

CARL NIELSEN

1865 - 1931

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VÆRKER  
WORKS

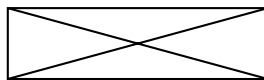
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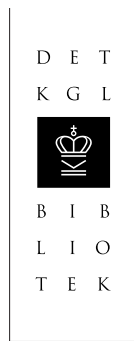
Series III. Vocal Music. Volume 3

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Edition Wilhelm Hansen  
Copenhagen 2008





CARL NIELSEN

KANTATER 3

CANTATAS 3

Udgivet af

Edited by

Lisbeth Ahlgren Jensen

Lisbeth Larsen

Kirsten Flensburg Petersen



Edition Wilhelm Hansen  
Copenhagen 2008

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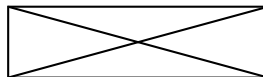
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## GENERAL PREFACE

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

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

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

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

### Series I, Stage Music

- Operas
- Incidental music

### Series II, Instrumental Music

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

## GENERELT FORORD

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

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

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

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

### Serie I, Scenemusik

- Operaer
- Skuespilmusik

### Serie II, Instrumentalmusik

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

### Series III, Vocal Music

Cantatas  
Songs  
Choral Pieces

### Series IV, Juvenilia et Addenda

#### Editorial principles

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998  
The Carl Nielsen Edition*

*Revised 2008*

### Serie III, Vokalmusik

Kantater  
Sange  
Korsatser

### Serie IV, Juvenilia et Addenda

#### Redaktionelle principper

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

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

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998  
Carl Nielsen Udgaven*

*Revideret 2008*

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.<sup>51</sup> 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.<sup>52</sup> 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.<sup>51</sup> 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.<sup>52</sup> 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.*

tion to Hans Hartvig Seedorff Pedersen.<sup>53</sup> According to a diary entry the composer received the text for the first song on 15 July 1929, and on 24 July he received the rest.<sup>54</sup>

The text was written in a very short time, and it was the object of several revisions during the process. Thus Seedorff accepted a suggestion from the festival committee to shorten the extensive recitative that makes up the second part of the cantata,<sup>55</sup> and on Professor H.I. Hannovers<sup>56</sup> recommendation he also changed a line in the concluding song. Here the wording "Advance once again your boundaries" was changed to "Advance the boundaries of your knowledge" in order to avoid giving offence to German participants in the celebration: after all it was not so long ago since the German border had been moved. There was also discussion as to how the cantata would fit in with the rest of the programme. Besides the sung elements, Nielsen suggested either to begin with a "festive orchestral piece" while the guests were taking their seats,<sup>57</sup> or that this piece be played after the conferring of degrees. Presumably he had already by this point formed the view that the *Festival Prelude for the New Century* for piano<sup>58</sup> would be well suited to the purpose if it was scored for wind orchestra.

The music for the Cantata was composed in the course of a few weeks at the end of July 1929, while Nielsen was staying by turns in his summerhouse at Skagen and at the Damgaard estate near Fredericia. On 2 August, having finished the task, he was able to travel to Copenhagen to "get the copying done for the Cantata for the Polytechnic College".<sup>59</sup> It had been decided right from the beginning that the Cantata should be performed by the Band of the Royal Life Guards: "The Cantata must be arranged for the Guards' Orchestra (winds): this should be done by another (skilled) person, since I am unaccustomed and would take too long over it."<sup>60</sup>

53 Danish writer (1892-1986).

54 Torben Schousboe, *op. cit.*, p. 568, and letter from Nielsen to L.C. Nielsen, 24.7.1929 (DK-Kk, CNA, I.A.c.).

55 Cf. letter from Nielsen to H.I. Hannover, dated 29.7.1929. Copy in CNU of copy at Technical University of Denmark (the location of the original is not known). Seedorff's manuscript with the suggested alterations entered is in DK-Kk, CNA, I. D.3.b. The manuscript also contains Nielsen's sketchings of rhythm.

56 Professor of Technology at the Polytechnic College (1861-1937). Cf. letter from H.I. Hannover to Nielsen, 29.7.1929 (DK-Kk, CNA, I.A.b.).

57 Cf. letter to H.I. Hannover, dated 28.7.1929 (Technical University of Denmark) and letter to Professor Aubeck, dated 28.7.1929 (DK-Kk, Copy in CNU of original letter in private ownership).

58 *Carl Nielsen, Works*. Published by The Carl Nielsen Edition, The Royal Library, Series II. Vol. 12.

59 Cf. Torben Schousboe, *op. cit.*, p. 568.

60 Letter to L.C. Nielsen, 16.6.1929 (DK-Kk, CNA, I.A.c.).

overdraget til Hans Hartvig Seedorff Pedersen.<sup>53</sup> Ifølge et dagbogsnotat modtog komponisten teksten til kantatens første sang den 15. juli 1929,<sup>54</sup> og den 24. juli modtog han resten.

Teksten blev skrevet i løbet af ret kort tid, og den var genstand for flere omarbejdelser undervejs. Således accepterede Seedorff et forslag fra festudvalget om at forkorte det omfattende recitativ, der udgør kantatens anden del,<sup>55</sup> og på professor H.I. Hannovers<sup>56</sup> anmodning ændrede han ligeledes en linje i den afsluttende sang. Her blev ordlyden "Flyt frem paany dit Grænseskel" ændret til "Flyt frem din Videns Grænseskel", fordi man ville undgå at fornærme tyske deltagere i jubilæumsfesten; det var jo ikke længe siden man havde rykket den sønderjyske grænse. Det blev tillige diskuteret, hvordan kantaten skulle passes ind i programmet ved jubilæumsfesten. Foruden de sungne indslag foreslog Carl Nielsen, at man enten indledte med et "festligt Musikstykke for Orkester", mens gæsterne indtog deres pladser, eller spillede det festlige musikstykke efter promotionerne.<sup>57</sup> Formentlig havde han allerede på dette tidspunkt tænkt sig, at *Fest-Præludium ved Aarhundredskiftet* for klaver ville være velegnet til formålet, hvis det blev instrumenteret for blæseorkester.<sup>58</sup>

Kantaten blev komponeret i løbet af nogle få uger i slutningen af juli 1929, mens Carl Nielsen på skift opholdt sig i sin sommerbolig på Skagen og på Damgaard ved Fredericia. Den 2. august kunne han efter endt gerning rejse til København for at "faa Kopieringen af Kantaten til Polyteknisk Læreanstalt i Orden".<sup>59</sup> Det var lige fra begyndelsen blevet besluttet, at kantaten skulle opføres af Den Kongelige Livgardes Musikkorps: "Kantaten skal omskrives for Gardens Orkester (Blæsere): det skal gøres af en anden (rutineret) Mand da jeg er uvant og derfor vil tage mig for megen Tid!"<sup>60</sup>

53 (1892-1986).

54 Torben Schousboe, *op. cit.*, s. 568 og brev fra Carl Nielsen til L.C. Nielsen af 24.7.1929 (DK-Kk, CNA, I.A.c.).

55 Jf. brev fra Carl Nielsen til H.I. Hannover af 29.7.1929. Kopi i DK-Kk, Carl Nielsen Udgaven (brevkopi på Danmarks Tekniske Universitet; originalens lokalisering ikke kendt). Seedorffs manuskript med de foreslåede ændringer findes i DK-Kk, CNA, I. D.3.b. Manuskriptet er ligeledes forsynet med Carl Niensens skitsering af rytmen.

56 Professor i teknologi ved Polyteknisk Læreanstalt (1861-1937). Jf. brev fra H.I. Hannover til Carl Nielsen af 29.7.1929 (DK-Kk, CNA, I.A.b.).

57 Jf. brev til H.I. Hannover af 28.7.1929 (Danmarks Tekniske Universitet) og brev til professor Aubeck af 28.7.1929 (DK-Kk, kopi i CNU).

58 *Carl Nielsen, Værker*. Udgivet af Carl Nielsen Udgaven, Det Kongelige Bibliotek. Serie II. Bind 12.

59 Jf. Torben Schousboe, *op. cit.*, s. 568.

60 Brev til L.C. Nielsen af 16.6.1929 (DK-Kk, CNA, I.A.c.).



The instrumentation for wind orchestra was undertaken by Johannes Andersen, who also orchestrated the *Festival Prelude for the New Century*, which at Nielsen's suggestion was played during the celebration. Nielsen also sought outside help with copying out the vocal parts, first trying to get composer Poul Schierbeck to do the job, then considering Finn Høffding.<sup>61</sup> In the end the choral parts were the only portions of the performance material to be printed.

The jubilee celebration took place on 29 August 1929 in the great hall Forum in Copenhagen, where a dinner was provided for no fewer than 2.300 people. The occasion was covered in detail by the daily papers, and not only was the programme of the day – which offered speeches, degree awards and congratulatory messages, in addition to Nielsen's music – transmitted on National Radio, but Seedorff's cantata text was also printed in *Nationaltidende*.<sup>62</sup> The music was performed by the Student Choral Society, actor Svend Methling<sup>63</sup> who performed the recitation, and the Band of the Royal Life Guards directed by Johan Hye-Knudsen.<sup>64</sup>

Already when Nielsen received the first approach for the music, there were plans that the new cantata should be performed at the Polytechnic College's future annual celebrations.<sup>65</sup> To this end he produced a version for chorus, reciter, strings and piano, which was given its first performance at the graduation celebrations on 5 February 1931 by The Student Choral Society and an orchestra of "Engineers and their wives under the direction of Schools' Inspector, K.O. Buch";<sup>66</sup> the reciter as before was Svend Methling.

The basis for the edition of the instrumental part of the music is Johannes Andersen's score for wind orchestra together with the instrumental parts. As the basis for the vocal movements,

Det blev Johannes Andersen, der foretog instrumentationen for harmoniorkester, ligesom han instrumenterede *Fest-Præludium ved Aarhundredskiftet*, der på Carl Niensens forslag blev spillet under festen. Også til udskrivning af vokalstemmerne søgte han fremmed hjælp, idet han først prøvede at få komponisten Poul Schierbeck til at kopiere dem, og siden overvejede at spørge Finn Høffding.<sup>61</sup> Korstemmerne endte dog med som det eneste af opførelsesmaterialet at blive trykt.

Jubilæumsfesten fandt sted den 29. august 1929 i den store hal Forum i København, hvor der om aftenen blev givet en middag for ikke færre end 2.300 personer. Begivenheden blev dækket tæt af dagspressen, og ikke alene blev dagens program, der foruden Carl Niensens musik bød på taler, promotioner og overbringelse af lykønskninger, transmitteret i Statsradiofonien, men Seedorffs tekst til kantaten blev også aftrykt i *Nationaltidende*.<sup>62</sup> Musikken blev udført af Studentersangforeningen, skuespilleren Svend Methling,<sup>63</sup> der fremførte recitationen, og Den Kongelige Livgardes Musikkorps under ledelse af Johan Hye-Knudsen.<sup>64</sup>

Allerede da Carl Nielsen modtog den første henvendelse om musikken, havde man planer om, at den nyskrevne kantate skulle opføres ved Polyteknisk Lærestalts fremtidige årsfester.<sup>65</sup> Til dette formål udarbejdede han en version for kor, recitator, strygere og klaver, der blev opført første gang ved eksamensfesten den 5. februar 1931 af Studentersangforeningen og et orkester af "Ingeniører og Ingeniørfruer under Direktion af Skoleinspektør K.O. Buch";<sup>66</sup> recitator var som tidligere Svend Methling.

Til grund for nærværende udgave af den instrumentale del af musikken er lagt Johannes Andersens partitur for harmoniorkester, der er kompletteret med instrumentalstemmerne. Som grundlag for vokalsatsen er derimod benyttet de trykte

61 Poul Schierbeck (1888-1949), Finn Høffding (1899-1997). Letter to Schierbeck 26.7.1929 (DK-Kk, CNA, I.A.d.).

62 *Nationaltidende* (Evening edition), 30.8.1929.

63 (1891-1977).

64 Danish conductor (1896-1975).

65 Cf. letter from Nielsen to L.C. Nielsen, dated 13.5.1929. DK-Kk, CNA, I.A.c.

66 *Beretning om den polytekniske Lærestalt i Undervisningsaaret fra 1. August 1930 til 31. Juli 1931*, Copenhagen 1932, p. 31. This version was also performed at the graduation celebrations from 1932-36; later scored for large string orchestra and performed at The Royal Theatre under Johan Hye-Knudsen.

61 Poul Schierbeck (1888-1949), Finn Høffding (1899-1997). Brev til Poul Schierbeck af 26.7.1929 (DK-Kk, CNA, I.A.d.).

62 *Nationaltidende* (Aften) 30.8.1929.

63 (1891-1977).

64 Kongelig kapelmester (1896-1975).

65 Jf. brev fra Carl Nielsen til L.C. Nielsen af 13.5.1929 (DK-Kk, CNA, I.A.c.).

66 *Beretning om den polytekniske Lærestalt i Undervisningsaaret fra 1. August 1930 til 31. Juli 1931*, København 1932, s. 31. Denne version blev også opført ved eksamensfesterne 1932-36; senere instrumenteret for stort strygerorkester og opført på Det Kongelige Teater under ledelse af Johan Hye-Knudsen.

the printed choral parts have been used, together with the vocal movements in the autograph piano score (Source E), because the fair copy lacks text underlay in Nos. 1 and 3. Furthermore, the vocal text is collated with the text in the printed programme (Source L) and with Seedorff's manuscript (Source J). The instrumental parts were prepared by an unknown copyist, but they contain annotations by Nielsen, who therefore must have inspected the materials and approved them in their final state, which is also indicated by his annotations in the fair copy.

The version for chorus, reciter, piano and string orchestra was presumably made in 1930 on the basis of Nielsen's vocal score, and it can be considered as a partial fair copy, in the sense that the text underlay, the second movement and the piano part are in a foreign hand. This version is published in Series IV, the volume of *Juvenilia et Addenda*.

Lisbeth Ahlgren Jensen

#### H Y M N T O A R T

In October 1929 various representatives of the arts met in a joint manifestation of Danish cultural activity, prompted by an idea of sculptor Willie Wulff.<sup>67</sup> The aim was to document the previous 50 years' achievements in music, sculpture and literature, to encourage and inspire contemporary artists and the public, and to 'strengthen the feeling and desire for art in the future'.<sup>68</sup> A specialist committee was established for each of those three arts, but other art-forms were also represented, for example architecture, book illustration, graphic art and caricature drawing. The exhibition hall Forum in Copenhagen was the site of the rally. Here the setting for the exhibition was created, which included amongst other things a concert platform and seating for 1.100 listeners, together with a smaller hall for chamber music and readings.<sup>69</sup>

For the opening of the exhibition Nielsen was asked to compose music to a text by the poet Sophus Michaëlis,<sup>70</sup> who was deputy chairman of the Art Exhibition Committee. It seems that

67 (1881-1962).

68 *Det danske Kunststævne. Digtekunst, Maleri, Skulptur, Tonekunst, Arkitektur, Grafisk Kunst, Tegnekunst, Copenhagen 1929*, p. 15.

69 *Ibid.*, pp. 7-18. At the exhibition works by Nielsen's wife, Anne Marie Carl-Nielsen, were shown.

70 (1865-1932).

korstemmer, der er kompletteret med vokalsatsen i det autografe klaverpartitur (kilde E), idet renskriften er uden tekstunderlægning i nr. 1 og nr. 3. Vokalteksten er tillige kollationeret med teksten i det trykte program (kilde L) og med Seedorffs manuskript (kilde J). Instrumentalstemmerne, der er udført i fremmed hånd, indeholder tilskrifter af Carl Nielsen, der altså gennemså stemmematerialet og accepterede dets endelige udformning, hvilket også hans tilskrifter i renskriften viser.

Versionen for kor, recitator, klaver og strygeorkester er formentlig udarbejdet i 1930 byggende på Carl Niensens klaverpartitur, og kan betragtes som en delautograf i den forstand, at tekstunderlægningen i nr. 2 og klaverstemmen er skrevet i fremmed hånd. Den udgives i Serie IV, *Juvenilia et Addenda*.

Lisbeth Ahlgren Jensen

#### H Y M N E T I L K U N S T E N

Oktober 1929 mødtes repræsentanter for de forskellige kunstretninger i en fælles manifestation til fremme af dansk kunstnerisk virke efter en ide af billedhuggeren Willie Wulff.<sup>67</sup> Hensigten var gennem musik, billedkunst og litteratur at dokumentere de seneste 50 års frembringelser til opmuntring og inspiration for samtidens kunstnere og publikum og at "styrke Kunstfølelsen og Kunststrangen ind i Fremtiden."<sup>68</sup> For de tre kunstarter var nedsat faglige udvalg, men også andre kunstarter var repræsenteret, så som arkitektur, bogillustration, grafisk kunst og karikaturtegning. Udstillingsbygningen Forum i København blev stedet for stævnet. Her indrettedes rammerne for udstillingen, som blandt andet indbefattede en koncerttribune og siddepladser til 1.100 tilhørere samt en mindre sal til kammermusik og oplæsninger.<sup>69</sup>

Til åbningen af stævnet havde man bedt Carl Nielsen komponere musik til en tekst af digteren Sophus Michaëlis,<sup>70</sup> som var næstformand for Kunststævnets komité. Det ser ud til

67 (1881-1962).

68 *Det danske Kunststævne. Digtekunst, Maleri, Skulptur, Tonekunst, Arkitektur, Grafisk Kunst, Tegnekunst, København 1929*, s. 15.

69 *Ibid.*, s. 7-18. På udstillingen vistest arbejder af bl.a. Anne Marie Carl-Nielsen.

70 (1865-1932).

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B E S Æ T N I N G  
O R C H E S T R A

2 flauti / flauto piccolo (E<sup>b</sup>)

2 oboi

2 clarinetti (E<sup>b</sup>)

4 clarinetti (B<sup>b</sup>)

fagotto

4 corni

2 cornetti

3 trombe

2 flicorno tenore

flicorno baritono

3 tromboni

2 tube

piatti

timpani

coro (T1 T2 B1 B2)

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).

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<sup>de</sup> 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",<sup>22</sup> 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.

<sup>22</sup> "To be left out".

- C** Printed choral parts (Nos. 1-3).  
*Studenter-Sangforeningen, Copenhagen.*  
Title on first music page: "Studenter-Sangforeningen / Kantate / ved / Polyteknisk Læreanstalts 100 årige jubilæum / 30 august 1929 / Mødet med jorden"<sup>23</sup> / Tekst: Hans Hartvig Seedorff Pedersen".  
27x18 cm.
- D** Parts, manuscript copies (No. 4).  
*Det Kongelige Livgardes Musikarkiv* (copy at The Carl Nielsen Edition).  
Title on first music page of fl. picc.: "Fædrelandssang af Carl Nielsen. / Text af Holger Drachmann".  
15.5x23.5 cm, 26 parts.  
Instrumental parts for *Du danske Mand*, which with Seedorff's text was used for No. 4.
- E** Piano score, autograph.  
*DK-Kk, CNS 324b.*  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.5x26 cm, 14 pages written in black ink paginated 1-13, unpaginated page, additions in pencil. Bound in library binding.  
Paper type: 18 staves.  
Title on first music page: "Carl Nielsen / Kantate ved Polyteknisk Læreanstalts 100 Aars Jubilæum / 30 August 1929".  
Contains Nos. 1-3 for male choir and piano; p. 10 includes sketch for the ending of the second movement, crossed out in pencil; p. 11 includes a discarded fair copy of bb. 17-19 crossed out in pencil; added on p. 13: "IV Slutningssang. / Til Slutningssangen benyttes Melodien til: 'Du / danske Mand'."<sup>24</sup>
- F** Score for chorus, recitation, piano, strings, autograph, manuscript.  
*DK-Kk, CNS 324a.*  
Donated to The Royal Library by The Royal Theatre, Copenhagen, in 1954.  
Title page: "Carl Nielsen / Kantate ved Polyteknisk Læreanstalts 100 aarige Jubilæum. / 30 August 1929. / Kor, Recitation og Orkester / (Udtog for Strygere og Klaver) / (Partitur)".  
34.5x26 cm, 26 pages written in black ink (unpaginated
- page, paginated 1-23, two unpaginated pages) additions in pencil, red and blue crayon. Bound in library binding.  
Paper type: 18 staves.  
Strings in No. 1 in Nielsen's hand, vocal and piano parts in foreign hand, and the text of the vocal part added in foreign hand in blue crayon; No. 2 written in foreign hand with indications of instruments added in Nielsen's hand in blue crayon; p. 16 includes a five-bar sequence of harmonies and indications of instruments in pencil; strings in No. 3 (except bb. 5-7 of vc., cb.) written in Nielsen's hand, but vocal part including text and piano part in foreign hand; on p. 20 "IV Slutningssang. / Til Slutningssangen benyttes Melodien til: 'Du danske Mand.'"<sup>25</sup> added in foreign hand; No. 4 in Nielsen's hand with the heading "VI / Synges af Koret og Forsamlingen enstemmigt";<sup>26</sup> vocal part is without text.
- G** Parts for piano and strings, manuscript copies.  
*Studenter-Sangforeningen, Copenhagen.*  
34.8x26 cm, 7 parts, including paper-bound piano part.
- H** Draft and sketches.  
*DK-Kk, CNS 324c.*  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
35x26 cm, 3 bifolios and 1 folio, written in pencil, paginated 1-4, two unpaginated pages, 5, the rest blank, additions in black ink.  
Paper type:  
bifolios 1-3: 12 staves  
folio: 10 staves  
Drafts and sketches of Nos. 1-3; includes also draft of *Der gaar et stille Tog igennem Kampens Bulder* for voice and piano with text added.
- I** Fragment for piano score, autograph.  
*DK-Kk, CNA, III.A.2* (description based on copy at The Carl Nielsen Edition).  
c. 17.5x25 cm, 1 oblong folio, written in ink.  
Paper type: 7 staves.  
Vocal and piano parts of No. 3 for vocal (identical with bb. 13-18), transposed to F-major; on verso of folio a letter from Nielsen to his daughter, Irmelin, with dating "[6-8-1929]" added later.

<sup>23</sup> "Encounter with the Earth".

<sup>24</sup> "IV Final Song. / For the final song the melody of 'Du / danske Mand' is to be used."

<sup>25</sup> "IV Final Song. / For the final song the melody of 'Du danske Mand.' is to be used"

<sup>26</sup> "VI / to be sung by the choir and the audience in unison". "VI" must be an error, should be "IV".

**J** Text, manuscript, autograph.  
DK-Kk, CNA, I.D.3.b (description based on copy at The Carl Nielsen Edition).  
On first text page: "Mødet med Jorden / \* \* \* / Digtning ved Polyteknisk Lærestalts 100-aars Fest / 30' August 1929. / \* \*"  
Text manuscript with Nielsen's suggestions and deletions inserted in an undated letter from Seedorff Pedersen to Nielsen, where the former accepts Nielsen's cuts.

**K** Text, typewritten.  
*Danmarks Tekniske Universitet.*  
Title on first page: "Mødet med Jorden.<sup>27</sup> / Digtning ved Polyteknisk Lærestalts 100-Aars Fest. / 1829 – 30. August – 1929."  
33.9x21 cm, unpaginated folio with three typewritten pages.

**L** Printed text.  
DK-Kk, CNA, I.E.b.  
Title page: "MØDET MED JORDEN / \* / DIGTNING VED / POLYTEKNISK LÆRESTALTS / 100-AARS FEST / 1829 \* 30. AUGUST \* 1929".  
On back cover: "J.Jørgensen & Co. \* Ivar Jantzen".  
26.5x19 cm, 2 bifolios in 1 gathering.

**M** Sketch for chorus.  
DK-Kk, CNS 308b.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
35.5x27 cm, 4 folios paginated 1-7, final page unpaginated; written in pencil.  
Paper type:  
pp. 1-4: B. & H. Nr. 14 A. (24 staves).  
pp. 5-8: B. & H. Nr. 11 A. (18 staves).  
The source has been restored.  
15 bars for No. 1 (among other things bb. 6-14 and bb. 41-44) together with draft of *Tre Motetter* and fragment of *Cantata for the Opening Ceremony of the National Exhibition in Aarhus 1909*.

The fair copy (**A**) was made by Johannes Andersen, who arranged the music based on Nielsen's autograph piano score (**E**). The parts for wind band (**B**) are based on **A**, whereas the choral parts of Nos. 1-3 (**C**) are presumably based on **E**. The choral part of No. 4 is copied from an arrangement of Nielsen's song "Du danske Mand". The score for piano, strings, recitation, and chorus (**F**) was written by the composer some time later than

August 1929, as the Polytechnic College, after the centenary celebration, wanted a version for a smaller instrumental ensemble to be used at future annual celebrations. The parts for strings and piano (**G**) were copied in foreign hand for the same purpose. **H** is an almost complete draft for Nos. 1-3 and is probably a preliminary version of **E**. A fragment of No. 4 (**I**) was copied out by Nielsen in a letter to his daughter Irmelin. Among the text sources Seedorff Pedersen's autograph (**J**) was Nielsen's point of departure, whereas Seedorff Pedersen donated the typewritten manuscript (**K**) to the Polytechnic College.

#### H Y M N T O A R T

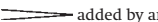
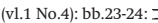
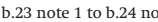
**A** Score, fair copy  
**B** Score, autograph, draft  
**C** Score, autograph, draft  
**D** Parts, autograph and manuscript copy  
**E** Printed vocal parts  
**F** Piano score, manuscript copy, Nielsen's copy  
**G** Sketch

**A** Score, fair copy.  
DK-Kk, CNS 316a.  
Title page: "Partitur til Harmoniorkester. / Hymne til Kunsten / Digt af / Sophus Michaëlis / Musik af / Carl Nielsen. / (Soli, Kor og Orkester)".  
Dating on p. 29: "1-10-29 / JA".  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
36.5x28 cm, 8 bifolios, 29 pages written in ink; bifolios sewn with brown cardboard covers. Pagination: unpaginated page, 2-29, 3 unpaginated pages.  
Paper type: 28 staves (hand-ruled).  
Additions in green crayon (CN) and red crayon; on p. 17, cor. 3, 4 bb. 97-100 are pasted in.  
The score was made by Johannes Andersen.


**B** Score, autograph, draft.  
DK-Kk, CNS 316b.  
Title on p. 1: "Fuga til: Hil Kraften / Hymne (Fuga)".  
Title on pp. 4, 7: "Hymne (Fuga)".  
Title on p. 5: "Hymne. (Fuga)".  
Title on p. 8: "Slutsang".<sup>28</sup>  
Title on p. 11: "Hymne".

<sup>27</sup> "Encounter with the Earth".



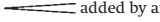
Bar	Part	Comment
23	vl.1,2	 added by analogy with va. and in accordance with <b>G</b> (vl.1 Nos.1-3, vl.2); <b>G</b> (vl.1 No.4); bb.23-24:  ; (vl.1 No.5); b.23 notes 7-12: 
23-24	vl.2	b.23 note 1 to b.24 note 1: added by analogy with vl.1 and in accordance with <b>G</b>
23	vl.2 va.	<b>fz</b> added by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

#### No. 9. "Danmark, i tusend Aar"

Bar	Part	Comment
		No. 9 added; the instrumental parts added as in <b>G</b> and the choral parts as in <b>B</b> ; the text added as in <b>J</b> ; <b>A</b> : instrumental parts except b.1, text from b.4 and number missing
		<b>B</b> : <i>Tempo risoluto</i>
1	CORO	<b>A</b> : <i>Danmark i tusend Aar</i> added in pencil (CN)
2-4	CORO	<b>B</b> , <b>I</b> (stanza 2): <i>Atter en stormfuld Vaar vælter mod Havn og Gaard</i> instead of <i>Danmark</i> , <i>imod dig slaar atter en stormfuld Vaar</i> ; <b>E</b> : <i>Atter en stormfuld Vaar vælter mod Havn og Gaard</i> changed to <i>Danmark</i> , <i>imod dig slaar atter en stormfuld Vaar</i> in pencil
2-5	CORO	
3	vl.1,2	<b>G</b> : 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.	<b>G</b> : 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>B</b> , <b>I</b> (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> ; <b>E</b> (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	<b>G</b> : 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.	<b>G</b> : notes 1-2: slur added in blue crayon; note 2: ten. added in blue crayon
7	fg. cor.2,3	<b>G</b> : notes 1-3: 
7	va. vc. cb.	<b>G</b> : notes 2-3: slur added in blue crayon; notes 2-3: ten. added in blue crayon
8	tr.	<b>G</b> : note 1: <b>ff</b>
8	CORO	<b>B</b> , <b>I</b> (stanza 1): <i>plyndret</i> instead of <i>hærget</i> ; stanza 2: <i>Kamp</i> instead of <i>Strid</i> ; <b>E</b> (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>B</b> , <b>I</b> (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> ; <b>E</b> : <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	<b>G</b> : notes 1-2: slur added in blue crayon; note 2: ten. added in blue crayon
10	va. vc. cb.	<b>G</b> : notes 1-2: slur added in blue crayon; note 2: ten. added in blue crayon
11	vl.1,2	<b>G</b> : notes 1-2: slur added in blue crayon; note 2: ten. added in blue crayon
12	va. vc. cb.	<b>G</b> : notes 1-2: slur added in blue crayon; note 2: ten. added in blue crayon
13	fl.	note 4: superfluous <b>ff</b> omitted
13	vl.1,2	<b>G</b> : notes 1-2: slur added in blue crayon; note 2: ten. added in blue crayon
13	va. vc. cb.	<b>G</b> : 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

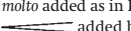
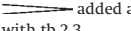
#### No. 7 Appendix, Andante

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 <sup>1</sup>	vl.1,2 va.	note 2: <b>mf</b> added by analogy with b.+1
12 <sup>1</sup>	vc.	note 1: <b>mf</b> added by analogy with b.+1


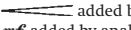
#### CANTATA FOR THE CENTENARY OF THE POLYTECHNIC COLLEGE

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

Bar	Part	Comment
9	cor.2	<b>B:</b> note 3: <i>g'</i>
9	cor.4	<b>B:</b> note 3: <i>f''</i> corrected from <i>g'</i>
9	T.2	note 8: <i>c''</i> emended to <i>c''</i> ; <b>F:</b> <i>c''</i> added in pencil
9	B.1	<b>C:</b> note 7: <i>f</i>
10	cl.(E <sup>b</sup> )2	<i>f</i> added by analogy with fl.2, cl.(E <sup>b</sup> )1, cnt.2
11	cnt.1	<b>B:</b> <i>mf</i> added in pencil below staff (CN?)
12	B.2	<b>C:</b> note 9: <i>c</i>
17-20	cnt.1	slur emended from open slur; <b>A:</b> b.18: end of slur open (page turn)
17-18	T.1	tie removed because of two different notes ( <i>d'</i> and <i>d<sup>b</sup>'</i> )
17-19	T. B.	slur emended from open slur; <b>A:</b> b.18: open slur (page turn)
25	cor.3,4	<b>pp</b> added as in <b>B</b> and by analogy with cor.1,2
27	T. B.	<i>poco a poco</i> emended from b.28 to b.27 as in <b>E</b> and by analogy with instrumental parts
28	above system	<b>A:</b> <i>poco a poco</i> added before <i>cresc.</i>
29-30	flic.bar. trb.	<i>cresc. poco a poco</i> emended to <i>poco a poco cresc.</i> by analogy with fl.1,2, ob.
30-32	fg.	<b>A:</b> end of slur corrected from b.32 note 3 to b.32 note 2
32-33	fl.1 ob.1	<b>ff</b> emended from b.32 note 3 to b.33 note 1 by analogy with fl.2, ob.2, cl.(E <sup>b</sup> ), cl.(B <sup>b</sup> ), fg.
34	fl.2 ob. cl.(E <sup>b</sup> ) cl.(B <sup>b</sup> ) fg. flic.ten.	<i>molto</i> added as in <b>B</b> and by analogy with fl.1
35-36	flic.bar. trb. tb.	 added by analogy with flic.ten., flic.bar., trb.
36	cl.(B <sup>b</sup> )2,3 fg.	<i>molto</i> added by analogy with cl.(B <sup>b</sup> )1
38	tr.2,3	marc. added by analogy with tr.1
39-40	cor.1	<b>A:</b> slur erased
39-40	cor.2-4	<b>A:</b> tie erased
42	ob.	<i>dim.</i> added as in <b>B</b> (ob.1) and by analogy with fl., cl.(B <sup>b</sup> )
42	cor.	<i>dim.</i> added by analogy with flic.ten.
42	flic.ten.2	note 1: <i>b'</i> emended to <i>b<sup>b</sup>'</i> ; note 3: <i>a'</i> emended to <i>a<sup>b</sup>'</i> as in b.44
45 <sup>l</sup>	flic.ten.1	♯ <i>b'</i> in brackets = emended to ♯ <i>z z z z</i>
45 <sup>r</sup>	flic.ten.2	♯ <i>g'</i> in brackets = emended to ♯ <i>z z z z</i>
48	tb.1	 added as in <b>B</b> and by analogy with tb.2,3
49	trb.1	∩ added by analogy with the other instruments
49	trb.2,3	<b>pp</b> added by analogy with trb.1

#### No. 2 "Skovene sank"

Bar	Part	Comment
		<b>A:</b> II <i>Recitation med Mandskor</i> 'II Recitation with male choir'
1	cl.(B <sup>b</sup> )2	<b>mp</b> added as in <b>B</b> and by analogy with cl.(B <sup>b</sup> )1
8	cl.(B <sup>b</sup> )1	<i>cresc.</i> emended to  by analogy with cl.(B <sup>b</sup> )2
8	cor.1,2	 added by analogy with fg.
9	cor.2	<b>mf</b> added by analogy with cor.1
11	fg.1	<b>B:</b> note 3: the original note (illegible) corrected in pencil to <b>C</b> with the addition of a natural sign as reminder; note 5: ♯ added in pencil
12	cor.3,4	<i>a2</i> and <i>molto</i> added as in <b>B</b> (cor.3) and by analogy with cor.1,2
12	RECIT.	<b>A:</b> <i>Skygger forbi. Stenen fik Sjæl!</i>

Bar	Part	Comment
13	T.2	<b>C:</b> note 4: <i>c''</i>
13	B.	<i>molto</i> added as in <b>C</b> and by analogy with T.1,2
18	T. B.	<b>C, L:</b> <i>Tanken til Lyn.</i>
25	cor.3,4	= and ∩ added by analogy with cor.1,2
25	cor.3	<b>B:</b> ten. added in pencil (CN?)
25	cor.4	<b>B:</b> <i>Sor.</i> added in pencil
25	T. B.	<b>A:</b> *, referring to the following addition in pencil below the system: * ( <i>Choret maa straks gøre diminuendo, saa man hører Ordene. Akkorden holdes indtil Ordet 'Solen'</i> ) ('The choir must immediately make a diminuendo so that the words can be heard. The chord must be maintained until the word "Solen"')
26	cl.(B <sup>b</sup> )2	<b>B:</b> <i>p</i> changed to <b>mp</b> in pencil
28	B.	<b>C:</b> note 2: <i>f</i>
31	fl.1	slur notes 1-2 emended to slur notes 1-3 as in <b>B</b> and by analogy with fl.2, cl.(B <sup>b</sup> )2, fg.
33-36	cl.(B <sup>b</sup> )1	slur emended from open slur; <b>A:</b> b.35: slur open (page turn)
35	RECIT.	<b>A:</b> <i>Sjernerne Gaade.</i>
36-40	fl.2	<b>A:</b> <i>cre-scen-do</i> added in pencil (CN)
37-38	fl.1	<b>A:</b> <i>cre-scen-do</i> added in pencil (CN)
37-40	cl.(B <sup>b</sup> )1,2 trgl.	<b>A, B:</b> <i>cre-scen-do</i> added in pencil (CN)
37	cl.(B <sup>b</sup> )1	<b>p</b> added by analogy with fl.1
38-40	fg. cor.1	<b>A, B:</b> <i>cre-scen-do</i> added in pencil (CN)
38	RECIT.	<b>A:</b> <i>Gøgens Kuk,</i>
40-41	cor.2	<b>B:</b> end of slur corrected from b.40 note 7 to b.41 in pencil (CN?)
41	cor.1,2	<i>f</i> added by analogy with fl., cl.(B <sup>b</sup> ), fg., trgl.
41	cor.1	<b>B:</b> ten. added in pencil (CN)
43	timp.	<b>B:</b> <i>Timp.</i> B.F. added in ink below the staff
45	trb.2,3	<b>ff</b> added by analogy with trb.1
50	fl. ob.1	<b>A:</b> illegible [ <i>m</i> or <i>ff</i> ] crossed out and changed to <i>f</i>
51	timp.	<b>mf</b> added by analogy with fl., ob., cor., flic.ten.1,2
after the last bar		<i>attaca</i> added as in <b>E, F</b> and because of missing final chord and ∩ between 2. and 3. movement

#### No. 3 "Tanker skal tændes"

Bar	Part	Comment
		<b>C</b> $\frac{3}{4}$ etc. tacitly emended to indication of time-signature before the bars in question; <b>A, B:</b> b.1: time-signature <b>C</b> $\frac{3}{4}$ etc.
5-6	fg. tb.	slur emended from open slur; <b>A:</b> b.6: beginning of slur open (page turn)
9	fl. ob. cl.(B <sup>b</sup> )1,2	notes 1-3: slur added by analogy with b.3
9	fg. cor.3	notes 1-3: slur added by analogy with cor.3
9	cor.2	notes 1-3: slur added by analogy with cor.3
17-18		<b>E:</b> <i>spi-ren-de Spor</i>
17-18	B.	b.17 note 4 to b.18 note 1: slur added as in <b>C</b>
18		<b>E:</b> <i>poco rall.</i>

#### No. 4 "Vort lyse Land"

Bar	Part	Comment
12	cor.3	note 4: ten. added by analogy with cor.1,2,4

Bar	Part	Comment
20	fl.picc. ob. cl.(E <sup>b</sup> ) cl.(B <sup>b</sup> ) cor.3-4 tr. trb.a. trb.t.1	<b>D:</b> note 1: $\frown$ crossed out, $\frown$ added after last note
20	fg. trb.b. tb.	<b>D:</b> note 3: $\frown$ crossed out, $\frown$ added after last note
20	tr.3	$\downarrow$ emended to $\downarrow$ ; <b>D:</b> bar incomplete
H Y M N T O A R T		
Bar	Part	Comment
1-3	cor.2	<b>D:</b> b.1 note 2 to b.3 note 4: slur
4	cor.1,2 timp.	1. volta added and brackets around notes omitted
4	timp.	$\flat$ added
4-25	CORO	text for stanza 2 added as in <b>D</b>
5-7	fg.	<b>A:</b> slurs changed from slur b.5 note 3 to b.7 note 4 in ink (CN?)
5	T.	<b>D</b> (stanza 2); note 3: stacc.
6	cor.3	<b>D:</b> note 1: $a'$ changed to $g'$ in pencil
6	cnt.2	<b>D:</b> $mf - p$ changed to $mp - f$ in ink
6	T.solo	Kun 2' Gang 'only the 2nd time' emended to 2. volta; <b>D:</b> the cue for the tenor (beginning of text: <i>I lys vi løfte vil til Sang</i> ) is undoubtedly aimed at the soprano beginning the text of the second stanza ( <i>Hil Farven, Penslen fabler om</i> ). The text of the tenor is thus different from that of the chorus
7	A.	<b>D, E:</b> note 2: $c''$
8-9	T.solo	<b>D:</b> beginning of slur b.9 note 1 instead of b.8 note 5
10	fg.	notes 1-3: slur added by analogy with trb.2
13-15	S.2	<b>D</b> (stanza 1): b.13 note 3 to b.15: $\frown$ ; <b>E</b> (stanza 1): b.13 note 4: beginning of $\frown$
14-15	fl.	<b>D:</b> <i>cresc.</i> ---
14-15	ob. cl.	<b>D:</b> <i>cresc.</i> ---
14-15	fg. cor.3	<b>D:</b> b.14 note 3 to b.15 note 6: <i>cresc.</i> ---
14-15	cor.1,2	<b>D:</b> b.14 note 2 to b.15 note 3: <i>cresc.</i> ---
14-15	cnt.	<b>D:</b> <i>cresc.</i> ---
14-15	trb.1	<b>D:</b> b.14 note 4 to b.15 note 6: <i>cresc.</i> ---
14-15	trb.2	<b>D:</b> b.14 note 1 to b.15 note 6: <i>cresc.</i> ---
14-15	trb.3 tb.1,2	<b>D:</b> <i>cresc.</i> ---
14-15	S.	<b>D, E</b> (S.2) (stanza 2): $\frown$
14-15	A.	<b>E</b> (stanza 2): b.14 note 4 to b.15 note 3: <i>cresc.</i> ---
14	A. T. B.	<i>cresc.</i> added by analogy with S.
14-15	T.	<b>D</b> (stanza 1): b.14 note 1 to b.15 note 1: <i>cres-cen-do</i> ; (stanza 2): b.14 note 3 to b.15 note 5: <i>cres-cen-do</i> ; <b>E</b> (stanza 1): b.14 note 1 to b.15 note 6: <i>cre-scen-do</i> ; <b>E:</b> b.14 note 3 to b.15 note 6: <i>cre-scen-do</i>
14-15	B.	<b>D, E</b> (stanza 1): b.14 note 3 to b.15 note 6: <i>cres-cen-do</i> ; <b>D</b> (stanza 2): b.14 note 5 to b.15 note 4: <i>cres-cen-do</i> ; <b>E</b> (stanza 2): b.14 note 5 to b.15 note 6: <i>cre-scen-do</i>
16	trb.2	note 6: $\flat$ added as in <b>D</b> and by analogy with fg., B.; <b>A:</b> note 6: $\flat$ added in pencil
16	S.	<b>D, E</b> (stanza 1): note 1: <b><i>ff</i></b>
16-17	A.	<b>E:</b> b.16 note 3 to b.17 note 4: <i>dim.</i> ---
16	T.	<b>D</b> (stanza 2): notes 5-6: <i>dim.</i>
16-17	T.	<b>E:</b> b.16 note 5 to b.17 note 3: <i>dim.</i> ---
16	B.	<b>E:</b> <b><i>f</i></b> changed to <b><i>pp</i></b> in pencil
17	fg. tb.	<b><i>p</i></b> added by analogy with cl., cnt.
17	cor.4	<b>D:</b> $\downarrow$ $\downarrow$

Bar	Part	Comment
17	A. T.	<i>dim.</i> added by analogy with S., B.
17	A.	<b>D</b> (stanza 2): notes 1-3: <i>dim.</i>
17	T.	<b>D</b> (stanza 1): notes 1-2: <i>dim.</i>
17	B.	<b>C, D, E</b> (stanzas 1-2): note 3: $d^{\flat}$ ; <b>D:</b> notes 3-4: $\frown$ ; <b>E:</b> notes 2-4: $\frown$
18-19	cl.2	b.19 note 3: end of slur emended from note 2 by analogy with cl.1
18	CORO	(stanza 2: <b><i>pp</i></b> ) added as in <b>D, E</b>
19	cl.2	note 1: $\flat$ added by analogy with B.
20-21	cor.1	<b>D:</b> b.20 note 3 to b.21 note 4: $\frown$
20-21	S.	<b>D:</b> b.20 note 3 to b.21 note 2: <i>cres-cen-do</i>
20	A.	note 4: <i>cresc.</i> added by analogy with S.; <b>D</b> (stanza 2): b.20 note 1 to b.21 note 4: <i>crescendo</i> ---
20	T.	note 3: <i>cresc.</i> added by analogy with S.; <b>D</b> (stanza 1): b.20 note 3 to b.21 note 4: <i>cres-cen-do</i> ; (stanza 2): b.20 note 3 to b.21 note 1: <i>cresc.</i>
20	B.	note 2: <i>cresc.</i> added by analogy with S.; <b>D</b> (stanzas 1-2): b.20 note 1 to b.21 note 2: $\frown$ ; <b>E</b> (stanza 1): b.20 note 2 to b.21 note 2: <i>cres-cen-do</i> ; (stanza 2): b.20 note 1 to b.21 note 2: $\frown$
21	A.	<b>E</b> (stanza 2): notes 3-4: <i>poco f</i>
22	A. B.	<b>D</b> (stanza 2): <i>poco f</i> ; <b>E</b> (stanza 2) note 1: <b><i>f</i></b> changed to <b><i>p</i></b> in pencil
23	S.1	<b>D:</b> notes 1-2: <i>dim.</i>
23	S.2	<b>D, E</b> (stanza 2): note 3: <i>dim.</i>
23-24	A.	<b>D, E</b> (stanza 2): b.23 note 1 to b.24 note 5: <i>dim.</i> ---
23	T.	<b>D</b> (stanza 2): note 1: <i>dim.</i>
23-24	T.	<b>E</b> (stanza 2): b.23 note 1: <i>dim.</i> ---; b.24 note 3: <i>dim.</i> ---
23	B.	<b>D, E</b> (stanza 2): note 1: <i>dim.</i>
24	fg.	<i>dim.</i> added as in <b>D</b> and by analogy with cl.1
24	cor.4	<b>D:</b> note 3: <i>dim.</i>
24	T.solo	<b>D:</b> note 4: <i>rall.</i>
24	S.	<b>D, E:</b> $\frown$
24	A. T. B.	note 2: <i>dim.</i> added as in <b>D</b> and by analogy with S.
25 <sup>f</sup>	A. T. B.	note 1: <b><i>mf</i></b> added as in <b>D</b> (A., T.) and by analogy with S.
25 <sup>ii</sup>	cl.(E <sup>b</sup> )	<b><i>pp</i></b> added as in <b>D</b> and by analogy with fl., ob.
25 <sup>ii</sup>	cl. fg.	<i>solo</i> added by analogy with tb.1
25 <sup>ii</sup>	A.	<b><i>pp</i></b> added by analogy with S.; <b>D:</b> <b><i>p</i></b>
25 <sup>ii</sup>	T. B.	<b><i>pp</i></b> added as in <b>D</b> and by analogy with S.
28	T.solo	<b>B:</b> notes 2-3: $e^{\flat}$ ; $e^{\flat}$ ; note 2: $\sharp$ added in ink (CN)
30	T.solo	<b>B:</b> note 2: $e^{\flat}$
32	S.solo	<b>B:</b> note 5: $e^{\flat}$ changed to $e''$ in ink (CN)
32-34	T.solo	<b>D:</b> position of the text:



33	S.solo	note 3: $b^{\flat}$ emended to $b^{\flat}$ as in <b>B, D</b>
33	T.solo	<b>B:</b> notes 5-6: $e^{\flat}$
34	S.solo	<b>B:</b> notes 4-5: $e^{\flat}$ ; $e^{\flat}$
34	T.solo	<b>B:</b> note 2: $b^{\flat}$
35	S.solo T.solo	<b>D:</b> <i>rall.</i> ...
35	T.solo	<b>B:</b> note 1: $e^{\flat}$
40	fl.2	<b>D:</b> note 6: $g''$
45	fl.2	<b>A:</b> note 5: the note may be read as $d''$ ; <b>D:</b> note 5: $d''$
49-54	T.solo	text emended from <i>det bedste, som vi kan, vi bygger for vort Land, vort kære Land</i> as in <b>D</b>