

CARL NIELSEN

1865 - 1931

---

VÆRKER  
WORKS

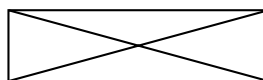
Udgivet af Carl Nielsen Udgaven  
Det Kongelige Bibliotek  
Hovedredaktør Niels Krabbe

Serie III. Vokalmusik. Bind 2

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

Series III. Vocal Music. Volume 2

---



Edition Wilhelm Hansen  
Copenhagen 2008





CARL NIELSEN

KANTATER 2

CANTATAS 2

Udgivet af  
Edited by  
Lisbeth Larsen  
Elly Bruunshuus Petersen



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** 00046  
**ISBN** 978-87-598-1712-4  
**ISMN** M-66134-206-9

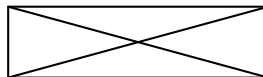
**Sponsored by** Augustinusfonden

**Distribution** Edition Wilhelm Hansen A/S, Bornholmegade 1, DK-1266 Copenhagen K

**Translation** James Manley (Preface)

© 2008 Carl Nielsen Udgaven, Det Kongelige Bibliotek, København  
All rights reserved 2008

*Der er fra forlagets side gjort alt for at indhente tilladelse fra eventuelle  
rettighedshavere til at genoptrykke Niels Møllers tekst til Universitetskantaten.  
Eventuelle krav vil blive honoreret, som havde vi indhentet tilladelse i forvejen.*



---

# INDHOLD

## CONTENTS

General Preface vii Generelt forord

Preface ix Forord

Facsimiles xxxiii Faksimiler

CANTATA FOR THE LORENZ FRØLICH CELEBRATION	1	KANTATE TIL LORENZ FRØLICH-FESTEN
CANTATA FOR THE INAUGURATION OF THE STUDENT UNION BUILDING	11	KANTATE VED STUDENTERSAMFUNDETS BYGNINGS INDVIELSE
No. 1 "Fred over Huset – Ordet frit i Salen"	11	Nr. 1 "Fred over Huset – Ordet frit i Salen"
No. 2 "Se Livet bølger som et Hav i Stormvejr"	24	Nr. 2 "Se Livet bølger som et Hav i Stormvejr"
No. 3 "Fred over Huset – Aandens Pust i Salen"	26	Nr. 3 "Fred over Huset – Aandens Pust i Salen"
CANTATA FOR THE ANNUAL UNIVERSITY COMMEMORATION OPUS 24	37	KANTATE VED UNIVERSITETETS AARSFEST OPUS 24
PART ONE		
No. 1 "Myldrende Vrimmel og Fødders Tramp"	37	Nr. 1 "Myldrende Vrimmel og Fødders Tramp"
No. 2 "O Videns Lys, o høje Sol"	70	Nr. 2 "O Videns Lys, o høje Sol"
PART TWO		
No. 3 "Tit ad Veje trange Viden maatte færdes"	102	Nr. 3 "Tit ad Veje trange Viden maatte færdes"
PART THREE		
No. 4 <i>Final Song</i> . "Som Løv paa Linde"	118	Nr. 4 <i>Slutningssang</i> . "Som Løv paa Linde"
CANTATA FOR THE COMMEMORATION OF THE 250TH ANNIVERSARY OF THE STORMING OF COPENHAGEN	129	KANTATE TIL MINDEFESTEN I ANLEDNING AF 250-AARSDAGEN FOR STORMEN PAA KØBENHAVN
No. 1 "Hvor Livet ikke løfter"	129	Nr. 1 "Hvor Livet ikke løfter"
No. 2 "Fra Klokkernes Malme"	130	Nr. 2 "Fra Klokkernes Malme"

---

## GENERAL PREFACE

**T**he Carl Nielsen Edition is an independent project under the auspices of the Music 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

**C**arl Nielsen Udgiven er et selvstændigt projekt under Det Kongelige Biblioteks Musikafdeling, 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*

# FORORD

## PREFACE

Carl Nielsen's cantatas are published in Vols. 1-3 of Series III, Vocal music. Vol. 1 comprises the three choral works, *Hymnus amoris*, *Springtime on Funen* and *Sleep*, while Vols. 2-3 contain 12 occasional cantatas written in the years between 1900 and 1930.<sup>1</sup> Apart from this broad time-span, these cantatas differ significantly in their musical structure and in terms of the occasion or institution for which they were written. Both important and less important events were marked by Nielsen's music, some of them being covered by the press and some passing almost unnoticed, at least so far as the music is concerned. Some of the cantatas are for full orchestra with soloists and choir; others are restricted to piano and voice. As these works are by their nature strictly ephemeral, they are among Nielsen's most rarely performed – in many cases a cantata was only performed on the occasion for which it was written.

The first five cantatas were written between 1900 and 1909 – a period that also includes such major works as the two operas, *Symphony No. 2*, and the extensive score for Holger Drachmann's play *Sir Oluf He Rides* –.<sup>2</sup> The most important of these

Carl Niensens kantater udgives som bind 1-3 i Serie III, Vokalmusik. Første bind omfatter korværkerne *Hymnus amoris*, *Fynsk Foraar* og *Sønnen*, mens bind 2-3 omfatter 12 lejlighedskantater skrevet i årene mellem 1900 og 1930.<sup>1</sup> Spænder lejlighedskantaterne således vidt i tid, spænder de lige så vidt, både når det gælder det musikalske anlæg, anledningen til deres tilblivelse og institutionen, til hvilken de blev skrevet. Store såvel som mindre begivenheder blev foreviget gennem Carl Niensens musik, nogle med betydelig genlyd i pressen, andre stort set upåagtet – i hvert fald for musikkens vedkommende. Visse af kantaterne er for fuldt orkester, kor og solister, mens andre er for en begrænset besætning af klaver og en enkelt sangstemme. Da disse værker ifølge sagens natur er stærkt tidsbundne, hører de til Carl Niensens sjældent opførte værker – i mange tilfælde blev en kantate kun opført ved den ene lejlighed, hvortil den var skrevet.

De første fem kantater stammer alle fra årene 1900-1909 – de år, der i øvrigt omfattede hovedværker som de to operer, symfoni nr. 2 samt det omfattende partitur til Drachmanns skuespil *Hr. Oluf han rider* –.<sup>2</sup> Den betydeligste af disse kantater er

1 To this should be added another three cantatas, which for various reasons are not included in the cantata volumes: firstly, the so-called "Crematory Cantata" ("Af Flamme blev du avlet"), performed on the Radio in March 1931, which consists of a single five-part a cappella movement, published in the volume with Nielsen's choral songs; secondly Valdemar Rørdam's cantata for the inauguration of the radium station in Copenhagen on 4.3.1931, written to music by C.E.F. Weyse, Peter Heise, N.W. Gade and Carl Nielsen; Nielsen contributed a choral movement to the text "I Lænker maa vi Leve", composed to the melody of his *Evening Song* (Aftensang), and "Kundskab eller kærligt Sind?", composed to the melody of his "Paaskeblomst, en Draabe stærk". This cantata is not published in *The Carl Nielsen Edition* (the event is mentioned in *Politiken* and *Berlingske Tidende* 5.3.1931; Rørdam's text for the cantata is in *DK-KK, Småttryksamlingen*). And thirdly *Cantata for the Memory of P.S. Krøyer* from 1909, which because of the quality of the sources will not be published in Series III, but in the volume *Juvenilia et Addenda*.

2 *Cantata for the Lorenz Frølich Celebration* (Axel Olrik), *Cantata for the Inauguration of The Student Union Building* (Holger Drachmann), *Cantata for the Annual University Commemoration* (Niels Møller), *Cantata for the Commemoration of the 250<sup>th</sup> Anniversary of the Storming of Copenhagen* (L.C. Nielsen), and *Cantata for the Opening Ceremony of the National Exhibition in Aarhus 1909* (L.C. Nielsen).

1 Hertil kommer yderligere tre kantater, som med forskellig begrundelse ikke er gengivet i bindene med kantater: For det første den såkaldte "Ligbrændingskantate" (*Korsang til Ligbrændingsforeningens 50-Aarsjubilaum*, "Af Flamme blev du avlet"), opført i en radioudsendelse i marts 1931, som blot består af en femstemmig a cappella korsats, der gengives i *Carl Nielsen Udgavens* bind med korsange; for det andet Valdemar Rørdams kantate til indvielse af radiumstationen i København 4.3.1931, skrevet til allerede eksisterende musik af C.E.F. Weyse, Peter Heise, N.W. Gade og Carl Nielsen; Niensens bidrag hertil omfatter korsatsen "I Lænker maa vi leve" til hans melodi til digtet *Aftensang* samt "Kundskab eller kærligt Sind?" til melodien til "Paaskeblomst, en Draabe stærk". Denne kantate gengives ikke i *Carl Nielsen Udgaven* (begivenheden er omtalt i *Politiken* og *Berlingske Tidende* 5.3.1931; Rørdams tekst til kantaten findes i *DK-KK, Småttryksamlingen*). Og endelig for det tredje *Kantate til Mindefesten for P.S. Krøyer* fra 1909, som på grund af den mangelfulde overlevering ikke gengives i udgavens Serie III men i bindet med *Juvenilia et Addenda*.

2 Det drejer sig om følgende værker: *Kantate til Lorenz Frølich-Festen* (Axel Olrik), *Kantate ved Studentersamfundets Bygnings Indvielse* (Holger Drachmann), *Kantate ved Universitetets Aarsfest* (Niels Møller), *Kantate til Mindefesten i Anledning af 250-Aarsdagen for Stormen paa København* (L.C. Nielsen), samt *Kantate ved Aarhus Landsudstillings Aabnings-Højtidelighed 1909* (L.C. Nielsen).

cantatas is the *Cantata for the Annual University Commemoration*, whose text – as may be seen from the following editorial Preface – caused much discussion among the professors, thus giving the composer himself many headaches too. By contrast with the other cantatas it was performed regularly, until as late as 1968.

The following three cantatas were written in the years 1915-1917, which were otherwise dominated by Symphony No. 4 and the Danish songs. Two of these cantatas were written in memory of leading figures of The Music Society, Franz Neruda and Niels W. Gade, while the third was part of the celebration of the centenary of the Chamber of Commerce.<sup>3</sup>

The four remaining cantatas are late works from 1929 and 1930,<sup>4</sup> the *Cantata for the Fiftieth Anniversary of the Society for the Education of Young Merchants* being the last major work Nielsen composed. Together with the university cantata, the cantata for the Society of Wholesalers and the cantata for the Polytechnic College, this cantata had several performances following the occasion for which it was written.

The somewhat convoluted genesis of these works did not make Nielsen approach the job in a superficial way; neither did he accept commissions merely because of the fees involved. On the contrary, he often claimed that he took it as a challenge to write music on demand that should be on the same level as works composed on his own initiative.

#### CANTATA FOR THE LORENZ FRØLICH CELEBRATION

**C**antata for the Lorenz Frølich Celebration to a text by Axel Olrik<sup>5</sup> was composed for the occasion of the painter Lorenz Frølich's 80th birthday, which was marked by a celebration in Koncertpalæet in Copenhagen on 30 November 1900.<sup>6</sup>

The work was composed at a time when Nielsen, besides teaching and attending to his work as a violinist in the

3 Franz Neruda in Memoriam (Julius Clausen), Hymn for the Commemoration of the Niels W. Gade Centenary (Poul Richardt) and Cantata for the Centenary of the Chamber of Commerce (Valdemar Rørdam).

4 Cantata for the Centenary of the Polytechnic College (L.C. Nielsen), Cantata for the Fiftieth Anniversary of the Society for the Education of Young Merchants (Hans Hartvig Seedorff), Poetry in Song and Music for the Inauguration of the Public Swimming Baths (Hans Hartvig Seedorff) and Hymn to Art (Sophus Michaëlis).

5 Danish folklorist and literary historian (1864-1917).

6 Lorenz Frølich (1820-1908).

Universitetskantaten, hvis tekst af Niels Møller, som det fremgår nedenfor, medførte en del diskussion blandt universitetets lærde og derfor også beredte komponisten bryderier. I modsætning til de øvrige kantater opførtes den regelmæssigt helt frem til 1968.

De næste tre kantater er skrevet i årene 1915-1917 – en periode hvor det i øvrigt var fjerde symfoni og de danske sange, der stod i centrum. To af kantaterne blev skrevet til minde om et par af Musikforeningens store personligheder, Franz Neruda og Niels W. Gade, mens den tredje var med til at markere Grosserer-Societetets 100-årsdag.<sup>3</sup>

Den sidste gruppe på fire kantater er sene værker fra årene 1929 og 1930;<sup>4</sup> således er *Kantate ved Foreningen til Unge Handelsmænds Uddannelses 50-Aars Jubilæum* overhovedet det sidste større værk, som Carl Nielsen komponerede. Den er en af de kantater, der har overlevet den konkrete anledning for sin tilblivelse, idet den – ligesom Universitetskantaten, kantaten til Grosserer-Societetet samt kantaten til Polyteknisk Læreranstalt – efterfølgende blev opført ved forskellige lejligheder.

Den noget brogede tilblivelseshistorie for disse værker er ikke ensbetydende med, at komponisten altid tog let og overfladisk på opgaven og slet ikke, at han udelukkende påtog sig alle disse opgaver for pengenes skyld. Tværtimod betonedes Carl Nielsen flere gange, at han anså det for en udfordring at skrive en musik, der ikke stod tilbage for de værker, han så at sige skrev af egen drift.

#### KANTATE TIL LORENZ FRØLICH - FESTEN

**K**antate til Lorenz Frølich-Festen til tekst af Axel Olrik<sup>5</sup> blev komponeret i anledning af maleren og tegneren Lorenz Frølichs 80-års fødselsdag, der blev fejret ved en fest i Koncertpalæet i København den 30. november 1900.<sup>6</sup>

Værket blev til i en tid, hvor Carl Nielsen udover at undervise og passe sit arbejde som violinist i Det Kongelige

3 Franz Neruda in Memoriam (Julius Clausen), Hymne til Mindefesten paa Niels W. Gades 100-Aarsdag (Poul Richardt) samt Kantate ved Grosserer-Societetets Hundreedaarsfest (Valdemar Rørdam).

4 Kantate til Polyteknisk Læreranstalts 100-Aars Jubilæum (L.C. Nielsen), Kantate ved Foreningen til Unge Handelsmænds Uddannelses 50-Aars Jubilæum (Hans Hartvig Seedorff), Digtning i Sang og Toner ved Svømmehallens Indvielse (Hans Hartvig Seedorff) samt Hymne til Kunsten (Sophus Michaëlis).

5 Folkemindeforsker og litteraturhistoriker (1864-1917).

6 Lorenz Frølich (1820-1908).



The score has also been chosen as the main source for the text; however, errors and punctuation in the first and third sections have been tacitly corrected in accordance with the printed programme, while the text for the melodrama of the second section, which is printed neither in the programme nor in *Indflytningsfesten i Studentersamfundets Hjem, den nye Bygning ved Frue Plads, den 1. June 1901*,<sup>29</sup> has been corrected in accordance with *Politiken*, which on 2 June 1901 published the whole text of the cantata.

Elly Bruunshuus Petersen

#### CANTATA FOR THE ANNUAL UNIVERSITY COMMEMORATION

**C**antata for the Annual University Commemoration was composed in 1908 at the request of the University of Copenhagen. Among Nielsen's cantatas it enjoys a special position, since it was conceived from the outset for performance as a regular item at the University's annual commemoration in the future too, unlike the other cantatas, which were composed for one particular occasion.

As early as October 1905 a meeting of the University Council had proposed the setting-up of a committee to work on the issue of replacing the university's two annual celebrations with one annual event, the University Commemoration.<sup>30</sup> On 31 May 1906 the formal content of the new annual commemoration was adopted and a cantata committee of seven members was established, consisting of, among others, Frants Buhl and Harald Høffding, with a view to the creation of a new cantata that suited the form and content of the new commemoration.<sup>31</sup> The new event was celebrated for the first time on 22 November

29 A collection of articles edited by C.A. Nielsen for The Students' Society.

30 The two celebrations had hitherto been the *Reformation Commemoration*, which was celebrated in November, and the celebration of the King's birthday, in King Christian IX's case for the last time on 13.4.1905. The next year, on 5.4.1906, a funeral ceremony was held for the King. Cf. *Rigsarkivet*, Københavns Universitet, Den akademiske Lærerforsamling. Forhandlingsprotokol. See also *Aarbog for Københavns Universitet, 1904-1907*, Copenhagen 1911, pp. 381-383.

31 Cf. *Rigsarkivet*, Københavns Universitet, Den akademiske Lærerforsamling. Forhandlingsprotokol. Frants Buhl (1850-1932), professor of theology, at one time the chairman of the board of trustees of Musikforeningen. Harald Høffding (1843-1931), cand. theol., professor of philosophy.

stemmemateriale. Partituret er ligeledes valgt til hovedkilde for tekstens vedkommende; dog er fejl og tegnsætning i første og tredje del stiltiende rettet i overensstemmelse med det trykte festprogram, mens teksten til melodramaet i anden del, som hverken er trykt i programmet eller i *Indflytningsfesten i Studentersamfundets Hjem, den nye Bygning ved Frue Plads, den 1. Juni 1901*,<sup>29</sup> er rettet til efter *Politiken*, som bragte hele kantateteksten 2. juni 1901.

Elly Bruunshuus Petersen

#### KANTATE VED UNIVERSITETETS AARSFEST

**K**antate ved Universitetets Aarsfest blev komponeret i 1908 på bestilling af Københavns Universitet. Blandt Carl Niensens kantater indtager den en særstilling, da den fra begyndelsen var tænkt til opførelse som et fast indslag også ved kommende årsfester, i modsætning til de øvrige kantater, der var komponeret til én bestemt begivenhed.

Allerede i oktober 1905 var der ved den akademiske lærerforsamlings møde stillet forslag om nedsættelse af et udvalg, der skulle arbejde med spørgsmålet om en afløser for universitetets årlige fester, som man ønskede ændret til én årlig begivenhed, Universitetets Aarsfest.<sup>30</sup> Den 31. maj 1906 blev det formelle indhold i den nye årsfest vedtaget, og der nedsattes et kantateudvalg på syv medlemmer, bestående af blandt andre Frants Buhl og Harald Høffding, med henblik på skabelsen af en ny kantate, der skulle indpasses i den nye fests form og indhold.<sup>31</sup> Den nye årsfest blev fejret første gang den 22. november

29 Bogen indeholder en række skriftlige bidrag indsamlet for Studentersamfundet af C.A. Nielsen.

30 De hidtidige fester var *Reformationsfesten*, som fejredes i november, og fejringen af kongens fødselsdag, for Kong Christian IX's vedkommende sidste gang den 13.4.1905. Året efter, den 5.4.1906, afholdt man sørgefest i forbindelse med kongens død. Jf. *Rigsarkivet*, Københavns Universitet, Den akademiske Lærerforsamling. Forhandlingsprotokol. Se endvidere *Aarbog for Københavns Universitet, 1904-1907*, København 1911, s. 381-383.

31 Jf. *Rigsarkivet*, Københavns Universitet, Den akademiske Lærerforsamling. Forhandlingsprotokol. Frants Buhl (1850-1932), professor i teologi, en overgang formand for Musikforeningens repræsentantskab. Harald Høffding (1843-1931), cand. theol., professor i filosofi.

1906, with a new performance of J.P.E. Hartmann's *Cantata for the 400th Anniversary Celebration of the University* from 1879 with a text by Carl Ploug, since a new cantata could not be written within six months.

The text was commissioned from Niels Møller, who besides his work as head of the State Life Assurance Institute was a respected literary and historical scholar, an acknowledged poet, as well as a translator and teacher of literature at the School of Educational Studies.<sup>32</sup> After the cantata committee had received and approved the text, Niels Møller replied in a letter to Harald Høffding:

"I am pleased that the committee considered the verses suitable. There are probably a few places where I would like to fine-tune them a little; but that can be done when the composer has looked at them; it may well be that he too has something to say about them".<sup>33</sup>

The text poetically describes the development of the life of the spirit from the first days of mankind to the present.

In a letter to Nielsen of 14 November 1907 the university principal M.C. Gertz,<sup>34</sup> who was the chairman of the cantata committee, wrote that everyone had approved of Niels Møller's "beautiful poem", and the letter continued:

"We then also agreed to approach you with a request to compose the music for it. To that end I am now writing to you to ask you, if you can, to come out to me here as soon as possible [...] we can then read the poem through together [...] later you can discuss it further with Niels Møller and with Prof. Buhl, the musically knowledgeable member of the committee. Of course there can be no question of using the cantata until the Commemoration in October or November 1908, so you have plenty of time at your disposal for your work".<sup>35</sup>

At the University Commemoration on 21 November 1907<sup>36</sup> Nielsen was able to find out about the setting of which the future music was to be a part.<sup>37</sup> With a view to reviewing "the

1906, hvor man genopførte J.P.E. Hartmanns *Kantate til Universitetets 400 Aars Jubelfest* fra 1879 med tekst af Carl Ploug, da en ny kantate ikke kunne skrives på et halvt år.

Den nye kantatetekst blev bestilt hos Niels Møller, der ud over sit virke som kontorchef i Statsanstalten for Livsforsikring var en anset litteratur- og historieforsker, en anerkendt lyriker samt oversætter og lærer i litteratur på Statens Lærerhøjskole.<sup>32</sup> Efter at kantateudvalget havde modtaget og godkendt teksten, svarede Niels Møller i et brev til Harald Høffding:

"Det glæder mig, at udvalget fandt versene brugelige. Der er nok et par steder, hvor jeg gerne vil file dem lidt af; men det kan ske, når komponisten har set på dem; det kan jo være, han også har noget at bemærke ved dem."<sup>33</sup>

Teksten skildrer i poetiske vendinger åndslivets udvikling fra menneskets første dage til nutiden.

I et brev til Carl Nielsen af 14. november 1907 meddelte rektor M.C. Gertz,<sup>34</sup> som var formand for kantateudvalget, at alle godkendte Niels Møllers "smukke Digt", og brevet fortsatte:

"Vi blev saa ogsaa enige om at henvende os til Dem med Anmodning om at komponere Musikken dertil. I den Anledning skriver jeg da nu til Dem og beder Dem om, hvis De kan det, at komme herud til mig med det første [...] vi kan da læse Digtet igennem sammen [...] siden kan De forhandle videre med Niels Møller og tillige med Prof. Buhl, Udvalgets musikkyndige Medlem. Der kan naturligvis ikke blive Tale om at benytte Kantaten før til Festen i Oktober eller November 1908, saa De har jo lang Tid at raade over til Deres Arbejde."<sup>35</sup>

Ved Universitetets Årsfest den 21. november 1907<sup>36</sup> fik Carl Nielsen mulighed for at orientere sig om de rammer, som den kommende musik skulle indgå i.<sup>37</sup> Med henblik på at gennemgå "de praktiske Hensyn, der gjerne skulde tages til Universitetet og lign.", blandt andet "den desværre ikke alt

32 (1859-1941).

33 Letter of 15.11.1907 (DK-Kk, NKS 3815, 4<sup>o</sup>).

34 Martin Clarentius Gertz (1844-1929), philologist, university principal 1907-1908.

35 DK-Kk, CNA, I.A.b.

36 At the celebration of 1907 C.E.F. Weyse's *Reformation Cantata* with a text by J.L. Heiberg was performed (cf. *Aarvog for Kjøbenhavns Universitet, 1907-1910*, Copenhagen 1911, p. 167).

37 Cf. *Politiken*, 22.11.1907.

32 (1859-1941).

33 Brev af 15.11.1907 (DK-Kk, NKS 3815, 4<sup>o</sup>).

34 Martin Clarentius Gertz (1844-1929), filolog, universitetsrektor 1907-1908.

35 DK-Kk, CNA, I.A.b.

36 Ved festen 1907 opførtes C.E.F. Weyse's *Reformationskantate* med tekst af J.L. Heiberg (jf. *Aarvog for Kjøbenhavns Universitet, 1907-1910*, København 1911, s. 167).

37 Jf. *Politiken*, 22.11.1907.

practical matters to be considered as regards the University etc.," among other things "the unfortunately not too spacious area up in the gallery for the singers and the instruments",<sup>38</sup> Frants Buhl invited the composer and member of the cantata committee, Viggo Bentzon, to a meeting to which Niels Møller, at the request of Nielsen, was also invited. Before the meeting Nielsen asked the three people each to do a small job, as expressed in a letter to Frants Buhl:

"Niels Møller, you, Prof. Bentzon and I will each take the text and make some notes on what is to be sung by a smaller choir, a larger choir, solo (and which voice type) or recitation with musical accompaniment. You are all – especially you, Herr Professor – so musical that you will easily imagine a varied sequence of the quite elementary sonorities, and this element is so important on an occasion such as an annually recurring celebration. Of course the beginning and especially the final song will obviously be choral, but it could be both interesting and instructive to compare feelings and ideas about the others [...] I would so much like to have this organized; for although it seems to be the purely external – musical – element that is affected, it may also be of importance to the content that I listen to the opinions of highly cultivated musical people about this side of the matter."<sup>39</sup>

On 23 June he had not yet begun work on the composition,<sup>40</sup> since in the first half of 1908 he was busy with a good deal of theatre music<sup>41</sup> as well as the orchestral work *Saga Dream*. He was also deputizing for Frederik Rung<sup>42</sup> as conductor at the Royal Theatre, and in May he was appointed second conductor there. Not until 3 July could he write from Damgaard to his wife that he had started.<sup>43</sup> A good week later he informed the author of the text about his work:

"Today I have taken a leap in the work and amused myself by writing the melody for the final song, of which I have in a way always been a little afraid, since it is more luck than anything

for rummelige Plads oppe paa Galleriet til Sangerne og Instrumenterne,"<sup>38</sup> indkaldte Frants Buhl komponisten og medlem af kantateudvalget, Viggo Bentzon, til et møde, hvortil også Niels Møller på Carl Niensens opfordring blev inviteret. Inden mødet bad Carl Nielsen de tre personer om at gøre et lille stykke arbejde hver for sig, således som det kom til udtryk i et brev til Frants Buhl:

"Niels Møller, De, Prof. Bentzon og jeg tager hver især Teksten for os og gjør nogle Notitser med Hensyn til, hvad der skal synges af mindre Kor, større Kor, Solo (og hvilken Stemmeart) eller Deklamation med musikalsk Ledsagelse. De er alle – og navnlig De, Hr Professor – saa musikalske at De med Lethed kan forestille Dem en afvekslende Rækkefølge af de rent elementære Klangvirkninger og dette Moment er saa vigtigt ved en saadan Lejlighed som en aarlig tilbagevendende Fest. Naturligvis er Begyndelsen og navnlig Slutningssangen oplagt Korsang, men det kunde være baade interessant og lærerigt at sammenligne Fornemmelser og Ideer angaaende det øvrige. [...] Jeg vilde saa gjerne have dette istand; thi selv om det synes at være det rent ydre – musikalske Element der berøres, saa kan det ogsaa faa Betydning for Indholdet at jeg hører højt udviklede og musikalske Menneskers Mening om denne Side af Sagen."<sup>39</sup>

Den 23. juni var han endnu ikke begyndt på compositionen,<sup>40</sup> da han i første halvår af 1908 var optaget af en del skuespilmusik<sup>41</sup> samt orkesterværket *Saga-Drøm*. Desuden vikarierede han som dirigent på Det Kongelige Teater for kapelmester Frederik Rung<sup>42</sup> og blev i maj udnævnt til 2. kapelmester. Først den 3. juli kunne han fra Damgaard til sin hustru skrive, at han var kommet i gang.<sup>43</sup> Godt en uge senere orienterede han tekstforfatteren om sit arbejde:

"Idag har jeg gjort et Spring i Arbejdet og diverteret mig med at skrive Melodi til Slutningssangen, som jeg paa en Maade hele Tiden har været lidt angst for, da det mere er et Held end

38 Cf. two letters of 24.11.1907 from Frants Buhl to Nielsen (DK-Kk, CNA, I.A.b.).

39 Letter of 25.11.1907 (DK-Kk, NKS 4962, 4<sup>o</sup>).

40 Cf. diary note 8.5.1908 (Torben Schousboe, *op. cit.*, p. 264) and letter of 23.6.1908 to Niels Møller (DK-Kk, NKS 4611, I, 4<sup>o</sup>).

41 Music for *Willemoes, Parents, Tove, The Wolf's Son*.

42 Danish conductor and composer (1854-1914).

43 DK-Kk, CNA, II.A.a.

38 Jf. to breve af 24.11.1907 fra Frants Buhl til Carl Nielsen (DK-Kk, CNA, I.A.b.).

39 Brev af 25.11.1907 (DK-Kk, NKS 4962, 4<sup>o</sup>).

40 Jf. dagbogsnotat 8.5.1908 (Torben Schousboe, *op. cit.*, s. 264) samt brev af 23.6.1908 til Niels Møller (DK-Kk, NKS 4611, I, 4<sup>o</sup>).

41 Musik til *Willemoes, Forældre, Tove, Ulvens Søn*.

42 Dirigent og komponist (1854-1914).

43 DK-Kk, CNA, II.A.a.

else whether such a song becomes what it should be – that is memorable, unmistakable and yet of a certain high-toned character [...] You presumably have nothing against my consistently giving special emphasis to brightness and on the whole emphasizing strongly wherever there is the least occasion? There will be no question of glaring contrasts, but on the other hand I am a little afraid that things might otherwise become too uniformly dark. I would be very glad of a few words from you, and in particular I would like to know if I have understood the final song properly: Danish, beech-green, ceremonious-joyous or something like that”.<sup>44</sup>

Niels Møller replied:

“I quite agree with you in your view of the concluding song [...] I am particularly grateful to you for coming to the aid of my verses by giving them a bright tone where it can be done. I myself have some difficulty evoking brightness, so I would be very happy if your music can remedy that”.<sup>45</sup>

Frants Buhl, however, was concerned about whether the cantata could be finished in time,<sup>46</sup> but in a letter of 20 July Nielsen was able to reassure him by saying that in eight days it would be “fully composed with instrumentation and everything”, and he continued with an explanation of the slow composition process:

“In a way I have had great difficulty getting up to speed – indeed rather with getting started on this work. It lies in the text. For I like Niels Møller’s poem very much, but I do not know how it can be that I have had more difficulty composing to these words than to all earlier texts I have worked with as a composer. Perhaps it is because the lyrical element is there, but it seems to lie tied and bound by a strict hand; after all, it is a kind of thought-poetry, and as a matter of fact I think it suits the subject and the occasion excellently. What I have finished (almost four fifths) I think myself I have been fully successful with, and the final song, which in the externals is almost the most important, I have already been as fortunate with as I could demand; by the way I have composed that twice.

alt andet om en saadan Sang bliver det den bør være, nemlig: iørefaldende, ikke til at tage fejl af og dog af en vis højtsvungen Karakter. [...] De har vel ikke noget imod at jeg gennemgaaende trækker alt det lyse særlig frem og i det hele understreger stærkt hvor der er den mindste Anledning? Grelle Kontraster bliver der ikke Tale om, men jeg er paa den anden Side lidt bange for at Tingen ellers kan blive for ensartet mørk. Jeg vilde være meget glad for et Par Ord fra Dem og navnlig gjerne vide om jeg har opfattet Slutningssangen rigtigt: dansk, bøgegrøn, højtidsfuld-frejdig eller noget i den Retning.”<sup>44</sup>

Niels Møller svarede:

“Jeg er ganske enig med Dem i Deres opfattelse af slutningssangen [...] Jeg er Dem særdeles taknemlig for, at De vil komme mine vers tilhjælp ved at lægge lys tone over dem, hvor det lader sig gøre. Jeg har selv noget svært ved at få det lyse frem, så jeg vil være meget glad ved, om Deres toner kan bøde derpå.”<sup>45</sup>

Imidlertid var Frants Buhl bekymret for, om kantaten kunne blive færdig til tiden,<sup>46</sup> men i et brev af 20. juli kunne Carl Nielsen dog berolige ham med, at om otte dage ville den være “færdigkomponeret, instrumenteret og det hele”, og han fortsatte med en forklaring på den langsomme kompositionsproces:

“Jeg har paa en Maade haft store Vanskeligheder ved at komme i Fart, ja, rettere sagt igang med dette Arbejde. Det ligger i Texten. Jeg synes nemlig udmærket godt om Niels Møllers Digt, men jeg ved ikke hvori det ligger at jeg har haft vanskeligere ved at komponere til disse Ord end til alle tidligere Texter jeg som Komponist har beskæftiget mig med. Maaske er det fordi det lyriske Element ligger deri, men ligger ligesom bastet og bundet af en streng Haand; det er jo en Art Tankelyrik og jeg synes i og for sig at det passer udmærket til Emnet og Lejligheden. Hvad jeg har færdigt (det er næsten de 4/5 Dele) synes jeg selv er lykkedes mig fuldt ud og Slutningssangen, som i ydre Henseende næsten er den vigtigste har jeg allerede været saa heldig med som jeg kan forlange; den har jeg forresten komponeret to Gange.

<sup>44</sup> Brev af 9.7.1908 (DK-Kk, NKS 4611, I, 4<sup>o</sup>).

<sup>45</sup> Brev af 11.7.1908 (DK-Kk, CNA, I.A.b.).

<sup>46</sup> Jf. brev af 8.7.1908 (DK-Kk, CNA, I.A.b.).

<sup>44</sup> Letter of 9.7.1908 (DK-Kk, NKS 4611, I, 4<sup>o</sup>).

<sup>45</sup> Letter of 11.7.1908 (DK-Kk, CNA, I.A.b.).

<sup>46</sup> Cf. letter of 8.7.1908 (DK-Kk, CNA, I.A.b.).

I have several times had a great desire to play some of the music for you, but must unfortunately resign myself until the middle of August, as soon as I come to town".<sup>47</sup>

When he was finally able, on 10 August, to inform Niels Møller that the cantata was finished, he naturally also touched on the importance of the text as a source of inspiration:

"It was rather difficult for me in the beginning to find my way into your text because there were so many thoughts and subtleties, in the structure too; but the more I have worked with your words the dearer they have become to me – in the way that one grows fond of what has cost one thought and labour. I myself think that I have succeeded with the music, and I mainly have you to thank for that, for if the words had been empty and meaningless I could not have embarked on the matter at all. In operas it is easier to accept less content in the text; for if one cannot be inspired by the verse, one must compose on the basis of the situation on the stage and imagine a background, for example of mime, a landscape mood etc."<sup>48</sup>

Nielsen delivered the work for fair-copying to Henrik Knudsen,<sup>49</sup> and shortly afterwards the score was sent to the opera repetiteur Salomon Levysohn,<sup>50</sup> who was to rehearse the cantata with The Students' Choral Society. Those involved were pleased with the work, and although Nielsen did not conduct the first performance himself, he did have a strong influence on the rehearsals.<sup>51</sup>

Tradition has it that the members of The Students' Choral Society dubbed the cantata *Tarmslyngskantaten* ('The Volvulus Cantata') a nickname that did not refer to the music but to Niels Møller's sometimes tortuous text, which because of its content was incidentally to give rise to a number of particularly critical reviews and a subsequent revision.

47 DK-Kk, CNA, I.A.d.

48 DK-Kk, NKS 4611, I, 4<sup>o</sup>.

49 Cf. letter of 14.8.1908 from Nielsen to Knudsen (DK-Kk, CNA, I.A.c.); see also *Critical Commentary* p. 240.

50 (1858-1926), opera repetiteur, conductor for The Students' Choral Society (*Studentersangforeningen*) 1884-1896 and 1903-1917.

51 Letter of 29.10.1908 to Charlotte Thygesen (DK-Kk, NKS 3525, 4<sup>o</sup>, 3).

Jeg har flere Gange haft stor Lyst til at spille noget af Musiken for Dem, men maa jo desværre resignere indtil Midten af August, saasart jeg kommer til Byen."<sup>47</sup>

Da han endelig den 10. august kunne meddele Niels Møller, at kantaten var færdig, kom han naturligt nok også ind på tekstens betydning som inspirationsgrundlag:

"Det var mig noget vanskeligt fra Begyndelsen at indleve mig i Deres Text fordi der var mig saa mange Tanker og Finheder ogsaa i Bygningen; men jo mere jeg har beskæftiget mig med Deres Ord jo kjærere er de bleve mig og paa den Maade, som man holder af det der har kostet En Tanker og Arbejde. Jeg synes selv at Musikken er lykkedes for mig, og det kan jeg hovedsagelig takke Dem for, thi havde Ordene været tomme og intetsigende kunde jeg overhovedet ikke have indladt mig paa Sagen. I Operaer gaar det bedre med mindre Indhold i Texten; thi kan man ikke inspireres af Verset saa maa man komponere ud fra Situationen paa Scenen og tænke sig en Baggrund af f. Expl: stumt Spil, landskabelig Stemning o.s.v."<sup>48</sup>

Carl Nielsen afleverede værket til renskrivning hos Henrik Knudsen,<sup>49</sup> og kort efter sendtes partituret til operarepetitør Salomon Levysohn,<sup>50</sup> som skulle indstudere kantaten med Studentersangforeningen. De medvirkende var glade for værket, og selv om Carl Nielsen ikke selv dirigerede ved uropførelsen, havde han dog haft stor indflydelse på indstuderingen.<sup>51</sup>

Ifølge overleveringen skulle Studentersangforeningens medlemmer have døbt kantaten *Tarmslyngskantaten*, et øgenavn der dog ikke var rettet mod musikken, men mod Niels Møllers til tider kringlede tekst, som på grund af sit indhold i øvrigt skulle give anledning til en del særdeles kritiske anmeldelser og en efterfølgende tekstrevision.

47 DK-Kk, CNA, I.A.d.

48 DK-Kk, NKS 4611, I, 4<sup>o</sup>.

49 Jf. brev af 14.8.1908 fra Carl Nielsen til Henrik Knudsen (DK-Kk, CNA, I.A.c.); se endvidere *Critical Commentary* s. 240.

50 (1858-1926), operarepetitør, dirigent for Studentersangforeningen 1884-1896 og 1903-1917.

51 Brev af 29.10.1908 til Charlotte Thygesen (DK-Kk, NKS 3525, 4<sup>o</sup>, 3).

The first performance took place on 29 October 1908 in the University's Ceremonial Hall (Solennitetssalen) with The Students's Choral Society and the soloists Emilie Ulrich, Helge Nissen and Olaf Harald Holbøll<sup>52</sup> conducted by Salomon Levysohn. The Commemoration was held with great ceremony, and in accordance with the new protocol introduced in 1906 the King and his retinue were invited. Among the audience there were of course many professors, including Valdemar Ammundsen and Peder Madsen,<sup>53</sup> who were to be two of the main protagonists in the dispute about the text discussed below.

The ceremony began with the first part of the cantata (Nos. 1, 2), followed by an academic address; then came the second part (No. 3), after which the principal was responsible for the more formal part: the announcement of the new principal, faculty heads, the presentation of licentiate degrees etc. Finally the Commemoration ended with the third and last part of the cantata (No. 4).

Most of the reviewers dealt with the Commemoration as such, and so far as the cantata was concerned they focused more on the text than on the music. On 17 November, with the permission of the University, the cantata was performed in a public concert in the Odd Fellow Palæ, and this time the reviewers also had more to say about the music. The cantata was described as "a monumental work",<sup>54</sup> "a majestic composition",<sup>55</sup> full of imagination and according well with Niels Møller's text. However a few reviewers also expressed some reservations, for example Asger Juel in *Kristeligt Dagblad*: "As a whole the work seems interesting, but not quite appropriate – the choral texture does not sound right in some places."<sup>56</sup> The reviewer in *København* thought it was sometimes "diffuse".<sup>57</sup> The most positive review – of both text and music – was written by Hugo Seligmann in *Politiken* on 9 November 1908:

"Strength, masculinity and wholesomeness – yes, and then the affinity between two men who found each other, have created a work that does Danish music credit. Niels Møller's poetry is the ideal musical text: at once profound and sonorously rich in its expression. [...]"

52 Emilie Ulrich (1872-1952), Helge Nissen (1871-1926), Danish Royal singers; Olaf Harald Holbøll (1870-1942), Danish architect and concert singer.

53 Valdemar Ammundsen (1875-1936), bishop and professor of ecclesiastical history, Peder Madsen (1843-1911), theologian and professor of dogmatics and the New Testament.

54 *Dagens Nyheder*, København, 18.11.1908.

55 *Politiken*, København, 30.10.1908, Dannebrog, 18.11.1908.

56 *Kristeligt Dagblad*, 30.10.1908.

57 *København*, 30.10.1908.

Uropførelsen fandt sted den 29. oktober 1908 i Universitetets Festsal, Solennitetssalen, under medvirken af Studentersangforeningen samt solisterne Emilie Ulrich, Helge Nissen og Olaf Harald Holbøll<sup>52</sup> under ledelse af Salomon Levysohn. Årsfesten fandt sted under stor højtidelighed, og efter den nye ordning indført i 1906 var kongen med følge inviteret. Blandt tilhørerne sås naturligt adskillige professorer, blandt andre Valdemar Ammundsen og Peder Madsen,<sup>53</sup> som skulle blive nogle af hovedmændene i striden om teksten, som er omtalt i det følgende.

Festen indledtes med første del af kantaten (nr. 1 og 2), efterfulgt af en festforelæsning; så fulgte anden del (nr. 3), hvorefter rektor forestod den mere formelle del: rektorskifte, dekanskifte, tildeling af licentiatgrader m.m. Endelig sluttede årsfesten med tredje og sidste del af kantaten (nr. 4).

De fleste af anmelderne beskæftigede sig med årsfesten som sådan og satte for kantatens vedkommende mere fokus på teksten end på musikken. Den 17. november blev kantaten med universitetets tilladelse opført ved en offentlig koncert i Odd Fellow Palæet, og her kom anmelderne i højere grad også ind på musikken. Kantaten karakteriseredes som "et monumentalt Værk",<sup>54</sup> "en pompøs Komposition",<sup>55</sup> fuld af fantasi og i god overensstemmelse med Niels Møllers tekst. Enkelte anmeldere tog dog også visse forbehold, fx Asger Juel i *Kristeligt Dagblad*: "Som Helhed virker Arbejdet interessant, men ikke rammende – Korsatsen k l i n g e r ikke rigtig paa sine Steder."<sup>56</sup> Anmelderen i *København* fandt, at den til tider var "udflydende".<sup>57</sup> Den mest positive anmeldelse – af både tekst og musik – skrev Hugo Seligmann i *Politiken* den 9. november 1908:

"Styrke, Mandsvilje og Sundhed – ja, og saa Samhørigheden mellem to Mænd, der fandt hinanden, har skabt et Værk, der gør dansk Tonekunst Ære. Niels Møllers Digtning er den ideelle Musiktekst: paa en Gang dybsindig og fuldtonende rig i sit Udtryk. [...]"

52 Emilie Ulrich (1872-1952), kongelig operasanger; Helge Nissen (1871-1926), kongelig operasanger; Olaf Harald Holbøll (1870-1942), arkitekt og koncertsanger.

53 Valdemar Ammundsen (1875-1936), biskop og professor i kirkehistorie; Peder Madsen (1843-1911), teolog og professor i dogmatik og Det Nye Testamente.

54 *Dagens Nyheder*, København, 18.11.1908.

55 *Politiken*, København, 30.10.1908, Dannebrog, 18.11.1908.

56 *Kristeligt Dagblad*, 30.10.1908.

57 *København*, 30.10.1908.

Carl Nielsen, who in his artistic efforts has always sought to delve into the depths and prise loose the precious metal in order to raise it up free of slag, found in Niels Møller's cantata material that seemed created for his chisel. An overview of his previous production shows this composer's typical striving towards knowledge that is the subject of Niels Møller's poem, an urge to understand musically, and, as the musician he is, to express his understanding in tones. To this he brings unusually acute and clear musical thinking, a rare sense of the purity of melodic line and unique polyphonic abilities. [...]

The high points of the cantata are, in the first part, the duet between the tenor and the soprano, and the extraordinarily characteristic and dramatically effective bass recitative with its admixture of unison choruses that repeat and sculpt the recitative, as well as the introduction to the second part with the long, sustained pedal point. The most popular feeling was in the strophically treated hymn of the third part with its firm, clear melody.<sup>58</sup>

Thus while there was broad agreement on the qualities of the music, there were mixed opinions about Niels Møller's text. The most thorough – and anonymous – criticism could be read in *Kristeligt Dagblad*, and this also touches on the themes that were to play a role in the subsequent dispute about the text:

“It is a long time since we can recall having seen in verse the like of the Darwinistic evolutionary mysticism that lies like a dense fog over the new cantata. And in addition it appears to advocate an intellectual current that not only sets itself up as hostile to Christianity, but also ascribes to science qualities to which any honest scientist will surely take exception. [...]

It appears to us therefore exceedingly strange that the University has been willing to accept such a cantata at all for performance at its Commemoration. The whole cantata is in reality an expression of a world-view that is not only in opposition to Christianity, but is also incompatible with true science, which knows its limits and knows that there are questions that belong under the aegis not of knowledge, but of conscience.

58 *Politiken*, 9.11.1908.

Carl Nielsen, der i sin kunstneriske Stræben altid søgte at grave i Dybden og løsne det ædle Metal for saa at løfte det op, befriet for Slagger, fandt i Niels Møllers Kantate et Stof, som skabt for hans mejslende Haand. Et samlet Blik over hans hidtidige Produktion viser netop hos ham den Higen mod Viden, hvorom Niels Møllers Digt handler, en Trang til at forstaa musikalsk og til, som den Musiker han er, at udtrykke sin Forstaaelse i Toner. Han medbringer hertil en usædvanlig skarp og klar musikalsk Tanke, en sjælden Sans for Melodiens Linjerenhed og enestaaende polyfone Evner. [...]

Kantatens Højdepunkter er i første Del Duetten mellem Tenoren og Sopranen og det overordentlig karakteristiske og dramatisk virkende Basrecitativ med de iblandede unisone Kor, der gentager og plastisk udformer Recitativet, samt Indledningen til anden Del med det lange, vedholdende Orgelpunkt. Populærest føles tredje Dels strofisk behandlede Hymne med sin faste, klare Melodi.<sup>58</sup>

Mens man således var nogenlunde enig om musikkens kvaliteter, var der delte meninger om Niels Møllers tekst. Den mest udarbejdede – anonyme – kritik kunne man læse i *Kristeligt Dagblad*, og her berøres også de temaer, som kom til at spille en rolle i den efterfølgende strid om teksten:

“Måge til darwinistisk Udviklingsmystik, der hviler som en tæt Taage over den nye Kantate, mindes vi dog ikke længe at have set paa Vers. Hertil kommer, at den synes at gøre sig til Talsmand for en Aandsretning, der ikke blot stiller sig i fjendtligt Forhold til Kristendommen, men tillægger Videnskaben Egenskaber, som sikkert vil falde enhver ærlig Videnskabsmand for Brystet. [...]

Det forekommer os derfor i høj Grad mærkeligt, at Universitetet overhovedet har villet antage en saadan Kantate til Udførelse ved dets Aarsfest. Hele Kantaten er i Virkeligheden Udtryk for en Verdensanskuelse, der ikke blot er i Modstrid med Kristendommen, men ogsaa uforenelig med ægte Videnskab, der kender sine Grænser og ved, at der er Spørgsmaal, som ikke hører under Videns, men under Samvittighedens Afgørelse.

58 *Politiken*, 9.11.1908.



We hope that the Faculty of Theology will register an energetic protest against such fantasies being expressed again at the said Commemoration.”<sup>59</sup>

Frants Buhl too confirmed in a letter to Nielsen shortly after the first performance that the text had “been no great success at the University either”,<sup>60</sup> to which Nielsen, rather testily and full of wonder replied:

“For to tell the truth it vexes me greatly that the University does not care for the text, and I am actually rather surprised that one can accept a text that one later rejects again.

I can say that I am on my way off, and regret in the extreme that I have embarked on a work without safeguarding myself against its being set aside because of a text that is into the bargain good. – Had I spent my time and energy on writing, for instance, a one-act opera or a symphony, a quartet or the like, I could still have hoped that such a work would sooner or later come into its element, even though it might in the first instance fail. And as far as the purely external aspects of the matter are concerned, I should have been far better off not going to work on a commission that not only appeared honourable to me, but was proposed as something that would endure. But the disappointment I have had with this matter does not actually weigh on me as much as it may seem from these lines. Schwam darüber!”<sup>61</sup>

The affair did not end that badly, though; the work was not set aside, even though the above-mentioned Peder Madsen and Valdemar Ammundsen wanted a discussion of “whether the new University cantata was suitable for further use at the Commemoration”.<sup>62</sup> The matter was on the agenda at several of the meetings of the Academic Council,<sup>63</sup> and the University sent some suggested alterations that they asked Niels Møller to approve.<sup>64</sup> On 31 March 1909 Niels Møller paid a visit to Nielsen,<sup>65</sup>

59 *Kristeligt Dagblad*, 30.10.1908.

60 *DK-Kk*, CNA, I.A.b.

61 *DK-Kk*, CNA, I.A.b.d.

62 Cf. letter from Peder Madsen of 25.11.1908 and letter from Valdemar Ammundsen of 27.2.1909 to the principal of the University (*Rigsarkivet*, Københavns Universitet, Circularia 1908/09 31.3-12.5, 301-452).

63 2.12.1908, 3.2.1909, 3.3.1909 (*Rigsarkivet*, Københavns Universitet, Acta consistorii, 1906 Nov. – 1911 June 9).

64 Cf. letters from Høffding to Møller of 14.2.1909 and 10.3.1909 (*DK-Kk*, NKS 4611, 4<sup>o</sup>, 1).

65 Cf. Torben Schousboe, *op. cit.*, p. 282.

Vi haaber, at det teologiske Fakultet vil nedlægge en energisk Protest mod, at slige Fantasterier oftere skal finde Plads ved nævnte Universitetsfest.”<sup>59</sup>

Også Frants Buhl kunne i et brev til Carl Nielsen kort efter uropførelsen bekræfte, at teksten “heller ikke [havde] gjort stor Lykke paa Universitetet”,<sup>60</sup> hvortil Carl Nielsen noget fortorønet og fuld af undren svarede:

“Thi oprigtig talt, saa er det meget kjedeligt for mig, at Universitetet ikke synes om Texten og jeg er egentlig noget forbavset over, at man antager en Text, som man senere kasserer igjen.

Jeg kan sige, jeg er vel rejst, og beklager i allerhøjeste Grad at jeg har indladt mig paa et Arbejde uden at sikre mig imod dets Henlæggelse paa Grund af en Text som ovenikjøbet er god. – Havde jeg anvendt min Tid og mine Kræfter til at skrive for Expl. en Enakts Opera eller en Symfoni, Kvartet o. l. saa havde jeg dog kunnet haabe at et saadant Arbejde før eller senere vilde komme til sin Ret, selv om det strax var faldet til Jorden. Ogsaa hvad de rent ydre Sider af Sagen angaar, havde jeg været langt bedre faren om jeg ikke havde indladt mig paa en Bestilling der ikke alene fremstillede sig for mig som ærefuld men blev fremsat som noget der skulde vare. Men den Skuffelse jeg har haft med denne Sag, ligger mig saamænd ikke saa meget paa Sinde som det maaske kan synes efter disse Linier. Schwam darüber!”<sup>61</sup>

Så galt skulle det dog ikke gå, og værket blev ikke henlagt, selv om de tidligere nævnte Peder Madsen og Valdemar Ammundsen ønskede en diskussion af, “hvortid den nye Universitetskantate egnede sig til fortsat Brug ved Aarsfesten”.<sup>62</sup> Sagen stod på dagsordenen på flere af konsistoriums møder,<sup>63</sup> og fra universitetets side fremsendte man nogle ændringsforslag, som man bad Niels Møller godkende.<sup>64</sup> Den 31. marts 1909 aflagde Niels Møller et besøg hos Carl Nielsen,<sup>65</sup> som muligvis ved den-

59 *Kristeligt Dagblad*, 30.10.1908.

60 *DK-Kk*, CNA, I.A.b.

61 *DK-Kk*, CNA, I.A.b.d.

62 Jf. brev fra Peder Madsen af 25.11.1908 og brev fra Valdemar Ammundsen af 27.2.1909 til universitetets rektor (*Rigsarkivet*, Københavns Universitet, Circularia 1908/09 31.3-12.5, 301-452).

63 2.12.1908, 3.2.1909, 3.3.1909 (*Rigsarkivet*, Københavns Universitet, Acta consistorii, 1906 nov-1911 juni 9).

64 Jf. brev fra Harald Høffding til Niels Møller af 14.2.1909 og 10.3.1909 (*DK-Kk*, NKS 4611, 4<sup>o</sup>, 1).

65 Jf. Torben Schousboe, *op. cit.*, s. 282.



who may have made textual changes in the score on this occasion – the same changes that can also be seen in a number of the documents in the National Archives.<sup>66</sup>

Below, the text sections are given in translation from the original version from the first performance and in the changed version that was subsequently added to the score:

ORIGINAL TEXT:

*Part One, No. 2*

“O light of knowledge, o sacred Sun,  
we rise up and acclaim thee!  
When we came forth from the lot of the beast,  
through stones to stars on high,  
what we saw afar, what we came near,  
what peace we won we owe thee.”

*Part Two, No. 3:*

“Oft by narrow paths  
knowledge had to work  
– over stones and through thorns  
the light was borne forth; –  
oft as prisoner it sat  
under might of princes,  
for the harsh church  
heavy was its labour, –  
whoso breached those narrow walls  
judgement awaited them.”

ALTERED TEXT:

*Part One, No. 2*

“O, light of knowledge, o Sun on high,  
we rise up and acclaim thee!  
When we came forth from the vale of darkness,  
through stones to golden stars,  
what vision saw, what hand won  
on the field of the world we owe thee!”

ne lejlighed indførte tekstændringerne i partituret – de samme ændringer, som også ses i en række arkivalier i Rigsarkivet.<sup>66</sup>

Nedenfor gengives det pågældende tekstafsnit i den oprindelige version fra førsteopførelsen og i den ændrede version, som efterfølgende blev indført i partituret:

OPRINDELIG TEKST:

*Første del, nr. 2*

“O Videns Lys, o Hellig-Sol,  
vi rejser os og hylder dig!  
Naar frem vi drog fra Dyrets Lod,  
ad Sten mod Høje Stjærner.  
Hvad fjærnt vi saa', hvad nær vi kom,  
hvad Fred vi vandt vi skylder dig.”

*Anden del, nr. 3:*

“Tit ad Veje trange  
Viden maatte virke  
– over Sten og gennem Tjørne  
bares Lyset frem; –  
ofte sad den Fange  
under Fyrsters Vælde  
for den haarde Kirke  
tungt den maatte trælde, –  
hvo der brød de snævre Mure,  
Dommen ventede dem.”

ÆNDRET TEKST:

*Første del, nr. 2*

“O, Videns Lys, o høje Sol,  
vi rejser os og hylder dig!  
Naar frem vi drog fra Mørkets Dal,  
ad Sten mod gyldne Stjærner,  
hvad Synet saa', hvad Haanden vandt  
paa Verdens Mark vi skylder dig!”

66 Rettet eksemplar af teksthæftet til *Universitetets Årsfest 1908*; håndskrevet læg, udateret, indeholdende de samme rettelser; maskinskrevet A4 ark “Rettelser i Kantaten.” (Rigsarkivet, Københavns Universitet, Circularia 1908/09 31.3-12.5, 301-452, sag 445).

66 Corrected copy of text booklet for *Universitetets Årsfest 1908*; manuscript gathering, undated, containing the same corrections; typewritten sheet “Rettelser i Kantaten” (Corrections in the Cantata) (Rigsarkivet, Københavns Universitet, Circularia 1908/09 31.3-12.5, 301-452, item 445).

Part Two, No. 3:

“Oft by narrow paths  
knowledge had to journey  
– over stones and through thorns  
the light was borne forth; –  
locked in cage as prisoner,  
curbed and shivering  
under both swords’ discipline  
the deep dreams sat;  
whosoever breached those narrow walls  
judgement awaited them.”

The whole affair ended when the proposed textual changes were accepted on 12 May 1909.<sup>67</sup>

The allusions to the heathen cult of the Sun as sacred and to the animal origin of man have been removed, and the description of the difficult conditions of science under the ecclesiastical power of earlier ages has been modified. The altered text is also reflected in the music itself, since Nielsen had to adapt the rhythm to the change in the metrical feet.<sup>68</sup> With the altered text the cantata was performed for many years, either in its entirety or in extracts,<sup>69</sup> in particular the final chorus, “Som Løv paa Linde” was often on the programme.

Although with the above alterations criticism of the text died out, there were other reasons why some people wanted changes in both music and text: Frants Buhl thought in 1911 that the second part of the cantata seemed “a little heavy between the two speeches” and that “a change there would be justified”,<sup>70</sup> and in 1916 the second part was omitted because, as Nielsen wrote, “it is after all heavy and sad in itself, and I have several times felt a desire and urge for a brighter colouring and would willingly do the work if Niels Møller would agree to a change”.<sup>71</sup> Apparently, though, Niels Møller would not agree to more textual changes, as is evident from the composer’s letter to Frants Buhl of 4 September 1921:

67 Rigsarkivet, Københavns Universitet, Circularia 1908/09 31.3-12.5, 301-452; for further information on the dispute over the text, reference may be made to Elly Bruunshuus Petersen, “Censur på Universitetet? Carl Nielsen og Niels Møllers ‘Kantate til Universitetets Aarsfest 1908’” in *Musikvidenskabelige kompositioner, Festskrift til Niels Krabbe*, Copenhagen 2006, pp. 561-577.

68 See *Editorial Emendations and Alternative Readings*.

69 For further information see DK-Kk, Småtryksamlingen, Højere Lærestalter, Københavns Universitet, Fester, programmer m.m. and under the heading ‘Akademiske Højtideligheder’ in *Aar bog for Københavns Universitet*.

70 Letter from Buhl to Nielsen of 16.11.1911 (DK-Kk, CNA, I.A.b.).

71 Letter of 6.10.1916 from Nielsen to Ludvig Heiberg (1854-1928), classical philologist, university principal 1915-1916 (DK-Kk, NKS 4417, 4°).

Anden del, nr. 3:

“Tit ad Veje trange  
Viden maatte færdes  
– over Sten og gennem Tjørne  
bares Lyset frem; –  
stængt i Bur som Fange  
sad og gøs i Tømme  
under begge Sværdes Tugt  
de dybe Drømme,  
hvo der brød de snævre Mure,  
Dommen ventede dem.”

Det hele endte med, at de foreslåede tekstændringer blev accepteret den 12. maj 1909.<sup>67</sup>

Allusionerne til den hedenske dyrkelse af solen som hellig og til menneskets dyriske afstamning er fjernet, og beskrivelsen af videnskabens vanskelige kår under tidligere tiders kirkemagt er blevet modificeret. Den ændrede tekst afspejler sig også i selve musikken, idet Carl Nielsen måtte tilpasse rytmen til de ændrede versfødder.<sup>68</sup> Med den ændrede tekst blev kantaten opført i en lang årrække, enten i sin fulde udstrækning eller i uddrag;<sup>69</sup> navnlig slutsangen, “Som Løv paa Linde”, stod ofte på programmet.

Selv om kritikken af teksten med de ovenfor anførte ændringer faldt bort, var der andre grunde til, at nogle ønskede forandringer i både musik og tekst: Frants Buhl mente i 1911, at kantatens anden del (nr. 3) virkede “lidt tungt mellem de to Taler” og “en Forandring dér vilde være velgrundet”,<sup>70</sup> og i 1916 blev anden afdeling udeladt, fordi, som Carl Nielsen skrev, “den er jo tung og trist i sig selv og jeg har flere Gange følt Lyst og Trang til en lysere Farve og gjorde gerne et Arbejde, ifald Niels Møller vilde være med til en Forandring.”<sup>71</sup> Tilsyneladende ville Niels Møller dog ikke være med til flere tekstændringer, hvilket fremgår af komponistens brev til Frants Buhl af 4. september 1921:

67 Rigsarkivet, Københavns Universitet, Circularia 1908/09 31.3-12.5, 301-452; for yderligere oplysninger om striden om teksten henvises til Elly Bruunshuus Petersen, “Censur på Universitetet? Carl Nielsen og Niels Møllers ‘Kantate til Universitetets Aarsfest 1908’” i *Musikvidenskabelige kompositioner, Festskrift til Niels Krabbe*, København 2006, s. 561-577.

68 Se *Editorial Emendations and Alternative Readings*.

69 For yderligere oplysninger se DK-Kk, Småtryksamlingen, Højere Lærestalter, Københavns Universitet, Fester, programmer m.m. og under rubrikken ‘Akademiske Højtideligheder’ i *Aar bog for Københavns Universitet*.

70 Brev fra Frants Buhl til Carl Nielsen af 16.11.1911 (DK-Kk, CNA, I.A.b.).

71 Brev af 6.10.1916 fra Carl Nielsen til Ludvig Heiberg (1854-1928), klassisk filolog, rektor 1915-1916 (DK-Kk, NKS 4417, 4°).

"If only I could get Niels Møller to agree! At any rate I promise to do this work at some time at the beginning of 1922, even if N. M. does not think he can change anything in the text, which is after all very heavy but perhaps will permit the character of the music to be slightly lighter. – I will do what I can, and it is possible that I shall find a solution. I will then immediately do something about the final song (or perhaps write a new melody)."<sup>72</sup>

These changes were never implemented, and the last complete performance took place in 1968.

Nielsen's fair copy is the main source for the orchestral parts in the present edition, while the printed piano score is the main source for the vocal parts. In the fair copy Nielsen has added many dynamic details in the choral parts; most of these are in the piano score, and they are all mentioned in the *Critical Commentary*; the draft and parts have been consulted in cases of doubt. The fair copy is also the main source for the text – including the changes made after the first performance – while spellings and punctuation follow Niels Møller's printed text in the programmes for 1908 and 1910.

Elly Bruunshuus Petersen

CANTATA FOR THE COMMEMORATION OF THE 250TH ANNIVERSARY OF THE STORMING OF COPENHAGEN

Nielsen composed the *Cantata for the Commemoration of the 250th Anniversary of the Storming of Copenhagen* to a text by L.C. Nielsen<sup>73</sup> alongside his work on the music for *Cantata for the Opening Ceremony of the National Exhibition in Aarhus 1909*. In his diary he wrote on 26 January 1909: "Meeting about the commemoration at the City Hall", and the next day he noted: "Visited L.C. Nielsen and spoke about the cantata".<sup>74</sup> However, since L.C. Nielsen and Carl Nielsen also worked together on the cantata for the national exhibition, it is uncertain which of the cantatas the conversation was about on that occasion.

<sup>72</sup> DK-Kk, CNA, I.A.d.

<sup>73</sup> Danish poet (1871-1930).

<sup>74</sup> Torben Schousboe, *op. cit.*, p. 278.

"Kunde jeg blot faa Niels Møller til at gaa med! Ihvertfald lover jeg at gøre dette Arbejde engang i Begyndelsen af 1922, selv om N. M. ikke mener at kunne forandre noget i Teksten der jo er meget tung men maaske dog tillader at Musikens Karakter bliver noget lysere. – Jeg skal gøre hvad jeg kan og det er muligt at jeg finder en Udvej. Jeg vil saa med det samme gøre noget ved Slutningsangen (eller maaske skrive en ny Melodi)."<sup>72</sup>

Disse forandringer blev aldrig gennemført, og den sidste komplette opførelse fandt sted i 1968.

Carl Niensens renskrift er hovedkilde for orkestersatsen i nærværende udgave, mens det trykte klaverpartitur er hovedkilde for vokalsatsen. I renskriften har Carl Nielsen tilføjet mange dynamiske detaljer i korstemmerne; af disse findes de fleste i klaverpartituret, og de er alle nævnt i *Critical Commentary*; kladder og stemmer er blevet konsulteret i tvivlstilfælde. For tekstens vedkommende er renskriften ligeledes hovedkilde – inklusive ændringerne indført efter uropførelsen – mens stavemåde og tegnsætning følger Niels Møllers trykte tekst i programmerne for 1908 og 1910.

Elly Bruunshuus Petersen

KANTATE TIL MINDEFESTEN I ANLEDNING AF 250 - AARS DAGEN FOR STORMEN PAA KØBENHAVN

Carl Nielsen komponerede *Kantate til Mindefesten i Anledning af 250-Aarsdagen for Stormen paa København* til tekst af L.C. Nielsen<sup>73</sup> sideløbende med arbejdet på musikken til *Kantate ved Aarhus Landsudstillings Aabningshøjtidelighed 1909*. I sin dagbog skriver han den 26. januar 1909: "Møde angaaende Mindefesten paa Raadhuset", og dagen efter noterer han: "Besøgte L.C. Nielsen og talte om Kantaten".<sup>74</sup> Da L.C. Nielsen og Carl Nielsen også arbejdede sammen om den nævnte kantate til Landsudstillingen, er det dog usikkert, hvilken af kantaterne, samtalen drejede sig om ved den lejlighed.

<sup>72</sup> DK-Kk, CNA, I.A.d.

<sup>73</sup> Digter (1871-1930).

<sup>74</sup> Torben Schousboe, *op. cit.*, s. 278.

The image shows a page of handwritten musical notation. At the top, there is a tenor part with lyrics: "og the - lens dygt, og the - lens dygt". Below this, there are two systems of music. The first system is for the 2nd and 4th stanzas, with instructions for the copyist: "1) I 2. og 4. Vers (Linierne 5) bliver Sangstem- mere saaledes: 2. Vers i Bass Sak-bas o.s.v. 4. For-tand". The second system is for the 4th stanza, with instructions: "2) I fjerde Vers synger Sopran, Tenor og Bassolisterne med henholdsvis Tenorstemmen, Tenorstemmen og 1. Bassstemme og i Orkestret kommer fl. med en Oktav over Violino I". Below these are solo parts for Soprano, Tenor, and Bass, with lyrics: "Den hveded hved 3 for sig gaar, med sig alle for-ne 9". At the bottom, there are more musical staves with lyrics: "Sty-er thred faldt ned borte anden og de er naar det 9 er-og forsamlede den ten. midt for sin den og er-og naar det i dette forsamlede den the lens".

Cantata for the Annual University Commemoration, draft (Source C), reverse of p. 103. In the middle of the page Nielsen's instructions for the copyist, Henrik Knudsen: 1) in 2nd and fourth stanzas (lines 5) the vocal parts are to be as follows: [music] The orchestra remains unchanged. 2) In the fourth stanza the soprano, tenor, and bass soloists sing together with the tenor line, the tenor line and the first bass line, respectively, and in the orchestra the fl. enters an octave above the first violino. Above and below these instructions Nielsen has notated the draft for the changed solo parts of the fourth stanza of the final song, composed in connection with his work on the piano score (Source D).

Kantate ved Universitetets Aarsfest, kladde (kilde C), bagsiden af s. 103. Midt på siden ses Carl Niensens anvisninger til kopisten Henrik Knudsen: 1) I 2<sup>de</sup> og fjerde Vers (Linierne 5) bliver Sangstemmerne saaledes: [musik] Orkestret bliver uforandret. 2) I fjerde Vers synger Sopran, Tenor og Bassolisterne med henholdsvis Tenorstemmen, Tenorstemmen og 1<sup>st</sup> Basstemme og i Orkestret kommer fl. med en Oktav over Violino I. Ovenover og nedenunder ses kladden til ændring af solostemmerne i Slutningsangens fjerde vers, komponeret i forbindelse med udarbejdelsen af klaverpartituret (kilde D).



trange nestle Vi - den sig-he, af stangt i det den fru - st i med en dygtig  
 stangt i Bour som sangt siest og god i Bour st me jendeligt de dybe  
 for dem der der hjerter toud at trael - le hjerter broid de sicu - re  
 sur - der beg - ge Juer - des Tugt de dygt Orvin - me,

Cantata for the Annual University Commemoration, No. 3, fair copy by Henrik Knudsen (Source A), bb. 21-24. The vocal parts show corrections by Nielsen.

Kantate ved Universitetets Aarsfest, nr. 3, renskrift af Henrik Knudsen (kilde A), t. 21-24. I vokalstemmerne ses Carl Nielsens ændringer i teksten.

BESÆTNING  
ORCHESTRA

flauto

oboe

clarinetto

fagotto

2 corni

triangolo

pianoforte

archi

soprano solo

tenore solo

basso solo

coro (T B)

# 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	picc.	flauto piccolo
B.	basso	pizz.	pizzicato
b.	bar	Pl. No.	Plate Number
Bar.	baritono	pf.	piano forte
bd.	bind	pf.1	piano forte, top staff
brass.	brass instruments	pf.2	piano forte, bottom staff
cb.	contrabbasso	Recit.	recitation
cl.	clarinetto	S.	soprano
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
cor.	corno	t.	takt
DK-A	Statsbiblioteket, Århus (The State Library, Århus)	tb.	tuba
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)	ten.	tenuto
fg.	fagotto	timp.	timpani
fl.	flauto	tr.	tromba
fl. gr.	flauto grande	trb.b.	trombone basso
fol.	folio	trb.t.	trombone tenore
marc.	marcato	trem.	tremolo
NKS	Ny Kongelige Samling (New Royal Collection)	trgl.	triangolo
ob.	oboe	va.	viola
org.	organo	vl.	violino
		vc.	violoncello
		WH Arkivet	Wilhelm Hansen Arkivet (The Wilhelm Hansen Archives)
		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

CANTATA FOR THE LORENZ  
FRØLICH CELEBRATION

- A** Score, partly autograph, fair copy  
**Aa** Vocal part of “Lyt i kvæld til kvadet”, inserted in **A**, partly autograph  
**B** Text, printed  
**C** Text, autograph, ink
- A** Score, partly autograph, fair copy.  
DK-Kk, CNS 321.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34.7x26.2 cm, 5 bifolios including 1 blank page, 10 pages written in ink paginated 1-10, 1 blank page, 1 unpaginated page written in pencil (vocal part of “Lyt i kvæld til kvadet” (**Aa**)), 1 blank page, 3 pages written in ink and paginated 11-13 (originally paginated 6-8), 3 blank pages.

Paper type:

pp. 1-5 and 11-13: 14 staves (hand-ruled).

pp. 6-10 and vocal part (bifolios 4-5): 12 staves (hand-ruled).

The source has been restored.

Numerous additions and changes in the score written in pencil by CN, whereas changes in the text are mostly in foreign hand (Peter Jerndorff?); the music of the vocal part (**Aa**) is in CN's hand, the text of the vocal part, however, in Peter Jerndorff's (?).

**Aa** Vocal part of “Lyt i kvæld til kvadet”, inserted in **A**, partly autograph.

**B** Text, printed.

*Odense Bys Museer.*

Title on first page: “TIL LORENS FRØLICH VED KUNSTNERENS FEST 30 NOVEMBER 1900”.

At bottom of fol. 2<sup>v</sup>: “TRYKT HOS F.E. BORDING, KØBENHAVN”. 43x29 cm, 1 bifolio.

Illustrations by Niels Skovgaard; some of the motives are copied from Frølich's drawings from *Danske Heltesagn*.<sup>1</sup>

**C** Text, autograph, ink.

*Dansk Folkemindesamling*, Axel Olriks Samling, 1917/118: Biografisk III: Blandinger.

Written by Axel Olrik.

Dating on page 5 “[Runic characters] 8/11 900” [that is, “1900”].

21x17 cm, 2 bifolios, 5 pages with text, 3 blank pages; unpaginated.

<sup>1</sup> Axel Olrik, *Danske Heltesagn*, Copenhagen 1900.



The fair copy (A), being the only complete source, is the main source for Nos. 1 and 3. Nielsen's fair copy of pp. 10a-14 of the piano part (C) – pasted in between Stender's copy of Nos. 1 and 3 – is the main source for No. 2, which has additions to the music and the text in pencil, the latter showing that words have been moved from one bar to another. Since it was apparently not possible to recite these words in their original position, the present edition – as an exception – follows the changes in foreign hand; Nielsen's version is given in the *Editorial Emendations and Alternative Readings*. The fact that the composer himself played the piano at the first performance indicates that he must have approved both the changes in the text and pencil corrections in foreign hand. Accordingly they form part of the main source.

The revision has consisted in adjusting articulation and dynamics, and correcting a few wrong notes in Knudsen's copy.

CANTATA FOR THE ANNUAL  
UNIVERSITY COMMEMORATION

**A** Score, partly autograph, fair copy

**B** Piano score, printed

**C** Score, autograph, draft

**D** Piano score, autograph, printing manuscript

**E** Parts, manuscript copies

**F** Piano score, manuscript copy

**G** Vocal score, printed

**H** Vocal part, tenor solo

**I** Sketch

**J** Sketch

**K** Programme, 1908, printed

**L** Programme, 1910, printed

**M** Text, autograph by Niels Møller

**A** Score, partly autograph, fair copy.

DK-Kk, CNS 326f.

Title on first music page: "Kantate / ved Universitetets Aarsfest."

On permanent loan at Copenhagen University till 2004, when it was given back to the Royal Library.

35x27 cm, 59 folios paginated 1-117, final page unpaginated; written in ink.

Paper type: B. & H. Nr 11. A. (18 staves).

Score with additions in ink, pencil and blue crayon by Nielsen and in foreign hand.

pp. 1-104 copy by Henrik Knudsen

pp. 104 (bar 3)-107 autograph

pp. 108-113 copy by Henrik Knudsen

pp. 114-117 autograph

Library binding with original brown covers glued to the inner part of the binding. To the page before the music is glued an ink drawing, showing: "Opstilling paa Universitetet ved Udførelsen af Carl Nielsens Kantate";<sup>2</sup> stamped "KØBENHAVNS UNIVERSITET / Teknisk Administration / Universitetshistorie / Nørregade 10, Postboks 2177 / DK-1017 København K / Tlf. 35 32 28 01" and "06 FEB. 2004"; added in ink "Afløvet d.d. til Det Kongelige Bibliotek. / Eivind Slottved.";<sup>3</sup> stamped below "EIVIND SLOTTVED / Universitetshistoriker".

Enclosed in the score: printed programme, 1908 (K);

printed programme, 1910 (L); text for the cantata by Niels Møller, different from K, L, 10 folios (33.5x21 cm), typewritten on all recto pages of which fols. 1-8 contain a text for the cantata by Niels Møller in 3 parts, very different from the version used by Nielsen, and fols. 9-10 include explanatory notes by the author; 1 folio (A4 format) with annotations in black Indian ink.

**B** Piano score, printed.

Title page: "KANTATE / VED / UNIVERSITETETS / AARSFEST / AF / NIELS MØLLER. / KOMPONERET FOR / SOLI, MANDSKOR og ORKESTER / AF / CARL-NIELSEN / OP. 24. / WILHELM=HANSEN<sup>S</sup> FORLAG / KJØBENHAVN & LEIPZIG". Pl. No.: 14349 (1908).

35x27,5 cm, title page, 1 page, Niels Møller's text, unpaginated, 32 music pages paginated 2-33, 3 unnumbered pages. Bound in library binding with grey covers, front cover printed as title page.

Cover stamped "DET KONGELIGE BIBLIOTEK 9.1.1909".

**C** Score, autograph, draft.

DK-Kk, CNS 326b.

End-dating: "Damgaard 9/8 08."

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

35.5x27 cm, 114 pages written in pencil, consisting of 1 bifolio, 1 gathering of 4 bifolios, 3 bifolios, 3 folios, paginated 1-36 + 35b, p. 35b<sup>v</sup> blank, 11 bifolios paginated 37-79, 79<sup>v</sup> blank, 4 bifolios, 2 folios, 1 bifolio, paginated 81-103, p. 103<sup>v</sup> unpaginated, 1 bifolio, 2 folios, paginated "a-h".

<sup>2</sup> "Placing [of the performers] at the university for the performance of Nielsen's cantata.

<sup>3</sup> "This day returned to the Royal Library. / Eivind Slottved."

- Paper type: B.&H. Nr 11 A. (18 staves).  
The source has been restored.  
Contains draft and sketches, additions and changes in ink;  
No. 3 incomplete (bb. 40-44 missing); few additions in ink  
by Knudsen and Nielsen.
- D** Piano score, autograph, printing manuscript.  
*DK-Kk, CNS 326c.*  
Title page: "Kantate / ved / Universitetets Aarsfest / for / Soli,  
Mandskor og Orkester. / Texten af Niels Møller / Musikken  
af Carl Nielsen. / Klaverudtog (komponisten)"; Pl. No.  
"14.349" and "32 Pl." added in pencil.  
Donated to the Royal Library by Anders Rachlew in 1958.  
25.5x35 cm, 34 pages written in ink, paginated 1-32, title  
page unpaginated.  
Paper type: 16 staves (hand-ruled).  
Contains additions in red and blue crayon.
- E** Parts, manuscript copies.  
*Studentersangforeningen, Copenhagen.*  
34.5x25.5 cm, 17 parts.  
Contains additions in pencil, blue and red crayon. VI. 2 (No.  
1), va. contain a list of performance dates. Pf. contains ref-  
erences to the printed piano score.
- F** Piano score, manuscript copy.  
*Studentersangforeningen, Copenhagen.*  
Title page: "Kantate ved Universitetets Aarsfest. / af / Carl  
Nielsen".  
35.5x27 cm, 44 pages written in ink, paginated 3-44, title  
page unpaginated.  
Paper type: B. & H. Nr. 2.E (14 staves).  
Bound in library binding.  
Contains piano score, manuscript copy by E. Büchner,  
corrections and additions in ink, pencil and red crayon,  
probably by Nielsen; on the last, inner page of the binding:  
"C.N. Telf: Nora 1366." added in pencil by Nielsen.
- G** Vocal score, printed.  
*Studentersangforeningen, Copenhagen.*  
Title on cover: "KANTATE / VED / UNIVERSITETETS AARSFEST".  
25.5x18 cm, 12 pages, first page unpaginated, in grey covers.  
Contains vocal parts, TTBB, notated with text between 2  
staves, additions in pencil, red crayon and red ball pen.
- G<sup>1</sup>** Vocal score, printed.  
Title on cover: "KANTATE / VED / UNIVERSITETETS AARSFEST".  
25.5x18 cm, 12 pages, first page unpaginated, in grey covers.  
Cover stamped "DET STORE KGL BIBLIOTEK 12.11.1908".  
Contains vocal parts, TTBB, notated with text between 2 staves.
- H** Vocal part, tenor solo.  
*Studentersangforeningen, Copenhagen.*  
Title on cover: "Kantate / ved / Universitetets Aarsfest. /  
Tenor-Solo."  
25.5x17 cm, 10 pages written in ink, consisting of 1 sewn  
gathering of 2 bifolios, unpaginated, except p. 3, and 1 fo-  
lio, trimmed, enclosed.  
Paper type: 1 gathering: 10 staves  
1 folio: 7 staves  
The gathering contains E. Büchner's manuscript copy of  
the tenor solo part of Nos. 1, 3, 4 and the enclosed fol.<sup>f</sup>  
the music and text for the final stanza of No. 4, named  
"Slutningssang af Universitetskantate"<sup>4</sup> in foreign hand  
corresponding to the solo part of the draft (C) reverse of  
p. 103.
- I** Sketch.  
*DK-Kk, CNS 326d.*  
35.5x27 cm, 1 folio, recto written in pencil, verso blank.  
Paper type: 18 staves.  
Contains 5 bars of a sketch with text fragment "Og Lyset  
stod blodrødt dækket", corresponding to No. 3, bb. +29-33.
- J** Sketch.  
*DK-Kk, CNS 326e.*  
Sketch for "Myldrende Vrimmel og Fødders Tramp".  
Contained in "Edderkoppens Sang af 'Aladdin'", CNS 291a.
- K** Programme, 1908, printed.  
*DK-Kk, CNS 326f.*  
Title page: "KANTATE / VED / UNIVERSITETETS AARSFEST / 29.  
OKTOBER 1908 / TEXTEN AF FORFATTEREN NIELS MØLLER /  
MUSIKEN AF KAPELMESTER CARL NIELSEN / KJØBENHAVN /  
UNIVERSITETSBOGTRYKKERIET (J. H. SCHULTZ A/S) / 1908".  
On permanent loan at Copenhagen University till 2004,  
when it was given back to the Royal Library.  
24x17.5cm, 12 pages unpaginated.  
Contained in **A**.

<sup>4</sup> "Final song of University Cantata".

**L** Programme, 1910, printed.  
 DK-KK, CNS 326f.  
 Title page: "KANTATE / VED UNIVERSITETETS / AARSFEST / AF NIELS MØLLER / MED MUSIK AF CARL NIELSEN / KJØBENHAVN MDCCCCX".  
 On permanent loan at Copenhagen University till 2004, when it was given back to the Royal Library.  
 23.5x19 cm, 12 pages unpaginated.  
 Contains the text for the cantata printed with Niels Møller's corrections.  
 Contained in **A**.

**M** Text, autograph by Niels Møller.  
 DK-KK, NKS 4611, 4<sup>o</sup>, Niels Møller. III manuskripter til artikler, digte og lejlighedssange.  
 21x17 cm, 2 folios written in ink.  
 Contains the text for the cantata without title.

The sketches (**I, J**) are the earliest sources for the cantata; later follows the draft (**C**), which formed the basis for Henrik Knudsen's fair copy (**A**). The fair copy contains two sections in Nielsen's hand, No. 3, bb. 87-101 and No. 4, bb. 24-44; the first section is an extension of the corresponding eight last bars of the draft; the second section is an addition to the ending, which in the draft has the title "Efterspil"<sup>5</sup> and is written on eight separate pages with the pagination *a-h*. The fair copy (**A**) seems to be the basis of Eduard Büchner's copy of the parts (**E**) and the piano score (**F**), whereas the tenor solo (**H**) and the vocal score (**G**) may have been copied from either **A** or **F**.

Originally the draft was sent to Knudsen to be fair-copied; on the reverse of p. 103 of the draft the following instructions are given (see facsimile, p. xxxvi):

"1) I 2<sup>den</sup> og fjerde Vers (Linierne 5) bliver Sangstemmerne saaledes:

Orkester bliver uforandret [No. 4, bb. 6-7 and bb. 17<sup>l</sup>-18]

5 "Epilogue".

2) I fjerde Vers synger Sopran, Tenor and Bassolisterne med henholdsvis Tenorstemmen, tenorstemmen og 1<sup>st</sup> Basstemme og i Orkestret kommer Fl. med en Oktav over violino I."<sup>6</sup>

Knudsen returned the draft to the composer, who on the same page (reverse of p. 103) wrote new parts for the soloists (see facsimile p. xxxvi); the complete draft, including the new solo parts form the basis of the piano score (**D**), which is the printing manuscript for the piano score (**B**). Nielsen pencil-copied most of the dynamic indications from these piano scores to the fair copy.

The fair copy (**A**) is the main source which includes Nielsen's corrections of the text reflecting his final intentions. The printed piano score (**B**) is the main source for the vocal parts, as the changes in the solo parts of the draft must relate to the full score and not only to the piano score. Punctuation and orthography are based on the printed programme from 1908 (**K**) and the programme from 1910 (**L**) with the corrections mentioned above.

Additions in the fair copy are registered in the *List of Emendation and Alternative Readings*; this goes for both Nielsen's additions and for additions in foreign hand apart from conductors' instructions, which are tacitly omitted. The orchestral parts (**E**) have been consulted, especially in connection with changes of individual notes. The draft has been used in cases where Knudsen's copy is erroneous or insufficient.

Nielsen's own conductor's instructions in the draft are considered equal to instructions by other conductors and therefore omitted from the present edition but listed as variants. Variants in the parts are only included where they have been of relevance for the revision.

CANTATA FOR THE COMMEMORATION OF THE 250TH ANNIVERSARY OF THE STORMING OF COPENHAGEN

- A** Vocal score, dyeline print of manuscript copy
- B** Score, autograph, draft
- C** Text, printed
- D** Text, manuscript

<sup>6</sup> "1) In the 2nd and fourth stanzas (lines 5) the vocal parts are to be sung thus: [music] The orchestra remains unchanged.

2) In the fourth stanza the soprano, the tenor and the bass soloists follow the tenor, the tenor and the first bass voice, respectively, and in the orchestra the fl. plays an octave above the vl.1".

Bar	Part	Comment
84	vl.2 va.	<i>pesante</i> added by analogy with vl.1, vc., pf.
84	va.	<i>trem.</i> added
91	vl.1,2 va.	<i>trem.</i> added

CANTATA FOR THE ANNUAL  
UNIVERSITY COMMEMORATION

PART ONE



No. 1 "Myldrende Vrimmel og Fødders Tramp"









Bar	Part	Comment
1		A: $\downarrow = 112-116$ added in pencil (CN); B: $\downarrow = 116$ .
1-11		C: missing
9-11	vc. cb.	A: b.9 note 2 to b.11 note 1: slur added in pencil (CN?)
11	vc. cb.	A: notes 2-3: slur added in pencil (CN?)
12-18		C: sketches for bb.44-48 below system
13	pf.	stacc. added by analogy with b.12 note 6
25-29		C: <i>Forspil til Slutningssang</i> 'Prelude to the final song' followed by a sketch of 3 bars below system
26-27	pf.2	upper part: slur added by analogy with pf.1
31	pf.1	A: notes 1-8: 1 slur changed to 2 slurs in ink
33	va.	notes 6-8: $g'-f'-d'$ emended to $d'-e^{b'}-c'$ by analogy with the other parts; A: notes 6-8: $g'-f'-d'$ corrected to $d'-e'-c'$ in pencil; E: notes 6-8: $g'-f'-d'$ corrected to $d'-e^{b'}-c'$ in pencil
35	pf.2	A: note 4: $e$ corrected to $d$ in pencil
35	vl.1,2 va.	A: note 4: $e''$ corrected to $d''$ in pencil
35	va.	A, E: note 4: $e'$ corrected to $d'$ in pencil
37	ob. cl. fg. vl.1,2	C: <i>ff</i> instead of <i>ffz</i>
39	pf.1	C: note 4: $f''$
44	woodw. pf. vl.1,2 va.	$\text{====}$ added by analogy with vc., cb.
44-45	cl. fg.	slurs added by analogy with ob.
44	fg.	E: notes 1-8: slur added in pencil
45	fg.	E: notes 1-10: slur added in pencil
46		A: rehearsal letter added in blue crayon
46		6 in sextuplet added in accordance with B
46-47	fl. vl.1 vc.	A: $\text{====}$ added in blue crayon
46	CORO	<i>Myl-ren-de</i> emended to <i>Myld-ren-de</i> as in D, F, G; according to <i>Saabys Restskrivning</i> , 1904, both spellings could be employed
46	CORO	D: <i>Myl: d?</i> added in pencil; F: <i>Myl:</i> changed to <i>Myld</i> in red crayon; G: note 1: <i>f</i> , <i>Myl</i> changed to <i>Myld</i> in pencil
46	T. B.	<i>ff</i> added as in B, D
48	cor.2	marc. added by analogy with cor.1
48	T.	C: notes 1-2: ten.
48	T. B.	marc. added as in B; D: note 1: marc.; note 2: stacc.
49	fl. ob. cl. fg. pf. vl.2 va.	$\text{====}$ added by analogy with vl.1, cb.
49	T. B.	$\text{====}$ added as in B, D
50	pf.	chord 1: <i>f</i> emended to <i>fp</i> by analogy with T., B.; chord 2: <i>p</i> omitted by analogy with vl.1,2, va., vc., cb.; E: <i>p</i> changed to <i>pp</i> in pencil
50	pf.2	C: note 1: <i>p</i>
50	T. B.	A: note 1: <i>fp</i> added in pencil (CN)
51-52	pf.2	C: b.51 chord 2 to b.52 chord 1: slur
51	T. B.	A: note 1: <i>fp</i> added in pencil





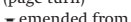


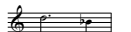
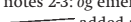
Bar	Part	Comment
52	ob. cl. fg.	marc. added by analogy with fl.
52	T.1 B.1	A: note 3: $\flat$ added in pencil
52	T. B.	<i>ff</i> emended to <i>ffz</i> as in B, D; A: note 1: <i>ff</i> added in pencil (CN); C: <i>f</i>
52	vl.1	C: <i>f</i>
52	vl.2	marc. added by analogy with vl.1, va.
52	va.	<i>ff</i> added by analogy with vl.1,2
52-53	va.	A: added in ink (CN); C: bars empty
53	fl. va.	A: notes 1-2: $\text{====}$ added in blue crayon
53	T. B.	$\text{====}$ added as in B, D (T.)
54	ob. cl.	stacc. added by analogy with fl.
54	fg. pf.2	marc. added by analogy with vc. and b.56
54	pf.2	C: <i>ff</i>
54	T. B.	<i>ff</i> emended to <i>ffz</i> as in B, D; B: <i>dim</i> instead of $\text{====}$
55	cor.2	notes 1-3: slur added as in C
55	pf.	<i>p</i> added as in C (pf.2)
56-57	fl. ob. cl.	C: b.56 note 1 to b.57 note 2: slur erased
56-57	fg.	b.56 note 1 to b.57 note 2: slur omitted by analogy with fl., ob., cl.
56-57	pf.1	A: added in ink (CN); $\text{====}$ <i>p</i> added in ink (CN); C, E: bars empty
56-57	pf.2	A: b.56 chord 1 to b.57 chord 1: bottom notes added (Henrik Knudsen?)
56	T. B.	B: <i>dim</i> instead of $\text{====}$
56	vl.1,2 va.	marc. added as in C (vl.2)
56	va.	A: chord 1: <i>div.</i> added in ink (CN)
56-57	va.	$\text{====}$ <i>p</i> added by analogy with the other parts; A: added in ink (CN); C: b.56 chords 1-2 to b.57: bars empty
56	cb.	marc. added as in C
58-59	T. B.	$\text{====}$ added as in B, D
58	B.	C: bar empty
58	vl.1,2 va. vc.	<i>trem.</i> added
58	va.	<i>pp</i> added by analogy with the other parts
59	T.	A, G: note 3: $\text{====}$
59	vl.2 vc. cb.	A: $\flat$ added in pencil
59	vc.	$\text{====}$ added by analogy with cb.
60	cl.	A: Cl added in pencil
60	cl. fg.	$\text{====}$ added by analogy with vc., cb.
60	B.	$\text{====}$ omitted as in B; G: $\text{====}$
60	vl.1 va.	<i>poco</i> added by analogy with vl.2
60	vc.	$\text{====}$ added by analogy with cb.
61	cl. fg.	<i>dim.</i> added by analogy with vc., cb.
61	fg. vc. cb.	note 1: $\flat$ added because of note 2 ( $b^b$ ) and in accordance with E
61	fg.	E: note 1: $\flat$ added in pencil and emphasized in blue crayon
61-63	T. B.	$\text{====}$ <i>pp</i> added as in B, D
61	vl.2	<i>molto dim.</i> added by analogy with vl.1 and in accordance with E (va.)
61	va. cb.	<i>dim.</i> added as in C and by analogy with vc. and in accordance with E (va.)
61	cb.	A: note 1: $c$ corrected to $B$ or $B^b$ in pencil [illegible]
61-62	cb.	b.61 note 1 to b.62 note 1: slur added as in C; A: b.61 notes 1-2: slur or tie added in pencil (CN?)
62	cor.2	<i>ppp</i> added by analogy with b.60 (cor.1)
63	vc.	<i>pp</i> added by analogy with cb.
67	ob.	<i>p</i> added as in C
67	cl.	<i>p</i> added by analogy with ob.
67	T.	$\text{====}$ added by analogy with B.
67	T. B.	A: <i>p</i> added (CN)

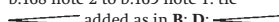
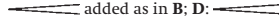




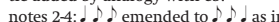
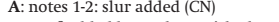


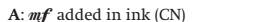
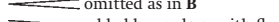
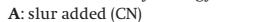

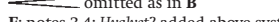
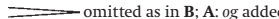
Bar	Part	Comment
67	T. B. vl.1.2 va. vc. cb.	C: <i>fp</i> erased
68	cl.	A: <i>fs</i> added in ink (CN)
68-69	cl.	bb.68-69: tie emended from open tie; A: end of tie open (page turn); A: notes and slur added in ink (CN); C: bars empty
68	pf.	A: <i>f</i> added in ink (CN)
68	va.	<i>fs</i> added by analogy with vl.1.2
68	T. B.	A: <i>fs</i> added in ink (CN)
69	fg.	superfluous <i>dim.</i> omitted (page turn); A: <i>dim</i> added (CN)
69	cor.	<i>con sord.</i> omitted in accordance with E; A: CN has not indicated <i>senza sord.</i> ; E: <i>con sord.</i> crossed out in pencil
69-70	pf.2	b.69 chord 3 to b.70 chord 1: slur added by analogy with vc.
69	T. B.	<i>dim.</i> added as in <b>D, B</b>
69	va.	slur added by analogy with vl.2
69-70	vc. cb.	A: slur added in pencil and emphasized in ink (CN?)
70	fl. ob.	A: <i>f</i> added in ink (CN)
70	cl.	A: <i>dim</i> added in ink (CN)
70	T. B.	<i>dim</i> omitted as in <b>B, D</b> ; A: <i>dim</i> added in ink (CN)
70-71	vc. cb.	A: slur added in pencil and emphasized in ink (CN?)
70	B.	B: <i>e</i> instead of <i>e'</i> ; D: B' corrected to <i>e</i> in ink
71	T. B.	A: <i>mp</i> added in ink (CN)
71	vl.1.2 va.	<i>trem.</i> added
72	pf.2	note 2: $\gamma$ $\downarrow$ emended to $\downarrow$ by analogy with vc.; C: bar incomplete: note 2: $\downarrow$ ; last $\gamma$ missing
72-73	pf.2	marc. added by analogy with b.71
73-74	pf.1	slur emended from open slur; A: b.73 chord 2: end of slur open (page turn)
74	T.	A, G: note 1: <i>b'</i> corrected to <i>a'</i> in pencil
75-76	pf.2	b.75 chord 3 to b.76 chord 1: slur added by analogy with bb.72-73, 73-74, 74-75
79-80		A: <i>Accel</i> – added in blue crayon
79	ob.	E: <i>g'</i> corrected to <i>f'</i> in pencil
79-80	cor.	A: tie added in pencil (CN?)
80-83	pf.2	C: bars empty
81-82	cor.	A: tie added in pencil (CN?)
81-83	cor.	A: slur added in pencil (CN?)
82	pf.	A: <i>dim</i> added in ink (CN)
82	va. vc. cb.	<i>molto dim.</i> added by analogy with vl.1.2 and in accordance with E (va.)
83-86	ob. fg.	slur emended from open slur by analogy with cl.; A: b.83: end of slur open (page turn)
83-84	fg.	C: b.83 note 1 to b.84: end of slur open (page turn); E: b.83 to b.84: slur
83	pf.	A: <i>pp</i> added in ink (CN)
84	CORO	<i>vovè</i> emended to <i>vover</i> as in <b>K</b>
85-86	ob.	C: b.85 to b.86 note 1: beginning of slur open (page turn)
86	fl.	<i>p</i> added by analogy with b.83 (ob., cl., fg.)
86	fg.	C: notes 2-7: marc.
86	T. B.	$\leftarrow$ added as in <b>D, B</b> ; G: $\leftarrow$ added in pencil
86	vl.2	A: <i>p</i> and slurs added in ink (CN)
86	va.	<i>trem.</i> added; $\leftarrow$ added as in <b>C</b>
87		C: <i>se første Gang Pag 7</i> 'see the first time on page 7' below system
87	fg.	notes 1-2: crotchets emended to quavers by analogy with cb.; A, E: notes 1-2: <i>a<sup>b</sup>-e<sup>b</sup></i> corrected to <i>d-g</i> in pencil

Bar	Part	Comment
87	cor.	<i>f</i> added by analogy with b.46
87-88	cor.	C: bars empty
87	pf.2	notes 5-8: end of slur emended from note 7 by analogy with pf.1
87	T. B.	<i>f</i> emended to <i>ff</i> as in <b>B, D</b> ; A: <i>f</i> added in ink (CN)
87	va. vc.	<i>f</i> added by analogy with vl.1.2
87	cb.	<i>ff</i> added as in <b>C</b>
88	fg.	A, E: note 2: <i>d</i> corrected to <i>f</i> in pencil
88	pf.2	notes 5-8: end of slur emended from note 7 by analogy with pf.1
88	pf. vl.1.2 va.	notes 1-4, 5-8: slurs emended to one slur as in <b>C</b>
89	cor.2	marc. added by analogy with cor.1
89	T. B.	marc. added as in <b>B, D</b>
90-91	T. B.	<i>mf</i> emended from b.90 second crotchet to b.91 as in <b>B, D</b> ; A: b.90 second crotchet: <i>mf</i> added in ink (CN)
90	T.2 B.	note 2: $\downarrow$ $\downarrow$ emended to $\downarrow$ as in <b>B, D</b> and by analogy with b.49
90	B.	D: between note 1 and note 2: <i>dim</i>
90-91	vl.1	A: b.90 note 1 to b.91 note 1: slur added in pencil
90	va.	$\leftarrow$ added by analogy with vl.1.2
91	woodw. cor. pf.	F major in woodw., cor. and pf. emended to A <sup>1</sup> major as in <b>B, D</b> and in accordance with E; C: at bb.87-90 CN refers to bb.46-49 and because of an oversight he repeats in b.91 the continuation in F major from b.50 in woodw., cor., pf. while CORO and str. proceed to A <sup>1</sup> major. If CN had wished the clash between F major and A <sup>1</sup> major, it seems likely that it would also have been in <b>B</b> and <b>D</b>
91-93	fl.	slur emended from open slur in accordance with E; A: b.91 note 2 to b.93: end of slur open (page turn)
91-93	ob.	slur added by analogy with fl.
91	cl.	E: note 1: <i>b'</i> corrected to <i>b''</i> in ink
91	cor.2	E: <i>e'</i> corrected to <i>e''</i> in pencil
91	pf.1	E: chord 1: <i>c', f', a', c''</i> corrected to <i>e', a<sup>b</sup>, c''</i> in pencil and A <sup>b</sup> added below staff in pencil
91	pf.2	E: chord 1: <i>F, f</i> corrected to A <sup>1</sup> , a <sup>b</sup> in pencil
91	vl.2 va.	<i>trem.</i> added
96-97	vl.2	A: added in ink (CN); b.97: marc. added in ink (CN); C: bars empty
97	pf.1	chord 2: marc. added by analogy with chord 1
97	pf.2	marc. added by analogy with pf.1
98	fl.	stacc. omitted by analogy with ob.
98	T. B.	note 1: $\downarrow$ emended to $\downarrow$ $\gamma$ as in <b>B, D</b> and in accordance with G; G: note 1: $\downarrow$ changed to $\downarrow$ $\gamma$ in pencil
99	cor.1	<i>d''</i> emended to <i>e''</i> ; A: <i>d''</i> corrected to <i>e''</i> in pencil; letter <i>a</i> [sounding pitch] added in blue crayon; C: <i>d''</i> or <i>e''</i> (illegible); E: <i>d''</i> corrected to <i>e''</i> in pencil
99	T.	<i>ff</i> added by analogy with B.
99	vl.2 va.	<i>trem.</i> added
100	cor.1	<i>d<sup>b</sup>-b'</i> emended to <i>b<sup>b</sup>-g'</i> by analogy with fl., ob., vl.1 and in accordance with E; A, E: notes 1-2: <i>d<sup>b</sup>-b'</i> corrected to <i>b<sup>b</sup>-g'</i> in pencil; C: <i>d<sup>b</sup>-b'</i>
101	cor.	<i>dim.</i> added by analogy with the other parts and in accordance with E (cor.2)



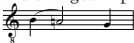






Bar	Part	Comment
101	T.	<i>dim.</i> added by analogy with B.
101	T.2	<i>b<sup>b'</sup></i> emended to <i>b<sup>b'</sup></i> by analogy with cl., pf.1; <b>A:</b> note 1: <i>b<sup>b'</sup></i> corrected to <i>b<sup>b'</sup></i> in pencil (CN?); <i>h</i> added in right margin in pencil
102	cl.	<b>E:</b> note 1: <i>e<sup>f'</sup></i>
103	fg.	<i>p</i> added by analogy with the other parts
103-104	fg.	b.103 note 2 to b.104 note 1: tie added because of slur
105	fl.	<b>A:</b> <i>Fl</i> added in blue crayon
105-106	cor.	 added by analogy with the other parts
105-106	T. B.	 added as in <b>B, D</b>
105-106	vl.1	slur added as in <b>C</b> ; <b>C:</b> b.105 notes 2-3: slur changed to slur b.105 note 2 to b.106 note 1
106	va. vc.	marc. added by analogy with vl.1,2 and in accordance with <b>C</b> (va. notes 2-3)
107-108	ob. cl. fg.	marc. added by analogy with fl.
107	CORO	<i>Myl-ren-de</i> emended to <i>Myl-d-ren-de</i> by analogy with b.46
107	T.	<i>ff</i> added by analogy with <b>B, D</b>
108	cor.1	<b>E:</b> note 3: <i>#</i> added in pencil
108	pf.1	chords 1-2 bottom notes: tie added; <b>A:</b> chords 1-4: bottom notes added in pencil and emphasized in ink; <b>C:</b> chords 1-4: bottom notes missing
108	vl.2 va.	<i>ff</i> added by analogy with vl.1, vc.
108	va.	chord 4 top note: <i>f<sup>b'</sup></i> emended to <i>f<sup>b'</sup></i> as in <b>C</b>
110	pf.1	chords 1-2 bottom notes: tie added; <b>A:</b> chords 1-4: bottom notes added in pencil and emphasized in ink; <b>C:</b> chords 1-4: bottom notes missing
110	B.1	<b>B:</b> note 1: <i>c'</i> (engraver's error)
114	B.1	<b>A:</b> note 1: <i>b<sup>b'</sup></i> corrected to <i>b<sup>b'</sup></i> in pencil; <i>h</i> added in margin in pencil
114-117	B.1	<i>b<sup>b'</sup></i> emended to <i>b<sup>b'</sup></i> by analogy with va.
115	B.1	<b>A:</b> note 1: <i>b<sup>b'</sup></i> corrected to <i>b<sup>b'</sup></i> in pencil
115	vl.1,2 va.	<i>trem.</i> added
115	vl.1,2 va.	<i>fff</i> omitted; <b>A:</b> <i>fff</i> added in pencil; <b>E</b> (vl.2 Nos.1,2): <i>f</i> added in pencil
118	T.solo	<b>H:</b> the transcript begins at b.118
123	va.	<i>trem.</i> erased
127	vl.1,2	<b>A:</b> <i>dim</i> added in ink (CN)
129-130	ob.	stacc. added by analogy with bb.127-128
130	ob.	<i>b<sup>b''</sup></i> emended to <i>b<sup>b''</sup></i> by analogy with b.129 and in accordance with <b>E</b>
130	T.solo	<i>p</i> added as in <b>B, D</b>
131		<b>B:</b> <i>Lostesso tempo, ma un poco tranquillo</i> ; <b>D:</b> <i>Sostenuto, ma un poco tranquillo</i>
133	fl.	<b>A:</b> <i>p</i> added (CN)
133-135	fl.	slur emended from open slur; <b>A:</b> bb.134-135: beginning of slur open (page turn)
133-135	vl.2	<b>A:</b> end of slur changed from b.133 note 5
133-135	va.	end of slur emended from b.133 note 5 by analogy with vl.2; <b>A:</b> bb.134-135: beginning of slur open (page turn)
133	vc.	<i>p</i> added by analogy with fl. and in accordance with <b>E</b>
134	ob.	<i>p</i> added by analogy with b.133 (fl.); <b>A:</b> Ob. added below staff in pencil
136	fg.	<i>e</i> emended to <i>f<sup>f'</sup></i> by analogy with vc.; <b>E:</b> note 3: <i>e</i> corrected to <i>f<sup>f'</sup></i> and <i>fis</i> added in pencil
136	va.	<b>A:</b> notes 1-5: end of slur changed from note 3 (CN?); <b>C:</b> notes 1-3: slur





Bar	Part	Comment
137	va.	<b>A:</b> slur added (CN?)
138-139	ob.	tie emended from open tie; <b>A, C:</b> end of tie open (page turn)
138	vl.2 va.	<i>trem.</i> added
139	cl.	<i>p</i> added by analogy with the other parts
139	pf.2	<b>C:</b> <i>mp</i>
139	T.solo	<i>mp</i> omitted as in <b>B</b> ; <b>A:</b> note 1: <i>mp</i> added in ink (CN)
139	vl.1	note 2: marc. added as in <b>C</b>
139	vl.2 va. vc.	<i>p</i> added by analogy with vl.1 and in accordance with <b>C</b> (vl.2), <b>E</b> (va.)
139	va. vc. cb.	<b>C:</b> <i>mp</i>
140	T.solo	 added as in <b>B, D</b>
141	vl.2	note 3: <i>g<sup>f'</sup></i> emended to <i>f<sup>f'</sup></i> as in <b>C</b> ; <b>E:</b> <i>g<sup>f'</sup></i>
142	T.solo	 added as in <b>B, D</b>
142	vc. cb.	slur added by analogy with bb.139, 143
143	cl.	<i>p</i> added by analogy with strings
143	pf.2	<b>C:</b> <i>ppp</i>
143	T.solo	<i>p</i> added as in <b>B</b>
146	cor.1	<i>p</i> added by analogy with b.134 (ob.), b.143 (cl.)
146	vl.2	<i>g<sup>f'</sup></i> emended to <i>g<sup>f'</sup></i> by analogy with pf., vc., cb.; <b>A:</b> note 1: <i>g<sup>f'</sup></i> corrected to <i>g<sup>f'</sup></i> in ink; <b>E</b> (vl.2 No.1): <i>g<sup>f'</sup></i> corrected to <i>g<sup>f'</sup></i> in blue crayon; (vl.2 No.2): <i>g<sup>f'</sup></i> corrected to <i>g<sup>f'</sup></i> in pencil
147		<b>A:</b> rehearsal letter <i>F</i> added in blue crayon
147	fg.	<i>p</i> added as in <b>C</b>
147-148	cor.	beginning of slur emended from b.148 note 1 by analogy with bb.149-150
147	cor.2	<i>p</i> added by analogy with b.146 (cor.1)
147	vl.2 va.	<i>trem.</i> added
147	va.	<b>A:</b> chord 2 bottom note: <i>g<sup>f'</sup></i> corrected to <i>g<sup>f'</sup></i> in pencil
147	vc. cb.	<i>p</i> added by analogy with fg.
147	cb.	slur added by analogy with vc.
148	fl.	 added by analogy with ob., cl., vl.1,2, vc., cb.
148-149	cl.	slur added by analogy with ob.; <b>A:</b> b.148: no slur; b.149 notes 1-2: slur; <b>E:</b> b.148 notes 1-3: slur added in pencil
148	fg.	b.148 notes 1-2: slur emended from open slur;  added by analogy with ob., cl., vl.1,2, vc., cb.; <b>A:</b> b.148 note 1: end of slur open (page turn)
148	cor.1	 added by analogy with cor.2
148	cor.2	<i>g<sup>f'</sup></i> emended to <i>g<sup>f'</sup></i> by analogy with vl.2 chord 2 top note; <b>E:</b> note 2: <i>h</i> added in pencil
148	va.	<i>f<sup>f'</sup></i> emended to <i>f<sup>f'</sup></i> as in <b>C</b> ; <b>A:</b> note 2: <i>f<sup>f'</sup></i> corrected to <i>f<sup>f'</sup></i> in pencil
148	cb.	slur added by analogy with b.147
149	cl.	<i>p</i> added by analogy with ob., fg.
149	fg.	notes 1-2: slur added by analogy with b.47
149	cor.	<i>p</i> added as in <b>C</b>
149	cor.1	<b>E:</b> note 1: <i>p</i> added in pencil
149	cor.2	<b>E:</b> <i>pp</i> added in pencil
149	T.solo	note 3: <i>d''</i> emended to <i>c''</i> as in <b>B, D</b> ; <b>H:</b> note 3: <i>d''</i> corrected to <i>c''</i> in pencil
149	T.solo	 added as in <b>B, D</b>
149	vl.2 va. vc. cb.	<i>p</i> added by analogy with vl.1
149	va.	<b>A:</b> added in pencil (CN);  added in pencil; <b>C:</b> bar empty; <b>E:</b> note 1: <i>g<sup>f'</sup></i>
150	fl.	 added by analogy with the other parts
150	ob. cl.	marc. added as in <b>C</b>

Bar	Part	Comment
150	T.solo	 added as in <b>B, D</b> ; <b>A</b> : note 4: $c^{\flat}$ corrected to $c^{\flat}$ in ink; <b>H</b> : note 4: $b^{\flat}$ instead of $c^{\flat}$
151	fg.	note 2: $g^{\sharp}$ emended to $g^{\sharp}$ by analogy with va., vc.; <b>E</b> : note 2: $\sharp$ added in blue crayon
151-153	fg.	slur emended from open slur; <b>A</b> : bb.151-153: end of slur open (page turn)
151	T.solo	<b>pp</b> added as in <b>B, D</b>
151	cb.	<b>pp</b> added by analogy with cb. and in accordance with <b>E</b>
152-153	fg.	 added by analogy with vc.
152-153	T.solo	 added as in <b>B, D</b>
153	vl.2	chord 3 bottom note: $g^{\sharp}$ emended to $g^{\sharp}$ by analogy with fl., fg., vl.1, vc.; <b>E</b> (vl.2 Nos.1.2); chord 3 bottom note: $g^{\sharp}$ corrected to $g^{\sharp}$ in pencil
154	cor.1	<b>p</b> added as in <b>C</b>
155	fg.	<b>E</b> : note 2: $\sharp$ added in blue crayon
155	fg. vc. cb.	note 2: $g^{\sharp}$ emended to $g^{\sharp}$ by analogy with va.
155	cor.1	note 4: $d^{\sharp}$ emended to $d^{\sharp}$ by analogy with ob., vl.1; <b>E</b> : note 4: $\sharp$ added in pencil
155	cor.2	<b>E</b> : note 2: $\sharp$ added in pencil
155	T.solo	 added as in <b>B, D</b> ; note 3: $b^{\flat}$ emended to $d^{\sharp}$ as in <b>B, C, D</b> ; <b>C</b> : note 3: $b^{\flat}$ corrected to $d^{\sharp}$ in ink; <b>H</b> : note 3: $b^{\flat}$ corrected to $d^{\sharp}$ in pencil
155	vc. cb.	<b>E</b> : $\sharp$ added in blue crayon
156	T.solo	<b>f</b> added as in <b>B, D</b>
157	T.solo	<i>dim.</i> added by analogy with the orchestral parts and in accordance with <b>D</b>
157-158	vl.1	b.158: <i>dim.</i> omitted; b.157: <i>dim.</i> added by analogy with the other parts
158-159	vc.	slur emended from open slur; <b>A</b> : b.159 note 1: beginning of slur open (page turn)
158	vc. cb.	<b>C</b> : <i>dim</i>
159	vl.1	<i>trem.</i> added
159	vl.2	slur omitted; <b>A</b> : beginning of slur open (page turn)
160	fl. cl.	 emended from
	fl.	
	cl. (A)	
		as in <b>C</b> and in accordance with <b>E</b> ; <b>C</b> : note 1 crossed out in pencil and <i>NB</i> added above system; <b>E</b> : note 1 crossed out in pencil
160	cl.	<b>A</b> : <i>Kl.</i> added above staff in pencil
160	T.solo	<b>ppp</b> changed to <b>pp</b> as in <b>B, D</b>
160	vl.2	<i>trem.</i> added
161	fl. cl. vl.1,2	<b>C</b> : <b>pp</b> changed to <b>ppp</b>
162-163	vl.2	<b>A</b> : abbreviation added in pencil
164	cl.	notes 3-4 emended from
		
		by analogy with fl., T.solo and in accordance with <b>E</b> ; <b>E</b> : notes 1-2: changed in pencil
165		<b>C</b> : <i>Ten: Holbøll ikke ile</i> 'Ten: Holbøll don't hurry' below system
167	T.solo	notes 2-3: <i>og</i> emended to <i>giver</i> as in <b>B, D</b>
167	vl.2	 added as in <b>C</b>


Bar	Part	Comment
168-169	fl.	tie emended from open tie; <b>A</b> : b.169 note 1: beginning of tie open (page turn); <b>E</b> : b.168 note 2 to b.169 note 1: tie
168	T.solo	 added as in <b>B, D</b> ;  added in pencil (CN)
168	vl.1	<i>div.</i> added
168	va.	<i>trem.</i> added
169	T.solo	<b>D</b> : note 1: <b>f</b> added in pencil
169	T.solo va.	<b>A</b> : <b>f</b> added (CN)
170	fl. cl.	<i>dim.</i> added by analogy with the other parts
170	T.solo	<i>dim.</i> added as in <b>B, D</b>
170	vl.2 va.	<b>C</b> : note 2: <i>dim</i> crossed out; note 3: <i>dim</i> crossed out
171	fl. ob.	<i>dim.</i> added by analogy with vl.1,2, va.
171	T.solo	<i>dim.</i> added as in <b>B, D</b>
172	T.solo	<b>pp</b> added as in <b>B, D</b>
172	vl.1,2 va.	<i>dim.</i> added as in <b>C</b> (vl.1,2)
173	T.solo	<i>cresc.</i> added as in <b>B, D, B, C</b> ; note 1: <b>pp</b>
173-175	vl.1,2 va.	beginning of <i>cresc.</i> emended from b.174 note 1 as in <b>C</b>
173	vl.2	<i>unis.</i> added
175-176	T.solo	<i>Liv og Varme</i> emended to <i>Liv til Eje</i> as in <b>B</b>
176		<i>rall</i> omitted; <b>A</b> : <i>rall</i> added above system in blue crayon
176	fl.	 added by analogy with the other parts
176	fg.	<i>meno f</i> added by analogy with cl.; notes 3-5: slur added by analogy with vc., cb.
176	cor.2	<b>pp</b> added as in <b>C</b> ; <b>E</b> : <b>p</b>
176	vl.1	<i>unis.</i> added
176	vl.1 T.solo	<b>A</b> : <i>rall</i> added above staff in pencil
176	cb.	<i>arco</i> added
177		<i>Tempo I</i> added as in <b>C</b> ; <b>C</b> : <i>Tempo I<sup>mo</sup></i> below system
177		<b>A</b> : rehearsal letter <i>G</i> added above system in blue crayon
177		<b>A</b> : <i>piu mosso</i> added above system in blue crayon; <i>poco piu mosso</i> added above system in pencil
177	cor.	<b>p</b> added as in <b>C</b>
177	S.solo	<b>C</b> : 
177	T.solo	<b>ff</b> added as in <b>B, D</b> ; <b>A</b> : <i>piu mosso</i> added in pencil
177	vc.	<b>C</b> :  , belongs presumably to T.solo since it is identical to  in S.solo
178	S.solo T.solo	<b>C</b> : * added in ink; sketch for b.196 added below system in pencil
179-180	fg.	tie added by analogy with cb.
179	S.solo	notes 2-4:  emended to  as in <b>B, D</b>
179	vl.1	<b>A</b> : notes 1-2: slur added (CN)
179	vl.2 vc.	<i>meno f</i> added by analogy with vl.1, cb.
179-180	va.	<b>A</b> : slur added
180-182	fl.	<b>A</b> : slur added (CN)
180-181	fl. ob. cor.	<b>A</b> :  added (CN)
180-181	vl.1,2 va. vc. cb.	 added by analogy with cl.
180-181	fg.	 added by analogy with cl.
180	cor.1	<b>A</b> : <i>mf</i> added in ink (CN)
180	T.solo	 omitted as in <b>B</b>
181	cl.	 added by analogy with fl., ob.
181	vl.1	<b>A</b> : slur added (CN)
182-183	ob. cl. fg. vl.1,2 va. T.solo vc. cb.	<b>A</b> :  added (CN)
182	T.solo	 omitted as in <b>B</b>
183	S.solo	<b>F</b> : notes 3-4: <i>Hvalvet?</i> added above system
183	T.solo	 omitted as in <b>B</b> ; <b>A</b> : <i>og</i> added (CN)




Bar	Part	Comment
183	vl.1	A: slur added (CN)
183	vl.2	slur emended from open slur by analogy with b.181; A: end of slur open (page turn)
183-184	va.	tie added by analogy with bb.181-182 and in accordance with C; A: b.184 note 1: beginning of tie open (page turn)
184	fl.	beginning of tie omitted by analogy with cl.; A: beginning of slur open (page turn)
184	fl. ob. cl. va.	A:  added (CN)
184	vl.1,2	 added by analogy with va.
184	vl.1	A: <i>pesante</i> added above staff in pencil; note 1: ten. added in pencil
185	fl. vl.1	A: note 1: ten. added in pencil
186	fl. ob. cl. vl.1,2 va.	A: <i>dim</i> added (CN)
186	T.solo	$g^{\sharp}$ emended to $g^{\sharp\prime}$ as in B, D; A: note 4: $g^{\sharp}$ corrected to $g^{\sharp\prime}$ in pencil
186-187	T.solo	C, H: notes added below system in ink and changed in pencil from 
186-187	T.solo	H: <i>Hvælvet</i>
186	vl.2 va.	<i>trem.</i> added
187	ob.	C: <i>dim</i> in b.187 instead of b.186
187	cl.	 added by analogy with fl., ob.
187	T.solo	$a^{\prime}-d^{\sharp\prime}$ emended to $a^{\prime\prime}-d^{\sharp\prime\prime}$ as in B; A: $a^{\prime}-d^{\sharp\prime}$ corrected to $a^{\prime\prime}-d^{\sharp\prime\prime}$
187	vl.2	<i>dim.</i> added by analogy with vl.1
188	fg.	 added by analogy with cb.
188	vl.1	 added by analogy with vl.2, va., vc., cb.
188	cb.	A:  added (CN)
189		A: <i>ppp</i> added above system in blue crayon and in pencil; C: <i>NB pp</i> added above system (CN)
189	ob.	<i>p</i> added as in C
189-190	ob.	E: b.189 note 1 to b.190 note 2: <i>p</i>  added in blue crayon
190		A: <i>ppp</i> added above system in pencil
190	T.solo	<i>p</i> added as in B, D
191-192	fg.	b.191: <i>cresc.</i> added by analogy with the other parts; b.192:  omitted
191	S.solo	<i>p</i> added by analogy with T.solo
191	S.solo T.solo	<i>cresc.</i> added as in B, D
193-195	fg.	b.193 note 1 to b.195 note 1: slur emended from open slur; A: b.193 notes 1-2: slur notes 1-2 changed to slur with end of slur open (page turn); C: b.193 note 1: end of slur open (page turn)
193	cor.	<i>ff</i> added as in C
193-196	cor.	slur emended from open slur; A, C: bb.194-196 last note: beginning of slur open (page turn)
193	cor.1	$f^{\sharp}$ emended to $e^{\prime\prime}$ as in C and in accordance with E; E: note 1: $f^{\sharp}$ corrected to $e^{\prime\prime}$ in pencil; note 1: <i>ff</i> changed to <i>mf</i> in pencil
193	cor.2	notes 1-3: $a^{\prime}-a^{\prime}-b^{\prime}$ emended to $a^{\prime}-g^{\sharp\prime}-a^{\prime}$ as in C and in accordance with E; E: notes 1-3: $a^{\prime}-a^{\prime}-b^{\prime}$ emended to $a^{\prime}-g^{\sharp\prime}-a^{\prime}$ in pencil; <i>gis</i> , <i>a</i> added below staff in pencil; note 1: <i>ff</i> changed to <i>mf</i> in pencil
193-194	cor.2	b.193 note 3 to b.194 note 1: tie added; E: b.193 note 3 to b.194 note 1: tie added in pencil
193	S.solo T.solo	<i>ff</i> added as in B, C, D
193	vl.1	<i>trem.</i> added

Bar	Part	Comment
194-196	fl. ob.	slur emended from open slur; A: b.194 to b.196 note 3: beginning of slur open (page turn)
195	S.solo	C: notes 1-2: $\downarrow(f^{\sharp})$ $\downarrow(a^{\prime})$ changed to $\downarrow(f^{\sharp\prime})$ $\downarrow(a^{\prime\prime})$ ; note 1: $\downarrow(f^{\sharp})$ added once again in pencil; in b.195 and in margin: * added in ink (CN)
196	fl. cl. fg. cor. vl.1	A:  added in pencil (CN?)
196	ob.	 added by analogy with fl.
196	vl.2	 added by analogy with vl.1
197		A: rehearsal letter <i>H</i> added in blue crayon
197	fl.	C: note 1: <i>ff</i> crossed out in pencil
198-199	fg.	tie emended from open tie; A: b.199: beginning of tie open (page turn)
198	pf.1	slur emended from open slur by analogy with pf.2; A: b.198 note 1: end of slur open (page turn)
198	vl.2	notes 1-3: slur added
200	fl.	slur added by analogy with b.198
201-209	ob. cl.	slur emended from open slur in accordance with C; A: b.201 note 1 to b.203: end of slur open (page turn)
201-208	cor.1	slur b.204 to b.208 emended to one slur as in C; A: bb.204-208 note 1: beginning of slur open (page turn)
201-202	cor.2	b.201 to b.202: tie added as in C
201-208	cor.2	beginning of slur b.202 note 1 emended to b.201 note 1 and end of slur b.203 note 2 emended to b.208 note 1 as in C; A: bb.204-208 note 1: beginning of slur open (page turn)
201	vl.1	notes 1-2: slur added
203-204	ob.	tie emended from open tie; A: b.204 note 1: beginning of tie open (page turn)
203-204	cor.	tie added as in C
204-205	tutti	C: beginning of <i>sempre dim</i> in b.204 second minim instead of b.205 note 1
204	ob.	E: note 1: $b^{\sharp}$
205	ob. fg.	<i>sempre dim.</i> added by analogy with fl., cl. and in accordance with E
205	vl.2 cb.	<i>sempre dim.</i> added by analogy with vl.1, va.
206-209	fl.	slur emended from open slur by analogy with ob.; A: b.209 note 1: beginning of slur open (page turn)
206-209	ob. cl.	A: b.206 note 2 to b.209 note 1: slur note 2: $a^{\sharp}$ emended to $a^{\sharp\prime}$ by analogy with cor.1, va. and in accordance with E
207	cl.	A: added in ink (CN); C: bars empty
207-208	cor.	
208	fl. fg. vl. va.	
208	S.solo cb.	A: <i>rall.</i> - - - added in ink (CN)
208	cor.	A: <i>pp</i> added in ink (CN)
208	vc. cb.	<i>pp</i> added as in C
210		C: after last bar line: <i>NB</i>  added in pencil (CN)

#### No. 2 "O Videns Lys, o høje Sol"

Bar	Part	Comment
		<i>Bas Baryton</i> emended to <i>Basso solo</i> as in B, D
1	fl. ob. fg. cor. T. B.	 added by analogy with B.solo
2	vl.1,2 va. vc. cb.	<i>f</i> added as in C
2	cor.	A: <i>Hellig-</i> changed to <i>høje</i> in ink (CN); B, C, D, K: <i>Hellig-Sol</i> ; G: <i>Helt-lig</i> changed to <i>Hellig</i> in ink; F: <i>Helt-lig Sol</i> changed to <i>Hellig Sol</i> in pencil
2	B.solo	A: <i>Hellig-</i> changed to <i>høje</i> in ink (CN); B, C, D, K: <i>Hellig-Sol</i> ; G: <i>Helt-lig</i> changed to <i>Hellig</i> in ink; F: <i>Helt-lig Sol</i> changed to <i>Hellig Sol</i> in pencil



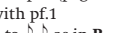
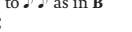
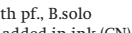
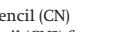








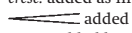
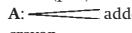


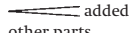
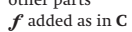
Bar	Part	Comment
2	T.	<i>f</i> emended to <i>ff</i> as in B, D
2	B.	<i>fff</i> added as in B, D; G: <i>f</i>
2	va.	<i>f</i> added by analogy with vl.1,2
3		B, D: ( $\downarrow=92$ )
3	ob. cl. cor.	A: marc. added in pencil
3	cl. cor. va.	A: notes 3-4: $\downarrow$ changed to $\downarrow\downarrow$ in pencil (CN?)
3	cor. va.	E: notes 3-4: $\downarrow$ changed to $\downarrow\downarrow$ in pencil
5	B.solo	♯ before rest 1 omitted (copying error)
5	B.solo	A: <i>fjernt</i> changed to <i>frem</i> in ink (CN); B: <i>frem</i> ; C: <i>fjernt</i> ; D: <i>frem</i> added above staff in pencil; F: <i>fjernt</i> changed to <i>frem</i> in pencil
5	vl.1,2 va. vc.	∩ added by analogy with B.solo
5	va.	<i>p</i> added as in C
6-8	pf.	ties added as in B
6-7	pf.	A: ties added in pencil; E: ties added in pencil
6	B.solo	A: <i>Dyrets Lød</i> changed to <i>Mørkets Dal</i> ; B, D, K: <i>Dyrets Lød</i> ; F: <i>Mørkets Dal</i> added above staff in pencil
7-8	pf.	A: ties crossed out in pencil; C: ties; E: ties crossed out in pencil and in blue ballpoint
7	B.solo	A: <i>høje</i> changed to <i>gylde</i> (CN); B, D, K: <i>høje</i> ; F: <i>gylde Stjerner</i> added above staff in pencil
8		C: <i>Andante (alla recitativ)</i> above system; <i>Piano mf</i> above system
8-12	pf.1	lower part: slur emended from open slur; A: b.9 to b.12 note 1: beginning of slur open (page turn)
8-12	pf.2	upper part: slur emended from open slur; A: b.9 to b.12 note 1: beginning of slur open (page turn)
8		B, D: <i>Andantino solenne</i>
8	B.solo	A: <i>fjernt vi</i> changed to <i>Synet</i> (CN); B, C, D, K: <i>fjærnt vi</i> ; F: <i>fjernt vi</i> changed to <i>Synet</i> in pencil
8-9	B.solo	notes emended as in B, D from
		
9	B.solo	A: <i>nær vi kom</i> changed to <i>Haanden vandt</i> (CN); B, C, D, K: <i>nær vi kom</i>
9-10	B.solo	F: <i>Haanden vandt paa Verdens Mark</i> added below staff in pencil
10	B.solo	A: <i>hvad Fred vi vandt</i> changed to <i>paa Verdens Mark</i> (CN); B, C, D, K: <i>hvad Fred vi vandt</i>
12	woodw. pf.2 str.	∩ added by analogy with B.solo (note 8)
14	ob. cl. fg. vl.1,2 va. vc. cb.	∩ emended from rest 2 to rest 3 by analogy with B.solo
14	B.solo.	note 2: ∩ omitted as in B, D; A: note 2: ∩ added in pencil
14	T. B.	<i>fff</i> added as in B, D
15		A: rehearsal letter I added in blue crayon
15-16	vl.2	C: <i>col I<sup>mo</sup></i>
16	ob. cl. fg. cor.	note 2: $\downarrow$ emended to $\downarrow$ as in C (vl.1)
16	vl.1,2 va. vc.	
16	ob. cl. fg. cor. T. B. va. vc. cb.	∩ emended from rest 2 to rest 1 as in C (vl.1)
16	B.solo	<i>p</i> added as in B, D; C: $\downarrow$ changed to $\downarrow$
16	T. B.	note 2: $\downarrow$ emended to $\downarrow$ as in C (vl.1) and in accordance with B
16	vl.1,2	A: notes 2, 3: $\downarrow$ changed to $\downarrow$ in pencil

Bar	Part	Comment
16	vl.1	C: note 2: $\downarrow$ changed to $\downarrow$ ; rest 2: missing; E (vl.1 No.1): note 2: $\downarrow$ ; rest 2 and note 3: $\downarrow$ crossed out and changed to $\downarrow$ in pencil; B, D: ( $\downarrow=76$ ); C: <i>NB roligt 'NB quietly'</i> added above system in pencil (CN)
17		C: note 8: <i>d</i> crossed out in pencil
17	cb.	note 6: <i>A</i> corrected to <i>B</i>
18	vc. cb.	C: note 6: <i>f<sup>♯</sup></i> corrected to <i>B</i>
18	cb.	slur added as in C
21	vl.2	<i>dim. ppp</i> added as in B, D
22-23	B.solo	A: notes 1-2: slur added in pencil (CN?)
22	vl.1	<i>loco</i> omitted
22	vl.1	A: <i>poco rall:</i> added above staff in pencil (CN)
22	vl.2	ten. added as in B, D
23	B.solo	∩ added as in B
27	B.solo	note 4: <i>f</i> emended to <i>f<sup>♯</sup></i> ; E: note 4: $\sharp$ added in blue crayon
28	vc.	
29	woodw. pf.2	∩ added by analogy with B.solo
29	T. B. str.	A: note and end of slur added (CN)
29	cb.	chord 3: <i>c</i> " emended to <i>c</i> "
30	pf.1	
31	woodw. pf.	
31	T. B. str.	∩ added by analogy with B.solo
32		A: rehearsal letter <i>K</i> added above system in blue crayon
32		A: <i>mon ? 'really?'</i> referring to <i>Tempo giusto</i> added in pencil; <i>lidt hurtigere</i> 'slightly faster' added in pencil; <i>endnu hurtigere!!!</i> 'still faster!!!' added in indelible ink; C: <i>NB lidt hurtigere</i> 'NB a little faster' added above system in pencil (CN)
32	cor.	<i>f</i> added as in C
32	cor. vc. cb.	marc. added as in C (cor.) and by analogy with the other parts
32	T.	<i>f</i> emended to <i>ff</i> as in B, D
32	B.	<i>fff</i> added as in B, D; C: note 1: <i>f</i>
32	B.	notes 1-3: <i>A</i> emended to <i>a</i> as in B, D
32	CORO	<i>vi</i> emended to <i>Vi</i> because of the repeat in CORO of B.solo's text
33-35		C: alpha-numeric reference to bb.75-77 below system
33-34	va.	top notes: slur added because of tie; bottom notes: end of slur emended from b.33 note 3 to b.34 note 1 because of tie
34	B.1	note 5: $\sharp$ added as in B, D; F: note 5: $\sharp$ added in pencil; G: note 5: $\sharp$ added in pencil
34	vc. cb.	C: note 2: marc.
35	vc. cb.	marc. added as in C and by analogy with fg.
36	fl. ob. cl. fg. cor. vl.1,2 va.	A: notes 1-2: slur added in pencil (CN?); note 2: marc. erased (CN?); C: note 2: marc.
36	T.2 B.1	marc. added as in B, D (B.1) and by analogy with T.1, B.2
36	vc. cb.	notes 1-2: marc. added as in C; notes 3-4: marc. added by analogy with pf., vl.1,2, va.
37	pf.1	A: note 3: <i>f</i> erased
37-38	vc. cb.	marc. added by analogy with pf., vl.1,2, va.
39	pf.	notes 4-6: marc. omitted as in C and by analogy with vl.1,2, va., vc., cb.; A: notes 1-3: marc. changed to ten.
39	vc. cb.	ten. added by analogy with pf., vl.1,2, va.
40	T. B.	<i>p</i> emended to <i>mp</i> as in B, D (T.)
41		B, D: ( $\downarrow=126$ ); C: <i>Allegro moderato</i> changed to <i>Allegro non troppo</i>
41-56		B: <i>F</i> minor signature






Bar	Part	Comment
41	ob. cl. fg. pf.2 vl.1,2 va. vc.	A:  added in pencil (CN?)
41-42	cor.1	tie added as in C
41-42	B.	added as in B
41	vl.1,2	trem. added
41	vl.1	ten. added by analogy with ob., cl.
41	va.	<b>p</b> added as in C
41-45	cb.	C: <i>col Cello</i>
42	ob. cl. vl.1	note 4: ten. added as in C (ob., vl.1)
42	ob. cl.	C: notes 1, 3, 4: ten.; notes 1-3: ten. changed to slur
42	ob. cl. fg. pf.2 vl.1,2 va. vc.	A:  added in pencil (CN?)
42	fg. pf. vc. cb.	note 8: $f^3$ emended to $f^3$ in accordance with B; E: note 8: $\sharp$ added in pencil
42	cor.2	E: note 1: $b^{\flat}$ corrected to $b^{\natural}$ in pencil; letter <i>a</i> added below staff in pencil
42-43	cor.2	tie added by analogy with cor.1
42	pf.	C: *; * <i>Pianostemmen legato</i> 'the piano to play legato' below system
42	B.	added by analogy with T.
43-46	pf.	slur emended from open slur; A: b.43 note 1: end of slur open (page turn)
43	T. B.	<i>dim.</i> added as in B, D, C (T.)
44	cor.1	A: note 2: $f^{\sharp}$ corrected to $f^{\natural}$ in pencil
45	ob.	A: notes 3-4: $\downarrow$ changed to $\downarrow$ (CN?)
45	ob. cl. vl.1	ten. added as in C (ob.)
45	cor.1	A, E: note 1: $d^{\flat}$ corrected to $c^{\flat}$ in pencil
45	T.	D: note 2: $\downarrow$ changed to $\downarrow$
45-47	T.	A: <b>p</b> added in pencil (CN)
45	T. B.	A: notes 1-2: $\downarrow$ changed to $\downarrow$ ; above note 2: "1/8"; B: notes 1-2: $\downarrow$ ; C, F: notes 1-2: $\downarrow$ ; G: notes 1-2: $\downarrow$ changed to $\downarrow$ in pencil
45	B.	added as in B; G: b.45 notes 2-4:
46-47		C: NB <b>pp</b> added above system in pencil (CN)
46	fg.	note 1: <b>mfz</b> omitted; note 2: <b>mfz</b> added by analogy with pf., vc., cb.
46	cor.	A: <b>mfz</b> added (CN)
46-47	cor.	<b>p</b> added as in C
46	pf.2	<b>fz</b> omitted because of <b>mfz</b> ; C: chord 1: <b>fz</b>
46	T.	C: note 1: <b>mfz</b>
46	T. B.	<b>f</b> added as in B, D
46	B.	added as in B (T.), C, G
46	vc.	C: note 2: <b>fz</b>
46	vc. cb.	note 1: <b>fz</b> omitted as in C; note 2: <b>fz</b> emended to <b>mfz</b> as in C (cb.) and by analogy with vl.1,2, va.
47-48	cor.2	tie added
47	B.	<b>p</b> added as in C and by analogy with T.
47	vc. cb.	<b>p</b> added by analogy with the other parts; E (cb.): <b>p</b> added in blue crayon
48	T.1	note 2: $b^{\flat}$ emended to $b^{\natural}$
48	B.1	note 4: $f^{\sharp}$ emended to $f^{\natural}$ by analogy with B.2, fg., cb.
48	vc. cb.	slur added as in C
49	fg.	C: note 4: stacc.
49	T. B.	A:  added in pencil (CN)
49	vl.1	trem. added
50-52	fg.	slur emended from open slur; A, C: b.52 note 2: beginning of slur open (page turn)
50	cor.1	E: <i>con sord.</i> crossed out in blue crayon
50	T. B.	A: <b>f</b> added in pencil (CN)
50	vl.1	A: note 1: $g^{\flat}$ corrected to $f^{\flat}$ in pencil

Bar	Part	Comment
51-52	ob.	tie emended from open tie; A, C: b.51 note 3 to b.52 note 1: end of tie open (page turn)
51	fg.	<i>dim.</i> added as in C
51-52	fg.	tie emended from open tie; A, C: beginning of tie open (page turn)
51	cor.1	E: <i>senza sord.</i> crossed out in blue crayon
51	T. B.	A: note 2: <i>dim</i> added in pencil (CN); B: b.52 last crotchet: <i>dim.</i>
52	pf.	rest 4: <i>loco</i> omitted
52	pf.	A: <b>mp</b> added in pencil (CN)
52	B.	<b>pp</b> added as in B, D
52	B.1	B: note 2: $e^{\sharp}$
54	CORO	F: <i>dim?</i> added above staff in pencil; G: <i>den</i> changed to <i>dim</i> in pencil
55		A: <i>rall</i> added below B. in pencil (CN)
55-56		<i>rall.</i> in bb.55, 56 emended to <i>rall-len-tan-do</i>
55-56	ob. cl. fg.	slur emended from open slur as in C (fg.); A: b.55: end of slur open (page turn)
55	B.	added as in B, D
55	vl.1,2	trem. added
56	ob.	A, C: notes 1-2: slur
56	cl.	C: notes 1-3: slur
56	cl. fg.	A: notes 1-3: slur
56	B.solo	<b>f</b> added as in B, D
56	T. B.	<b>f</b> added as in B, C (T.), D
56	vc.	A: after note 3: caesura; note 4: <b>f</b> added in pencil (CN); C: note 1: <b>f</b>
57	va.	B, D: G major signature; ( $\sharp = 69$ )
57	va.	slur added as in C
58	fg.	added by analogy with the other parts
58	va.	note 2: <i>f</i> emended to $f^{\sharp}$ ; E: note 2: <i>f</i> corrected to $f^{\sharp}$ in pencil
58-59	cb.	A: slurs added in pencil (CN?)
60	fl. cl. pf.1	A: <i>molto espress.</i> added in ink (CN)
60	ob. vl.1,2 vc.	<i>molto espressivo</i> added by analogy with fl., cl. and in accordance with E
60	cl. vl.2 vc.	A: <b>fff</b> added in ink (CN)
60-63	vc.	A: added (CN)
61		A: <i>largo</i> added above system in pencil
61-63		A:  added above system in pencil
61-64	fg.	slur emended from open slur as in C; A: b.61 note 1 to b.63: end of slur open (page turn)
61	fg. cor. cb.	<i>molto espressivo</i> added by analogy with va. and in accordance with E
61	cor. va. cb.	A: <b>fff</b> added in ink (CN)
61	cor.2	slur added as in C
61	vl.2	A: <i>molto espress.</i> added (CN)
61	va.	trem. added
62	fl.	note 3: marc. omitted as in C (vl.1); C: <i>col J<sup>no</sup></i>
62	B.solo	added as in B ( <i>dim</i> )
62	vl.1,2 vc.	notes 1-2: slur added as in C (vl.1,2)
62	vl.1	C: note 3: marc. crossed out
63		A: <b>p</b> added above system in pencil; C: NB <i>dim</i> added above system in pencil (CN)
63	fl.	<b>mf</b> added by analogy with ob., cl.; A: <b>mfz</b> crossed out in pencil
63	fg.	C: notes 1-5:
63	B.solo	<b>mf</b> added as in B, C, D
63	vl.2 va.	<b>mf</b> added as in C; C: <b>mf</b> added in pencil
63	vc.	A: note 1: <b>mf</b> added in ink (CN); <i>dim</i> added in ink (CN)
64	cl.	C: note 1-5:

Bar	Part	Comment
64	cl. fg.	<b>p</b> added as in C
64	cor.	C: last crotchet: <i>dim</i>
64	B.solo	B, D: note 4: <i>poco rall</i>
64	vl.2	notes 3-4: end of slur emended from note 5 as in C
64	va.	superfluous <i>dim</i> omitted;  added as in C
64	vc.	A: <i>col Basso</i> added (CN)
65		A: <i>lento</i> added above system and above vl.1 (CN)
65	B.solo	<b>p</b> added as in B, D; B, D: note 1: <i>poco allargando</i>
66, 68	pf.1	ten. added as in C
68	pf.1	<i>dim.</i> added as in C; lower part notes 2-4: slur added by analogy with pf.2
68	B.solo	<i>dim.</i> added as in B, D
69	woodw. T. B. str.	 added by analogy with pf., B.solo
69-70	pf.2	marc. and ten. added by analogy with pf.1
69	B.solo	F: <i>Mænd</i> added below staff in pencil
70	pf.	A: <b>ff</b> added (CN)
70	pf.1	notes 1-5: slur emended from open slur as in C; A: note 1: end of slur open (page turn)
70	pf.2	slur added by analogy with pf.1
70	B.solo	notes 5-6:  emended to  as in B
71		<i>allargando</i> added as in C
71-72	pf.	A: ten. added (CN)
72-73	woodw. T. B. str.	 added by analogy with pf., B.solo
72	pf.	A: <i>molto</i> in <i>molto pesante</i> added in ink (CN)
74	CORO.	A: <i>Men</i> changed to <i>Og</i> in ink; G: <i>Men</i> changed to <i>Og</i> in pencil and red ballpoint
74	T. B.	<b>f</b> emended to <b>ff</b> as in B, D; A: <b>f</b> added in pencil (CN)
74	B.2	notes 1-3: A emended to <i>a</i> as in B, D
75-77		C: <i>Som pag 46-47 A B C</i> 'as page 46-47 A B C' [bb.33-35] below system
75-76	va.	top notes: slur added; lower part b.75 note 2 to b.76 note 1: slur added by analogy with bb.33-34
76	B.1	note 2: <i>g</i> emended to <i>g'</i> as in B
76	B.2	note 2: <i>e</i> emended to <i>e'</i> as in B
77	cl. fg.	marc. added by analogy with b.35
77	cor.1	slur added by analogy with b.35
77	vl.2	lower part: slur added by analogy with b.35; lower part note 3: marc. added by analogy with upper part
77	va.	upper part: slur added by analogy with b.35
78	fl. ob. cl. fg. va.	slur added as in C
79		A: <i>allarg</i> added in pencil
79	va.	<i>trem.</i> added
80-81	vl.2	ten. added by analogy with vl.1
81	fg.	<i>pesante</i> added by analogy with pf.2, vc., cb. and in accordance with E
83	cor.	A:  added in pencil (CN)
83-84	cor.	A: notes changed in pencil (CN?) from  to 
83	cor.1	A: note 1:  changed to  in pencil; † added in pencil (CN)

Bar	Part	Comment
83-84	cor.1	A: b.83 note 1 to b.84 note 1: slur crossed out in pencil (CN); slur added in pencil (CN); E: b.83 note 1:  ; b.83 to b.84: slur  added by analogy with the other parts
83	cb.	A: <b>p</b> changed to <b>pp</b> in pencil (CN)
84	cor.	B, D: ( $\downarrow=69$ )
84	cor.	<i>cresc.</i> added as in C; E (cor.1): notes 3-9:  added in pencil
86	cor.	marc. added by analogy with pf.1
87	pf.2	end of slur emended from b.87 note 3 by analogy with pf., vc.
87-88	va.	end of slur emended from b.88 note 4 by analogy with pf.2
88-89	pf.1	end of slur emended from b.88 note 3 by analogy with bb.87-88
88-89	vc.	<i>dim.</i> added by analogy with pf. and va.
88	vc. cb.	<i>dim.</i> added by analogy with vc., cb.
89	pf. va.	slur emended from open slur by analogy with bb.95-96, 134-135; A: note 2: end of slur open (page turn)
89-90	pf. va. vc. cb.	A: <b>mp</b> added above and below system in blue crayon
90		note 4: stacc. added as in C; E: note 4: stacc. (pf.2)
90	pf.	A:  added above system in blue crayon
90	pf.	C: note 2: <b>mf</b> stacc. added by analogy with bb.90-91
92	ob.	E: <i>færer hjemad med ?</i> added above staff in pencil
92	pf.	A:  added in pencil (CN); C: 
92	CORO	 added as in C
92	T. B.	 added by analogy with the other parts
92	va.	<b>f</b> added as in C
92	vc. cb.	note 7: <i>f</i> emended to <i>g</i> by analogy with pf., vc., cb.
93	cl. vc. cb.	<b>f</b> added by analogy with the other parts
93	fg.	note 4: stacc. added as in C (pf.1) and in accordance with E (pf.1)
93	fg. cor.	marc. added by analogy with vl.1,2
94	pf.	notes after <i>tr.</i> added by analogy with va., vc., cb.
94	va.	stacc. added by analogy with bb.93-94
95	fg.	D: <i>Skær</i> instead of <i>Baand</i> (copying error)
95	pf.	slur emended from open slur; A: note 5: end of slur open (page turn)
95	CORO	A: <i>dim pp</i> added above system in blue crayon
95	va.	A: note 2: <i>dim</i> added in pencil (CN)
96-97		<i>dim.</i> added as in B
96	T.	<i>dim.</i> added as in C (vl.2, cb.)
96	B.	E: <i>b</i> added in pencil
96	vl.2 va vc. cb.	<b>p</b> omitted as in B; A: note 1: <b>p</b> added in pencil (CN)
97	pf.	<b>p</b> added as in C; E (vl.2 Nos.1,2): <b>p</b> changed to <b>pp</b> in blue crayon
97	T.	<b>p</b> added by analogy with vl.1,2; E: <b>pp</b> added in blue crayon
97	vl.2	<i>dim.</i> added as in C
97	va.	<b>p</b> added by analogy with T. and in accordance with G
97	vc. cb.	<b>p</b> added by analogy with vl.1,2; E: note 3: <b>p</b> added in pencil and changed to <b>pp</b> in pencil
97	B.	
98	B.	
98	va.	

Bar	Part	Comment
99	ob.	<b>p</b> added as in C; E: note 1: <b>pp</b> added in red crayon
99	cl. fg. cor. pf.	stacc. added as in C
99	cor.	<b>p</b> emended to <b>pp</b> as in C
99-103	cor.1	beginning of slur emended from b.99 note 1 as in C; slur emended from open slur; A: b.99 note 1 to b.101: end of slur open (page turn)
99-100	cor.2	tie added; slur emended from open slur; A: b.99 note 1 to b.101: end of slur open (page turn)
99	T.	A: <i>som Clarinet</i> 'as clarinet' added above staff in pencil (CN)
99	T. B.	<b>pp</b> added as in B, D
99-100	T. B.	stacc. added as in B
100		A: <b>NB</b> added above system in blue crayon
100	pf.	stacc. added as in C (pf.1 notes 1-2, pf.2 notes 1-4)
101	cor.2	notes 1-2: tie added
102	fl. ob.	notes 3-4: stacc. added as in C (ob.); notes 5-7: stacc. added by analogy with b.103
102	cl.	notes 1-2: superfluous slur omitted; notes 3-5: stacc. added by analogy with b.103
102	cor.2	notes 2-4: stacc. added by analogy with b.103
102-103	vl.1	b.102 note 1, b.103 notes 3-5: stacc. added by analogy with b.103 notes 6-7 and by analogy with fl., ob., cl.
102-103	vl.2	b.102 note 1, b.103 note 3: stacc. added by analogy with b.103 notes 3-4
103	fl.	notes 3-7: stacc. added as in C
103	ob.	notes 5-7: stacc. added as in C
103	cl.	stacc. added by analogy with fl., ob.
103	cor.	stacc. added by analogy with fl., ob., cl.
103	vl.1	note 5: stacc. added as in C
103	vl.2	note 2: stacc. added as in C
103	va.	stacc. added as in C
104	cl. pf.1 vl.1	ten. added as in C
104	cor.2	slur added by analogy with cor.1
104	T.1,2	note 8: <i>e<sup>h</sup></i> emended to <i>e<sup>h</sup></i>
104	vl.2	chords 2-3: ten. added as in C (va.); chords 4-6: ten. added by analogy with vl.1
104	va.	chords 2-3: stacc. emended to ten. as in C; chords 4-6: ten. added by analogy with vl.1,2
105-109	cor.	slur emended from open slur; A: b.105 note 1 to b.107: end of slur open (page turn); b.108 note to b.109 note 1: slur; b.105 note 1: beginning of slur open and added in blue crayon (page turn)
105-107	cor.1	E: b.105 note 1 to b.107 note 3: slur
105-107	cor.2	E: b.105 note 1 to b.107 note 4: slur
105	vl.2	chords 5-7: ten. added by analogy with va.
105	va.	chords 3-4: ten. added by analogy with vl.2
105	vc. cb.	<b>f</b> added as in C
106-109	ob.	slur emended from open slur; A: b.106 note 5 to b.107: end of slur open (page turn); b.108 note 1 to b.109 note 1: slur ten. added by analogy with fl., ob.
106	cl.	slur emended from open slur; A: b.106 note 1 to b.107: end of slur open (page turn); b.108 note 1 to b.109 note 1: slur
106-109	cl.	<i>dim.</i> added as in C
106	cor.	A: note 3: <i>b</i> crossed out in pencil; E: note 3: <i>b</i> added in pencil
106	cor.2	<i>dim.</i> added by analogy with the other parts
106	vc. cb.	<i>dim.</i> added by analogy with the other parts

Bar	Part	Comment
107-109	fg.	slur emended from open slur; A: b.107 note 1: end of slur open (page turn); b.108 note 1 to b.109 note 1: slur
107-108	cor.1	tie emended from open tie; A: b.107 note 2: end of tie open (page turn)
107-108	vl.2	tie emended from open tie; A: end of tie open (page turn)
108		A: <i>rall</i> added above vl.1 in pencil
108	ob.	<i>a'</i> emended to <i>a<sup>h</sup></i> ; E: note 2: <i>a'</i> corrected to <i>a<sup>h</sup></i> in pencil
108	ob. cl. cor.	C: note 2: <i>dim.</i> instead of 
108	T.	A:  added in pencil (CN); C, D: <i>dim.</i> instead of 
108	T.2	slur added as in B, D
108	B.	end of slur emended from b.109 note 1 as in B, D; G: notes 1-3: 
108-109	B.	G: b.108 note 1 to b.109 note 1: slur
108-128	vc.	C: <i>col Basso</i>
108	vc. cb.	C: <i>dim</i> instead of 
109	fg.	C: notes 2-3: stacc.
110		A: rehearsal letter <i>L</i> added above system in blue crayon
110	fl. ob.	note 1: marc. added by analogy with cl., fg.
110	vl.1,2	C: notes 3, 4: stacc., marc.
112	cor.	note 5: <i>a'</i> emended to <i>a<sup>h</sup></i> by analogy with the other parts
113		A: <b>mf</b> added above and below system in pencil
113	fg. vc. cb.	<b>f</b> added by analogy with va.
113	T.1	note 3: <i>e<sup>h</sup></i> emended to <i>e<sup>h</sup></i> as in B; note 4: <i>b</i> added
116	T. B.	B: note 6: marc.
117		A: <b>mf</b> added above and below system in pencil
117	fl. ob. cl.	C: <i>Pauser</i> 'rests'
117	T.2	<i>g'</i> emended to <i>g<sup>h</sup></i> as in B; F: note 5: <i>b</i> added in pencil and <b>NB</b> added above staff; B: note 5: <i>g<sup>h</sup></i>
117	va.	marc. added by analogy with fg., vc., cb.
118	fg. va.	marc. added by analogy med vc., cb.
118	T.1	<i>d<sup>h</sup></i> emended to <i>e<sup>h</sup></i> as in B; F: note 1: <i>d<sup>h</sup></i> corrected to <i>e<sup>h</sup></i> in pencil
119	T.B.	note 6: <i>b</i> emended to <i>b<sup>h</sup></i> as in B, D; <b>ff</b> added as in C; C: <b>NB ff</b> <i>Chor</i> above system
122		A: rehearsal letter <i>M</i> added above system in blue crayon
122	cl. cor.	<b>fz</b> emended to <b>f</b> by analogy with fl., ob. and in accordance with E
122	fg. pf.2	<i>γ</i> emended to <i>γ</i> by analogy with va., vc.; A: note 1: <i>b</i> changed to <i>b<sup>h</sup></i> in pencil (CN)
122	vc.	A: note 1: <i>b</i> added and <i>b</i> changed to <i>b<sup>h</sup></i> in pencil (CN)
122	vc. cb.	C: notes 1-2: ten.
123-124	cl.	C: b.123 note 7 to b.124 note 7: slur
123	cor.2	marc. added as in C and in accordance with E
123	T. B.	<i>dim.</i> added as in B; C: <b>mp</b> changed to <b>p</b>
123	vl.1,2	superfluous <b>f</b> omitted (page turn)
124	va.	upper part notes 1-3: slur added
125	cl.	<b>pp</b> added by analogy with the other parts
125-126	cl.	tie added
125-129	cl.	slur added as in C and by analogy with fl.; A: b.125 note 1: end of slur open (page turn); b.129 note 1: beginning of slur open (page turn)


Bar	Part	Comment
125	fg. vc.	A: caesura added in blue crayon
125	CORO	B: <i>kan</i>
125	vl.1.2	<i>trem.</i> added
126	ob.	<b>pp</b> added by analogy with fl. and in accordance with E
126-129	pf.1	slur emended from open slur; A: b.126 note 1 to b.128: end of slur open (page turn)
127-128	fg.	end of slur emended from note 3 by analogy with pf.2, vc., cb.; E: b.127 note 3 to b.128 note 2: slur
128		A: <i>pesante</i> added above system in blue crayon
128-129	ob.	tie emended from open tie; A: b.129 note 1: beginning of tie open (page turn)
128	fg. pf.2 vc. cb.	last quaver: $\sharp$ added by analogy with C
128	fg. pf.2 vl.1 vc. cb.	A: <i>pesante</i> added in ink (CN)
128	vl.2 va.	<i>pesante</i> added by analogy with fg., pf.2, vl.1, cb. and in accordance with E
129	fg. pf.2 vc. cb.	notes 2-3: marc. added by analogy with bb.128, 130 (fg., vc., cb.)
129	T. B.	<b>ff</b> added as in B
129	va.	marc. added by analogy with vl.1,2
130	pf.2	marc. added by analogy with fg., vc., cb.
131	pf.1	chord 7: $b^{\sharp}$ , $b^{\flat}$ emended to $d''$ , $d'''$ by analogy with the other parts; E: chord 7: $b'$ , $b''$ corrected to $d''$ , $d'''$ in blue crayon; NB $d$ added above system in red crayon
131	pf.2 vc. cb.	marc. added by analogy with b.130 and by analogy with fg.
131-132	vc.	end of slur emended from b.132 note 2 by analogy with fg., pf.2
132	pf.2 vc. cb.	notes 2-3: marc. added by analogy with fg.
132	CORO	D: <i>træde den bølgen</i> added in pencil (CN)
133	pf.1	chords 1-2: marc. added as in C; chords 3-7: marc. added by analogy with chords 1-2
133-134	CORO	<i>der lyder et Raab</i> emended to <i>der bryder et Raab</i> as in K, L; G: <i>lyder</i> changed to <i>bryder</i> in red ballpoint
133	va.	marc. added by analogy with vl.1,2 and in accordance with E
134-135	fg.	slur emended from open slur by analogy with bb.95-96; A: b.134 note 4: end of slur open (page turn)
134-135	pf.2	slur added by analogy with vc., cb.
134	T. B.	ten. added as in B
134	vc. cb.	slur added by analogy with bb.95-96
135-136	cor.	slur emended from open slur by analogy with b.96; A: b.135 to b.136 last note: beginning of slur open (page turn)
136-138	fl.	slur emended from open slur; A: b.138 note 2 beginning of slur open (page turn)
136	ob. cl.	notes 3-7: stacc. added by analogy with notes 3-4 (fl.)
136	B.	ties added by analogy with T.
136	vl.2	marc. added by analogy with vl.1
136	va.	lower part notes 1-2: slur added
137-138	cl.	slur emended from open slur; A: b.138 note 2: beginning of slur open (page turn)
137-138	fg.	slur added by analogy with cl.; tie emended from open tie; A: b.137 note 1 to b.137: end of tie open (page turn)
137-138	cor.2	tie emended from open tie; A: end of tie open (page turn)


Bar	Part	Comment
137-138	cor.2	slur emended from open slur; A: b.138 note 2: beginning of slur open (page turn)
137	vl.2 va.	<i>trem.</i> added
139	vl.1	<i>trem.</i> added; slur added as in C
140-141	cor.1	tie added by analogy with bb.139-140
141	ob.	notes 1-2: tie added
141-144	ob.	slur emended from open slur as in C; A: b.144 note 1: beginning of slur open (page turn)
142	fl.	note 4: marc. omitted by analogy with b.141
142-143	cor.1	tie added by analogy with bb.141-142
143		A: <i>rall</i> added above vl.1 in pencil
143	fg. pf.2 vl.2 va.	<i>pesante</i> added by analogy with vl.1, vc., cb. and in accordance with E (vl.1, vc., cb.)
143	vl.1	<i>trem.</i> added

## PART TWO



### No. 3 "Tit ad Veje trange Viden maatte færdes"

Bar	Part	Comment
1	vc. cb.	A: stacc. added (CN?)
2	va.	<b>p</b> emended to <b>pp</b> as in C; A: <b>pp</b> added above vl.2 in pencil; NB added in blue crayon in right margin; C: NB <i>Viola pp</i> added above system
2	vc.	stacc. and ten. added by analogy with b.1
2	cb.	notes 3-4: stacc. and ten. added by analogy with notes 1-2; A: notes 1-2: stacc. and ten. added in pencil (CN?)
3-27	vc. cb.	stacc. and ten. added by analogy with bb.1-2
4	va.	slur emended from open slur by analogy with b.3 notes 1-5; A: b.4 note 3: end of slur open (page turn)
5	vl.2	<b>p</b> emended to <b>pp</b> by analogy with b.2 (va.) and in accordance with E; E (vl.2 Nos.1,2): <b>p</b> changed to <b>pp</b> in pencil
8	vl.1	<b>p</b> emended to <b>pp</b> by analogy with b.2 (va.) and in accordance with E (vl.1 No.2); E (vl.1 No.2): <b>p</b> changed to <b>pp</b> in blue crayon
8	vl.2	E (vl.2 Nos.1,2): <b>pp</b> added in pencil
13	B.solo	<b>pp</b> added as in D
15	T.solo	<b>pp</b> added as in B, D
15	B.solo	A: <i>maatte virke</i> changed to <i>maatte færdes</i> in ink (CN); B, C, D, K: <i>maatte virke</i>
16	vl.1	note 3: <i>loco</i> omitted
16	T.solo	<i>trange Veje</i> emended to <i>Veje trange</i> as in B, D, K, L and by analogy with bb.13-14 (B.solo)
16-26	vl.2	b.16 note 6 to b.26 note 2: slur emended from open slur; A: bb.17 to b.26 note 2: beginning of slur open (page turn)
17-18	T.solo	A: <i>matte virke</i> changed to <i>maatte færdes</i> in ink (CN); B, D, K: <i>maatte virke</i>
18	T.solo	note 1: $g'$ corrected to $a'$ as in B, C, D; C: $g$ added above top system; $a$ added above staff in ink; note 1: $g'$ corrected to $a'$ ; D: note 1: $a'$ ; H: note 1: $g'$ corrected to $a'$ in pencil
18-23	B.solo	A: <i>ofte sad den Fange under Fyrsters Vælde, for den haarde Kirke tungt at trælle changed to stængt i Bur som Fange sad og gøs i Tømme under begge Sverdes Tugt de dybe Drømme</i> in ink (CN); B, C, D, K: <i>ofte sad den Fange under Fyrsters Vælde, for den haarde Kirke</i>

Bar	Part	Comment
		<i>tungt at trælle</i> F: bb.18-19: ofte sad den Fange changed to stængt i Bur som Fange in pencil; bb.19-23: under Fyrsters Vælde for den haarde Kirke tungt at trælle
18	vl.2	A: note 3: b <sup>♯</sup> corrected to b <sup>♮</sup> in pencil; E (vl.2 Nos.1,2): b <sup>♯</sup> corrected to b <sup>♮</sup> in pencil
20	S.solo	<b>p</b> added as in B, D
20	T.solo	C: bares instead of bærer
21	T.solo	A: note 1: chord: f <sup>♯</sup> , f <sup>♮</sup> , bottom note crossed out in pencil; F: note 1: f <sup>♯</sup> ; H: note 1: f <sup>♯</sup> corrected to f <sup>♮</sup> in pencil
21-25	T.solo	B, C, D, F, H, K: ofte sad den Fange under fyrsters Vælde, for den haarde Kirke tungt at trælle
22-28	S.solo	A: ofte sad den Fange under Fyrsters Vælde, for den haarde Kirke tungt at trælle changed to færdes, Stængt i Bur som Fange sad og gøs i Tomme under begge Sværdes Tugt de dybe Drømme in ink (CN); B, C, D, F, K: virke, ofte sad den Fange under Fyrsters Vælde tungt den maatte trælle, tungt den maatte trælle
22	B.solo	B, C, D, F, H: notes 3-6: 2 crotchets, corresponding to the original text, instead of 4 quavers
23	ob.	<b>p</b> added in accordance with E
24	T.solo	A: notes 5-8: 2 crotchets changed to 4 quavers because of the changed text (CN); F, C, D, B: notes 5-8: 2 crotchets, corresponding to the original text, instead of 4 quavers
25-26	vl.1	A:  added in blue crayon
27	vc.	A: notes 1-2: a-a erased
28	S.solo	note 2: a' corrected to b <sup>♯</sup> as in B
28	T. B.	<b>pp</b> added as in B, C, D
29		a tempo added as in B, C, D; C: a Tempo added above system in margin after b.28
32	T.	A: dim. added in pencil (CN)
33	T. B.	<b>pp</b> added as in B, D
33	cb.	<b>p</b> added by analogy with vc.
34	vl.2	A: Sul G added in pencil (CN?)
34-37	vl.2	dotted line following sul G added
35	vl.1	<b>p</b> added by analogy with b.34 (vl.2); E (vl.1 No.1): <b>pp</b> added in blue crayon; E (vl.1 No.2): <b>p</b> added in pencil and changed to <b>pp</b> in blue crayon
36	vl.2	A, E (vl.2 No.2): note 3: c <sup>♯</sup> corrected to c <sup>♮</sup> in pencil (CN?); E (vl.2 No.1): note 3: c <sup>♯</sup> corrected to c <sup>♮</sup> in blue crayon
37	va.	<b>p</b> added by analogy with b.34 (vl.2), b.35 (vl.1)
38-44	vl.2	slur emended from open slur as in C; A: b.38 note 1 to b.44: end of slur open (page turn)
40	vl.2	A: note 4: f <sup>♯</sup> corrected to f <sup>♮</sup> in pencil; E (vl.2 No.1): f <sup>♯</sup> corrected to f <sup>♮</sup> in blue crayon; E (vl.2 No.2): f <sup>♯</sup> corrected to f <sup>♮</sup> in pencil
40-52	va.	slur emended from open slur; A: b.40 note 3 to b.52: end of slur open (page turn)
41	S.solo	Myller emended to Mylder; according to Saabys Retskrivning, 1904, the spelling was either Mylr or Mylder but not Myller
42	S.solo	C: sent instead of rent
42-52	vl.1	slur emended from open slur; A: b.42 note 2 to b.52: end of slur open (page turn)
43	fg.	C: b.43 added above system
43	B.solo	Myller emended to Mylder; see b.41

Bar	Part	Comment
45	ob.	<b>p</b> added by analogy with b.43 (fg.)
45-52	vl.2	slur emended from open slur; A: b.45 note 1 to b.52: end of slur open (page turn)
46	vl.2	A: note 5: g <sup>♯</sup> corrected to g <sup>♮</sup> in pencil
46	T.solo	Myller emended to Mylder; see b.41
46	B.solo	A: note 4: b <sup>♯</sup> corrected to a in ink; note 6: d corrected to c in ink; note 7: d corrected to c in ink; F: note 7: d
47	S.solo	D: note 4: e' corrected to d' in pencil
47	T.solo	B, D: note 3: f <sup>♯</sup>
48	S.solo	C: note 5: ♯ added in ink (CN?)
49	T.solo	A: note 3: f <sup>♯</sup> corrected to f <sup>♮</sup> ; H: note 3: f <sup>♯</sup> ; D: tungt instead of tung
49	B.solo	note 4: d emended to c as in B, C, D
52	T.solo	notes 1-2: ♯ emended to ♮ as in B, C; C: notes 1-2: ♯ changed to ♮ in ink
53	T.solo	A: notes 1, 2: ♯ added in pencil (CN?)
53	vl.2 va.	<b>p</b> added by analogy with vl.1
54	ob. fg.	note 2: ♯ added as in C
56	B.	 added as in B, D
58	B.	dim. added as in B, D, F
59	S.solo T.solo	
59	B.solo	<b>f</b> added as in B, D, C (S.solo)
59	vl.1	E (vl.1 Nos.1,2): <b>f</b> changed to <b>mf</b> in red crayon
59	vl.2	<b>f</b> added as in C, E
59	va.	E: <b>f</b> changed to <b>mf</b> in pencil
60-61	cor.	A: slur changed from open slur in pencil (CN)
60	cor.2 vc.	A: note 2: ♯ added in pencil (CN)
61-62	fg.	slur added as in C and by analogy with vc., cb.; C: end of slur open (page turn)
61-62	vl.1,2	b.61 notes 3-4 and b.62 notes 1-2: slurs emended to one slur as in C and by analogy with cl.; C: b.61 notes 3: end of slur open (page turn); b.62 notes 1-2: slur notes 1-2: slur added by analogy with vc.
61	va.	slur added by analogy with fg., vc.; C: b.62 note 1: end of slur open (page turn)
61-62	vc.	A: notes 1-2: slur added in pencil (CN)
61-62	vc.	A: b.61 note 3 to b.62 note 1: slur added in pencil (CN)
62	cl.	A: note 2: f <sup>♯</sup> corrected to f <sup>♮</sup> in pencil; E: note 2: f <sup>♯</sup> , letter f added below staff
62	S.solo T.solo	
62	B.solo	krymper emended to krympes as in C
62	vc.	note 3: marc. added as in C
62	vc.	marc. added by analogy with vl.1,2, va.
63	T.solo	note 4: b <sup>♯</sup> emended to b <sup>♮</sup> as in B; F: ? added above note 4 in pencil; H: b <sup>♯</sup> corrected to b <sup>♮</sup> in pencil
63	vl.1 vc.	C: notes 1-2: ten. instead of marc.
63	vl.2	marc. added by analogy with vl.1; C: notes 1-2: ten.
63-64	vl.2	b.63 note 3 to b.64 note 1: slur added in accordance with T.solo
63	vc.	A: notes 1-2: marc. added in pencil (CN?)
64-65	vl.1	b.64 note 3 to b.65 note 1: slur added as in C; A: b.65 note 1: beginning of slur open (page turn)
64-65	vl.2	slur added in accordance with T.solo; A: b.65 note 1: beginning of slur open (page turn)
64-65	va.	slur added by analogy with vl.1; A: b.65 note 1: beginning of slur open (page turn)
64-65	cb.	A: b.64 note 1 to b.65 note 1: slur changed from open slur (page turn)

Bar	Part	Comment
65	vc. cb.	A: <b>ff</b> added in pencil (CN)
66	S.solo	note 1: marc. omitted as in B; C: note 1: marc.
66	S.solo T.solo B.solo	notes 2-6: marc. added as in B; A: <b>ff</b> added in pencil (CN)
66	T.solo B.solo	C: note 1: marc.
67	B.solo	note 2: $b^{\flat}$ corrected to $a^{\flat}$ as in B, D; F: note 2: $b^{\flat}$ corrected to $a^{\flat}$ in pencil
68	S.solo	C: note 1: <b>ff</b>
68-71	vl.1,2	b.71: notes 5-6: slur omitted as in C; C: b.70 note 1 to b.71 note 6: end of slur changed from note 5 to note 6
68-71	va.	slur emended from open slur by analogy with vl.1,2; A: b.69 to b.70 note 6: beginning of slur open (page turn)
69	S.solo T.solo B.solo	K, L: <i>naar de</i> missing
69	S.solo T.solo B.solo	<b>mf</b> added as in B; A: <i>dim</i> added in pencil (CN); D: <i>dim</i> crossed out in ink
69	vl.1	E (vl.1 No.2): <i>dim</i> added in blue crayon
69	cb.	A: rest 1: $\downarrow$ (F) changed to $\cdot$
70	pf. vl.2 va. vc.	<i>dim.</i> added by analogy with vl.1
70-71	S.solo T.solo B.solo	<i>di-mi-nu-en-do</i> added as in B; D: note 1: <i>dim</i> ; note 5: <i>dim</i> crossed out in ink
70	T.solo	C: <i>molto rall</i>
71	S.solo T.solo B.solo	<b>p</b> added as in B, D; D: note 1: <i>dim</i> crossed out
71-72	vl.1,2	b.71 notes 7-8: slur omitted as in C; C: b.71 note 7 to b.72 note 1: slur added in pencil
72	va.	A: <b>p</b> added in pencil (CN)
72	cb.	<b>p</b> added by analogy with vc.
73	B.solo	<b>p</b> added as in B, D
73-80	va.	slur added as in C; A: b.73 note 5 to b.76: slur added in pencil with end of slur open (page turn); b.77 note 3 to b.80 note 1: slur
75	fg.	E: note 6: $d^{\flat}$ corrected to $d^{\natural}$ in ink
75	fg. va.	note 6: $d^{\flat}$ emended to $d^{\natural}$ in accordance with the harmonic sequence and in accordance with E
75	S.solo	<b>p</b> added as in B, D
75	vl.1	<b>p</b> added by analogy with cl. and in accordance with E; E (vl.1 No.1): <b>p</b> added in pencil; (vl.1 No.2): <b>p</b> added in blue crayon
75	va.	E: note 6: $d^{\flat}$ corrected to $d^{\natural}$ in pencil
77	ob.	<b>p</b> added as in C
77-78	cl.	tie added by analogy with vl.1
77	T.solo	<b>p</b> added by analogy with b.73 (B.solo), b.75 (S.solo)
77	vl.2	<b>p</b> added by analogy with ob. and in accordance with E; E (vl.2 No.1): <b>p</b> added in blue crayon
80	T.solo B.Solo	note 1: ten. added as in B, D (T.solo)
80	CORO	A: <i>Lille Kor</i> 'small choir' added in ink
81	T.2	A: note 5: $g^{\sharp}$ corrected to $g^{\flat}$ in pencil
82	B.1	B: <i>Vandmagt</i> instead of <i>Vanmagt</i>
82	B.1	B, D: note 6: $g$ instead of $c^{\flat}$ ; $g$ is presumably an error since parallel fifths otherwise would appear in the bass parts from the final chord, b.82, to the first chord, b.83
83	T. B.	note 5: <b>f</b> added as in D
83	CORO	A: <i>store Kor</i> 'full choir' added in ink
84		B: <i>poco largo</i>

Bar	Part	Comment
84-88	ob. cl.	beginning of slur emended from b.83 as in C
84-88	fg.	slur emended from open slur as in C; A: b.83 note 1 to b.84: end of slur open; b.85 note 1 to b.87 note 2: slur; C: b.84 note 1 to b.88 note 2: one slur
84-88	cor.1	slur emended from open slur as in C; A: b.83 note 1 to b.84: end of slur open; b.85 note 1 to b.88 note 2: slur
84-88	cor.2	slur emended from open slur as in C; A: b.83 note 1 to b.84: end of slur open; b.85 note 1 to b.88 note 1: slur
84	vl.1	C: chord 1: <b>f</b>
84	vl.1,2 va.	<i>trem.</i> added
86-87	cor.2	tie added by analogy with ob.
86	B.	slur added as in B, C; D: notes 1-2: slur
87-88		A: bb.87-88 notated on inserted music paper
87-101		A: autograph
87-101		C: a five-bar version which CN has extended and rewritten, the addition appears in C pp. <i>f-g-h</i>
88	ob.	notes 3-4: marc. added as in C and in accordance with E
88	pf.1	lower part: marc. added by analogy with upper part
89	fl. cl.	marc. added by analogy with ob., fg.
89	cor.2	note 4: marc. added by analogy with notes 1-3 and in accordance with E
89	pf.1	chord 3 upper part: marc. added by analogy with chords 1-2, 4-5; lower part notes 1, 4: marc. added by analogy with upper part
89-90	pf.2	marc. added by analogy with pf.1
90	cor.2	marc. added by analogy with b.89 and in accordance with E
90	pf.1	upper part chords 3-5: marc. added by analogy with b.89
90	pf.1	lower part notes 1, 4: marc. added by analogy with b.89
90	pf.2	chords 1, 4: marc. added by analogy with b.89
91	fg.	note 1: marc. added by analogy with b.90
91	cor.1	notes 2-5: marc. added by analogy with cor.2
91	cor.2	note 1: marc. added by analogy with cor.1 and in accordance with E
91	T. B.	B: note 3: <i>cresc.</i>
91-92	B.	 added by analogy with T.
91	vc. cb.	<i>trem.</i> added
92	cl.	marc. added by analogy with b.91
92	cor.1	marc. added by analogy with cor.2 and in accordance with E (note 1)
92	B.	D:  <b>ff</b>
92	vl.1	E (vl.1 No.1): note 3: $\sharp$ added in pencil; E (vl.1 No.2): note 3: $\sharp$ added in blue ink
93-101	fg. cor.2	C: bars empty
93	cor.1	C: note 1: $e^{\flat}$ corrected to $c^{\flat}$
93-94	cor.2	tie added in accordance with E; A: end of tie open (page turn)
93-96	cor.2	slur added by analogy with cor.1
93-96	pf.1	slur emended from open slur by analogy with fl., ob., cl., fg.; A: b.94 to b.96 chord 3: beginning of slur open (page turn)
93	pf.2	E: chord 2: $\sharp$ added in pencil and blue ballpoint



Bar	Part	Comment
93	B.	<b>ff</b> added as in <b>B, D, F</b>
93-101	vl.1,2 va.	C: bars empty
94-96	pf.2 vc. cb.	marc. added by analogy with b.93
96	pf.1	C: chord 1: <i>f'</i> , <i>c''</i> , <i>f''</i> corrected to <i>d'</i> , <i>a'</i> , <i>c''</i> , <i>f''</i> in ink; arpeggio added in ink
95-96	pf.1	C: b.95 chord 1 to b.96 chord 1: slur crossed out in ink
97-99		C: bb.98-99 missing; A: b.97 has been copied three times as bb.97-99
97	tutti	C: <b>ff</b>
97	fl.	C: note 1: marc.; no tr.
97-101	cor.1	C p. h: bars empty
97	T.solo B.solo	<b>fff</b> added as in <b>B, D, F</b>
97	vc.	<b>fff</b> added by analogy with the other parts
97	vc. cb.	trem. added
98-101	fl. ob. cl. fg. cor. pf. vl.1,2 va. vc. cb. B.solo B.	C p. h: bars empty
98-99	cor.	tie emended from open tie by analogy with the other parts; A: beginning of tie open (page turn)
100		rall. added as in <b>B, C, D</b>
100-101	cor.	tie added by analogy with ob., cl., fg.
100	S.solo T.solo	
	B.solo	ten. added as in <b>B, D</b>
101		C: <i>lunga</i> above top staff and below bottom staff; last bar line: $\curvearrowright$

### PART THREE

#### No. 4 FINAL SONG. "Som Løv paa Linde"

Bar	Part	Comment
1	cor.	A: <b>f</b> added in pencil (CN)
2-13 <sup>1</sup>		F: includes only the first stanza
2	cor.	<i>poco f</i> added by analogy with ob., cl., fg.; A: notes 5-7: $\text{—————}$ added in pencil (CN)
2	T. B.	<b>f</b> added as in <b>B, D</b>
2-13 <sup>1</sup>	CORO	C: stanza 2 added in ink (Henrik Knudsen)
2	vc.	<i>poco f</i> added as in <b>C</b>
4	B.	A: note 1: <i>f</i> <sup>2</sup> corrected to <i>d</i> ; G: note 1: <i>f</i> <sup>2</sup> corrected to <i>d</i> in pencil
5	B.1	D: note 3: <i>a</i> corrected to <i>f</i> <sup>2</sup> in pencil
5	B.2	D: note 3: <i>f</i> <sup>2</sup> corrected to <i>d</i> in pencil
6		<i>Mandens Kaar</i> emended to <i>Mande-Kaar</i> as in <b>K</b>
6-18	CORO	C: instruction to copyist: 1) I 2 <sup>da</sup> og fjerde Vers (Linierne 5) bliver Sangstemmerne saaledes:
		Orkestret bliver uforandret. [bb.6-7 and bb.17-18] '1) in 2nd and fourth stanza (lines 5) the vocal parts are to be as follows [music example] the orchestra remains unchanged' see facsimile p. xxxvi
6	vl.2	chord 2 to note 3: slur added; A: chord 2 bottom note to note 2: tie added in pencil; chord 2: <i>f</i> <sup>2</sup> corrected to <i>c</i> <sup>2</sup> , <i>f</i> <sup>2</sup> in pencil




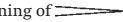



Bar	Part	Comment
6	va.	C: chord 1 bottom note: <i>g</i>
8-10		C: <i>Længere Fermat efter 3<sup>die</sup> Vers 'A longer pause after the 3rd stanza' added above system (CN)</i>
11	va.	chord 2 bottom note: <i>a</i> emended to <i>b</i> <sup>2</sup> by analogy with pf.1, B.2 and in accordance with <b>E</b> ; <b>E</b> : chord 2 bottom note: <i>a</i> corrected to <i>b</i> <sup>2</sup> in pencil
12	cor.2	ten. added by analogy with ob., cl.
12	va.	ten. added by analogy with vl.1
13 <sup>1</sup>	fl. fg. S.solo T. B.	A: <i>lunga</i> added in ink (CN)
13 <sup>1</sup> -24	S.solo T.solo B.solo CORO	C: instruction to copyist: 2) I fjerde Vers synger Sopran, Tenor og Bassolisterne med henholdsvis Tenorstemmen, Tenorstemmen og 1 <sup>st</sup> Basstemme og i Orkestret kommer fl: med en Oktav over Violino I '2) In the fourth stanza the soprano, tenor, and bass soloists sing together with the tenor voice, the tenor voice and the 1st bass voice, respectively, and in the orchestra the fl. enters an octave above the violino I'
13 <sup>1</sup> -24	S.solo T.solo B.solo	notes emended as in <b>B</b> ; A (S.solo, T.solo): phrase as T.1; (B.solo): phrase as B.1
14		A: <i>un poco più lento e con forza</i> added above fl., vl.1, S.solo in ink (CN)
15	T.solo	A: notes 4-5 missing
15	B.	note 1: <i>f</i> emended to <i>d</i> as in <b>B, D</b> ; <b>D</b> : note 1: <i>f</i> corrected to <i>d</i>
16-23	S.solo	A: vocal part as in <b>B</b> added in pencil
16	T.solo	A: <i>col Tenor I<sup>mo</sup></i> added (CN)
17	vl.2	chord 2: <i>f</i> <sup>2</sup> emended to <i>c</i> <sup>2</sup> , <i>f</i> <sup>2</sup> by analogy with b.6; tie and slur added by analogy with b.6
18	T.	note 1: $\downarrow$ emended to $\downarrow$
20	cl.	A: $\sharp$ corrected to $\flat$
22	va.	chord 2 bottom note: <i>a</i> emended to <i>b</i> <sup>2</sup> by analogy with b.11; <b>E</b> : chord 2 bottom note: <i>a</i> corrected to <i>b</i> <sup>2</sup> in pencil
23		<b>B, D</b> : rall.
23	cor.2 va.	ten. added by analogy with b.12
23	vl.2	slur added by analogy with b.12
24		C: title: <i>Efterspil 'Postlude'</i>
24	fl. cl.	note 3: marc. added by analogy with ob.
24-33	trgl.	A: added in pencil (CN)
24	pf.1	marc. added by analogy with fl., ob., cl., and b.25 notes 1-4 (pf.1)
24	vl.2 va.	trem. added
25	ob. cl.	notes 1-4: marc. added by analogy with b.24 notes 6-8 and b.25 chords 1-4 (pf.1)
25	cl.	note 7: ten. emended to stacc. by analogy with ob. and in accordance with <b>E</b>
25	cb.	C: notes 2-3: marc.
26	fl. pf.1	marc. added by analogy with b.24
27	fl.	notes 1-4: marc. added by analogy with b.25 (ob., cl.)
27	pf.1	chords 1-4: marc. added by analogy with b.25
27	vl.1	C: notes 1-4, 7-8: marc.
28	pf.2	chords 5-8: marc. added by analogy with fg., vc., cb.
28-29	va.	tie added by analogy with cl.; slur added
28-39	vc.	C: bars empty
29	pf.2	chords 1-8: marc. added by analogy with fg.
29	va.	C: notes 5-6: marc.







Bar	Part	Comment
29	vc. cb.	notes 1-8: marc. added by analogy with fg. and in accordance with C (notes 1-2)
30	fg.	notes 5-8: marc. added by analogy with b.28
30	pf.2	chords 5-8: marc. added by analogy with b.28 (chords 3-4), b.28 notes 3-8 (fg.), b.30 notes 3-4 (fg.)
30	va.	C: notes 3-4: stacc.
30	vc. cb.	notes 3-8: marc. added by analogy with va. and in accordance with C notes 3-4 (vc., cb.)
31	fg. pf.2 va. vc. cb.	marc. added by analogy with b.28 (fg., vc., cb.), b.30 (va.) and in accordance with C b.30 notes 3-4 (vc., cb.)
36-37	pf.1	C: <i>Sv Basso</i>
36-37	pf.2 vc. cb.	marc. added by analogy with fg.
36	va.	trem. added
38	cor.	C: notes 1-2: marc.
38	va.	C: <i>div.</i>
40-44		C: missing
42	fg. cor. va. cb.	marc. added by analogy with the other parts
43	cor.2	marc. added by analogy with cor.1
43	vl.2	marc. added by analogy with vl.1
44	vl.1,2 va. vc.	trem. added




CANTATE FOR THE COMMEMORATION OF THE 250TH ANNIVERSARY OF THE STORMING OF COPENHAGEN

No. 1 "Hvor Livet ikke løfter"

Bar	Part	Comment
	T.1,2	 emended to 
4	T.1 B.2	B: after note 3: 
6	T.1,2 B.1,2	fourth crotchet: beginning of  emended from b.7 first crotchet because of <i>dim</i> in b.6 (fourth crotchet)
8	T.1	B: from second to third crotchet: 
9		B: <i>un poco di piu ma molto marcato</i>
11		A: second stanza: <i>skyder</i> corrected to <i>bryder</i> in pencil (unknown hand)
15	B.2	 emended to  by analogy with B.1
RECIT.		text added as in C; A: text missing

No. 2 "Fra Klokkernes Malme"


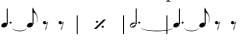

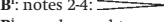


Bar	Part	Comment
	T.1,2	 emended to 
		A: third stanza: <i>p</i> added in pencil (unknown hand)
3		A: second stanza: <i>haarde, kolde</i> corrected to <i>haardelige</i> in pencil (unknown hand)
5		A: third stanza: <i>Kræfterne</i> corrected to <i>Viljerne</i> in pencil (unknown hand); D: <i>Mandsviljer</i> corrected to <i>Kræfterne</i> (CN)
9		A: third stanza: <i>Hjertes</i> corrected to <i>Stunder</i> in pencil (unknown hand)
11		A: third stanza: <i>holder</i> corrected to <i>knytter</i> in pencil (unknown hand)
13	B.2	B: note 1: <i>d</i>
16	T.1	B:  corrected to 
17		A: third stanza: <i>Svulmen</i> corrected to <i>Brusen</i> in pencil (unknown hand)
18		A: first stanza: <i>vældende</i> corrected to <i>svulmende</i> in pencil (unknown hand)

Bar	Part	Comment
18		A: third stanza: <i>om</i> emended to <i>hen</i> in pencil (unknown hand)
18	T.1	B: notes 3-4:  corrected to 
18	B.2	B: note 6: <i>d<sup>♯</sup></i>
20	T.2	B: note 2: <i>f<sup>♯</sup></i>
20	T.1,2 B.1,2	B: note 4: 
20		barline: repeat sign added as in B and because of more than one stanza

CANTATA FOR THE OPENING CEREMONY OF THE NATIONAL EXHIBITION IN AARHUS 1909

PART ONE

No. 1 "Vaartid, Væksttid"

Bar	Part	Comment
		No. 1 added
1	fl. ob. cl.	B <sup>1</sup> : last $\gamma$ missing
1-128	trb.b. tb.	A: both parts on one staff
1-128	T.	E <sup>1</sup> : written in 
1-4	vl.1	A: above vl.1 added in pencil: 
4	vl.1	notes 3-4: stacc. added as in B <sup>1</sup>
5-7	CORO	B <sup>1</sup> : alphanumeric order: A B C
5	cb.	note 2: marc. added by analogy with vc. and in accordance with C (cb. No.1)
7	vl.2 va.	trem. added
13	trb.b.	B <sup>1</sup> : note 2: marc.
15	cor.	B <sup>1</sup> : <i>ff</i>
16	fg.2	phrase added as in B <sup>1</sup>
16	trb.b. tb.	 added by analogy with the other parts
16	vl.1,2	chords 1-6: marc. added as in B <sup>1</sup> (va. chords 1-3)
16	vl.2	chords 4-6: <i>d<sup>♯</sup></i> , <i>f<sup>♯</sup></i> corrected to <i>d<sup>♯</sup></i> , <i>b<sup>♯</sup></i> as in B <sup>1</sup>
16	va.	chords 1-6: marc. added as in B <sup>1</sup> (chords 1-3)
17	S. A.	E <sup>1</sup> : <i>ff</i>
17	vl.2 va.	trem. added
21-23		B <sup>1</sup> : <i>Ork: som A B C 'Orch as A B C'</i>
21-24	CORO	B <sup>1</sup> : bars written by Emilius Bangert (?)
25-26	tr.2	tie added by analogy with cor.3
26	A.	F: note 5: letter <i>d</i> added in right margin in pencil
27-28	cor.3	tie added by analogy with tr.1,2
27	CORO	A: <i>er vaagnet</i> crossed out in pencil; <i>op-vaagner</i> added in pencil (Emilius Bangert); H, I, J: <i>Livet opvaagner</i> ; no revision because of the rhythm and the accentuation
27	T.	E <sup>1</sup> : note 4: <i>b<sup>♯</sup></i> ; <i>Livet er vaagnet</i>
28	tr.3	B <sup>1</sup> : <i>c<sup>♯</sup></i> instead of <i>c<sup>♯</sup></i>
28	vc.	B <sup>1</sup> : notes 2-4: 
29	fl. ob.	B <sup>1</sup> : <i>pp</i> changed to <i>p</i>
29	fg.2	B <sup>1</sup> : <i>c<sup>♯</sup></i>
29	B.	F: notes 2-3: <i>g</i> instead of <i>g<sup>♯</sup></i>
29	vl.1,2	trem. added
32	fl. ob. cl. fg. cor.	 added by analogy with str.
33	ob.	note 1: <i>e<sup>♯</sup></i> emended to <i>e<sup>♯</sup></i> as in B <sup>1</sup> and by analogy with fl.1, cor.4, vl.2, S.; C: note 1: <i>e<sup>♯</sup></i> instead of <i>e<sup>♯</sup></i>
33-34	cl.2	B <sup>1</sup> : note 2: 
33	va.	trem. added