 7-12 in blue crayon; G (va. Nos.1-2): notes 5-12:  ; (va. No.3): notes 7-12: 

Bar	Part	Comment
11	vc.	G (vc. No.1): notes 7-12: 
12	va.	notes 2-4: slur added by analogy with vl.1,2
12	cb.	note 1: <i>f</i> added by analogy with vc. and in accordance with G; G: notes 1-2: slur added in blue crayon; note 2: stacc. added in blue crayon
13	fl. ob. cl. fg.	 added by analogy with cor.3, str.
13	fg.2	note 3: <i>B</i> emended to <i>B</i> ³ by analogy with fg.1 and in accordance with G
13	S.	note 2: <i>h</i> added by analogy with fl.1, ob.1, vl.1,2
13	vc. cb.	notes 1-2:  added by analogy with vl.1,2, va. and in accordance with G
14-15	cl.2	G: b.14 note 1 to b.15 note 6: slur
14-15	cor.3	G: b.14 note 5 to b.15 note 4: 
14	cb.	G (cb. Nos.1,2): note 2: <i>dim.</i>
15	cl.2	G: note 2: <i>c'</i>
15	CORO	B (stanza 2): <i>mat</i> instead of <i>træt</i>
16-19	cl.1	G: b.16 note 1 to b.17 note 3, b.18 note 1 to b.19: slurs
16-19	cl.2	G: b.16 notes 1-3, b.17 notes 1-4, b.18 note 1 to b.19: slurs
16	fg.	note 1: <i>pp</i> added by analogy with fl., cl. and in accordance with G (fg.1)
16-19	fg.1	G: b.16 note 1 to b.17 note 5, b.18 note 1 to b.19: slurs
16-19	fg.2	G: b.16 notes 1-4, b.17 notes 1-5, b.18 note 1 to b.19: slurs
16	cb.	G (cb. No.1): note 1: <i>pp</i>
17	fg.	G: notes 1-4: 
17	vl.1	G (vl.1 No.5): notes 3-5: 
18-19	fl.1	G: b.18 note 3: end of slur
18	fg.	note 2:  added by analogy with fl., ob., cl.; G (fg.1): notes 1-2:  ; G (fg.2): b.18 note 1 to b.19: 
18-19	vl.1	G (vl.1 No.1): b.18 note 1 to b.19: 
18	vl.1,2	G (vl.1 No.1, vl.2 No.1): notes 1-3: 
19	ob.	<i>h</i> emended to <i>h</i> by analogy with fl., cl.; <i>dim.</i> added by analogy with fl., cl.
19	ob. cl.	<i>p</i> added by analogy with fl. and in accordance with G (cl.2)
19	cl.1	G: <i>h</i>
19	fg.1	<i>h</i> (g) added by analogy with B., cb.; <i>p dim.</i> added by analogy with ob. and in accordance with G
19	fg.2	<i>h</i> (G) added by analogy with B., cb.; <i>p dim.</i> added by analogy with ob. and in accordance with G
19	T. B.	<i>dim.</i> added by analogy with S., A.
19	va.	<i>dim.</i> added by analogy with vl.1,2 and in accordance with G
19	vc. cb.	<i>p dim.</i> added by analogy with vl.1,2 and in accordance with G; A: <i>p dim</i> added in ink
19	vc. cb.	<i>h</i> emended to <i>h</i> by analogy with vl.1,2, va. and in accordance with G; A: <i>h</i> added in ink
20-21	va.	b.20 note 7 to b.21 note 12: music added by analogy with vl.1 and in accordance with G
21	vl.2	notes 4-12 added by analogy with vl.1 and in accordance with G
22	vl.2	notes 1-12: slur added by analogy with vl.1;  added by analogy with vl.1, va.

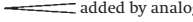
Bar	Part	Comment
23	vl.1,2	 added by analogy with va. and in accordance with G (vl.1 Nos.1-3, vl.2); G (vl.1 No.4); bb.23-24:  ; (vl.1 No.5); b.23 notes 7-12: 
23-24	vl.2	b.23 note 1 to b.24 note 1: added by analogy with vl.1 and in accordance with G
23	vl.2 va.	fz added by analogy with vl.1 and in accordance with G

No. 9. "Danmark, i tusend Aar"

Bar	Part	Comment
		No. 9 added; the instrumental parts added as in G and the choral parts as in B ; the text added as in J ; A : instrumental parts except b.1, text from b.4 and number missing
		B : <i>Tempo risoluto</i>
1	CORO	A : <i>Danmark i tusend Aar</i> added in pencil (CN)
2-4	CORO	B , I (stanza 2): <i>Atter en stormfuld Vaar vælter mod Havn og Gaard</i> instead of <i>Danmark, imod dig slaar atter en stormfuld Vaar</i> ; E : <i>Atter en stormfuld Vaar vælter mod Havn og Gaard</i> changed to <i>Danmark, imod dig slaar atter en stormfuld Vaar</i> in pencil
2-5	CORO	
3	vl.1,2	G : notes 1-2: slur added in blue crayon; note 2: ten. added in blue crayon
4	cor.3	notes 1-4: marc. added by analogy with cor.2
4	va. vc. cb.	G : notes 1-2: slur added in blue crayon; note 2: ten. added in blue crayon
5	ob.	note 3: marc. emended to stacc. by analogy with cl.
5	fg. cor.2,3	note 2: stacc. added by analogy with ob., cl., cor.1
5	tr.	note 3: stacc. added by analogy with ob., cl., cor.1; note 4: marc. added by analogy with ob., cl., cor.1
5-6	CORO	B , I (stanza 1): <i>kun én Slægts</i> instead of <i>vor Stammes</i> ; stanza 3: <i>som én Slægts</i> instead of <i>og fri Mænds</i> ; E (stanza 1): <i>kun én Slægts</i> changed to <i>vor Stammes</i> in pencil; stanza 3: <i>som én Slægts</i> changed to <i>og fri Mænds</i> in pencil
5	vl.1,2	G : notes 1-2: slur added in blue crayon; note 2: ten. added in blue crayon
6	tr.	note 1: marc. added by analogy with ob., cl., cor.1
6	va. vc. cb.	G : notes 1-2: slur added in blue crayon; note 2: ten. added in blue crayon
7	fg. cor.2,3	G : notes 1-3: 
7	va. vc. cb.	G : notes 2-3: slur added in blue crayon; notes 2-3: ten. added in blue crayon
8	tr.	G : note 1: ff
8	CORO	B , I (stanza 1): <i>plyndret</i> instead of <i>hærget</i> ; stanza 2: <i>Kamp</i> instead of <i>Strid</i> ; E (stanza 1): <i>plyndret</i> changed to <i>hærget</i> in pencil; stanza 2: <i>Kamp</i> changed to <i>Strid</i> in pencil
8-13	CORO	B , I (stanza 3): <i>tag du os, Mand for Mand, brug du os, hvor du kan, staa, naar vi faldt, vort Land</i> instead of <i>Brug du os, hvor du kan, tag du os Mand for Mand! Staa skal vort Fædreland</i> ; E : <i>tag du os, Mand for Mand, brug du os, hvor du kan, staa, naar vi faldt, vort Land</i> changed to <i>Brug du os, hvor du kan, tag du os Mand for Mand! Staa skal vort Fædreland</i> in pencil



Bar	Part	Comment
9	vl.1,2	G : notes 1-2: slur added in blue crayon; note 2: ten. added in blue crayon
10	va. vc. cb.	G : notes 1-2: slur added in blue crayon; note 2: ten. added in blue crayon
11	vl.1,2	G : notes 1-2: slur added in blue crayon; note 2: ten. added in blue crayon
12	va. vc. cb.	G : notes 1-2: slur added in blue crayon; note 2: ten. added in blue crayon
13	fl.	note 4: superfluous ff omitted
13	vl.1,2	G : notes 1-2: slur added in blue crayon; note 2: ten. added in blue crayon
13	va. vc. cb.	G : notes 2-3: slur added in blue crayon; note 3: ten. added in blue crayon
14	tr.2	notes 1-2: marc. emended to ten. by analogy with cor., tr.1

No. 7 Appendix, Andante

Bar	Part	Comment
7	vc.	note 1: superfluous <i>div.</i> omitted
8	vc.	note 2: <i>unis.</i> added
9	va.	 added by analogy with vl.1,2, vc., cb.
10	RECIT.	stanza 2: <i>Mening Maal</i> emended to <i>Mening og Maal</i> by analogy with stanza 1
12 ¹	vl.1,2 va.	note 2: mf added by analogy with b.+1
12 ¹	vc.	note 1: mf added by analogy with b.+1

CANTATA FOR THE CENTENARY OF THE POLYTECHNIC COLLEGE

No. 1 "En Funke blev tændt"

Bar	Part	Comment
1	tb.2	<i>tb.2</i> added because of two notes (an octave) in b.4 and as in B
1	T.	 emended to 
1-3	fl. ob. cl.(E ^b) cl.(B ^b)	A : b.1 note 1 to b.3 note 7: slur added in pencil
1-3	fl. ob. cl.(E ^b)2 cor.1,2,3	B : b.1 note 1 to b.3 note 1: slur added in pencil
1-2	cl.(E ^b)1	B : b.1 note 1 to b.2 note 1: slur added in pencil
1	cl.(E ^b)	B : notes 1-8: stacc. added in pencil
1	cl.(B ^b)1	B : notes 1-2, 4-8: ten. added in pencil
1	cor.4	B : notes 4-8: slur; <i>Legato</i> added in pencil above staff
1	tb.1,2	B : <i>Legato</i> added in pencil above staff
2-3	cl.(E ^b)1	B : b.2 note 2 to b.3 note 7: slur added in pencil; notes 2-3: stacc. added in pencil
2	cl.(E ^b)2	B : notes 1-9: stacc. added in pencil
2-3	cl.(B ^b)1	B : ten. added in pencil
2	cor.4	B : notes 1-3, 4-6, 7-9: slurs added in pencil
3	cl.(B ^b)1	B : notes 1-7: ten. added in pencil
3	cor.4	B : notes 1-3, 4-6: slurs added in pencil
3	tb.	ff added by analogy with the other instruments
5-6	cl.(B ^b)1	B : b.5 note 1 to b.6 note 3: slur added in pencil
6	fg.	note 4: fz added as in B and by analogy with the other instruments
6	cnt.2	B : 3 <i>gange</i> ('3 times') added in pencil below staff